BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS

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POPULAR EDITION

Revised and Enlarged

BY

ALFRED REMY, M.A.

G. SCHIRMER, INC., NEW YORK

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PREFACE

PREFACE

In the preparation of the present edition it was the editor's constant care to maintain the high standard of impartiality, completeness and accuracy that characterized the two earlier editions, and have established Dr. Baker's Dictionary as an authoritative work of reference. The long period (13 years) that has elapsed between this and the last edition accounts for the considerable increase in the size of the book. Besides necessary additions to the older articles room had to be found for some 2000 new biographies. In order to keep the contents within the limits of a single volume a number of the less important earlier musicians have been eliminated. The general reader is not likely to notice their omission; the musicologist will naturally turn to Eitner's Quellenlexikon.

Regarding the alphabetical arrangement, the following method has been adopted: *ae*, *oe*, *ue* are treated as distinct letters; no distinction is drawn between original vowels (*a*, *o*, *u*) and modified vowels (*ä*, *ö*, *ü*). Thus SCHAEFER comes before SCHÄFER. However, in such cases as FORSTER and FÖRSTER, when both forms are represented by several individuals, the names have been divided into two groups, the one with the original vowel preceding. In the case of two or more Christian names the order is determined by the name generally known. Thus WAGNER, (WILHELM) RICHARD before WAGNER, SIEGFRIED.

The system of transliteration of Russian names adopted for this Dictionary requires some explanation. (1) Х is rendered by ch because the velar aspirate which it represents is familiar from the Scotch (*loch*) and numerous German words (*Bach*, *Bruch*, *Koch*). Furthermore, it was preferred to kh, because in all languages the symbol k uniformly represents the one familiar sound, which is also retained in the combination kh in words of foreign origin (*khaki*, *khan*, *khedive*); whereas no such uniformity can be claimed for ch, even in English (*child*, *chemist*, *choir*, *machine*, *yacht*). (2) Ч is transliterated as tch. In the first place, the initial sound is actually t (followed by sh). Then, a practical consideration added great weight: Such forms as TCHAIKOVSKY, TCHEREPNIN, etc., which have gained general currency in English-speaking countries (in recent years also adopted in several French publications), differ but slightly from TSCHAIKOWSKY, TSCHEREPNIN, etc., the form used in all other European countries. The alphabetical arrangement under T, then, is universal. (3) Ы, which represents a sound quite peculiar to Russian (halfway between ē and ü), is transliterated as ÿ. The usual transliterations as i or y are both inaccurate. (4) For Ж zh suggested itself as the natural transliteration, being the voiced sibilant corresponding to its voiceless mate sh (the identical relation as between z and s). (5) The 'soft' vowels Е, Ю, Я are transliterated as ye, yu, ya when initial, and in the feminine adjective ending (aya); as ie, iu, ia when medial. (6) Ь, technically silent, is by many omitted in transliteration. But it invariably 'softens' the preceding sound, and is actually heard as a very faint fricative. Therefore it is consistently represented by j (*zhiznj*, *vidietj*).—Two or three concessions have been made to custom. The famous publisher YURGENSON appears as JURGENSON, because in this form the name is familiar from the title-pages of his publications. KÜI seemed a little too startling (as yet); therefore the French form CUI was retained. In this con-

nection it may be remarked that such forms as BORODINE, SCRIABINE, LIAPOUNOV, etc., are French transliterations. Those interested are referred to the articles by M. Montagu-Nathan and S. W. Pring on *Russian-English Transliteration* in the London 'Musical Times' (Nov. and Dec., 1917); the system of the British War Office was published in the same journal (Feb., 1918).

All Russian dates are made to correspond to the Western Calendar. Special care has been exercised on this important point. Promiscuous use of both styles has caused much confusion, especially in books giving only the year of an event. Thus it is stated by one writer that Balakirev was born in 1836, and by another, in 1837. The fact is, that according to the Russian Calendar he was born Dec. 21, 1836, and according to the Western Calendar on Jan. 2, 1837.

The orthography of foreign languages has been made to conform to the latest recommendations of the respective academies (where such exist) or other recognized authorities.

The large space devoted to bibliography is only proportionate to the importance of the subject. Reference to sources, where fuller treatment can be found, constitutes a natural and essential supplement to the necessarily condensed statements of a Dictionary. Much time and thought have been given to the selection of titles, and only such have been included as are of real value. The care expended on this part of the task has resulted not only in the correction of errors (wrong titles, dates or places of publication, confusion of different editions, etc.) in the bibliography of predecessors, but many important items in the articles themselves have thus been verified or corrected.

Among the outstanding merits of the original edition of this Dictionary was trustworthiness. Hundreds of errors contained in the standard works of reference had been discovered by Dr. Baker, and eliminated in his own work. Nothing had been accepted without critical examination. The same policy has been followed in the preparation of the present edition, and for this purpose the following recent authorities have been critically examined and collated: Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon* (10 vols.; Leipzig, 1900–4), with its quarterly supplements 'Miscellanea Musicæ bio-bibliographica'; Ernesto Vieira, *Diccionario biographico de Musicos portuguezes* (2 vols.; Lisbon, 1900); Felix Clément and Pierre Larousse, *Dictionnaire des Opéras*, new ed. rev. by A. Pougin (Paris, 1904); Grove's *Dictionary of Music and Musicians*, 2d ed. by J. A. Fuller-Maitland (5 vols.; London, 1904–10); Giuseppe Albinati, *Dizionario di Opere teatrali* (Milan, 1913); Albert Lavignac, *Encyclopédie de la Musique et Dictionnaire du Conservatoire* (Paris; 3 vols. since 1913); Hugo Riemann, *Musiklexikon* (8th ed.; Leipzig, 1916), as well as the earlier Russian and French translations containing amplifications not utilized in the last German edition; Tobias Norlind, *Allmänt Musiklexikon* (2 vols.; Stockholm, 1916). Every point of divergence found in these works has been carefully investigated, and the result embodied in the present edition of the Dictionary.

In the vast majority of cases the pronunciation of foreign names has been indicated in brackets. Of course, nothing can take the place of the living sound; all phonetic systems are only a matter of more or less close approximation. That of the 'Association Internationale Phonétique (the best yet devised) is far too complicated for the layman to master without special study.

The editor, therefore, adopted, with slight modifications, a simple and very practical system devised by Dr. Theodore Baker for his *Pocket Manual of Musical Terms* (New York, 1905).

From living musicians information has been obtained, wherever possible, through personal correspondence. Comparatively few letters have remained unanswered. In such cases the editor was obliged to gather what information he could from various sources more or less reliable, a process in which much valuable time was consumed—rather, wasted.

Despite all vigilance, the present edition undoubtedly contains mistakes. Any corrections or suggestions tending to the improvement of the next edition will be gratefully received, and should be addressed to the editor, in care of the publishers.

To the many artists who have cheerfully contributed the required material the editor extends his sincere thanks. He takes pleasure in acknowledging his obligations to Messrs. Richard Aldrich, William H. Humiston and R. F. Loehr of New York, Felix Borowski of Chicago, Joseph E. Schuëcker of Pittsburgh and John Curtis of Philadelphia for valued favors of various kinds (furnishing materials for other than personal biographies, loan of rare books, etc.). To Dr. Otto Kinkeldey, chief of the music-division of the New York Public Library, the editor is indebted for the privilege of unrestricted access to parts of the library closed to the public, as well as for personal assistance in obtaining information; after his enlistment in the army his assistant, Mr. Julius Mattfeld, cheerfully rendered similar service. Special thanks are due to Dr. Theodore Baker, not only for his scrupulous care in reading the proofs, but even more for valuable advice and a deep personal interest throughout the progress of the work.

In conclusion the editor feels impelled to express his appreciation of the unlimited freedom granted him in carrying out his plans. For this he owes thanks to Mr. Rudolph E. Schirmer.

THE EDITOR.

New York, August 1, 1918.

KEY TO PRONUNCIATION

ah as a in father.

ăh " ah " the college cheer 'rah! rah! rah!' Such words as 'blot, plot,' do not represent the pure short sound corresponding to long ah; they have an admixture of ô.

ă " a " bat.

ä " a " hare.

ā " a " fate.

ĕh is the short sound of long ā (closer than e in bet).

ĕ as e in pet.

ē " ee " meet.

ĭ " i " sit.

ī " i " side.

oh " o " old.

ŏh " o " obey.

ô " aw " law.

ö " oe " Goethe (or Fr. eu in 'feu'). In closed syllables it represents the open eu, as in 'peur.'

oi " oi " oil (approximately); the German äu and eu are more closed (ah-ü), while the Engl. oi is open (ô-ē).

oo as oo in food.

ŏŏ " oo " foot.

ow " ow " owl.

ŭ " u " but.

ü " u " French 'rue' (street).

ÿ represents the Russian yerui (a sound midway between ē and ü).

g always as in 'go.'

h as ch in Ger. 'ach' or Scotch 'loch.'

n represents the French nasal vowels, ă**n** (main, fin), ăh**n** (enfant), ŏh**n** (mon), ö**n** (Verdun).

ñ represents a sound equivalent to the Spanish ñ (n+consonantal y), as in 'cañon.'

s as in 'see.'

sh as in 'shall.'

th as in 'thin.'

y as in 'yes.'

yh as ch in Ger. 'ich.'

z as in 'gaze.'

zh as z in 'azure.'

N. B. Accent-marks over vowels in Bohemian, Polish and Hungarian names never indicate stress of voice, but always a modification of the vowel-sound.

ABBREVIATIONS AND FOREIGN WORDS

A., alto.

Abate, **Abbate**, **Abbé** } abbot [often a merely honorary title].

Acad., Academy.

a capp., a cappella.

acc., according(ly).

accessit (Lat.), honorable mention [term used in French competitions].

accomp., accompaniment.

acct., account.

A. C. M., American College of Musicians.

adj., adjunct.

A. G. O., American Guild of Organists.

Allg., **Allgem.** (Ger., allgemein), universal; general.

Antiq., Antiquarian.

app., appointed; appointment.

A. R. A. M., Associate Royal Academy of Music.

arr., arranged; arrangement.

art., article.

Aspirant (Ger.), an unsalaried orchestra-player awaiting advancement.

Assoc., association.

asst., assistant.

augm., augmented.

b., born.

B., bass.

bar., baritone.

b. cont., basso continuo.

Ber. Mus., Berühmte Musiker (a series of biographies; Berlin).

Bürgerregiment (Ger.), militia regiment.

c. (Lat., circa), about.

Camerlingo (It.), Chamberlain.

Cantab. (Lat., Cantabrigiensis), of Cambridge.

Cath., cathedral.

Cav. (It., Cavaliere), Chevalier; Knight.

'cello, violoncello.

cent., century.

Cf. (Lat., confer), compare.

Ch., church.

ch., chorus, choir; unless specially modified, it means 4-part mixed chorus.

Chantre (Fr.), singer.

Chapelle (Fr.), chapel; choir.

chef de musique (Fr.), bandmaster; conductor.

chef d'orchestre (Fr.), conductor.

chef du chant (Fr.), chorusmaster.

Chev., Chevalier.

choirm., choirmaster.

Choragus (Lat.), precentor.

Chormeister (Ger.), conductor (of a choral society).

clar., clarinet.

clavc., (It., clavicembalo), the precursor of the pianoforte.

coll., collected; collection.

Coll., college.

comm., committee.

comp., composed; composer; composition.

Comte (Fr.), Count.

Concertgebouw (Dutch), concert-hall.

concours (Fr.), competitive examination.

cond., conducted; conductor; conducting.

Congr., Congregational.

Cons., Conservatory (Conservatorium; Conservatoire; Conservatorio).

cont., continuo.

Conte (It.), Count.

Contraltista (It.), male contralto.

Correpetitor (Lat.), assistant conductor, rehearsing the solo artists of an opera at the piano.

Cov. G., Covent Garden, London.

cpt., counterpoint.

d., died.

darst(ellende) Kunst (Ger.), dramatic art.

d.-bass, double-bass.

Deutsch (Ger.), German.

dir., director.

Dkm., (Ger., Denkmäler), monuments.

Dom (Ger.), cathedral.

Domchor (Ger.), cathedral-choir.

Dozent (Ger.), instructor at a German university.

dram., dramatic.

Dr. jur. (Lat., doctor juris), doctor of law(s).

Dr. phil. (Lat., doctor philosophiæ), Doctor of Philosophy; equivalent to the Ph. D. of Amer. universities.

Duc (Fr.), Duke.

ed., edited; editor; edition.

Edler (Ger.), an Austrian title of the lower nobility.

e.g. (Lat., exempli gratia), for example.

eng., engaged.

Engl., England; English.

ent., entered.

Episc., Episcopal.

establ., established.

et al. (Lat., et alii, aliæ, alia), and others.

et seq. (Lat., et sequentes, sequentia), and the following.

Evang., Evangelical.

Ezheg. Imp. Teat. (Russ.), Ezhegodnik Imperatorskich Teatrov (Petrograd).

F., Fellow.

f., for

fem., female.

Fest., Festival.

fl. flute.

Fr., French.

fragm., fragment; fragmentary.

Frau (Ger.), Mrs.; Madam.

Fräulein (Ger.), Miss.

F. (R.) C. O., Fellow of the (Royal) College of Organists.

Freiherr (Ger.), Baron.

Geheim (Ger.), Privy; **Geheimrat**, Privy Councilor.

Generalmusikdirektor (Ger.), director-general of music.

Ger., German.

Gesellschaft (Ger.), Society; Association.

Govt., Government.

Grossherzoglich (Ger.), Grand-ducal.

G. S. M., Guildhall School of Music (London).

Handelshochschule (Ger.), High School of Commerce.

harm., harmony.

harps., harpsichord.

Hauptkirche (Ger.), principal church.

Herr (Ger.), Mr.

Herzoglich (Ger.), Ducal.

H. M.'s Th., Her Majesty's Theatre (London).

Hochschule (Ger.), 'High School'; college; university.

Hof (Ger.), court; a frequent prefix, as in **Hofkapelle**, court chapel, or court orchestra; **Hofkapellmeister**, court conductor; **Hofmusikintendant**, Superintendent of the court music; etc.

Hofrat (Ger.), court councilor [often only an honorary title].

Hon., honorary.

hon. c. (Lat., honoris causa), because of respect [affixed to honorary titles].

ib., ibid. (Lat., ibidem), in the same place.

id. (Lat., idem), the same.

i.e. (Lat., id est), that is.

Imp., Imperial.

I. M. S., International Musical Society.

Incid., incidental.

Inst., institution; institute.

instr., instrument; instructor; **instrl.**, instrumental; **instrs.**, instruments.

introd., introduction.

It., Ital., Italian.

Jahrb. Peters, Jahrbuch der Musikbibliothek Peters (Leipzig).

Justizrat (Ger.), Councilor of Justice [often honorary title].

Kammersänger (Ger.), chamber-singer [honorary title].

Kapelle (Ger.), chapel; choir; orchestra.

Kapellm. (Ger., Kapellmeister; Swed., Kapellmästare; Kapelmester (Dan. and Norw.), conductor.

Kchm. J., Kirchenmusikalisches Jahrbuch (Ratisbon).

Kerk (Dutch), church.

Kgl. (Ger., königlich), royal.

Kirche (Ger.), church (often compounded with Saints' names; as **Thomaskirche**, Church of St. Thomas; **Nikolaikirche**, Ch. of St. Nicholas; **Petrikirche**, Ch. of St. Peter; etc.).

Kirke (Dan., Norw.), church (often in compounds, as **Fruekirke**, Church of Our Lady).

k. k. (Ger., kaiserlich-königlich), imperial, royal [prefixed to Austrian titles].

Kommerzienrat (Ger.), Councilor of Commerce [honorary title].

Konsistorialrat (Ger.), Councilor of the Consistory.

Konzertmeister (Ger.), leader.

Kreuzkirche (Ger.), Church of the Holy Cross; that in Dresden, with the Gymnasium (**Kreuzschule**) attached, is most frequently mentioned.

Künstler (Ger.), artist.

Kunstlied (Ger.), art-song (as opposed to folk-song).

Kyrka (Swed.), church.

Lehrergesangverein (Ger.), Teachers' Singing-society.

libr., library; librarian.

Lic., licentiate.

Liceo (It.), Lyceum; College.

Liederkranz, Liedertafel (Ger.), male choral society with social tendency.

Lustspiel (Ger.), comedy.

Lutherie (Fr.), the art of making bow-instruments.

lyr., lyric.

Maatschappij (Dutch), association.

maestro (It.), teacher; conductor; **m. al cembalo,** (formerly) the orchestral conductor, who sat at the harpsichord; **m. dei putti,** Master of the Boys.

Maître de chant (Fr.), conductor of a chorus; singing-master.

Manh. O. H., Manhattan Opera House (New York, 1906-10).

Männerchor (Ger.), male chorus; Men's Choral Society (**Männergesangverein**).

Märchenspiel (Ger.), fairy-play; fairy-opera.

Marchese (It.), Marquis.

m. de chap. (Fr., maître de chapelle), conductor.

m. di capp. (It., maestro di cappella), conductor.

M. E., Methodist Episcopal.

melodr., melodrama.

mem., member.

mod., moderately.

M. O. H., Metropolitan Opera House (New York).

m.-sopr., mezzo-soprano.

M. T., Musical Times (London).

M. T. A., Music Teachers' Association.

munic., municipal.

Mus., music; musical; musician.

Mus. Ant., The Musical Antiquary (London).

Mus. Antiq. Soc., Musical Antiquarian Society.

Mus. Bac. (Lat., Musicæ Baccalaureus), Bachelor of Music.

Mus. Doc. (Lat., Musicæ Doctor), Doctor of Music.

musico (It.), male soprano.

musicol., musicology.

Musik (Ger.), music; often compounded, as **Musikdirektor,** musical director; **Musiklehrer,** music-teacher; **Musikverein,** Musical Society.

Musikförening (Swed.), musical association.

Mus. Quar., The Musical Quarterly (New York).

Muziekgeschiedenis (Dutch), history of music.

n., near.

n. d., no date.

N. E., New England.

N. M. T. A., National Music Teachers' Association.

N. T. S. M., National Training School for Music (London).

N. Ztschr. f. M., Neue Zeitschrift für Musik (Leipzig).

op., opus; opera.

Oper (Ger.), opera.

Orch., orchestra; orchestration.

orchl., orchestral.

org., organ; organist.

orig., original.

orkest (Dutch), orchestra.

Oxon. (Lat., Oxoniæ), of Oxford.

p., part.

pcs., pieces.

P. E., Protestant Episcopal.

perf., performed; performance.

pf., pianoforte.

Philh., Philharm., Philharmonic.

Pres., President.

Presb., Presbyterian.

Principe (It.), president; chairman.

Privatdozent (Ger.), instructor at a university.

Proc., Proceedings.

Prof., Professor.

publ., published.

Publ. Ges. Mfschg., Publikation der Gesellschaft für Musikforschung (Leipzig).

Q.-Lex., Eitner's Quellen-Lexikon der Musiker und Musikgelehrten (Leipzig).

R., Royal.

R. A. M., Royal Academy of Music.

R. C., Roman Catholic.

R. C. M., Royal College of Music.

R. C. O., Royal College of Organists.

recte (Lat.), correctly; properly.

rectius (Lat.), more correctly; more properly.

Regens chori (Lat.), choirmaster; precentor.

Regierungsrat (Ger.), Privy Councilor.

Regius musicus (Lat.), Royal musician.

Reichsfreiherr (Ger.), Baron of the Empire.

Répétiteur (Fr.), **Repetitor** (Ger.), coach or drillmaster for soloists or chorus.

rev., revised.

Rev., Reverend.

Ritter (Ger.), Knight; Baronet.

Riv. M. I., Rivista Musicale Italiana (Turin).

rom., romantic.

Russk. Muz. Gaz., Russkaya Muzýkalnaya Gazeta (Petrograd).

Russk. Star., Russkaya Starina (Petrograd).

S., soprano; **S. A. T. B.**, soprano, alto, tenor, bass.

Sachverständigenkammer (Ger.), commission of experts.

Sängervereinigung (Ger.), Singers' Association.

Sbd. Int. M.-G., Sammelbände der Internationalen Musik-Gesellschaft (Leipzig).

Sch., school.

Schule (Ger.), school.

Schulrat (Ger.), Inspector of Schools.

Sem., seminary.

Siebenbürgen (Ger.), Transylvania.

S. I. M., Bulletin de la Société Internationale de Musique (Paris).

Singakademie (Ger.), Singing-Society.

Singspiel (Ger.), a form of light opera in vogue c. 1750–1830, with spoken dialogue, and music in the style of folk-songs.

S. O., Symphony Orchestra.

Soc., Society.

Solorepetitor (Ger.), coach and accompanist for solo artists.

sopr., soprano.

sopranista (It.), male soprano.

st., studied.

Staatsbibliothek (Ger.), State (National) Library.

Staatspreis (Ger.), State (National) Prize.

St. M.-W., Studien zur Musikwissenschaft (Vienna).

str., string.

succ., success; successful; successor; succeeded.

symph., symphony; symphonic.

T., tenor.

Th., theatre.

Thaler (Ger.), silver coin; value about 75 cents.

Thomaskirche (Ger.), Church of St. Thomas.

Thomasschule (Ger.), the celebrated Gymnasium connected with the Thomaskirche at Leipzig.

Tonkünstler (Ger.), 'tone-artist'; musician.

Toonkunst (Dutch), art of tone (music).

tpt., trumpet.

transcr., transcribed; transcription.

tr., **transl.**, translated; translation.

u. (Ger., und), and,

Unit., Unitarian.

Univ., University.

U. S., United States.

v., very; (Lat. vide), see; (Ger. von), of.

var., variation.

vcl., violoncello.

vcs., voices.

Vereeniging (Dutch), association.

Verein (Ger.), Society; Association; Union.

vl., violin.

vla., viola.

vln., violin.

Volksoper (Ger.), folk-opera (opera in popular style on a popular or national subject).

Vschr. f. M.-W., Vierteljahrsschrift für Musikwissenschaft (Leipzig, 1885–94).

w., with.

Ztg. (Ger., Zeitung), Gazette.

Ztschr. I. M.-G., Zeitschrift der Internationalen Musikgesellschaft (Leipzig).

ERRATA

N. B. For the sake of convenience lines are counted sometimes from the beginning, sometimes from the end of each article. In the latter case the numeral is marked with an asterisk.

Article	Page	Col.	Line	Instead of	read
Brune, Adolf	124	1	10	E	E♭.
Chopin, Frédéric	155	2	2*	Kryzanowska	Krzyzanowska.
Cohen, Karl	168	2	5	Kirchen musikschule	Kirchenmusikschule.
Davidov, Karl	194	1	1	Da'vidov	Davi'dov.
Day, Charles	195	1	2	Norfolk	Norwich.
Draeseke, Felix	218	1	7	C♭	C♯.
Faminzin, Alexander	249	2	1	Faminzin...Sergievitch	Famintsÿn . . . Sergeievitch.
Findeisen, Nikolai	262	1	8	Siloti	Ziloti.
Gabrieli, Andrea	285	2	8	Pieter	Pieters.
Gandini, Alessandro	292	1	1*	Tardini	Valdrighi.
Gariel, Edoardo	295	1	1	Edoardo	Eduardo
Giner, Salvador	310	2	4	*cuarto*	*cuatro.*
Gregoir, Édouard	334	2	3*	*Des*	*Les.*
Gregory, I.	335	1	11	*Einfühung*	*Einführung.*
Grisar, Albert	339	2	8*	*Carilloneur*	*Carillonneur.*
Gusikov, Joseph	348	2	1	Gusikov	Guzikov.
ib.	ib.	ib.	3	Mohilev	Mogilev.
Hauk, Minnie	371	2	2*	*Somnambula*	*Sonnambula.*
Hermann, Robert	390	2	2	D	D m.
Hinckley, Allen	402	2	6*	Boito	Berlioz.
Huhn, Bruno	420	1	9	S. P. Mills	S. B. Mills.
Hutter, Hermann	425	1	1	Kaufbeuern	Kaufbeuren.
Irgang, Friedrich	429	1	2	Schleswig	Silesia.
Kahn, Robert	448	1	2	Mannhein	Mannheim.
Kazatchenko, Nikolai	455	2	1	Nikolai Ivanovitch	Grigory Alexeievitch.
ib.	ib.	ib.	7	*Sotkin*	*Sotnik.*
Kopylow, Alexander	477	2	1	Kopylow	Kopÿlov.
Korganov, Genari	478	1	1	Genari	Gennari.
Kraus, Felix von	482	2	4*	Marie	Auguste.
Krause, Martin	483	1	2*	Siloti	Ziloti.
Krolop, Franz	489	1	4	Levy	Lewy.
Küster, Hermann	497	1	6*	*Bilding*	*Bildung.*
Labarre, Théodore	498	1	3	Boscha	Bochsa.
Lambert, Alexander	505	1	12	Siloti	Ziloti.
Laparra, Raoul	511	2	4	ib.	Op.-Com.
Lazzari, Silvio	517	1	1	lăh-tsah'rē	lăhd'zăh-rē.
Lecocq, Charles	519	1	3	Clifton, Guernsey. Feb. 15, 1911.	Paris, Oct. 25, 1918.
Lecocq, Charles	519	1	7*	*du*	*de.*
Liapunov, Serge	533	1	1	Serge	Sergei.

Lind, Jenny	537	2	3*	July	October.
Lyra, Justus	559	2	1*	*Hauptgottesdienst*	*Hauptgottesdienstes.*
Mercadante, Saverio	603	2	4	Collegia	Collegio.
Meusel, Johan	607	2	1	Johan	Johann.
Missa, Edmond	615	2	9	Babette, Muguette	*Babette, Muguette.*
Mosonyi	626	1	1	Moson'yi	Mo'sonyi.
Nápravnik, Eduard	641	1	3*	Weimarn	Weymarn.
Niemann, Albert	652	2	16	season	seasons.
Offenbach, Jacques	664	1	14*	*Der Bogen*	*Die Heimkehr.*
Padilla y Ramos	674	1	1	Pad'illa	Padi'lla.
Paloschi, Giovanni	678	2	1*	Gazetta	Gazzetta.
Pergolesi, Giovanni	695	1	10	*G. P. B.*	*G. B. P.*
Petrelli, Eleonora	699	2	2	Salomon	Saloman.
Printz, Wolfgang	724	1	2	Monatschrift	Monatsschrift.
Rachmaninov, Sergei	734	2	4	Damyansky	Demyansky.
Rellstab, Ludwig	755	2	11*	Spohr's	Spontini's.
Rey, Jean-Baptiste (I)	758	2	2	Tarnet-Garonne	Tarn-et-Garonne.
Rösel, Rudolf	783	2	5	Thompson	Thomson.
Rôze, Marie	790	2	7*	Col. J. H. Mapleson	Col. Henry M., the son.
Saenger, Oscar	801	1	6	Heinrichs	Hinrichs.
Saint-Saëns, Camille	803	1	2	Halvéy	Halévy.
Sass, Marie	814	2	1*	Castlemary	Castelmary.
Schröder, Karl	841	1	14	Erdmannsdörfer	Erdmannsdörffer.
Schubert, Franz	843	2	8*	Sonnleitner	Sonnleithner.
Schuëcker, Edmund	847	1	14	op. 11, *Nocturne*	op. 7, *Nocturne.*
Schulz-Beuthen	849	1	4	F. S. Richter	E. Fr. Richter.
Sokalsky, Vladimir	887	1	5	*Riepa*	*Riepka.*
Sonnleitner, Joseph	889	2	1	Sonnleitner	Sonnleithner.
Spitta, Friedrich	895	2	5	Monatschrift	Monatsschrift.
Straus, Oskar	918	1	2	Prosnitz	Prosniz.
Strauss, Richard	921	1	1*	in artistic	inartistic.
Streatfeild, Richard	923	1	4*	Handel	*Handel.*
Tchaikovsky, Piotr	939	1	14	*Kradosti*	*K radosti.*
Tebaldini, Giovanni	939	2	9*	Peri and Caccini's	Peri's.
Tiedeböhl, Otto von	951	2	6	Hollander	Hollaender.
Tollefsen, Carl	956	1	2*	than	then.
Valdrighi, Luigi	969	2	4*	Candini's	Gandini's.
Vecchi, Orazio	975	2	4*	xxv	xxii.
Vierne, Louis	982	2	3,7*	*bourgignonne*	*bourguignonne.*
Wagner, Cosima	995	2	13	auto-biography	autobiography.
Wagner, Richard	1001	2	19*	ib., Jan. 26, 1877	Phila. Acad. Mus., Nov. 1876.
ib.	1001	2	18*	Stadth.	Stadtth.
ib.	1002	2	7*	*Oper*	*Opfer.*
ib.	1004	2	5	W. and Nietzsche	*W. and Nietzsche.*
Wallaschek, Richard	1009	1	4*	Schrften	Schriften.
Walter, Friedrich	1010	1	5*	National-theaters	Nationaltheaters.
Wood, Charles	1053	1	3	Morely	Morley.
Zur Mühlen, R. von	1072	2	9	d. London, 1918	still living.

BIOGRAPHICAL DICTIONARY

OF

MUSICIANS

A

Aaron, ——, abbot of the monasteries of St. Martin and St. Pantaleon at Cologne, where he died in 1052. Wrote *De utilitate cantus vocalis et de modo cantandi atque psallendi* (in library of St. Martin), and *De regulis tonorum et symphoniarum.* He introduced the Gregorian nocturnes into Germany.

Aaron (or **Aron**), **Pietro,** b. Florence, 1480 or '90; d. Venice, 1545. Noted theorist; in turn cantor of boy-choir at Imola, canon and choir-master at Rimini, monk (order of Hospitalers) at Bergamo, Padua and Venice. Wrote *Il Toscanello in musica* (1523, '25, '29, '39, '62); *Trattato della natura e cognitione di tutti gli tuoni di canto figurato* (1525); *Lucidario in musica di alcune opinioni antiche e moderne* (1545); *Compendiolo di molti dubbj, segreti, et sentenze intorno al canto fermo et figurato . . .* (Milan, no date); this last also in Latin as *Libri tres de institutione harmonica* (Bologna, 1516).—See Q.-Lex.

A'baco, Evaristo Felice dall', b. Verona, July 12, 1675; d. Munich, July 12, 1742, as leader of orch. to the Grand Duke of Bavaria. Comp.: Op. 1, 12 violin-sonatas w. *continuo;* Op. 2, 10 4-part *concerti da chiesa;* Op. 3, 6 church- and 6 chamber-sonatas *a* 3; Op. 4, 12 vln.-son. w. *cont.* (arr. by Chédeville f. musette, flute and oboe w. *cont.*); Op. 5, 6 7-p. *concerti* (4 vlns., vla., bassoon or 'cello, *b. cont.*); Op. 6, *concerti* f. vln. A. Sandberger publ. a biogr. sketch and a selection from op. 1–4 in vol. i of 'Denkmäler d. Tonk. in Bayern,' and a second selection in vol. ix, 1; Riemann has edited 3 Trio-Sonatas.—See Q.-Lex.

Abbà-Corna'glia, Pietro, b. Alessandria, Piedmont, Mar. 20, 1851; d. there May 2, 1894. Pupil of Milan Cons., 1868–71. Talented opera-comp. (*Isabella Spinola,* 1877; *Maria di Warden,* 1884; *Una partita di scacchi,* Pavia, 1892); also wrote good chamber- and sacred music (Requiem Mass).

Abbadi'a, Luigia, daughter of Natale A.; b. Genoa, 1821. Celebrated mezzo-soprano stage-singer; début Sassari, 1836. Rôles: Maria Padilla (written for her by Donizetti), Saffo, Vestale, Elvira (in *Ernani*). In 1870 she established a singing-school at Milan.

Abbadi'a, Natale, b. Genoa, Mar. 11, 1792; d. Milan, circa 1875. Chorus-master 1831–37 at Carlo Felice Th., Milan. Comp. the opera, *Giannina di Pontieu, ovv. La villanella d'onore* (Genoa, 1812), and the farce *L'imbroglione ed il castigamatti* (do.); also masses, motets, etc.

Abbati'ni, Antonio Maria, Roman composer; b. Tiferno (Città di Castello), 1595 (1605?); d. there 1677. Maestro di cappella at the Lateran, 1626–8, and thereafter successively at 4 other Roman churches. Comp. much church-music, most still in MS.; publ. 3 books of Masses, 4 of Psalms, various 24-part Antiphons (1630, '38, '77), 5 books of Motets (1635), and a dram. cantata, *Il Pianto di Rodomonte* (Orvieto, 1633). Co-worker with Kircher on the 'Musurgia.' Prod. 3 operas: *Del male in bene* (Rome, 1654; one of the earliest comic operas, and historically important as introd. the final ensemble; comp. Goldschmidt, *Studien zur Geschichte d. Oper,* vol. i), *Ione* (Vienna, 1666), and *La comica del cielo,* or *La Baltasara* (Rome, 1668).—See Q.-Lex.

Abbey, John, noted English organ-builder; b. Whilton, Northamptonshire, Dec. 22, 1785; d. Versailles, Feb. 19, 1859. On Séb. Erard's invitation he went to Paris in 1826, settled there, and built many organs for churches, cathedrals, chapels, etc., throughout France. His sons, E. and J. Abbey, carried on the business at Versailles.

Abbott, Emma, dramatic soprano, b. Chicago, Dec. 9, 1850; d. Salt Lake City, Jan. 5, 1891. After years of hard work as a natural singer and guitar-player, she came to New York abt. 1870, took lessons of Erani,

sang in Dr. Chapin's church, and in 1872, aided by the congregation, went to Europe, studying with Sangiovanni at Milan and Delle Sedie at Paris. She sang with great success abroad and at home. Married, 1878, Mr. E. Wetherell of N. Y. (d. 1888).

Abd el Kadir (or **Abdolkadir**), **Ben Isa,** Arabian writer in the 14th century, author of 3 mus. treatises noticed by Kiesewetter ('Musik der Araber,' 1842, p. 33): *The Collector of Melodies; The Aim of Melodies in the Composition of Tones and Measures;* and *The Treasure of Melodies in the Science of Musical Cycles.*

Abeille, (Johann Christian) Ludwig, b. Bayreuth, Feb. 20, 1761; d. Stuttgart, Mar. 2, 1838. Leader of the Duke of Württemberg's private orch.; later court org. and mus. director. Fine pianist and organist; comp. the Singspiele *Amor und Psyche* (Stuttgart, 1801), and *Peter und Ännchen* (Stuttg., 1809); harpsichord- and chamber-music (concertos, trios, duets, etc.); and songs still sung in schools.—See Q.-Lex.

A'bel, (Leopold) August, b. 1717 at Köthen (where his father, **Christian Ferdinand A.,** was a viola-da-gamba player); d. Ludwigslust, Aug. 25, 1794; fine violinist; played in court orchestras at Brunswick, Sondershausen, Berlin, and Schwerin; publ. some easy études.

A'bel, Clamor (Heinrich), b. Westphalia near middle of 17th century; d. (?). Publ. 3 sets of pieces for strings (*Tanzsuiten,* 1674, '76, '77). He was chamber-musician at the Hanoverian Court.

A'bel, Karl Friedrich, renowned player on the viola da gamba; b. Köthen, 1725; d. London, June 20, 1787. He received thorough training from his father, and from J. S. Bach at the Thomasschule, Leipzig; member of the Royal Polish Band at Dresden, 1748–58; visited Leipzig and other German towns, and went to London in 1759, where the Duke of York assisted him. In 1765, chamber-musician to Queen Charlotte. He was intimate with Joh. Chr. Bach. He comp. 2 operas: *Love in a Village* (London, 1760), and *Berenice* (1764); also popular symphonies, overtures, quartets, sonatas for harpsichord, concertos for harpsichord and strings, etc. (Eitner mentions some 60 different sets and single pieces still extant.) He revisited Germany 1783–5, returning to London *via* Paris. He was the last great virtuoso on the gamba.

A'bel, Ludwig, b. Eckartsberga, Thuringia, Jan. 14, 1834; d. Neu-Pasing, n. Munich, Aug. 13, 1895. Pupil of Ferd. David; member of Gewandhaus orch. at Leipzig, the Weimar court orch. (1853), leader of court orch. at Munich (1867), teacher in and (1878) Inspector of the Royal Music-School then managed by v. Bülow; 1880, royal Professor; retired on pension, 1894. Violin-virtuoso of high rank, and an excellent orch. conductor; wrote a good Violin Method; also studies, variations, etc.

A'bell, John, a celebrated alto singer (*musico*), and lutenist; b. London, c. 1660; d. Cambridge (?), c. 1724. In 1679, member of the Chapel Royal; fled to the Continent during the Revolution of 1688, and won fame and wealth by his singing. In Kassel he was made Intendant of Music (1698–9). About 1700 he returned to England. He was also a song-writer and collector (collections publ. in 1701, and 1740).

A'bendroth, Hermann, b. Frankfort, Jan. 19, 1883. Pupil of L. Thuille and A. Langenhan-Hirzel in Munich; 1903–04 conductor of the 'Orchesterverein' in Munich; 1905–11 in Lübeck as first cond. at the 'Stadttheater' and cond. of the 'Verein der Musikfreunde.' In 1911 he was called as municipal music director to Essen, and in 1914 he succeeded Fritz Steinbach in the direction of the 'Gürzenich' concerts in Cologne.

A'bendroth, Irene, coloratura soprano; b. Lemberg, July 14, 1872. Pupil of Frau Wilczek; member of Vienna court opera 1889, sang in Riga and Munich, and again in Vienna (1894–99); eng. 1899–1908 at the Royal Opera in Dresden.

A'benheim, Joseph, violinist; b. Worms, 1804; d. Stuttgart, Jan. 19, 1891. Member and (1854) musical director of the Stuttgart Cons. orch. Composed overtures, entr'acte music, etc.; some minor pf.-pieces and songs have been published.

A'bert, Hermann, b. Stuttgart, Mar. 25, 1871; pupil of the Cons. and his father, Joh. Jos. A. Dr. phil., Tübingen, 1897; Dozent for mus. science at Halle Univ., 1902; prof., 1909. Works: *Die Lehre vom Ethos in der griechischen Musik* (1902); biogr. of Schumann (1903, in Reimann's 'Ber. Mus.'); *Die Musikanschauung des Mittelalters und ihre Grundlagen* (Halle, 1905); *Die dram. Musik am Hofe Herzog Karls von Württemberg* (1905); *N. Jommelli als Opernkomponist* (Halle, 1908); *Geschichte d. Rob. Franz Singakademie zu Halle* (Halle, 1908); historical essays (IMS.); etc. He edited several older operas. Since 1914 he is editor of the 'Gluck Jahrbuch.'

A'bert, Johann Joseph, b. Kochowitz, Bohemia, Sept. 21, 1832; d. Stuttgart, Apr. 1, 1915. Choir-boy at Gastdorf and, from 8 to 15, at Leipa monastery, whence he fled to an uncle in Prague, who sent him (1848) to the Prague Cons. (Kittl, Tomaček). He first st. the double-bass; his études, concertos, etc., for this instr. are classics. He also wrote

overtures, and graduated in 1852 with a symphony in C minor. Engaged as double-bass player in the court orch. at Stuttgart, he comp. 2 symphonies (G min. and A maj.), and an opera, *Anna von Landskron* (Stuttgart, 1859); in 1860 a second opera, *Die Almohaden*, was prod. Studied further in Paris and London; wrote opera *König Enzio* (1862) after returning to Germany, and a symphonic poem, *Columbus*, which made him famous. A 3-act romantic opera, *Astorga* (Stuttgart, 1866), followed; A. was then app. Musikdirektor and (1867) Kapellm. at the Stuttgart Court Th., succeeding Eckert; he retired in 1888. Other works are the 5-act opera *Ekkehard* (Berlin, 1878), probably his *magnum opus;* a 5th symphony in C min., and a 6th 'lyric' symphony in D min.; a mass f. mixed ch. w. org.-accomp.; overtures, string-quartets, pf.-pcs. and songs.

Abos (or **Avos, d'Avossa**), **Girolamo,** comp. for stage and church; b. Malta, c. 1708; d. Naples, 1786(?). Pupil of Leo and Durante at Naples; in 1756, maestro al cembalo at the Italian Th., London; in 1758, teacher in the Cons. della Pietà de' Turchini, Naples (Paisiello was his pupil). Wrote 14 operas for Naples, Rome and London, and, after 1758, much sacred music (7 masses, several litanies, etc.).—See Q.-Lex.

Abraham, John. See Braham.

Abraham, Dr. **Max,** b. Danzig, 1831; d. Leipzig, Dec. 8, 1900. He became a partner in C. F. Peters' 'Bureau de Musique' in 1863, and sole proprietor in 1888. On Jan. 1, 1894, his nephew, **Heinrich Hinrichsen,** of Hamburg, entered the firm, and is now its head. The famous 'Edition Peters' was inaugurated by Dr. A.

Ábrányi, Emil, b. Budapest, Sept. 22, 1882. Has comp. the Hungarian operas *A ködkirály* (King of the Mist; Budapest, 1903); *Monna Vanna* (ibid., 1907); *Paolo and Francesca* (ibid., 1912). In 1907, Kapellm. at the Royal Th., Hanover; since 1911 Kapellm. in Budapest.

Ábrányi, Kornel, b. Oct. 15, 1822, at Szent Györgz Ábrányi, Hungary, of the noble Hungarian family Eördögh; d. at Budapest, Dec. 20, 1903. He founded the first Hungarian musical journal (1860), the Singers' Union (1867), and was one of the chief promoters of the National Mus. Acad. at Pest, of which he was a professor and the secretary (1875). His publ. comps. (songs, choruses, etc.) are in the national vein.

Abt, Franz, song-writer and conductor; b. Eilenburg, Dec. 22, 1819; d. Wiesbaden, Mar. 31, 1885. He was sent to the Leipzig Thomasschule to study theology, his father being a clergyman, and later obtained an excellent musical education both there and at the Univ. On his father's death he gave up theology, having already made several successful attempts at composition, and having conducted a students' philharmonic society. In 1841 he went to Bernburg as Kapellm. of the Court Th., but in the same year relinquished this post for a similar one at the Zurich Th. Here he remained till 1852, conducting several singing-societies and composing many vocal works, particularly for men's voices. He was then app. 2nd Kapellm. at Brunswick, 3 years later becoming 1st Kapellm., a position held up to 1882, when he retired on pension to Wiesbaden.—Abt wrote over 500 works, comprising more than 3,000 numbers; the largest are the 7 secular cantatas. His popularity as a song-writer is due chiefly to the flowing, easy and elegant style of his vocal melodies, many of which (*Wenn die Schwalben heimwärts zieh'n, Gute Nacht, du mein herziges Kind, So viele tausend Blumen*, etc.) have become true folk-songs; numerous part-songs are likewise deservedly prime favorites; in these and his choruses for men's and for women's voices, he rivals Mendelssohn in the hearts of his countrymen. On his vocal works rests his lasting fame; his pf.-compositions, of a light and popular character, are already forgotten.

Achsharumov [ăh-shăh-roo'mŏhv], **Demetrius Vladimirovitch,** b. Odessa, Sept. 20, 1864. Began the study of violin with Krassnokutski; went to Petrograd to L. Auer, and later to Vienna, where he studied comp. with R. Fuchs; at the same time continued his violin studies with J. Dont. From 1890–98 he made a number of successful concert tours; he then settled in Pultava as cond. of the Symphony concerts, and in the following year was appointed director of the newly established local branch of the Imp. Russ. Mus. Soc.

Ack'ermann, A. J., b. Rotterdam, Apr. 2, 1836. Studied at The Hague in the R. Music-School, under Lübeck, Nicolas and Wietz; app. teacher of pf. there in 1865; of org. and theory, 1867.—Works: Pf.-pieces for 2 and 4 hands; songs.

Ackté, Aïno (Mme. **Ackté-Renvall**), dramatic soprano; b. Helsingfors, Finland, Apr. 23, 1876. Entered the Paris Cons. in 1894; made her début in 1897 at the Grand Opéra as Marguerite (*Faust*). The success of her tour of Germany in 1902 led to her engagement at the M. O. H. in 1904–05. Her impersonation of Salome, in Strauss' opera, at Cov. G. Th. in 1913 was followed by an invitation from the composer to sing the part also at Dresden and Paris. Rôles: Marguerite, Juliette, Ophélie, Gilda, Nedda, Elisabeth, Elsa, Sieglinde, etc.

Acton, John, English singing-teacher and composer; b. Manchester (?), 1863. Pupil of Francesco Lamperti at Milan. Prof. of singing at the Manchester R. C. M. since its opening in 1893; since 1894, cond. of the St. Cecilia Choral Soc.—Works: 2 cantatas f. women's voices, *Forest Bells*, and *The Rose and the Nightingale;* a male chorus, *For Home and Liberty*, w. pf.-accomp. (prize from S. London Mus. Club, 1888); also duets, songs and pf.-pieces.

Adalid y Gurre'a, Marcel del, Spanish composer; b. La Coruña, Aug. 26, 1826; d. Longara, Oct. 16, 1881. Studied with Moscheles in London and Chopin in Paris. Published 3 collections of Galician Folk-songs; wrote an opera, *Inese e Bianca* (on an Italian text), and pf.-pieces.

Adam [äh-dähn'], **Adolphe (-Charles),** celebrated opera-composer, was b. Paris, July 24, 1803; d. there May 3, 1856. He entered the Cons. in 1817, but made little progress until taken in hand by Boieldieu in his class for composition. After publishing various pf.-pieces, he brought out the 1-act opera *Pierre et Catherine* (1829), the success of which encouraged him to produce 13 more similar works in quick succession, the *Postillon de Longjumeau* (1836) gaining European celebrity for its author, and still keeping his name in grateful memory. In all, he wrote 53 theatrical works, the most popular operas after the *Postillon* being *Le Châlet* (1834), *Le fidèle Berger*, *Le Brasseur de Preston* (1838), *Le Roi d'Yvetot* (1842), *La Poupée de Nuremberg*, *Cagliostro*, and *Richard en Palestine* (1844); also the ballets *Giselle*, *Le Corsaire*, *Faust*, etc. In 1847, on account of difficulties with the director of the Opéra-Comique, A. founded the Théâtre National, but was ruined financially by the revolution of 1848, and entered the Paris Cons. as prof. of comp.—A. does not rank with the foremost dramatic composers of France, his style being distinguished by taking rhythms and light elegance and grace, rather than forceful originality. His *forte* was comedy-opera, in which he was a worthy successor of Boieldieu.—His autobiographical *Souvenirs d'un Musicien* and *Derniers Souvenirs d'un Musicien* were publ. at Paris in 1857–59 [1871]. Life by A. Pougin (1876).

A'dam, Karl Ferdinand, b. Constappel, n. Meissen, Dec. 22, 1806; d. Leisnig, Dec. 23, 1868, as cantor and musical director there.—Works: Popular choruses and quartets for men's voices; songs; pf.-pieces.

Adam, Louis, b. Müttersholz, Alsatia, Dec. 3, 1758; d. Paris, Apr. 8, 1848. He went to Paris in 1775, and from 1797–1842 was prof. of pf. at the Paris Cons. He was a close student of the German classic masters, an admirable pianist, a comp. of numerous pf.-pieces much in vogue at the time (especially the variations on 'Le roi Dagobert'), and an eminent pedagogue, the teacher of Kalkbrenner, Hérold, Henri le Moine and F. Chaulieu, and author of two standard instruction-books for piano: *Méthode ou principe générale du doigté pour le Forté-piano* (Paris, Sieber, 1798), and *Méthode nouvelle pour le Piano* (5 editions, 1802–32), written expressly for pupils of the Cons.

Adam de la Hale (or **Halle**), called *le Bossu d'Arras* (Hunchback of Arras); b. Arras, circa 1240; d. Naples, 1287. A gifted Trouvère, many of whose works have been preserved (publ. 1872 by Coussemaker as *Œuvres complètes du Trouvère Adam de la Hale*); the most interesting is a dramatic pastoral entitled *Le jeu de Robin et de Marion* (1285), written for the Aragonese court at Naples, resembling an opéra comique in its plan. He was a master of the chanson, in the dual capacity of poet and composer; his works are of the utmost value as illustrating the music of the period.—Cf. E. Langlois, *Le jeu de Robin et de Marion* (Paris, 1896); H. Guy, *Essai sur la vie et les œuvres littéraires d'Adam de la Hale* (Paris, 1898).

A'dam von Fulda, noteworthy German theorist and composer; b. circa 1440; d. (?). His treatise on mus. theory is to be found in vol. iii of Gerbert's 'Scriptores ecclesiastici'; his compositions were highly prized in their day. Cf. H. Riemann in 'Kchm. J.' (1879) and W. Niemann, ibid. (1902).—See Q.-Lex.

A'damberger, Valentin (*not* **Joseph**), b. Munich, July 6, 1743; d. Vienna, Aug. 24, 1804. Dramatic tenor, pupil of Valesi 1755–61; eng. at Venice, 1762, as 1st tenor; sang with growing success in other Italian cities, and assumed the name of 'Adamonti.' He sang in London in 1777, and in 1780 was eng. at the Vienna Court Opera, in 1789 also as 'Hofkapellsänger.' Mozart wrote for him the part of Belmonte, and some concert-arias.

Ada'mi da Bolse'na (or **da Volterra**), **Andrea,** b. Venice, Oct., 1663; d. Rome, July 22, 1742. Famed as the author of *Osservazioni per ben regolare il coro dei cantori della cappella Pontificia* (Rome, 1711), a work of historical value. Cantor of the Pontifical Chapel, and music-teacher.

Adamon'ti. See ADAMBERGER.

Adamowski [-mŏhv'skē], **Joseph,** b. Warsaw, July 4, 1862. Pupil at Warsaw Cons. (1873–77) of Kontski and Goebelt ('cello); at Imp. Cons., Moscow (1877–83) of Fitzenhagen ('cello), Tchaikovsky (comp.), Pabst (pf.); studied at the University, receiving the degree of B. A. Began concert

tours in Warsaw in 1883; played also in Germany; 1885–7 prof. of 'cello and ensemble classes in Cons. at Cracow; 1889 member of Bost. Symph. Orch.; member of Adamowski Quartet and Trio. Since 1903 he has been prof. of 'cello at New Engl. Cons. at Boston; is one of the founders and directors of the B. S. O. Pension Fund; married in 1896 the pianist Antoinette Szumowska (q. v.).

Adamow'ski, Timothée, born at Warsaw, Mar. 24, 1858. Violin-virtuoso; at first a pupil of A. Kontchi at Warsaw Cons.; 1876–9 of Massart in Paris Cons. In 1879 he went to America, and travelled as soloist with M. Strakosch, Clara Louise Kellogg, and finally with a company of his own, with which he played in Boston, New York, Philadelphia, Washington, Chicago, etc. From 1885–6 he taught in the New Engl. Cons., Boston; in 1888 he organized the Adamowski String-quartet (A., E. Fiedler, D. Kuntz, and G. Campanari; reorganized 1890 with A., A. Moldauer, Max Zach and Josef Adamoswki, the last a brother of T. A., and an excellent 'cellist). In 1887 A. appeared at London and Warsaw; in 1895, again in London and Paris, since which time he has spent the summer season regularly in these two cities. In 1898 he played at Warsaw with the Philharm. Orch. and the Mus. Society. His quartet gives about 30 concerts annually in the chief towns of the U. S. From 1890–4 he also cond. the six weeks' popular summer concerts of the Boston Symphony Orch.—He has publ. several songs, and has a *Novellette* f. vln. and pf. in MS.

Ad'ams, Charles R., fine dramatic tenor; b. Charlestown, Mass., circa 1848; d. West Harwich, Mass., July 3, 1900. Pupil in Vienna of Barbieri; was then eng. for 3 years at the Royal Opera, Berlin, and thereafter for 9 years at the Imp. Opera, Vienna; also sang at La Scala, Covent Garden, Madrid, various German towns, in the U. S., etc. Settled in Boston, 1879. He had a predilection for Wagner rôles, and was an excellent actor and teacher.

Ad'ams, Stephen. See MAYBRICK, M.

Ad'ams, Thomas, eminent organist and comp. for org.; b. London, Sept. 5, 1785; d. there Sept. 15, 1858. He was a pupil of Dr. Busby, and organist at several prominent London churches. His publ. organ-works include many fugues, voluntaries, 90 interludes, and several variations on popular airs; he also wrote variations for piano, and many anthems, hymns, and sacred songs. His skill in improvising was remarkable; for years he had charge of the performances on Flight and Robson's 'Apollonicon.'

Ad'cock, James, b. Eton, England, June 29, 1778; d. Cambridge, Apr. 30, 1860. Chorister, 1786, of St. George's chapel, Windsor, and lay-clerk in 1797; later a member of various church-choirs in Cambridge; and, finally, choir-master at King's College.—Works: Several 3- and 4-part glees; an evening service in B♭; anthems; and a book, *The Rudiments of Singing*.

Ad'dison, John, composer and double-bass player; b. London, circa 1765; d. there Jan. 30, 1844.—Works: 6 operettas, very popular at the period; a 'sacred drama,' *Elijah;* songs, glees, etc.; also *Singing Practically Treated in a Series of Instructions* (London, n. d. [1836]).

A'delburg, August, Ritter **von**; b. Constantinople, Nov. 1, 1830; d. insane at Vienna, Oct. 20, 1873. Fine violinist, pupil (1850–4) of Mayseder. His tone is said to have been well-nigh unmatchable in fullness; his numerous comps. were chiefly for violin (concertos, sonatas for pf. and vln., string-quartets), and some sacred pieces; also 3 operas: *Zrinyi* (Pest, 1868); *Wallenstein;* and *Martinuzzi*.

A'delung. See ADLUNG.

Adler [ahd'-], **Guido**, mus. theorist and writer; b. Eibenschütz, Moravia, Nov. 1, 1855. Studied at the Academic Gymnasium in Vienna, where he conducted the pupils' chorus, and at the Vienna Cons. under Bruckner and Dessoff; entered the Univ. in 1874, and founded, in coöperation with Felix Mottl and K. Wolf, the academical Wagner Society; took the degree of *Dr. jur.* in 1878, and in 1880 that of *Dr. phil.* (dissertation on *Die historischen Grundklassen der christlich-abendländischen Musik bis 1600*), and in 1881 qualified as private lecturer on mus. science (thesis, *Studie zur Geschichte der Harmonie*). With Chrysander and Spitta he founded, in 1884, the 'Vierteljahrsschrift für Musikwissenschaft'; in 1885 he was app. prof. of mus. science in the German Univ. at Prague, writing a monograph on the *Faux bourdon* and the treatise by Gulielmus Monachus. In 1892, he was elected president of the central committee of the 'Internat. Ausstellung für Musik und Theater'; in 1895, he succ. Hanslick as prof. of mus. history, Univ. of Vienna, becoming 'prof. in ordinary' in 1898. Since 1913 he has been editor of 'Studien zur Musikwissenschaft,' which serve as critical supplements to the 'Denkmäler der Tonkunst in Österreich.'—Other publ. essays are *Die Wiederholung u. Nachahmung in der Mehrstimmigkeit; Ein Satz eines unbek. Beethovenschen Klavierkonzerts; Die mus. Autographen u. revidierten Abschriften Beethovens im Besitze von A. Artaria; Richard Wagner* (lectures); *Über Textlegung in den Trienter*

Codices. An important book is *Der Stil in der Musik* (1912).

Ad'ler, Vincent, pianist and composer; b. Raab, Hungary, Apr. 3, 1826; d. Geneva, Jan. 4, 1871. Pupil of his father, and of Erkel at Pest; studied in Vienna and Paris; 1865, prof. at Geneva Cons.—Works: Op. 11, *Valse rococo;* op. 13, *Feuilles d'Album;* op. 15, *Allegro de concert;* op. 16, *Études de style;* op. 24, *Grande Marche;* op. 26, *Barcarolle;* etc.

A'dlgasser, Anton Cajetan, b. Innzell, Bavaria, Apr. 3, 1728; d. Dec. 21, 1777, at Salzburg, where he had studied under Eberlin, and, since 1751, was first organist at the cathedral.—Works: Church-comps. of merit. —See Q.-Lex.

Ad'lung [ahd-] (or **A'delung**), **Jakob,** b. Bindersleben, near Erfurt, Jan. 14, 1699; d. Erfurt, July 5, 1762. Pupil of Chr. Reichardt at Erfurt; became town organist (1728) and prof. in the gymnasium (1741), also giving private music-lessons. He was not only an indefatigable teacher of the clavichord, but also built 16 clavichords with his own hands. Three of his works, *Anleitung zur mus. Gelahrtheit* (1758; 2nd ed., 1783, revised by J. A. Hiller), *Musica mechanica organoedi* (1768), and *Musikalisches Siebengestirn* (1768), have historical value.

Adolfa'ti, Andrea, b. Venice, circa 1711; d. Genoa (?), circa 1760. Pupil of Galuppi; m. di capp. at church of the Madonna della Salute, Venice, and (1750) at the church dell'Annunciazione, Genoa. He wrote 5 operas and much church-music.

Adras'tos, pupil of Aristotle; peripatetic philosopher of Philippopolis circa 330 B. C.; wrote *Three Books of Harmony* (a Latin translation was found in 1788 in the library of the King of Sicily).

A'driaensen, Emmanuel (called **Hadrianus**), b. Antwerp. Eminent lutenist of the 16th century; publ., 1584, *Pratum musicum,* arr. of songs and dances for 2–4 lutes; and, 1592, a coll. of canzonets, dance-tunes, fantasias, madrigals, motets and preludes (by C. di Rore, O. di Lasso, J. van Berchem, H. Waelrant, etc.), freely transcribed for lute in tablature.

Adriano di Bologna. See BANCHIERI.

Adrien (Andrien), Martin-Joseph [also called **La Neuville,** or **Adrien l'aîné**], b. Liège, May 26, 1767; d. Paris, Nov. 19, 1822. From 1785–1804, bass singer, then chorusmaster, at Paris Grand Opéra; 1795–9, and again in 1822, prof. of lyric declamation at the 'École royale de musique.'—Works: Opera, *Le Fou ou la Révélation* (Amsterdam, 1829); *Hymne à la Liberté* (1792, celebrating the Prussians' departure); *Hymne à la Victoire* (1795); and the *Hymne aux martyrs de la liberté.*

Aerts [ahrts], **Égide,** flutist; b. Boom, near Antwerp, Mar. 1, 1822; d. Brussels, June 9, 1853. Entered Brussels Cons. at 12; at 15, gave brilliant concerts in Paris; app., 1847, teacher of flute in Brussels Cons.—Works (in MS.): Symphonies, flute-concertos, etc.

Afanassiev [-năh's'yĕv], **Nikolai Jakovlevitch,** violinist and comp.; b. Tobolsk, 1821; d. Petrograd, June 3, 1898. Pupil of his father. Wrote some excellent chamber-mus., an octet, several quintets and quartets; a prize cantata, *The Feast of Peter the Great;* an opera, *Amalat Bek;* pcs. for pf. and vl.; pf.-pcs.; songs; also symphs. and oratorios (MS.).

Affer'ni, Ugo, b. Jan. 1, 1871, at Florence, where he attended the Cons.; from 1886–90 he studied at the Raff Cons., Frankfort (Bülow, Schwarz, Urspruch), and Leipzig Cons. (Reinecke, Jadassohn, Piutti); 1893–7, director of three societies in Annaberg; in 1895, married the English violinist **May Brommer** [b. Great Grimsby, May 2, 1872; taught by Herrmann, Schradieck, and Brodsky, at Leipzig Cons.]. Became dir. in 1897 of the new 'Verein der Musikfreunde' at Lübeck, and in 1905 succeeded Lüstner as cond. of the Kurkapelle at Wiesbaden.—Prod. a lyrical comedy-opera, *Potemkin an der Donau* (Annaberg, 1897). Publ. pf.-pieces and songs.

Afra'nio, canon at Ferrara, the reputed inventor of the bassoon; b. Pavia, end of the 15th century. He is mentioned, and an instrument resembling the bassoon depicted, in Albonesio's work *Introductio in chaldaicam linguam* (Pavia, 1539).

Afze'lius, Arvid August, Swedish writer, pastor at Enköping; b. May 6, 1785; d. Sept. 25, 1871. Publ. 2 collections of *Svenska Folksvisor* [Swedish Folk-songs] (1814–16, 3 vols.); and *Afsked af Svenska Folksharpan* [Farewell of the Swedish Folk's-harp] (1848, 1 vol.).

Agazzari [-gäht-sah'-], **Agostino,** b. Siena, Dec. 2, 1578; d. there Apr. 10, 1640. Entered the service of the Emperor Matthias as a professional musician; proceeding to Rome, he was in turn m. di capp. at the German College (circa 1609), the church of St. Apollinaris, and the 'Seminario romano'; intimacy with Viadana led to his adoption of the latter's innovations in sacred vocal music (writing church *concerti* for 1 or 2 voices with instrumental harmonic support). From 1630, m. di capp. at Siena cathedral. His works, variously reprinted in Germany and Holland, were in great favor, and very numerous (madrigals, psalms, motets,

magnificats, and other church-music). His little pamphlet on *La musica ecclesiastica* (Siena, 1638) is a theoretical endeavor to bring the practice of church-music into accord with the Resolution of the Council of Trent; he was also among the first to give written instructions for performing the basso continuo (Preface to Book iii of the Motets [Zanetti, Rome, 1606]); his pastoral drama, *Eumelio* (1606), is one of the very earliest operas. —See Q.-Lex.

Agela'os of Tegea, reputed the first virtuoso on the cithara *played alone*, took first prize given in the Pythian games of 559 B. C. for playing on stringed instruments.

Agnelli [ăhn-yel'lē], **Salvatore,** b. Palermo, 1817; d. 1874. Pupil of the Naples Cons. under Furno, Zingarelli and Donizetti; began his professional career as a writer of Italian operas for Naples: *Il Lazzarone napolitano* (1839), and *La Locanderia di spirito* (1839); going to Marseilles in 1846, he brought out the operas *La Jacquerie* (1849), *Léonore de Médicis* (1855), and *Les deux Avares* (1860), besides several ballets; 3 operas, *Cromwell*, *Stefania*, and *Sforza*, remain in MS. He also wrote a cantata (*Apothéose de Napoléon I*, performed by three orchestras in the Jardin des Tuileries, 1856), a *Miserere*, and a *Stabat Mater*.

Agnesi [ăhn-yā'zē], **Luigi** (*recte* **Louis-Ferdinand-Léopold Agniez**), bass opera- and concert-singer; b. Erpent, Namur, July 17, 1833; d. London, Feb. 2, 1875. Pupil of Brussels Cons.; cond. of several singing-societies, and choirmaster at St. Catharine's ch.; comp. the unsucc. opera *Harold le Normand* (1858); st. 1861 with Duprez; filled numerous engagements in Germany, Holland, Belgium, Paris, and especially in London, where his reputation was high.

d'Agne'si, Maria Theresia, pianist and dramatic comp.; b. Milan, 1724; d. 1780 (?). —Works: 5 operas (all given in 1771), *Sofonisba* (Naples), *Ciro in Armenia* (Milan), *Nitocri* (Venice), *Insubria consolata* (Milan), *Il re pastore;* also sonatas for pf., and ditto for harp.—See Q.-Lex.

Agniez, L.-F.-L. See AGNESI, L.

Agosti'ni, Lodovico, b. Ferrara, 1534; d. there Sept. 20, 1590, as chaplain to Alphonso II of Este. He was both poet and composer; his madrigals, motets, masses, vespers, etc., were published in Venice (Gardano); also in Milan, Ferrara, etc.—See Q.-Lex.

Agosti'ni, Mezio, b. Fano, Aug. 21, 1875. He received his mus. education at the Liceo Rossini, where he studied, from 1885–93, under his father, Vitali, Pedrotti and Sambianchi. Having held the post of conductor in various theatres, he was appointed by Mascagni prof. of harmony at the Liceo in Pesaro. In 1909 he succeeded Wolf-Ferrari as director of the Liceo Benedetto Marcello in Venice. He wrote several operas, of which *Il Cavaliere del Sogno* won a prize and was produced at Fano in 1897; wrote also a symph., 4 suites for orch.; 2 pf.-trios; a string-quartet; a cantata, *A Rossini;* pf.-pieces and songs.

Agosti'ni, Paolo, b. Vallerano, circa 1575; d. Rome, 1629. Pupil of B. Nanini; was successively organist of S. Maria in Trastevere, m. di capp. at S. Lorenzo at Damaso, and the successor of Ugolini in the similar office at the Vatican (1627). His publ. works, 7 books of psalms (1619), 2 books of Magnificats and Antiphons (1620), and 5 books of Masses (1624–28), form but a small portion of his compositions, which are marvels of contrapuntal ingenuity, some of them in 48 parts. Numerous MSS. in Roman libraries.—See Q.-Lex.

Agosti'ni, Pietro Simone, b. Rome, 1650; maestro to the Duke of Parma. Wrote the operas *Tolemeo* (Venice, 1668?), *Ippolita* (Milan, 1670), *La costanza di Rosmonda* (Genoa, 1670), *L'Adalinda* (Aricia, 1673), *Il Ratto delle Sabine* (Venice, 1680), *Floridea* (Venice, 1687). Some of these were written in collaboration with Busca, Ziani and de Rossi. He also wrote oratorios, motets and secular cantatas.—See Q.-Lex.

Agrell', Johann Joachim, b. Löth, Sweden, Feb. 1, 1701; d. Nuremberg, Jan. 19, 1765. From 1723–46, he was court violinist at Kassel, and also noted as a harpsichord-player; 1746, after visiting Italy, Kapellm. at Nuremberg.—Works: Symphonies for orch.; 7 concertos for harpsichord and quartet; 7 trios; several duos; 6 sonatas for harpsichord solo.—See Q.-Lex.

Agri'cola (Ackermann), Alexander, eminent composer, probably of German nationality and b. in Holland circa 1446; d. circa 1506 near Valladolid, Spain. He was chorister at Milan (till 1474) and Mantua (till 1491), then entering the service of Philip I (the Fair) of Burgundy, whom he followed from Brussels in 1505 to Spain. 31 of his songs and motets were printed by Petrucci (Venice, 1502–3), who also published (Venice, 1503) a vol. of 5 masses (*Le Serviteur, Je ne demande, Malheur me bat, Primi toni, Secundi toni*).—See Q.-Lex.

Agri'cola, Johann Friedrich, b. Dobitzschen, n. Altenburg, Jan. 4, 1720; d. Berlin, Nov. 12 (Forkel), Dec. 1 (Schneider), Dec. 6 (Voss. Ztg.), 1774. He entered the Univ. of Leipzig in 1738 as a law-student, but also studied music for three years with J. S. Bach, and later (1741) with Quantz in Berlin;

was made court-composer (1751) and director of the Royal Chapel (1759), succeeding Graun. His compositions, which had no enduring success, were 8 operas (brought out 1750–72 at Berlin and Potsdam), and a variety of sacred music and arrangements of the King's compositions; except a psalm and some chorals, none was published. He was a good singing-teacher (transl. Tosi's *Method of Singing*), and was said to be the finest organist in Berlin. Under the pseudonym 'Olibrio' he printed some polemical pamphlets directed against Marpurg; was also a collaborator on Adlung's *Musica mechanica organoedi*.—See Q.-Lex.

Agri'cola, Martin, a very important mus. theorist and writer; b. Schwiebus (Brandenburg), Jan. 6, 1486; d. Magdeburg, June 10, 1556. His real name was Sore, but he adopted the Latin name because of his descent from peasants. He is an authority on the instruments of his time, and a valuable source for the history of notation. Mattheson says that he was the first to abandon the old tablature for modern notation. From 1510 he was a private music-teacher in Magdeburg; 1527, app. cantor at the first Lutheran church there. His friend and patron, Rhaw, of Wittenberg, printed several of his works, chief among which are *Musica figuralis deudsch, Von den Proporcionibus* (both without date or author's name, but reprinted together in 1532); *Musica instrumentalis deudsch* (chief work; 1528, '29, '32); *Rudimenta musices* (1539, '43; this 2nd ed. entitled *Quaestiones vulgariores in musicam*); *Duo libri musices* (1561, being the *Rudimenta* and *De Proporcionibus* in one vol.); *Scholia in musicam planam Wenceslai Philomatis* (1540); Virdung's *Musica getutscht* in verse, with the original illustrations; also a few collections of pieces: *Ein kurtz deudsch musica* (1528); *Musica choralis deudsch* (1533); *Deudsche Musica und Gesangbüchlein* (1540); *Ein Sangbüchlein aller Sonntags-Evangelien* (1541).—See Q.-Lex.

Agthe [ähg'tĕ], **(Wilhelm Johann) Albrecht,** son of following; b. Ballenstedt, Apr. 14, 1790; d. Berlin, Oct. 8, 1873. Pupil of Fischer in Erfurt; in 1810, music-teacher in Leipzig, and member of the Gewandhaus Orchestra; 1823, teacher of Logier's method, in Dresden; 1826 in Posen (Theodor Kullak being one of his pupils); 1830 in Breslau, and 1832 in Berlin, where for 13 years he was director of a music-school. Some of his piano-pieces are of interest.

Ag'the, Karl Christian, b. Hettstädt, June 16, 1762; d. Nov. 27, 1797, at Ballenstedt, as court-org. to the Prince v. Bernburg.—Works: 6 Singspiele, 1 ballet, sonatas for pf., songs, etc.

Agua'do y García, Dionisio, famous guitar-player; b. Madrid, Apr. 8, 1784; d. there Dec. 20, 1849. Wrote various pieces and études for guitar, also a *Method* (publ. 1825; in French, 1827).

Aguia'ri, Lucrezia. See AGUJARI.

Aguilar [äh-ghē-lahr'], **Emanuel Abraham,** English pianist and comp. of Spanish descent; b. Clapham (London), Aug. 23 1824; d. London, Feb. 18, 1904. His operas, *Wave King* (1855) and *The Bridal Wreath* (1863) have remained MS.; wrote 3 symphs. (C, E m., D m.); 2 overtures; allegro for pf. and orch.; septet for pf., wind and strings; sextet, pf. and wind; quartet, pf. and strings; 2 quartets for strings (A, D m.); 3 trios, pf. and strings (G m., E, A m.).

Aguile'ra de Here'dia, Sebastiano, a monk, composer and 'maestro de música' at the cathedral in Saragossa early in the seventeenth century; publ. (1618) a coll. of Magnificats still sung there, and elsewhere in Spain.

Agujari [-yah'-], **Lucrezia** (known as La Bastardina, or Bastardella, being the natural daughter of a nobleman), a brilliant singer with phenomenal compass (c^1–c^4); b. Ferrara, 1743; d. Parma, May 18, 1783. Her father entrusted her instruction to P. Lambertini; in 1764 she made a triumphant début at Florence, followed by a succession of brilliant appearances in Milan and other Italian cities, also in London. Mozart wrote of her, that she had "a lovely voice, a flexible throat, and an incredibly high range." She sang by preference the music of Colla, a maestro di c., whom she married in 1780, then retiring from the stage.

Ah'le, Johann Georg, son of Joh. Rud. A.; b. Mühlhausen, June (?), 1651; d. there Dec. 2, 1706; succeeded his father as organist, composed numerous works popular at the time, and was made poet-laureate by Emperor Leopold I. He wrote a method of composition, *Musikalische Frühlings-, Sommer-, Herbst- u. Wintergespräche* (1695–1701); also *Instrumentalische Frühlingsmusik*, and *Anmuthige zehn vierstimmige Viol-di-gamba Spiele* (1681); also publ. a long series of volumes of dances, sacred and secular songs, many no longer extant.

Ah'le, Johann Rudolf, b. Mühlhausen, Thuringia, Dec. 24, 1625; d. there July 9, 1673. A diligent composer of church-music and writer of theoretical works; his *Compendium pro tonellis* (1648) ran through 4 editions [2nd (1673) as *Brevis et perspicua introductio in artem musicam;* 3d and 4th (1690 and 1704) as *Kurze und deutliche Anleitung . . .*]. Principal compositions: *Geistliche Dialoge*, songs in several parts (1648);

Thüringischer Lustgarten (1657); *Geistliche Fest- u. Communionandachten* (posthumous). Many of his chorales are still popular in Thuringia.—From 1646 he was cantor in Göttingen; in 1654, organist of St. Blasius, Mühlhausen; in 1661, elected burgomaster of the town. A selection from his works was publ. by J. Wolf in 'Dkm. deutscher Tonkunst' (vol. v).—Cf. J. Wolf, *Joh. Rud. Ahle*, in 'Sbd. Int. M.-G.' (1902, II, 3).—See Q.-Lex.

Åhlström [awl'-], **Jakob Niklas,** b. Wisby, Sweden, June 5, 1805; d. Stockholm, May 14, 1857; comp. operas (*Alfred the Great, Abu Hassan*), incid. music, songs; publ. w. Boman a coll. of Swedish folk-songs.

Åhlström, Olof, b. Stockholm, Aug. 14, 1756, d. there Aug. 11, 1835, as organist at the ch. of St. Jacob.—Works: Piano-sonatas; violin-sonatas; the collections *Musikalisk Tidsfördrift* and *Skaldestykken*, both containing songs by himself; etc.

Ah'na. See De Ahna.

Aibl [ī'bl], **Joseph,** firm of music-publs. estab. at Munich in 1824; the subsequent heads were Eduard Spitzweg (from 1836), and his sons, Eugen and Otto. Since 1904 in Leipzig under the firm-name 'Universal-Edition.'

Ai'blinger [ī-], **Johann Kaspar,** b. Wasserburg, Bavaria, Feb. 23, 1779; d. Munich, May 6, 1867. Studied music in Munich, then at Bergamo under Simon Mayr (1802); lived at Vicenza 1803–11; then became 2d m. di c. to the viceroy at Milan; founded the 'Odeon' (society for the cultivation of classical vocal music) at Venice, in coöperation with Abbé Trentino; was engaged (1819) for the Italian opera in Munich as maestro al cembalo, in 1826 as Kapellm.; returned in 1833 to Bergamo, and made the fine collection of ancient classical music now in the Staatsbibliothek at Munich. He was the foremost promoter of classical vocal performances in All Saints' church, Munich, and wrote many celebrated sacred compositions (masses, requiems, liturgies, psalms, etc.). His one opera, *Rodrigo e Ximene* (Munich, 1821), and 3 ballets, were less successful.

Ai'chinger [ī-], **Gregor,** b. Ratisbon, 1564; d. Augsburg, Jan. 21, 1628, as canon and vicar-choral of the cathedral. Comp. much sacred vocal music; 3 books of *Sacrae cantiones* (Augsburg and Venice, 1590; Venice, 1595; Nuremberg, 1597); *Tricinia, Divinae laudes* (1602), etc., etc.; his *Cantiones ecclesiasticae* (Dillingen, 1607) are noteworthy as one of the earliest works in which the term 'basso continuo' appears.—See Q.-Lex.

Aig'ner [īg-], **Engelbert,** dramatic comp.; b. Vienna, Feb. 23, 1798; d. 1851. Pupil of Stadler; 1835–7, director of ballet in court theatre.—Works: Opera, *Die Wunderlilie* (1827); 2 comic operas, *Das geheime Fenster* (1826) and *Der Angriffsplan* (1829); cantata, *Lob der Tonkunst;* a mass; a quintet in G; 6 choruses for men's voices; some unpubl. masses; and a requiem.

A'imo. See Haym, N. F.

Ajolla. See Layolle.

Ak'eroyde, Samuel, Engl. song-writer, b. Yorkshire after 1650. Many of his popular comps. were printed in collections of the period; e. g., in D'Urfey's 3rd coll. of Songs (1685), 'Theater of Musick' (1685–6–7), 'Banquet of Musick' (1688), 'Comes Amoris' (1685–7), 'Thesaurus musicus' (1693–6), etc.

Akimen'ko, Theodore, composer; b. Kharkov, Russia, Feb. 8, 1876; pupil of Rimsky-Korsakov (1886–90) at the Petrograd Cons., and of Balakirev (1886–95) as chorister in the Court Choir, in which he also taught for some years; spent 3 years (1903–6) in France; now living in Moscow.—Works: Lyric poem and overture for orch.; string-trio in C (op. 7); 'cello-sonata; violin-sonata; pieces for pf. (*Sonate fantastique*, op. 44); songs and choruses; an opera, *The Queen of the Alps* (MS.).

Alaleo'na, Domenico, comp. and musicologist; b. Montegiorgio (Piceno), Nov. 16, 1881. Pupil, in the 'Liceo musicale' connected with the St. Cecilia Academy in Rome, of Bustini (pf.), De Sanctis (comp.), Renzi (theory). At graduation, in 1906, he directed his choral work for soli, ch. and orch., *Attollite Portas*, which attracted considerable attention. 1908–10 cond. the 'Società Guido Monaco' at Leghorn; since 1910 cond. the 'Augusteo,' and prof. at Cons. in Rome.—Works: A requiem, *Pro defuncto Rege;* a 2-act opera, *Mirra; Sinfonia Italica;* songs with pf. and orch.; wrote *Su Emilio de Cavalieri* (1905, in 'Nuova Musica'), and *Studii sulla storia dell' Oratorio* (Turin, 1908); also critical and hist. essays in various journals.

Alard [ăh-lăr'], **Jean-Delphin,** a distinguished violinist of the modern French school; b. Bayonne, Mar. 8, 1815; d. Paris, Feb. 22, 1888. A pupil of Habeneck at Paris Cons. (1827), his celebrity dates from 1831; he succeeded Baillot as prof. in 1843, and as leader of the royal orchestra, teaching in the Cons. till 1875. A fine instructor (Sarasate was his pupil), he publ. a *Violin School* of high merit, a selection from 18th-century classics (*Les maîtres classiques du violon*), and numerous brilliant and popular comps. for violin (concertos, études, fantasias, duets for pf. and vln., etc.). His playing was full of fire and spirit, and his interpretation of classic German chamber-music was exceptionally fine.

Alayrac. See DALAYRAC.

Albanese [-nā′zĕ], ——, b. Albano, near Rome, 1729; d. Paris, 1800; from 1752–62, principal singer at the Parisian 'Concerts Spirituels.' Comp. songs (*romances*) very popular in their day.

Albane′si, Luigi, b. Rome, Mar. 3, 1821; d. Naples, Dec. 4, 1897. Pupil of Polidori and Lavigna; was a highly esteemed pianist and teacher; wrote pf.-pieces, many motets, masses, and the oratorio, *Le sette parole di Gesù Cristo.*

Albani [-bah′-] is the stage-name of **Marie Louise Cecilia Emma Lajeunesse,** a gifted dramatic soprano, b. Chambly, near Montreal (Canada), Nov. 1, 1852; trained in the Convent of the Sacred Heart at Montreal; removed to Albany, N. Y., in 1864, where her singing in the cathedral attracted such general attention, that her father was persuaded to take her to Europe for study; pupil of Duprez at Paris for 8 months, and of Lamperti at Milan for a longer period (the latter's treatise on the Trill is dedicated to her); made her début at Messina in 1870 (*Sonnambula*), under the name of *Albani.* After singing in Florence, London (1872), and Paris, she again studied with Lamperti for several months; sang at Covent Garden in 1873, and also at Petrograd; returning to America, she revisited Albany, and sang in the cathedral; in 1874 sang again at Covent Garden, where she was permanently engaged until 1896, the year of her grand triumph as Isolde (in German), Jean de Reszké singing the part of Tristan; retired from active work in 1906. Married the lessee of the theatre, Mr. Ernest Gye, in 1878. Her principal rôles are Amina (*Sonnambula*), Marguerite (*Faust*), Mignon, Ophelia, Elsa, Senta, Elisabeth, Lucia, Desdemona (*Otello*); she is also an oratorio-singer of the first rank, and a fine pianist. She has sung in opera on the continent (Berlin, 1887) with great success. She publ. her memoirs under the title *Emma Albani, Forty Years of Song* (London, 1911).

Alba′ni, Mathias (father and son), violin-makers of Bozen (Tyrol). A. the elder, b. Bozen, 1621; d. there, 1673, was one of Stainer's aptest pupils; A. the younger learned the trade of his father, and worked with the Amatis at Cremona, settling finally in Rome. His instruments, from 1702–9, are considered almost equal to the genuine Amatis; whereas his father's violins, though powerful in tone, are less remarkable in quality.

Albeniz, Isaac, brilliant pianist and composer; b. Camprodón (Spain), May 29, 1861; d. Cambo au Bains (Pyrenees), May 19, 1909. As a child his progress on the piano was so astonishing, that at the age of six Marmontel accepted him as a pupil. After extensive concert tours through Europe and America (as a child-prodigy) he entered the Brussels Cons. for further serious study under Brassin (pf.), and Dupont and Gevaert (comp.); subsequently studied also with Jadassohn, Reinecke and Liszt. The greater part of his life was spent on tours as a concert pianist. He was court pianist to the Queen of Spain. In his later works he shows himself strongly influenced by French impressionism, especially in his suites *Iberia* and *Catalonia.*—Works: The operas *The Magic Opal* (London, 1893); *Enrico Clifford* (Barcelona, 1895); *San Antonio de la Florida* (Madrid, 1895); *Pepita Jiménez* (Barcelona, 1896); the trilogy *King Arthur* [*Merlin, Lancelot, Ginevra*] (1897–1906); *l'Érémitage fleurie* (1905); an oratorio, *Cristo; Concerto fantástico;* and over 200 comps. for pf.

Albeniz [-nēth′], **Pedro,** b. Logroño (Old Castile, Spain), April 14, 1795; d. Madrid, Apr. 12, 1855. In early youth, organist in various Spanish towns; later, a pupil of Kalkbrenner and Henri Herz in Paris; app. (1830) pf.-prof. at Madrid Cons., and (1834) court organist. An early and powerful promoter of modern methods of piano-playing in Spain, a composer of some 70 piano-pieces (rondos, variations, fantasias, études, etc.), also songs; author of a pf. Method adopted by the Madrid Cons. (1840).

Alberga′ti, Pirro Capacelli, Conte d', comp.; b. Carrati, Sept. 20, 1663; d. Bologna, June 22, 1735. Comp. oratorios (*Il Convito di Baldassaro, L'Innocenza di S. Eufemia, S. Catterina, S. Eustachio*); *Cantate spirituali a* 2–3 v., with instrs.; *Cantate morali a voce sola; Mottetti ed Antifone della B. V. a voce sola; Messa e Salmi concertati; Messa Litanie d. B. V. a voce sola; Hinno ed Antifone d. B. V.; Corona di pregi di Maria* (cantate a v. sola), etc. Instrumental pieces: *Pletro armonico* (10 sonate da cam.); *Balletti, Correnti, Sarabande e Gighe* for vln., 2nd vln. ad lib., and violone; etc.—See Q.-Lex.

Albert, Prince of Saxe-Coburg-Gotha, Prince Consort of Queen Victoria; b. Schloss Rosenau, Aug. 26, 1819; married Feb. 10, 1840; d. Dec. 14, 1861. A zealous promoter and patron of art, he himself comp. an opera, *Hedwig von Linden* (London, 1840), and numerous vocal works, of which were publ. *L'invocazione all' Armonia,* f. solos and chorus; morning service in C and A; anthem *Out of the deep;* 29 Lieder und Romanzen, in 5 collections; 3 canzonets; etc.

Albert, Heinrich, b. Lobenstein (Saxony), July 8, 1604; d. Königsberg, Oct. 6, 1651. In 1622 he went to Dresden to study music under his uncle, Heinrich Schütz, but his

parents soon decided that he should study law, and sent him to Leipzig. Going to Königsberg (1626), he was attached to an embassy to Warsaw and taken prisoner by the Swedes; returning to K., he became organist of the Cathedral (1630), and resumed music study under Stobäus. He was a gifted composer, and a fine poet (of the 'Königsberg school'), writing the words for the majority of the songs he set to music. He published 8 famous books of arias [*Arien*] (1638–50), and the *Kürbshütte*, a cantata consisting of 12 terzets (1645); collections of chorales, arias and lieder, for one or several voices; many of his hymn-tunes are still sung in Prussia. A selection of his songs, with the music, has been issued in the 'Neudrucke deutscher Litteraturwerke' (Eitner: Halle, 1883–4); the arias in vols. xii and xiii in 'Dkm. deutscher Tonkunst.'—See Q.-Lex.

d'Albert [dăhl-bär'], **Eugène** (**Francis Charles**), [writes his name in German style, *Eugen*,] pianist; b. Glasgow, Apr. 10, 1864. His father, Charles L. N. d'A. (b. Nienstetten, near Hamburg, Feb. 25, 1809; d. London, May 26, 1866), was a musician and dancing-master, and composed many popular dances; he was his son's first teacher.—Eugène was elected Newcastle scholar in the National Training School, London, in 1876, and was taught by Pauer (pf.), and Stainer, Prout and Sullivan (harm. and comp.); in 1881, he was elected Mendelssohn scholar, and studied under Richter (Vienna) and Liszt (Weimar); the latter dubbed him 'the young Tausig' on account of his remarkable technique. On Feb. 5, 1881, he played the Schumann concerto at the Crystal Palace, London, and, on Oct. 24, a concerto in A, of his own, at a Richter Concert. Since that time he has arrived at full pianistic maturity, one of his feats being the performance of 5 Beethoven sonatas (op. 31, 53, 90, 109, 110) at a Gewandhaus recital on Nov. 20, 1893, thus vying with Bülow's famous programs. Ever since his first appearance he has occupied a conspicuous place among the greatest of contemporary pianists. As a composer he has publ. 2 pf.-concertos, in B m. and E; 2 overtures (*Hyperion* and *Esther*); a symphony in F; a pf.-suite in 5 movements; a pf.-sonata in F♯ m.; 2 string-quartets (A m., E♭); minor pf.-pieces, and several songs; op. 14, *Der Mensch u. das Leben* (by O. Ludwig), for 6-p. ch. and orch.; op. 16, 4 pf.-pieces (*Waltz*, *Scherzo*, *Intermezzo*, *Ballade*). He wrote the operas *Der Rubin* [*The Ruby*] (Karlsruhe, Oct. 12, 1893), which had a favorable reception; text and music of the 3-act opera *Ghismonda* (Dresden, 1895, mod. success); opera *Gernot* (Mannheim, 1897; succ.); 1-act mus. comedy *Die Abreise* (Frankfort, 1898; succ.); *Kain* (Berlin, 1900); *Der Improvisator* (Berlin, 1900); *Tiefland* (Prague, 1903; v. succ.); *Flauto solo* (Prague, 1905); *Tragaldabas* (*Der geborgte Ehemann;* comedy-opera in 4 acts; Hamburg, 1907; succ.); *Izeyl* (Hamburg, 1909); *Die verschenkte Frau* (Vienna, 1912); *Liebesketten* (Vienna, 1912); *Tote Augen* (Dresden, 1916). He has also made piano transcriptions of several of Bach's organ works, edited the *Well-Tempered Clavichord*, and is one of the editors of the monumental Liszt edition brought out by Breitkopf & Härtel.—D'Albert married the celebrated pianist Teresa Carreño in 1892 (divorced 1895). From 1895–1910 he was married to the singer Hermine Finck; from 1910–12 to Ida Theumann. His winter residence is Vienna, his summer home is in Meina, Italy. 1895, app. 1st Kapellm. at Weimar, as Dr. Lassen's successor; but resigned speedily, being himself succeeded by Bernhard Stavenhagen.

Albertazzi [-tăht'sē], **Emma**, *née* Howson, stage-contralto; b. London, May 1, 1814; d. there Sept. 25, 1847. Pupil of Sir M. Costa; début 1829, Argyle Rooms, London. Engaged at King's Th., 1830; at Piacenza, Italy, in 1831, where she married Sgr. Albertazzi. Sang in La Scala (1831), Madrid (1833), and Paris (Ital. Op., 1835), her most brilliant period. Reappeared in London, 1837. She had a fine voice, but no passion or animation in singing or acting.

Alber'ti, Domenico, b. Venice, circa 1717; d. Formio (or Rome), circa 1740, is still known to fame as the first to develop and extensively employ the style of broken-chord bass-accomp., in similar figures, named 'Alberti' or 'Albertinian' bass after him. He first attracted notice as an amateur singer, developing into a pianist and composer of easy popular piano-music, also 3 operas, *Endimione*, *Galatea*, *Olimpiade*. In 1737 he was attached to the suite of the Venetian ambassador at Rome, and was a much-admired singer and player.

Alber'ti, Giuseppe Matteo, b. Bologna, 1685; d. after 1746. Violinist and comp. of great merit; pupil of Manzolini and Minelli (vln.) and F. Arresti (cpt.); 'principe' of the B. Philh. Academy.—Publ. works: 10 *Concerti* (sextets); 12 vln.-sonatas with b. cont.; 12 *Sinfonie* for 2 vlns., vla., 'cello and org.

Alber'ti, Johann Friedrich, b. Tönning, Schleswig, Jan. 11, 1642; d. Merseburg, June 14, 1710. Pupil of Werner Fabricius, Leipzig, and Albrici, Dresden; org. at Merseburg cathedral till 1698. A learned contrapuntist, whose chorales, fugues, etc., were held in estimation.

Alberti'ni, Gioacchino, b. 1751; d. Warsaw, in April, 1812. About 1784, Royal Polish Kapellm. His Italian operas, *Circe ed Ulisse* (Hamburg, 1785) and *Virginia* (Rome, 1786), were extremely popular.

Alberti'ni, Michael (called **Momoletto**), famous soprano singer (*musico*) at Kassel early in the 18th century. His sister **Giovanna,** (called **Romanina**) was *prima donna* there.

Albino'ni, Tommaso, opera-composer and violinist; b. Venice, 1674; d. there 1745; wrote some 46 operas, chiefly for Venice; in Germany he was best known as a violinist and instrumental composer (symphonies, sonatas, concertos, etc., among them some valuable works). He was also an admired singer.—See Q.-Lex.

Albo'ni, Marietta, celebrated contralto, b. Cesena (Romagna), Mar. 10, 1823; d. Ville d'Avray, France, June 23, 1894. Studied under Mme. Bertolotti at Bologna (where she began her stage career in 1839), and later with Rossini, whose sole pupil she is said to have been. Her début as Orsini in Donizetti's *Lucrezia Borgia*, at La Scala (Milan, 1843), was a brilliant success; with her impresario, Merelli, she made an Italian tour, then proceeding to Vienna. She visited Petrograd, returned to Germany in 1845, sang at the Roman carnival in 1847, and appeared at Covent Garden in London the same spring, entering into not unsuccessful rivalry with Jenny Lind, then at the zenith of her fame. Engaged the following October in the Italian Opera at Paris, she was received with unbounded enthusiasm, and sang for several years alternately in these capitals. In 1853 she made a triumphal progress through the two Americas; married Count Pepoli in 1854, and at his death (1866) retired from the stage. In 1877 she married a French officer, Ziéger. Her voice was rich, sweet and powerful, with a compass of 2 octaves (g—g^2) and perfectly equalized. Cf. A. Pougin, *M. A.* (2nd ed. Paris, 1912).

Al'brecht, Eugen Maria, a fine violinist and musician; b. Petrograd, June 16, 1842; d. there Feb. 9, 1894. 1857–60, a pupil of David at Leipzig Cons.; 1860–77, leader of the orchestra at the Italian opera, Petrograd, and (1867–72) musical director of military schools; 1872, app. inspector of the Imperial orchestras; 1892, librarian of the Imperial Theatres. Also the founder (1872) of the Chamber-music Society, and violin-master to several of the Imp. princes.—His father, **Karl A.,** b. Posen, Aug. 27, 1807; d. Gatchina, Feb. 24, 1863, was Kapellm. for 12 years of the Imp. Russian Opera, where, in 1842, he conducted the world's première of Glinka's *Russlan and Ludmilla.*

Al'brecht, Johann Lorenz, b. Görmar near Mühlhausen (Thuringia), Jan. 8, 1732; d. Mühlhausen, 1773. He studied at Leipzig, and in 1758 became cantor, music-director and teacher in the Gymnasium at M. Edited Adlung's *Musica mechanica* and *Siebengestirn* (Berlin, 1768), wrote an *Abhandlung über die Frage: ob die Musik beim Gottesdienst zu dulden sei oder nicht* (1764); *Gründliche Einleitung in die Anfangslehren der Tonkunst* (1761); and a treatise *Vom Hasse der Musik* (1765); contributed articles to Marpurg's 'Kritische Beiträge,' etc. Composed a Passion, some cantatas and harpsichord-lessons.

Al'brechtsberger, Johann Georg, famous theoretical writer, composer, and teacher; b. Klosterneuburg, near Vienna, Feb. 3, 1736; d. Vienna, Mar. 7, 1809. After holding positions as organist and music-master in smaller towns (especially 12 years in Mölk, where his fine playing attracted the Emperor Joseph's notice), in 1772 he was engaged in Vienna as 'Regens chori' to the Carmelites; app. court organist in the same year, and, in 1792, Kapellm. at St. Stephen's cathedral. His important theoretical writings (complete ed. publ. by I. v. Seyfried) are: *Gründliche Anweisung zur Composition* (1790 and 1818; French ed., 1814); *Kurzgefasste Methode, den Generalbass zu erlernen* (1792; also in French); *Clavierschule für Anfänger* (1808); and some lesser essays. Of his 244 compositions, only 27 have been printed (pf.-fugues; pf.-quartet; a *Concerto léger* for pf., 2 vlns., and bass; organ-preludes; and quartets, quintets, sextets and octets for strings); the MS. scores (in the possession of Prince Esterházy-Galantha) comprise 26 masses, 43 graduals, 34 offertories, 6 oratorios; 28 trios, 42 quartets, and 38 quintets, for strings; besides a great variety of church music. A selection from his instrumental works was publ. in 'Dkm. der Tonkunst in Österreich,' vol. xvi, 2. He was Beethoven's teacher in cpt., and expressed but a poor opinion of his pupil's talents.—See Q.-Lex.

Albrici [-brē-tchē], **Vincenzo,** b. Rome, June 26, 1631; d. Prague, Aug. 8, 1696. About 1650, Kapellm. to Queen Christina, at Stralsund, Sweden; 1654, do. to the Elector, at Dresden; 1680, organist of the Thomaskirche, Leipzig; afterwards, church-music director at Prague. His works (MS.) were destroyed in the Dresden library during the bombardment of 1760; only a few were saved, but never publ.

Alcarrot'ti, Giovanni Francesco, Italian comp.; b. Novarra, c. 1536; organist at Como. —Publ. works: 2 books of 5- and 6-part Madrigals (1567, 1569); 1 book 5-part Lamentations (1570).

Al'cock, John, b. London, Apr. 11, 1715; d. Lichfield, Feb. 23, 1806. At 14, a pupil of Stanley, the blind organist; in 1735, organist of two London churches; in 1737, at Plymouth, and 1740, at Reading. In 1748 he was app. organist, master of the choristers, and lay-vicar of Lichfield cathedral; in 1761, he took the degree of Mus. Doc. (Oxford). His publ. comps. comprise harpsichord-lessons, concertos, collections of psalms, hymns, and anthems; church-services; glees and catches.—His son, **John** (1740–91), was also an organist, and publ. several anthems (1773–6).

Alda, Frances (stage-name of **Frances Davis**), lyric soprano; b. Christchurch, New Zealand, May 31, 1883. Pupil of Marchesi at Paris; début at Opéra-Comique, 1904, as Manon; subsequently sang at Brussels, London, Milan, Warsaw, Buenos Aires; since 1908 member M. O. H.; has made four recital tours through U. S. Created chief sop. rôles in *Princesse Rayon de Soleil* (Gilson), *Madame Chrysanthème* (Messager), *Louise* (Charpentier), *Le Villi* (Puccini), *Cyrano de Bergerac* (Damrosch), *Madeleine* (V. Herbert), and *Prince Igor* (Borodin). Principal rôles: Mimi, Manon, Desdemona, Marguerite (*Faust*), Juliette, Gilda, Traviata, Aida, Manon Lescaut (Puccini), Margherita (*Mefistofele*). Apr. 3, 1910, married Giulio Gatti-Casazza, director M. O. H.

Alden, John Carver, b. Boston, Mass., Sept. 11, 1852; pupil, in Boston, of Carl Faelten; in Leipzig, of Paul, Plaidy, and Papperitz. For some years associate-teacher (with Faelten) at the N. E. Cons.; after that, head of the piano dept. at the Quincy Mansion School, Wollaston, Mass.—Works: A pf.-concerto in G m., and other pf.-music; songs (*Du bist wie eine Blume*); anthems, etc.—A. is known as a very successful pf.-teacher.

Aldrich, Henry, b. Westminster, 1647; d. Oxford, Dec. 14, 1710; a man of versatile attainments, being, besides a good musician, a theologian, historian, and architect. He was educated in Christ Church (Oxford), of which he became the Dean in 1689; thus he had great influence on musical instruction and practice in the college. He wrote learned works: *On the Commencement of Greek Music, Theory of Organ-building, Theory of Modern Instrs.*, etc.; composed many services and anthems, some of which are still sung; also wrote catches, and the like. The collections of Boyce, Arnold and Page contain numerous compositions of his.—See Q.-Lex.

Aldrich, Mariska, dramatic soprano; b. Boston, Feb. 7, 1881. Pupil of Alfred Giraudet (1906–9) and Georg Henschel. Début Manhattan Op. H., N. Y., 1908, as Page in *Les Huguenots;* 1909–13, sang in M. O. H. Voice changed from contralto to dramatic soprano while in Europe. Sang part of Brünnhilde in Bayreuth, 1914. Married Hon. J. Frank Aldrich, Apr. 18, 1901.

Aldrich, Perley Dunn, b. Blackstone, Mass., Nov. 6, 1863. Studied at New Engl. Cons., and from 1883–6 with S. A. Emery, L. Maas and G. Whiting; studied singing with W. Shakespeare in London, 1892–5; then with Trabadello in Paris; sp. course on voice-culture with Sbriglia in Paris, 1903–4, acting at the same time as his asst.; prof. of mus., Univ. of Kansas, 1885–7; at Utica Cons., 1889–91; in Rochester, 1891–1903; then in Philadelphia until 1911; since 1911 in New York as vocal teacher. He has written *La Belle Dame*, for men's voices; a cantata, *The Sleeping Wood-Nymph; Book of Songs*, and other songs; several anthems. Author of *Vocal Economy* (1895).

Aldrich, Richard, b. Providence, July 31, 1863. Graduate Harvard Univ., 1885; pupil of J. K. Paine. Critic 'Providence Journal' (1885–9); priv. sec. of U. S. Senator Dixon (1889–91) and at the same time critic Washington 'Evening Star'; from 1891–1902 with the N. Y. 'Tribune' in various editorial positions and as assistant to H. E. Krehbiel; mus. editor of N. Y. 'Times' since 1902. Member of Nat. Inst. of Arts and Letters. Translated Lilli Lehmann's 'How to Sing' (1902, 2nd ed., 1914); wrote *Guide to Parsifal* (1904); *Guide to the Ring of the Nibelung* (1905); numerous articles in various journals.

Aldrovandi'ni, Giuseppe (Antonio Vincenzo), b. Bologna, circa 1673; d. Feb. 8, 1707. Cpt. pupil of J. A. Perti; 1695, a member, and 1702, 'principe,' of Bologna Philh. Academy. Wrote 15 operas; also much church-music (6 oratorios; concertos, motets, *sinfonie*, etc.), some of which was publ.—See Q.-Lex.

d'Alembert [dăh-lăhn-bär'], **Jean le Rond,** mathematician and writer; b. Paris, Nov. 16, 1717; d. there Oct. 29, 1783. His works on musical science were *Éléments de musique théorique et pratique, suivant les principes de M. Rameau*, a treatise giving R.'s theories in luminous detail (1752); *Recherches sur la courbe, que forme une corde tendue mise en vibration, R.'s sur les cordes sonores, R.'s sur la vitesse du son; Histoire de la musique française;* most of which were also publ. in German. He contributed many articles on musical subjects to the great 'Dictionnaire encyclopédique,' edited by himself and Diderot (Paris, 1751–72, in 28 vols.).

Alessan'dri, Felice, dramatic composer and conductor, b. Rome, Nov. 24, 1747; d. Casalbino, Aug. 15, 1798. Studied music at

Naples; m. di capp. at Turin; then lived 4 years in Paris, and after revisiting Italy went to London (1768), producing the comic operas *La moglie fedele* and *Il Re alla caccia*, and appearing as a pianist. Later in Italy, Russia, and (1789) Berlin, where he was 2d Kapellm. of the R. Opera (1790–2), and brought out 2 operas, *Il Ritorno d' Ulysse* (1790) and *Dario* (1791), and in 1792 the comic opera *l'Ouverture du grand opéra italien à Nankin*, at Potsdam; after which nothing more is known of him.—Works: 32 operas (prod. 1764–94); a ballet, an oratorio, 6 *sinfonie a* 8 (op. 6), 6 Trio-Sonatas for 2 vlns. with b. cont.; none of lasting value. (See Valdrighi, *F. Alessandri*, 1896.—Also Q.-Lex.)

Alexandre, Jacob, b. 1804; d. Paris, June 11, 1876; founder (1829) of the celebrated firm of harmonium-makers, by whom the 'Alexandre' organ (an improvement of the so-called 'American organ') was introduced in 1874.

Alfa'no, Franco, b. Naples, 1876. Pupil of Jadassohn at the Leipzig Cons.; composer of the operas *Die Quelle von Enschir* [*La Fonte d'Enscir*] (Breslau, 1898), *Risurrezione* (Turin, 1904), *Il Principe Zilah* (Genoa, 1909); a symph. in E m.; *Suite Romantica;* wrote also meritorious pieces for pf.

Alfara'bi, or Alphara'bius, properly **El Farabi** (abbr. **Farabi**), so named from his birthplace Farab (now transoxine Othrâx). Famous Arabian mus. theorist; b. 900 (?); d. Damascus, 950. His works contain descriptions of the different Arabian mus. instrs., of the mus. scales, and of the different systems of music. He vainly attempted to introduce the Greek system into his own country.

Alfera'ky, Achilles Nikolaievitch, b. Kharkov, June 21, 1846, has written meritorious piano works and songs. Especially fine is the *Sérénade Levantine* from op. 25. His songs, which number over 100, frequently show the influence of Ukrainean folk-melodies.

Alfie'ri, Abbate **Pietro,** Camadulian monk, prof. of singing at the English College, Rome; b. Rome, June 29, 1801; d. there June 12, 1863. His fine collection of 16th-century church-music, *Raccolta di Musica Sacra* (1841–6), in 7 vols., is very valuable, being the first edition of the collected works of Palestrina, and is supplemented by later and less extensive ones: *Excerpta ex celebrioribus de musica viris* [Praenestino, Vittoria, Allegri] (Rome, 1840); *Raccolta di Mottetti* [Palestrina, Vittoria, Avia, Anerio] (Rome, 1841), etc.; his essays on plain song: *Accompagnamento coll' Organo* (1840); *Ristabilmento del Canto e d. Mus. eccl.* (1843); *Saggio storico . . . d. Canto Gregoriano* (1855); *Prodromo sulla restaur. de' libri di Canto detto Greg.* (1857); and many other articles in mus. periodicals on eccl. music, are of noteworthy historical interest; as also his biogr. sketches of N. Jommelli (1845), B. Bittoni, and others.

Alfvén, Hugo, b. Stockholm, May 1, 1872. Pupil at the Cons. there of Lindegren in theory, and member of the court orch. Aided by the government stipend for young composers he studied the violin with César Thomson at Brussels (1896–9), lived for a time in Paris, and travelled in Germany. In 1900 he won the Jenny Lind stipend, which he held for three years. Since 1910 he has been musical director at the University of Upsala, where he conducts an excellent students' chorus, 'Orpheidrängar.'—Works: 3 symphs. (F m., D, E); 2 symph. poems, *En skärgårdssägen* and *Drapa;* a Swedish rhapsody, *Midsommarvaka;* 2 choral works with orch., *Sten Sture* and *The Lord's Prayer;* lyric scene with orch., *The Bells;* a cantata for the Linné bi-centennial (1907); *Triumphal March;* a vl. sonata; a romance for vl.; pf.-pieces; songs.

Algarot'ti, Francesco, b. Venice, Dec. 11, 1712; d. Pisa, March 3, 1764; a man of versatile ability and wide knowledge, a favorite of Frederick the Great, who induced him to come to Berlin in 1746, and gave him the title of Count. His musical monument is the *Saggio sopra l'opera in musica*, publ. 1755, and in many later editions, and transl. into German and French.

Aliabiev [ăhl-yah'b'yĕv], **Alexander,** well-known Russian song-composer; b. Moscow, Aug. 16, 1787; d. there, Mar. 6, 1851. Publ. 111 songs and romances, the *Nightingale* (*Salavei*) being a special favorite. In collaboration (more or less) with Verstovsky, Wielhorski and Maurer he set to music the ballad-operas of Chmelnitsky (*The Village Philosopher*, and others); and several operas (*The Moonlight Night, or The Brownies; The Prisoner of the Caucasus* [very popular at the time]).

Aliprandi, Bernardo, b. early in the 18th century at Milan; d. after 1780. Violoncellist in the court orch. at Munich (1732); concert-master in 1750; pensioned 1780. He wrote the operas *Apollo tra le Muse in Parnasso* (1737); *Mitridate* (1738); *Ifigenia* (1739); *Semiramide* (1740); also a *Stabat Mater* for soprano, alto and orchestra (1749).

Alkan [-kăhn'], (*recte* **Morhange**), **Charles-Henri-Valentin** (**Alkan** *l'aîné*), b. Paris Nov. 30, 1813; d. there March 29, 1888; a pupil of Zimmerman in the Paris Cons., to which he was admitted when but 6 years of age; took the first piano-prize at 10, and after 1831 occupied himself with composition

and teaching, with occasional appearances in public as pianist. His publ. works reach op. 74. His romantic comps. for pf. are highly original, diversified, and often very difficult, embracing numerous Preludes, characteristic pieces, marches, a concerto, several pieces of familiar modern types, and a variety of excellent études. His chief pf.-pieces are *Études-Caprices*, op. 12, 13, 16; concert-study *Le Preux*, op. 17; 3 *Grandes Études* (op. 15), *Aime-moi, Le vent, Morte; Nocturne*, op. 22; *Saltarelle*, op. 23; *Marche funèbre*, op. 26; *Marche triomphale*, op. 27; *Bourrée d'Auvergne*, op. 29; pf.-trio, op. 30; 25 *Préludes*, op. 31; *Receuil d'Impromptus*, op. 32; *Grande Sonate*, op. 33; *Douze Études*, op. 35; 12 *Grandes Études*, op. 39; *Minuetto alla tedesca*, op. 46; the works for the pedal-piano ('Pédalier grand'), op. 64, 66, 69 and 72, are valuable. His brother,

Alkan, Napoléon-Morhange (*le jeune*), b. Paris, Feb. 2, 1826, was also an excellent and popular pianist, and published several brilliant salon-pieces.

Allac'ci [-äht'chē], **Leone** (or **Leo Allatius**), b. Chios, 1586; d. Rome, Jan. 19, 1669; was made custodian of the Vatican Library in 1661; compiled and publ. (Rome, 1666) a *Dramaturgia*, or catalogue of all dramas and operas till then brought out in Italy—an important historical work (2nd augm. ed. by Pasquali, Venice, 1755); wrote a treatise, *De Melodiis Graecorum*.

Alle'gri, Domenico, Roman composer, and from 1610–29 m. di c. at S. Maria Maggiore, is noteworthy as being among the first to provide vocal music with an independent instrumental accomp. A few of his *Mottetti* are still extant (a sop. solo with vlns., a tenor duet, and a bass solo, each accompanied by 2 vlns.).

Alle'gri, Gregorio, b. Rome, 1584; d. there Feb. 18, 1652. A pupil of Nanini; entered the Papal Chapel in 1629, after acting for some years as chorister and composer for the cathedral at Fermo. Chiefly known to fame as the comp. of the celebrated Miserere in 9 parts [i. e., for two choirs singing 4 and 5 parts respectively], regularly sung during Holy Week at the Sistine Chapel, and surreptitiously written out by Mozart after twice hearing it, though its publication was forbidden on pain of excommunication; since then it has been frequently published. Many other comps. by A. are preserved in MS.; 2 books of *Concertini* and 2 of *Mottetti* have been printed, also a 4-part sonata for strings.—See Q.-Lex.

Allen, George Benjamin, composer and singer; b. London, Apr. 21, 1822; d. Brisbane, Queensland, Nov. 30, 1897. Successively chorister, conductor, and organist, in England, Ireland, and Australia; also manager of a comedy-opera company, producing several of Sullivan's operas.—Works: 2-act opera, *Castle Grim* (London, 1865); 5-act opera, *The Viking* (not perf.); opera, *The Wicklow Rose* (Manchester, 1882); two others in MS.; 3 cantatas; 2 Te Deums; anthems; much concerted vocal music, many songs, etc.

Allen, Nathan H., b. Marion, Mass., 1848. Pupil (1867–70) of Haupt in Berlin (organ); then settled in Hartford, Conn., as org. of the Centre Ch. and teacher.—Works: Church-music (hymns, anthems, quartets); concert-pcs. for org., and for pf. and org., vln. and pf., etc.; pf.-pieces (*Fantaisie-Impromptu; Nocturne; 3 Winter Sketches*); exercises and arrangements for org.; songs and part-songs. Also 'Hymns of M. Luther,' with the original melodies, and German and English text (New York); and a cantata, *The Apotheosis of St. Dorothy*.

Allihn, Heinrich (Max), b. Halle-on-Saale, Aug. 31, 1841; d. there Nov. 15, 1910; from 1885 pastor and school-inspector at Athenstedt, near Halberstadt (Harz); edited the 2nd edition (1888) of Töpfer's *Lehrbuch der Orgelbaukunst* (*Theorie und Praxis des Orgelbaues*); publ. *Die Hausinstrumente Klavier u. Harmonium* (1892), and *Die Pflege des mus. Teils des Gottesdienstes* (1906); contributed many essays to De Wit's 'Zeitschrift für Instrumentenbau.'

d' Alme'ida, Fernando, b. Lisbon, circa 1618; d. Thomar, Mar. 21, 1660. Distinguished pupil of Duarte Lobo; in 1638, entered the Order of Christ at Thomar.—Of his many church-compositions, only one folio vol. in MS. is extant: *Lamentacões, Responsorias e Misereres das tres officias da Quarta, Quinta e Sexta-feria da Semana Santa*.

Al'menräder, Karl, bassoon-virtuoso; b. Ronsdorf, near Düsseldorf, Oct. 3, 1786; d. Biebrich, Sept. 14, 1843. Was in turn prof. of bassoon at Cologne Music-school (1810), member of Frankfort theatre-orch. (1812), and regimental bandmaster; started a manufactory for wind instruments (1820) at Cologne, but gave it up in 2 years, entering the Nassau Court Orch. at Biebrich. He materially improved the bassoon, wrote a treatise on it (Mainz, 1824), and a method for it. Publ. a bassoon-concerto; potpourri for b. and orch.; variations for b. with vln., vla., and 'cello; introd. and variations for bassoon and quartet; Duettinos for 2 bassoons, etc.; also the popular ballad, *Des Hauses letzte Stunde*.

Alphara'bius. See ALFARABI.

d' Alquen [-ken], **Friedrich,** younger brother of the following; b. Arnsberg, 1810;

d. London, June 18, 1887; a law-student, but took piano lessons of Ferd. Ries (with whom he travelled), and adopted the career of a professional pianist and teacher. In 1827, teacher in Brussels; 1830, went to London. Publ. concertos, sonatas, and other pf.-pieces.

d' Alquen, (Peter Cornelius) Johann, popular song-writer, b. Arnsberg, Westphalia, 1795; d. Mülheim-on-Rhine, Nov. 27, 1863. A medical student in Berlin, he was a music-pupil of Klein and Zelter, and gave up medical practice to devote himself to composition.

Als'leben, Julius, b. Berlin, Mar. 24, 1832; d. there Dec. 8, 1894. *Dr. phil.*, Kiel Univ. Pf.-pupil of Leuchtenberg and Zech; studied theory with S. Dehn. First a concert-pianist and teacher; 1865, president of Berlin 'Tonkünstlerverein'; 1872, 'Professor'; 1879, pres. of the 'Musiklehrerverein,' being one of its founders. Editor (from 1874) of 'Harmonie.' Publ. 12 *Vorlesungen über Musikgeschichte* (1862); *Über d. Entwickelung d. Klavierspiels* (1870), and *Licht- und Wendepunkte in der Entwickelung der Musik* (1880); contributor to several musical papers.—Comps.: Requiem for 6- and 8-part choruses a cappella; a liturgy; overtures and march for orch.; songs; pf.-pieces.

Al'sted(t), Johann Heinrich, b. Bellersbach, near Herborn, Nassau, in 1588; d. Weissenburg, Transylvania, Nov. 8, 1638. Prof. of phil. and theol. at both those towns. Articles on music are found in his 'Encyclopädie der gesammten Wissenschaften' (1610); wrote *Elementale musicum* (in his 'Elementale mathematicum,' publ. 1611), transl. into English by Birchensha (1644).

Al'tenburg, Johann Ernst, b. Weissenfels, 1736; d. Bitterfeld, May 14, 1801. Trumpet-virtuoso; field-trumpeter in the 7 Years' War, then organist at Bitterfeld. Wrote a valuable treatise: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst* (Halle, 1795); also pieces for 2, 4, 6 and 8 trumpets, and a concerto for 7 trumpets and kettle-drums.

Al'tenburg, Michael, b. Alach, n. Erfurt, May 27, 1584; d. Erfurt, Feb. 12, 1640. St. theology at Halle; in 1611, pastor at Tröchtelborn; 1621, in Gross-Sömmerda; 1637, asst.-pastor (Diakonus) at Erfurt.—Composed much excellent church-music; 7-part Wedding motet; 5-, 6-, and 8-part Church and Home-Songs; Festival Songs in 5-14 parts; 6-part *Intraden* for instruments or voices; etc.

Alt'ès [-ä'ss], **Ernest-Eugène,** brother of following; b. Paris, March 28, 1830; d. St.-Dyé, n. Blois, July 8, 1899. Violinist and conductor; pupil of Habeneck, in Paris Cons.; took first vln. prize in 1848, and the second for harmony (under Bazin) in 1849; in 1871, app. deputy-conductor of the Opéra, 1879–87 conductor, then retired.—Principal comps.: A symphony, string-quartet, trio for pf. and strings, sonata for pf. and vln., etc.

Altès, Joseph-Henri, b. Rouen, Jan. 18, 1826; d. Paris, July 24, 1895. Pupil of the Paris Cons., and a fine flute-player (Grand Opéra); successor of Dorus as Cons. professor (1868–94); publ. flute-pieces, many with accomp. of pf. or orch.

Althouse, Paul, dram. tenor; b. Reading, Pa., Dec. 2, 1889. Began his vocal studies with Miss Essick in Reading; cont. in New York with P. R. Stephens and O. Saenger; début as Dimitri in *Boris Godunov* at M. O. H., Mar. 19, 1913 (creating the rôle at the American première); he also created Duke d'Esterre in Herbert's *Madeleine* (1914) and Conte de Neipperg in Giordano's *Madame Sans-Gêne* (1915); has been especially successful as a concert-singer, having appeared at many of the most important mus. festivals in the U. S. (Worcester, Springfield, Richmond, Savannah, Norfolk, etc.); while his operatic repertory is, as yet, rather limited (15 rôles), he has all the standard oratorios in his concert repertory.

Altmann, Wilhelm [*Dr. phil.; R. Prof.*]; b. Adelnau, Apr. 4, 1862. Since 1900, chief librarian at the Berlin R. Library; since 1906 also director of the 'Deutsche Musiksammlung,' to which he, with Breitkopf & Härtel, gave the initial impulse: since 1904, also head music reviewer for the 'National-Zeitung.'—Works: *Chronik des Berliner Philh. Orchesters [1882-1901]* (1902); *Heinrich v. Herzogenberg* (1903); *Öffentliche Musikbibliotheken; ein frommer Wunsch* (1903); *Richard Wagners Briefe* (1905; a list of 3143 letters with brief synopses); *Brahms Briefwechsel* (1908); *Wagners Briefwechsel mit seinen Verlegern* (2 vols., 1911); *Kammermusik-Litteratur-Verzeichniss* [list of chamber-music publ. since 1841] (1910). Publ. also several arrangements of works of Bach, Beethoven, Stamitz; edited first ed. of Michael Haydn's Violin Sonatas with b. cont.

Alt'nikol, Johann Christoph (J. S. Bach's pupil and son-in-law); b. (?); d. Naumburg, July, 1759, as organist there. Publ. works: Several cantatas with gr. orch.; Magnificat; some others in MS. in Berlin Royal Library.

Alvarez [-rā'] [*nom de théâtre* of **Albert-Raymond Gourron**], celebrated stage-tenor; b. Bordeaux, France, 1861. At 18 he volunteered for military service as a bandmaster; in 1883, studied singing in Paris with A. de Martini, and soon made his début at Ghent,

Belgium. He then sang at the 'Grands Théâtres' of Lyons and Marseilles, winning a reputation which caused his engagement at the Paris Grand Opéra in 1892 (début as Roméo). Since then he has sung the chief tenor rôles on that stage, creating leading parts in *Thaïs*, *La Montagne noire*, *Frédégonde*, *Hellé*, *Messidor*, *Les Maîtres-Chanteurs*, *Burgondé*, and *Gautier l'Aquitaine* (Vidal). His repertory comprises about 60 rôles. He has appeared several seasons at the Metr. and Manh. Opera Houses, New York, and at Covent Garden.

Alvárez [-vah'-rĕth], **Fermín María**, song-writer; b. Saragossa, Spain; d. Barcelona, 1898.—Publ. some 100 vocal works, accomp. in part by pf., in part by other instruments; also a few piano-pieces.

Alva'ry, Max, dram. tenor, b. Düsseldorf, May 3, 1858; d. at his country-seat Datenberg, near Gross-Tabarz, Thuringia, Nov. 8, 1898. His real name was **Achenbach**, his father being the celebrated painter. Pupil of Stockhausen; début at Weimar; he became famous in New York, 1884–9, as a Wagner singer (Siegfried was his finest rôle); then returned to Hamburg, but visited N. Y. during two subsequent seasons; later sang at Mannheim.

Alvs'leben, Melitta. See OTTO-ALVSLEBEN.

Aly'pios, Grecian musical theorist circa 360 A. D., whose *Introd. to Music*, containing all the Greek transposing scales both in vocal and instr. notation, is the chief source for our knowledge of ancient Greek notation. It has been publ. by Meursius (1616) and Meibom ('Antiquae musicae auctores septem,' Amsterdam, 1652); the notation has been reprinted more recently by Bellermann, Paul, Riemann, etc.; a new critical ed. in Jan's 'Scriptores' (1895).

Amadé, Ladislaw, Baron **von**, b. Kaschau, Hungary, Mar. 12, 1703; d. Felbar, Dec. 22, 1764. National poet, and composer of folk-songs, which were collected and published (Pest, 1836) by

Amadé, Thaddäus, Baron **von**, b. Presburg, Jan., 1783; d. Vienna, May 17, 1845; a successful pianist and composer, who discovered Liszt's musical genius and provided means for developing it.

Amade'i, Roberto, b. Loreto, Italy, Nov. 29, 1840. Organist and m. di c. at Loreto, succeeding his father.—Works: The operas *Luchino Visconti* (Lugo, 1869); *Bianca de' Rossi* (Bari); *Il Bacchettone* (comic): the 1-act *Amore allegro* (Loreto, '96; succ.); also much church-music, and pf. and vocal music.

Ama'lia, the name of three artists, princesses by birth. (1) **Anna A.**, Princess of Prussia, sister of Frederick the Great, b. Nov. 9, 1723; d. Mar. 30, 1787; composed a series of excellent chorales, and also wrote music to Ramler's *Tod Jesu*, later composed by Graun.—(2) **Anna A.**, Duchess of Weimar, mother of the Grand-duke Ernst August, b. Oct. 24, 1739; d. Apr. 10, 1807; composed the operetta *Erwin und Elmire* (text by Goethe).—(3) **Marie A. Friederike**, Princess of Saxony, sister of King John of Saxony, b. Aug. 10, 1794, Dresden; d. there Sept. 18, 1870. As a writer of comedies she was known under the name 'Amalie Heiter'; composed also church-music and several operas (*Una donna*, *Le tre cinture*, *Die Siegesfahne*, *Der Kanonenschuss*, etc.). [RIEMANN.]

Ama'ni, Nicholas, b. 1875; d. 1904. Russian composer.—Op. 1, string-trio; op. 3, Variations for pf.; op. 4, pf.-suite; op. 5, two pf.-valses; op. 6, 4 songs; op. 7, 4 characteristic pieces for pf.; op. 8, 3 Preludes for pf.

Ama'ti, a renowned family of violin-makers at Cremona, Italy. (1) **Andrea**, b. 1530 (?), d. 1611 (?), was the first violin-maker of the family; his violins were usually of small pattern, but show a marked advance over the Brescia instrs.—His 2 sons, (2) **Antonio**, b. 1550, d. 1638, and (3) **Geronimo**, b, 1556; d. Nov. 2, 1630, worked for a time together, producing violins of nearly the same style as their father.—(4) **Niccolò**, b. Dec. 3, 1596; d. Apr. 12, 1684, the most celebrated of the Amatis, improved the model in several respects, and, though generally working with a small pattern, built some so-called 'grand Amatis'—large violins of more powerful tone, and in great request. The tone of his instrs. is clearer, purer, and more sonorous than in those of his predecessors. His label is 'Nicolaus Amati Cremonens. Hieronimi filius Antonii nepos. Fecit anno 16—.' In his workshop were trained both Andrea Guarneri and Antonio Stradivari.—(5) Niccolò's son, **Geronimo**, b. Feb. 26, 1649; d. Feb. 21, 1740, the last of the family, was far inferior to his father as a workman.

Ama'ti, Vincenzo (called **Amatus**), Dr. of theol., and m. di capp. at Palermo cathedral from circa 1665; b. Cimmina, Sicily, Jan. 6, 1629; d. there July 29, 1670. Publ. sacred comps., and the opera *L'Isaura* (Aquila, 1664.)

Ama'to, Pasquale, operatic baritone, b. Naples, 1878. St. at Cons. of Naples (1896–99); début as Germont in *La Traviata* at Teatro Bellini, Naples, in 1900. Subsequently sang at Buenos Aires, Milan, and in Russia, England, Egypt and Germany; since 1909 member of the M. O. H. Created the rôles of King Hadraot (*Armida*), Carlo Worms (*Germania*), Jack Rance (*Girl of the*

Golden West), Golaud (*Pelléas et Mélisande*). Principal rôles: Count Luna (*Trovatore*), Lord Ashton (*Lucia*), Mephistopheles (*Faust*), des Grieux (*Manon*), Escamillo (*Carmen*). Amato is regarded as one of the finest operatic baritones.

Am'bros, August Wilhelm, distinguished musical historiograph and critic; b. Mauth, n. Prague, Nov. 17, 1816; d. Vienna, June 28, 1876; divided his student-years at Prague Univ. between law and music; was app. Public Prosecutor at Prague in 1850, but continued his musical work and study, and in 1856 attracted general notice by his essay on *Die Grenzen der Musik und Poesie* (2nd ed. Leipzig, 1885; Engl. transl. N. Y., 1893), a study in musical æsthetics put forth in reply to Hanslick's *Vom Musikalisch-Schönen*, and a treatise of high and lasting value as a corrective to Hanslick's extreme views. This was followed by *Culturhistorische Bilder aus dem Musikleben der Gegenwart* (1860; 2nd ed. Leipzig, 1865), a collection of admirable essays; he was then (1860) engaged by Leuckart of Breslau (now in Leipzig) to write a History of Music, his principal work, and a life-task destined to render him famous. In 1869 he was app. prof. of music, Prague Univ., and prof. of mus. history at Prague Cons.; 1872, app. to a position in the Ministry of Justice, Vienna, and also prof. in the Cons. at Vienna. In gathering the materials necessary for the history, he spent years of labor in the libraries of Munich, Vienna, and several Italian cities, having leave of absence for this purpose, and likewise a grant of money from the Vienna Academy. Vol. iii, down to Palestrina, appeared 1868; A. died before completing the fourth, which was edited from his notes and materials by C. F. Becker and G. Nottebohm; a fifth vol. was published (1882) by O. Kade from further collected materials, and W. Langhans has written a sequel, in a more popular style (under the title, *Geschichte der Musik des 17., 18. und 19. Jahrhunderts*), bringing the work up to date (2 vols., 1882–6). A list of names and general index were also published by W. Bäumker in 1882. A 2nd ed. (Leuckart, Leipzig, 1880) of the original 4 vols. has been printed; contents: Vol. i, The Beginnings of Music, Mus. of the Antique World, of the Greeks, etc.; vol. ii, from the Christian era down to the First Flemish School; vol. iii, from the Netherlanders to Palestrina; vol. iv, Palestrina, his contemporaries and immediate successors. Vol. i has been rewritten, not wholly to its advantage, by B. Sokolovsky. Vols. ii and iii are of peculiar value. Vol. ii was republ. (1892) in a new revision by H. Reimann; likewise vol. iv (1909), by H. Leichtentritt; vol. v was revised and enlarged (1911) by O. Kade.—Two series of entertaining essays, *Bunte Blätter* (1872-74; 2nd ed. by E. Vogel, 1896), are interesting to either amateurs or professionals. Ambros was also an excellent practical musician, being a fine pianist, and the composer of an opera, *Bretislaw a Jitka*, overtures to *Othello* and the *Magico prodigioso*, several piano-pcs., numerous songs, and 2 masses, a *Stabat Mater*, etc.

Ambrose (Ambrosius), b. Trier (Trèves), A.D. 333; d. Milan, Apr. 4, 397; elected Bishop of Milan in 374; canonized after death. Celebrated for his regulation (384) and development of singing in the Western Churches, by the introduction and cultivation of ritual (antiphonal and congregational) song, as practised at the time in the Eastern Church, and by the consequent adoption of the 4 authentic church-modes; his indisputable authorship of many sacred songs has earned him the title of 'Father of Christian Hymnology.' It does not appear that St. Ambrose was acquainted with the use of the letters A-G as signs of notation; his reputed authorship of the 'Ambr. Chant,' *Te Deum laudamus*, is mythical.—Bibliography: Biraghi, *Inni sinceri e carmi di S. Ambrogio* (Milan, 1862); G. M. Dreves, *Aurelius Ambrosius, der Vater des Kirchengesanges* (Freiburg, 1893); A. Mocquereau, *Notes sur l'influence de l'accent et du cursus tonique latins dans le chant ambrosien* (Paris, 1897); A. Steier, *Untersuchungen über die Echtheit der Hymnen des Ambrosius* (Leipzig, 1903); P. Wagner, *Ursprung und Entwicklung der liturgischen Gesangsformen bis zum Ausgange des Mittelalters* (Leipzig, 1910); E. Garbagnati, *Riviste sull' antica salmodia ambrosiana* (Rome, 1912).

Ambrose, Paul, b. Hamilton, Ont., Oct. 11, 1868. Pupil of his father and A. R. Parsons (pf.), B. O. Klein (cpt.), and D. Buck (orch.); 1886–90, organist in N. Y. City; since 1890 supervisor of mus. instruction in the state schools of New Jersey. Composer of songs, part-songs and pf.-pieces.

d'Ambrosio, Alfredo, b. Naples, June 13, 1871; d. Nice, Jan. 2, 1915. Pupil at the Cons. of Naples of E. Bossi (comp.); st. vl. 1889–90 in Madrid with Sarasate; then two years with Wilhelmj in London; lived in Nice as teacher and leader of a string quartet. Wrote an opera, *Pia de Tolomei;* a ballet, *Ersilia;* a str.-quartet; a str.-quintet; 2 concertos f. vl. and orch.; about 40 comps. for vl. (*Romanza* in D, *Canzonetta*, etc.).

Am'(m)erbach, Elias Nikolaus, contrapuntist and organist; b. Naumburg, circa 1530; d. Leipzig, Jan. 27, 1597. From 1560, organist of the Thomaskirche, Leipzig; publ. (Leipzig, 1751) an *Orgel- oder Instrument-Tabulatur*, a work important as bearing his-

torical witness to the progress in the practice of tuning, the fingering of keyboard-instrs., and the execution of graces, etc. (described by Becker, *Die Hausmusik in Deutschland*, Leipzig, 1840); and *Ein neu künstlich Tabulaturbuch* (1575; 2nd ed., 1583). Also printed many comps. for organ and clavichord.

Amiot [āh-m'yŏh'], **Joseph Maria**, b. Toulon, 1718; d. Pekin, 1794; Jesuit missionary to China; transl. Li Koang Ti's work on Chinese music: *Commentaire sur le livre classique touchant la musique des anciens;* also wrote *Mémoire sur la musique des Chinois, tant anciens que modernes* (vol. vi of 'Mémoires concernant l'histoire, les sciences, les arts, etc., des Chinois'; Paris, 1780, 15 vols., edited by Abbé Rouffier).

Am'(m)on, Blasius, d. Vienna, June, 1590; a Tyrolese by birth, educated as a sopranist in the service of Archduke Ferdinand of Austria; an able contrapuntist, many of whose works were printed (book of 5-part Introits, Vienna, 1582; ditto 4-part Masses, Vienna, 1588; 2 books of 4- to 6-part Motets, Munich, 1590–91; five 4-part Masses, Munich, 1591; and a book of 4-part Introits, Munich, 1601); numerous works in MS. are in the Munich Library. He died as a Franciscan friar.—See Q.-Lex.

Am'ner, John, b. late in the 16th cent.; d. 1641. Organist and choirmaster at Ely cathedral, England, 1610–41; Mus. Bac. Oxon., 1613.—Works: Hymns in 3 to 6 parts, *for voyces and vyols* (1615); anthems; etc.—**Ralph**, his son, was bass singer at the Royal Chapel, Windsor, from 1623–63.

A'mon, Johann (Andreas), b. Bamberg, 1763; d. Wallerstein, Bavaria, March 29, 1825; a virtuoso on the horn, and pupil of Punto, with whom he made long professional tours to the chief cities of France and Germany. App. music-director at Heilbronn in 1789, he lived there till 1817, then accepting the post of Kapellm. to the Prince of Öttingen-Wallerstein.—His printed comps. include symphonies, a pf.-concerto, a concerto for flute and viola, various sonatas, trios, quartets, quintets, etc., etc.—See Q.-Lex.

Amyot. See AMIOT, JOSEPH MARIA.

A'nacker, August Ferdinand, b. Freiberg, Saxony, Oct. 17, 1790; d. there Aug. 21, 1854; a pupil of Schicht and Schneider at Leipzig; in 1822 cantor and music-director in Freiberg, and a teacher of music in the Seminary (R. Volkmann and Fr. Brendel were his pupils); in 1827, conductor of the miners' band. A sound musician and composer (wrote the cantatas *Bergmannsgruss* and *Lebens Blume und Lebens Unbestand*, 7 vocal numbers to Döring's *Bergmannstreue*, various piano-pcs., songs, etc.).

Ancona, Mario, dramatic baritone; b. Florence, Nov., 1870. He studied Social Science and Law, and began life as a diplomat; but his interest in music was so strong that he soon abandoned the diplomatic career, and made his début at Trieste as Scindia in Massenet's *Le Roi de Lahore*, scoring an emphatic success; then sang at the principal opera houses of Italy; 9 seasons at Covent Garden, 5 at M. O. H., 2 at Manhattan O. H.; has sung in Spain, Portugal, Russia and Buenos Aires; recipient of several Portuguese orders; Commendatore della Corona d'Italia. He has appeared in more than 60 rôles (all Wagner parts in German); his répertoire includes the chief baritone parts in *l'Africaine*, *Les Huguenots*, *Faust*, *Carmen*, *Pêcheurs de Perles*, *La Bohème*, *Tosca*, *Madama Butterfly*, *Don Giovanni*, *Nozze di Figaro*, *Andrea Chénier*, *Il Barbiere di Siviglia*, *La Gioconda*, all the Verdi operas still in the répertoire of to-day, etc.

Ancot [ahn-kŏh'], a family of musicians at Bruges.—**Jean** (*père*), b. Oct. 22, 1779; d. July 12, 1848; violin-virtuoso, pianist, and composer; st. (1799–1804) in Paris under Baillot, Kreutzer, and Catel, then settled in Bruges as teacher. Publ. 4 violin-concertos; overtures, marches, sacred music, etc.; most of his works are still in MS. Taught his 2 sons—(1) **Jean** (*fils*), b. July 6, 1799; d. Boulogne, June 5, 1829; finished his mus. education at the Paris Cons. under Pradher and Berton; an accomplished pianist, in London 1823–25, and settled in Boulogne after making concert-tours through Belgium; an astonishingly prolific composer (225 works, chiefly pf.-sonatas, a concerto, variations, études, fugues, 4-hand fantasias, also violin-concertos, etc.);—and (2) **Louis**, b. Bruges, June 3, 1803; d. there, 1836; for a time pianist to the Duke of Sussex, London; made extended continental tours, taught at Boulogne and Tours, and finally returned to Bruges. Compositions of little value.

An'ders, Gottfried Engelbert, b. Bonn, 1795; d. Paris, Sept. 22, 1866. Archivist and superintendent of Paris Library. Wrote monographs on Paganini (1831), and Beethoven (1839).

An'dersen, (Carl) Joachim, b. Copenhagen, April 29, 1847; d. there May 7, 1909; son and pupil of the flutist Christian Joachim A., and himself a remarkable flute-player and conductor; 1869–77, member of the Royal Orch., Copenhagen; 1881 in Berlin, where he was a co-founder, and for ten years 1st flute and asst.-conductor, of the Philharm. Orch.; since 1893, cond. of the Palace Orch. at Copenhagen. Chamber-musician to the Russian, Prussian, and Danish courts. Compositions for flute many and fine: Concert-pieces

with orch.; Hungarian fantasia; Ballade; *Dance of the Sylphs;* 24 easy and 24 difficult Études, etc.—His brother, **Vigo,** eminent flute-player, soloist in the Thomas orchestra at Chicago; b. Copenhagen, April 21, 1852; d. by suicide at Chicago, Jan. 29, 1895.

Anderson, Lucy, *née* **Philpot,** b. Bath, in Dec., 1790; d. London, Dec. 24, 1878. Fine pianist, pupil of Windsor at Bath, and the teacher of Queen Victoria and her children.

An'derson, Thomas, b. Birmingham, Engl., April 15, 1836; d. there Sept. 18, 1903. Was teacher there, and organist of the Parish church, Solihull; mus. critic of the Birmingham 'Daily News.'—Works: The cantatas *The Song of Deborah and Barak, The Wise and Foolish Virgins, The Wreck of the Hesperus, John Gilpin, The Three Jovial Huntsmen, The Norman Baron* (1884), and *Yuletide* (Birm. Fest., 1885); an English Requiem; prize glee, *Mat o' the Mill;* many songs; a symphony, overtures, marches and an Allemande, for orchestra; string-quartet; pf.-pieces.

d'Andrade [dăhn-drah'dĕ], **Francesco,** dramatic baritone; b. Lisbon, Jan. 11, 1859; pupil of Miraglia and Ronconi; début San Remo, 1882, in *Aida.* Sings all leading baritone stage-rôles; is also a fine concert-singer, and has been heard all over Europe. In 1906 he was singing at Kroll's Th., Berlin.

André, Johann, father of a musical family; b. Offenbach, Mar. 28, 1741; d. there June 18, 1799. Founder of the well-known music-publ. house at Offenbach, est. Aug. 1, 1774. He was an accomplished pianist, a composer of some 30 operas and 'Singspiele' (*Der Töpfer, Erwin und Elmire, Belmonte e Constanze* [Berlin, 1781, a year before Mozart's], etc.), of many instrl. works and songs (*Rheinweinlied, Bekränzt mit Laub*), and was the creator of the durchkomponierte Ballade, the first being *Die Weiber von Weinsberg* (1783). For 7 years (1777–84) he was Kapellm. at Döbbelin's Theatre in Berlin. Up to his death his establishment had issued about 1,200 numbers.—See Q.-Lex.

André, (Johann) Anton, third son of Joh. A.; b. Offenbach, Oct. 6, 1775; d. there April 6, 1842. A precocious mus. talent, pupil of Vollweiler in Mannheim 1793–96; was a fine pianist, violinist and composer before entering the Univ. of Jena; after completing his studies he made extensive travels, and on his father's death took charge of the business, adding peculiar lustre to its good name by the purchase (1800) of Mozart's entire mus. remains. He publ. M.'s autograph thematic catalogue, and supplemented it by a list of the works so acquired. By accepting the application of the lithographic process to music-printing (1779), another long stride was taken towards placing this firm in the front rank. He was an excellent composer (2 operas, symphonies, songs, etc.), a successful teacher, and a noteworthy theorist (*Lehrbuch d. Tonsetzkunst* [unfinished], 2 vols. on Harmony, Cpt., Canon, and Fugue, 1832–43, new revised ed. 1875; and *Anleitung zum Violinspiele*).—See Q.-Lex.—His sons were: (1) **Carl August,** b. June 15, 1806; d. Frankfort, Feb. 15, 1887; head (from 1835) of the Frankfort branch, opened in 1828, and founder of the piano-factory ('Mozartflügel'); author of *Der Klavierbau und seine Geschichte* (1855).—(2) **Julius,** b. Offenbach, June 4, 1808; d. Frankfort, Apr. 17, 1880; a fine organist and pianist, pupil of Aloys Schmitt (his grandfather's pupil), author of a *Praktische Orgelschule,* composer of several interesting organ-pieces, and arranger of Mozart's works for pf. 4 hands.—(3) **Joh. August,** b. Mar. 2, 1817; d. Oct. 29, 1887; his father's successor (1839) in the Offenbach publishing establishment. His 2 sons, **Karl** (b. Aug. 24, 1853) and **Adolf** (b. Apr. 10, 1855; d. Sept. 10, 1910), succeeded to the business.—(4) **Jean Baptiste** (*de St.-Gilles*), b. Mar. 7, 1823; d. Frankfort, Dec. 9, 1882; pianist, and composer of various pcs. for piano and voice, was a pupil of A. Schmitt, Taubert (pf.), and Kessler and Dehn (harmony); lived for years in Berlin with the (honorary) title of 'Herzoglich bernburgischer Hofkapellmeister.'

Andre'ä, Volkmar, b. Bern, Switzerland, July 5, 1879. While pursuing his course at the 'Gymnasium,' he studied music at the same time with Karl Munzinger; 1897–1900 pupil of the Cologne Cons. (Wüllner, Kleffel, Staub); spent 1 year (1900–1) at the Univ. of Bern; 1901–2 'solorepetitor' at the R. Court Op. in Munich; 1902–4 cond. 'Stadtbürgerverein' in Winterthur; at present cond. of a mixed ch. (since 1902), a male ch. (since 1904), and the symph. concerts (since 1906) at Zurich; 1913 mus. dir. at the Univ.; 1914 Ph.D. (hon. c.); in same year app. dir. of the Zurich Cons. Has travelled extensively as guest-cond. (many German cities, Paris, Barcelona, Milan); conducted in Milan (1911) the first performance ever given in Italy of Bach's *St. Matthew Passion.*—Works: Op. 1, pf.-trio in F m.; op. 14, do. in E♭; op. 2, *Das Göttliche,* cantata for s., ch. and orch.; op. 3, *Charons Nachen,* do.; op. 4, sonata for vl. in D; op. 5, 10, 12, 15, 16, 18, 23, songs; op. 6, 8, 11, 13, 17, 21, 22, 24, male chs. a capp.; op. 7, *Symphonische Fantasie* for orch.; op. 9, str.-quartet in B♭; op. 19, *Vaterunser* for s., ch. and orch.; op. 20, *Sechs Klavierstücke;* op. 25, an opera, *Ratcliff* (Duisburg, 1914).

Andrée, Elfrida, b. Wisby, Sweden, Feb. 19, 1841. Pupil of Söhrling, Norman and Gade; 1861–66, org. in Stockholm; app. org. at Cathedral in Gothenburg, 1867. Wrote the choral work, *Snöfrid;* a symph. for orch.; 2 symphs. for org.; a str.-quartet; a pf.-quintet; a pf.-trio; 2 romanzas for vl.; pf.-pieces; songs.

Andre'oli, Carlo, pianist and organist, b. Mirandola, Jan. 8, 1840. Pupil, and from 1875 pf.-teacher, in Milan Cons. Gave successful concerts in London, 1858. Composed nocturnes, romances, etc.—His father, **Evangelista A.,** organist and teacher at Mirandola, was b. 1810; d. June 16, 1875.—His brother,

Andre'oli, Guglielmo, b. Mirandola, Apr. 22, 1835; d. Nice, Mar. 13, 1860. Pupil of Milan Cons.; excellent pianist; made extended and successful concert tours through Europe; wrote a piano-quartet, *Preludio e minuetto,* and an excellent *Manuale d'armonia.*

Andreoz'zi [-ŏht'sē], **Gaetano,** b. Naples, 1763; d. Paris, Dec. 21, 1826; a pupil of Jommelli; composed 45 operas, the first, at the age of 16, being *La Morte di Cesare* for the Teatro Argentina at Rome. Went to Russia in 1784; printed 6 string-quartets in Florence, 1786, and in 1790 became m. di c. there, and the following year at Madrid; finally settled in Naples, whence poverty drove him in 1825 to Paris. He also wrote 3 oratorios.

Andre'vi, Francesco, was a prominent Spanish composer and theorist, of Italian parentage; b. Sanayuba, near Lerida, Nov. 16, 1786; d. Barcelona, Nov. 23, 1853. He took holy orders; was music-director at the cathedrals of Valencia, Sevilla, and other Spanish cities, also at Bordeaux from 1832–42, during the Carlist wars. From 1845–9 he lived in Paris, and was then called to Barcelona as maestro of the church of Our Lady of Mercy. The best of his numerous and excellent compositions are an oratorio, *The Last Judgment,* a *Requiem,* and a *Stabat Mater;* only a *Nunc dimittis* and a *Salve regina* have been printed. A treatise on Harmony and Cpt. has been translated into French (Paris, 1848).

Andrien. See ADRIEN.

Andries [-drēs'], **Jean,** b. Ghent, Apr. 25, 1798; d. there Jan. 21, 1872; from 1851 Director, and after 1856 Hon. Dir., of the Ghent Cons., where he had been prof. of vln.- and ensemble-classes since 1835; also (till 1855) solo violinist at the theatre.—Wrote: *A perçu historique de tous les instrs. de musique actuellement en usage; Précis de l'histoire de la musique depuis les temps les plus reculés* (1862); *Instrs. à vent. La Flûte* (1866); *Remarques sur les cloches et les carillons* (1868).

Ane'rio, Felice, b. Rome, 1560; d. there Sept. 28, 1614; st. under G. M. Nanini; was then app. maestro of the English College, and later (Apr. 3, 1594) Palestrina's successor as composer to the Papal Chapel. His eminence is best attested by the fact that several of his comps. were for a long time supposed to be Palestrina's own. Besides numerous MSS. in Roman libraries, many of A.'s works are extant in printed collections, between 1585–1622; several books of madrigals *a* 5 and 6, canzonets and madrigals *a* 3–4, *concerti spirituali a* 4, litanies *a* 4–8, and 2 books of hymns, *cantica* and motets; also separate motets, etc.—See Q.-Lex.

Ane'rio, Giovanni Francesco, younger brother of Felice, b. Rome, circa 1567; d. there 1620 (?); 1575–79, chorister at St. Peter's; circa 1609, m. di c. to King Sigismund III of Poland; 1610, m. di c. at Verona cathedral; 1611, Prefect of the Seminario romano; and 1613–20, m. di c. of the Jesuit church of S. Maria dei Monti at Rome, taking holy orders in 1616. A very prolific composer in all the forms of sacred music then in vogue, many of his works being printed by the leading Italian publishers; celebrated as the arranger of Palestrina's 6-part *Missa Pápæ Marcelli,* for 4 parts (Rome, 1600).—See Q.-Lex.

Anet, Baptiste. See BAPTISTE.

Anfos'si, Pasquale, prolific composer of operas (76 in all); b. Taggia, near Naples, Apr. 25, 1727; d. Rome, Feb., 1797. Originally a violinist, he studied composition under Piccinni, and brought out 2 unsuccessful operas, but with his third venture, *L'incognita perseguitata* (Rome, 1773), won popular approval, being supported by a powerful clique hostile to Piccinni. In ungenerous rivalry with his old teacher and friend, he brought out a great number of operas; his works soon palled on the Roman palate, and he sought new fields,—in Paris (1779), London (1781–3, as director of the Italian Opera), and after that in Prague, Dresden, and Berlin. Returning to Italy in 1784, he was in 1791 made m. di c. at the Lateran, and turned his attention to sacred composition (12 oratorios, masses, psalms, etc.). His once lauded works are now forgotten.

Angelet [ăhnzh-lā'], **Charles-François,** excellent pianist, b. Ghent, Nov. 18, 1797; d. Brussels, Dec. 20, 1832; a pupil of Zimmerman at the Paris Cons.; established himself as a teacher at Brussels, studied composition there under Fétis, and publ. various piano-pcs., a trio, a symphony, etc. Appointed court-pianist to King William I of the Netherlands in 1829.

d'An'geli, Andrea, b. Padua, Nov. 9, 1868. While pursuing his academic studies at the Univ. of Padua (Ph.D. with the diss. *La Musica nel Dramma Greco*), he studied comp. at the Istituto Cesare Pollini; prof. of Italian literature at the Collegio in Calegari; now (1916) prof. of Ital. lit. at the Liceo Mamiani and prof. of æsthetics and history of music at the Liceo Rossini in Pesaro; also ed. 'La Cronaca Musicale'; was the first to introduce into Italy the (until then unknown) 'lecture-recital' as 'Concerti della Università popolari.' An opera, *L'Innocente* (text by himself), was successfully prod. at Novi Ligure (1896; Bologna, 1897); two other operas, *Il Negromante* and *Al Ridotto di Venezia*, have not yet been prod.; author of several libretti (Carbonieri's *Edith*, Gibellini's *Ebles di Provenza*, Alberti's *Myrtilla*, etc.); has written a *Stabat Mater*, some masses, chamber-music and romances (*Serate d'inverno*); contributed some valuable hist. essays to var. journals (*Il teatro alla moda di Benedetto Marcello; Il Petrarca musicista; Gluck, Algarotti e Wagner*, in 'Cronaca'; etc.).

Angeli'ni, Bontempi Giovanni Andrea, singer, composer, theorist; b. Perugia, circa 1624; d. near there, July 1, 1705. Maestro in Rome and Venice, later in the service of the Margrave of Brandenburg and the Elector of Saxony. His opera *Paride*, given in Dresden, Nov. 3, 1662, was the first Italian opera ever produced there. He returned to Italy in 1694. Wrote several works, among them an *Historia musica* (Perugia, 1695), interesting for the discussion about the ancients' ideas of harmony.

Angelo'ni, Luigi, b. Frosinone, Papal States, 1758; d. London, 1842. Wrote a valuable monograph, *Sopra la vita, le opere ed il sapere di Guido d'Arezzo, restauratore della scienza dell' arte musica* (Paris, 1811).

Angerer, Gottfried, b. Waldsee, Württ., Feb. 3, 1851; d. Zurich, Aug. 19, 1909. Studied in the Cons. at Stuttgart and Frankfort; Director of the Mus. Acad. at Zurich.—Works: Ballads for male chorus, *Der letzte Skalde, Sigurds Brautfahrt, Königsfelden, Des Geigers Heimkehr, Germanenzug, Der Gottesdienst des Waldes, Gotentreue, Der Königsbote*, etc.

d'Anglebert, Jean - Baptiste - Henri, a distinguished pupil of Champion, and court clavicembalist to Louis XIV; b. 1628 (?), d. Paris. Apr. 23, 1691. Publ. in 1689 *Pièces de clavecin avec la manière de les jouer*, among which are 22 variations on *Folies d'Espagne* (varied before him by Corelli and after him by Scarlatti). This work shows d'A. to have been a master of the quaint clavier-style then prevailing; it is also valuable for its explanation of several old-fashioned graces.

Animuccia [-moo'tchăh], **Giovanni,** the distinguished predecessor of Palestrina at the Vatican; b. Florence, circa 1500; d. Rome, March, 1571. From the circumstance that he wrote the first *Lauti spirituali* for the lectures held by Neri in the oratory of S. Filippo, he has been styled the 'Father of Oratorio.' These *Laudi* were contrapuntal songs in several parts, interspersed with occasional strophes or lines sung by a solo voice for variety's sake; the first book of the *Laudi* was printed by Dorici (1563), the second by Blado (Rome, 1570). Other publ. works are a book of masses (1567), 2 of magnificats, a 4-part *Credo*, 4 books of madrigals. Modern reprints of a mass (2 movem.) and a 5-part madrigal are in Torchi's 'L'Arte mus. in Italia,' vol. i. His compositions show a gradual emancipation from the involved formalism of the Flemish school, and prove him to have been a worthy forerunner of Palestrina. He was app. maestro at St. Peter's in 1555.—See Q.-Lex.

Animuc'cia, Paolo, brother of Giovanni; noteworthy contrapuntist; was m. di c. at the Lateran, 1550–52, and died in 1563 in Rome. Only a few of his comps., found in collections of the time, are still extant.

d'Ankerts. See DANKERS, GHISELIN.

Anniba'le, called **Il Padova'no** (or **Pata-vi'nus**) from his birthplace, Padua; b. 1527; d. March, 1575; contrapuntist; from 1552–66, organist of 2nd organ at San Marco, Venice.—Publ. 1 book of Ricercari *a* 4 (1556), 1 book of madrigals *a* 5 (1564), 1 book of motets *a* 5–6 (1567), 1 book of masses *a* 5 (1573), 1 book of *Toccate e Ricercari* for org. (1604). Two *Ricercari* for organ are reprinted in vol. iii of Torchi's 'L'Arte mus. in Italia.'—See Q.-Lex.

An'schütz, Johann Andreas, b. Koblenz, Mar. 19, 1772; d. there Dec. 26, 1856. Founder, in 1808, of a mus. society, also a school for vocal and instr. music, at Koblenz. He was a lawyer by profession, but also a good pianist and conductor, and composed pf.-variations and numerous well-received vocal works (songs; 2 arias for alto; some sacred music, etc.).—His son,

An'schütz, Karl, b. Koblenz, Feb., 1815; d. New York, Dec. 30, 1870. Pupil of Friedr. Schneider; in 1844 he assumed the directorship of the music-school founded by his father, but went in 1848 to London (where he conducted the Wednesday Concerts for a time), and in 1857 to N. Y. as conductor of Strakosch & Ullmann's opera-troupe. In September, 1862, he opened a season of German opera on his own account, which

deserved the success it failed to obtain. From 1860–2 he conducted the Arion singing-society. He was a gifted conductor and cultivated musician; his publ. comps. consist of a few piano-pieces.

An'sorge, Konrad (Eduard Reinhold), pianist; b. Buchwald, near Liebau, Silesia, Oct. 15, 1862; 1880–2, pupil of Leipzig Cons.; 1885, of Liszt; after long concert-tours in Germany, Russia, Austria, and America, he settled in Berlin as a successful concert-player; 1898–1903, teacher in the Klindworth-Scharwenka Cons.—Works: 3 sonatas, *Ballade*, *Traumbilder*, Polish Dances, for pf.; songs; orchl. and chamber-music; string-sextet; 2 string-quartets; *Requiem* for m. ch. and orch.

Antegnati [-tān-yah'tē], **Costanzo**, celebrated organ-builder; b. Brescia, circa 1557; d. there circa 1620. Organist at Br. cathedral. Wrote sacred comps. (masses, motets, psalms, and canzoni), publ. Venice, 1619–21, and pieces in organ-tablature; also an interesting and rare treatise, *L'Arte organica* (Brescia, 1608).—3 *Ricercari* for organ are reprinted in vol. iii of Torchi's 'L'Arte mus. in Italia.'

Anti'co, Andrea. See ANTIQUUS, ANDREAS.

Antipov', Constantin, b. Russia, Jan. 18, 1859.—Compositions for piano: Op. 1, 3 Études; op. 2, 3 Valses; op. 3, Vars. on an original Russian theme; op. 5, 5 pieces (the Romance is fine); op. 6, 4 pieces (Nocturne); op. 8, 2 Preludes; op. 9, 3 Miniatures (Valse); op. 10, Prelude; op. 11, Valse and Étude; op. 12, Nocturne; op. 13, Impromptu and Valse; op. 7, *Allegro symphonique* for orchestra.

Anti'quis, Johannes [Giovanni] de, maestro di c. in the ch. of San Niccolo at Bari (Naples). Publ. *Villanelle alla Napolitana* (1574), which contains a few pieces by him; a coll. of *Canzonette a 2* (1584); and the first book of his 4-p. madrigals (Venice, 1585).

Anti'quus, Andreas (also **A. de Antiquiis Vene'tus, or Andrea Anti'co**), b. Montona (Istria), latter half of the 15th century. Music-printer in Rome and (1520) Venice, probably the first of his trade after Petrucci, who publ. many of A.'s *Frottole* (Venice, 1504–8).

Antoine, Paul. Pen-name of ERNEST CLOSSON.

Anto'ny, Franz Joseph, b. Münster, Westphalia, Feb. 1, 1790; d. there Jan. 7, 1837. 1819, music-director at the cathedral; 1832, organist, succeeding his father (**Joseph A.**, b. Jan. 12, 1758; d. 1836). Publ. *Archäologisch-liturgisches Gesangbuch des Gregorianischen Kirchengesangs* (1829), and *Geschichtliche Darstellung der Entstehung und Vervollkommnung der Orgel* (1832). Composed church-music.

A'pel, Johann August, b. Leipzig, Sept. 17, 1771; d. there Aug. 9, 1816. *Dr. juris*; author of a series of articles on rhythm ('Allg. musikal. Zeitung,' 1807–8), and a large work, *Metrik* (1814–16, 2 vols.). His *Gespensterbuch* (1810–14) suggested to Weber the subject of *Der Freischütz*.

Apell', (Johann) David von, b. Kassel, Feb. 23, 1754; d. there 1833. Theatre-Intendant, and Dir. of Kassel Singing-Society; member of several foreign mus. societies. Prolific composer: 4 operas, several ballets and cantatas, 3 symphonies, 3 quartets, etc.

Ap'pel, Karl, violinist, b. Dessau, Mar. 14, 1812; d. there Dec. 9, 1895. Pupil of Linden and Schneider; leader of the ducal orchestra; composed an opera, *Die Räuberbraut* (Dessau, 1840), and very popular humorous male quartets.

Appunn, Georg (August Ignaz), b. Hanau (Kassel), Sept. 1, 1816; d. there Jan. 14, 1885; a musician of versatile talent, a player on almost all mus. instrs., and up to 1860 a teacher of theory, instrl. playing, and singing in Hanau and Frankfort; then occupied himself exclusively with acoustical experiments and the construction of acoustical apparatus, notably an harmonium of 53 degrees within an octave.—His son **Anton** (b. June 20, 1839; d. Jan. 13, 1900), student in Leipzig Cons., continued his father's researches.

Apri'le, Giuseppe, one of the finest contralti of his time; b. Bisceglia (Apulia), Oct. 29, 1738; d. Martina, 1814; a pupil of Avos, and the teacher of Cimarosa. From 1763 he sang in the principal theatres of Italy and Germany, then settling in Naples as a singing-master, as which he was famous. His vocal method, *The Italian Method of Singing, with 36 Solfeggi*, first publ. by Broderip (London), has been reprinted in many editions and several languages; he also wrote vocal music, solfeggi, etc.—See Q.-Lex.

Ap'thorp, William Foster, b. Boston, Mass., Oct. 24, 1848; d. Vevey (Switzerland), Feb. 19, 1913. Writer and critic. A student at Harvard, where he graduated in 1869, he st. pf., harm., and cpt. under J. K. Paine from 1863–7; then pf. under B. J. Lang. While in Harvard, he was asst.-pianist and cymbalist in the Pierian Sodality, and cond. that society 1868–9. Taught pf. at Boston 'National Coll. of Music' (1872–3); then, until 1886, taught successively pf., harm., cpt., fugue, and general theory at the N. E. Cons.; also, for some

years, æsthetics and mus. hist. in the Coll. of Mus. of Boston Univ. He began his career as music critic on the 'Atlantic Monthly' (from 1872–7); was eng. as mus. critic on the 'Evening Transcript' from 1881, also dram. critic after 1882; contributed many articles on music and drama to leading periodicals; edited the 'Program-books' of the Boston Symph. Orch. from 1892–1901; and publ. the following works: *Hector Berlioz. Selections from his Letters and . . . Writings* (N. Y., 1879); *Musicians and Music-lovers, and Other Essays* (N. Y., 1894); *Jacques Damour, and Other Stories*, Englished from Zola (Boston, 1895); and *By the Way—About Music and Musicians* (Boston, 1899). Critical editor of Scribner's 'Cyclopedia of Music and Musicians' (N. Y., 1888).

Aptom'mas, John and **Thomas,** two brothers, b. at Bridgend, England, in 1826 and 1829 respectively; remarkable harp-players; both lived in London as teachers; the younger was from 1851–6 in New York. Compositions elegant, though hardly equal to Parish-Alvars'; they also wrote a *History of the Harp* (London, 1859).

Ara, Ugo, b. Venice, July 19, 1876. Pupil of P. A. Tirindelli (vl.) at the Cons. Benedetto Marcello in Venice; 1889, at age of 13, member of orch. at Th. 'La Fenice.' In 1894 he continued his vl. studies with César Thomson at the cons. of Liège. After a few months, however, owing to violinist's cramp, he was obliged to give up playing altogether. The next seven years (1894–1901) he spent in Vienna, studying comp. with R. Fuchs at the Cons. In 1902 he was able to resume his playing, and at the suggestion of Pochon, a fellow-student under Thomson, he devoted himself to the viola in order to join the Flonzaley Quartet, which was established in 1903, and has since won worldwide recognition.

Ara'ja, Francesco, opera-composer; b. Naples, circa 1700; d. Bologna, circa 1770. His first opera, *Lo matremmonejo pè mennetta* (Naples, 1729), made his name; in 1735 he went to Petrograd with an Italian opera-troupe, and wrote many successful operas in Italian and Russian, his *La Clemenza di Tito* (1751) being the first opera written in the Russian language. Returned to Italy in 1759. He wrote 22 operas; also church-music, and a Christmas oratorio, *La Natività di Gesù.*

Ara'uxo (or **Araujo**) [äh-rah'ŏŏ-hoh], **Francisco Correa de,** Dominican monk and eminent Spanish musician, b. circa 1581; Bishop of Segovia, where he died Jan. 13, 1663. Wrote the important treatise *Libro de tientos y discursos de música . . . intitulado: Facultad orgánica . . .* (1626); two others, *Casos morales de la música*, and *De Versos*, are in MS.

Arban [-bähn'], **Joseph-Jean-Baptiste-Laurent,** b. Lyons, Feb. 28, 1825; d. Paris, Apr. 9, 1889. Virtuoso on the cornet; teacher at Paris Cons., cond. of the music of the Opéra balls, inventor of several wind-instrs. Publ. a Method for Cornet and Saxhorn; also many transcrs. for orchestra.

Arbeau [ar-boh'], **Toinot,** pen-name of **Jean Tabourot;** b. Dijon, 1519; d. Langres, 1595 (?). In his curious *Orchésographie* (1589, 1596), dancing, and playing on the drum and fife, are taught catechetically, aided by a kind of tablature; the work is historically valuable.

Arbos, (Enrique) Fernández, b. Madrid, Dec. 25, 1863. Vl.-pupil of Monasterio in Madrid, of Vieuxtemps in Brussels, and of Joachim in Berlin; while in Brussels st. also comp. with Gevaert. Began his career as concert-master of the Berlin Philh. Orch., and made a successful tour of the continent; taught vl. for a short time at the Hamburg Cons.; returned to Madrid at the invitation of the Queen of Spain, and was head of the vl. dept. of the cons. there; came to England in 1889 as concert-master of the Glasgow Symph. Orch. A series of successful concerts given in London in 1890 led to his appointment as vl. prof. at the R. C. M., a position which he still holds; has appeared also with considerable success as conductor in London, Liverpool, Petrograd and Moscow. Since 1902, he has spent three months every year in Spain, touring that country at the head of the Madrid Symph. Orch.—Works: A comic opera, *El Centro de la Tierra* (Madrid, 1895); 3 pf.-trios; numerous pieces for violin.

Ar'buckle, Matthew, famous American cornet-player and bandmaster; b. 1828; d. New York, May 23, 1883. Wrote *Complete Cornet Method* (Boston, no date).

Ar'buthnot, John, British physician; b. Arbuthnot, Scotland, 1667; d. London, Feb. 27, 1735; app. physician in ordinary to Queen Anne in 1709. He was one of the founders of the Scriblerus Club (1714), and was friendly to Handel during the composer's wrangles with his opera-company; his 'Miscellaneous Works' throw sharp side-lights on various persons of interest; also wrote anthems.

Ar'cadelt, Jacob (or **Jachet Arkadelt, Archadet, Arcadet, Harcadelt**), distinguished Flemish composer and teacher; b. circa 1514; d. Paris, after 1557. 'Maestro dei putti' to the Papal Chapel (1539), 1540 singer in the same, in 1544 holding the office of 'Camerlingo'; went in 1555 with the Duc de Guise to Paris, where he is men-

tioned in 1557 as 'Regis musicus.' His Roman period was devoted to secular, his Paris period to sacred composition. Of his numerous extant works, 6 books of 5-part madrigals (Venice, 1538–56, his finest and most characteristic comps.), and 3 books of masses in 3–7 parts (Paris, 1557), are chief among those preserved in print. Modern reprints include the 4-part 'Madrigale parlando' *Il ciel che rado* (Riemann; 'Hdbch. d. M.-G., Part II), the 4-part madrigal *Il bianco e dolce cigno* (Moskwa coll.); others in Eitner, vol. xxiii, and Maldeghem's 'Trésor.' —See Q.-Lex.

d'Archambeau [dar-shăhn-boh'], **Ivan**, b. near Liège, Sept. 28, 1879. He received his earliest mus. instruction from his father, an excellent musician. In 1895 he began the study of the violoncello with A. Massau. As soon as the boy was able to take part in quartet-playing his father, solely for the purpose of artistic recreation, formed a family quartet, consisting of himself and his three sons, Ivan being the 'cellist. In 1899 d'A. won the gold medal at the Cons. of Verviers, and then went to Édouard Jacobs at Brussels. Having completed his studies under Hugo Becker at Frankfort, he made, in 1903, a successful tour of Germany, Belgium and Scotland. Pochon then persuaded him to abandon the virtuoso career to become a member of the Flonzaley Quartet.

d'Archambeau, Jean-Michel, composer; b. Herve, Belgium, Mar. 3, 1823; d. Verviers, August, 1899. In 1838, teacher of music at Herve College; 1848, organist at Petit-Rechain.—Works: 1 operetta, 2 masses for 3 men's voices, 12 litanies, 7 motets; also several *Romances sans paroles* for pf.

Archangel'sky, Alexander, b. in the Russian province of Pensa, Oct. 23, 1846. Cond. church-choirs from his 16th year, and in 1880 organized a chorus of his own with which he toured Europe. He was the first to substitute women for boys in the vocal music of the Russian Church—an experiment widely copied. He has publ. 2 masses, a Mass for the Dead, and numerous a cappella choruses.

Archer, Frederick, organist; b. Oxford, England, June 16, 1838; d. Pittsburgh, Oct. 22, 1901. Taught by his father; also studied in London and Leipzig. Organist, conductor, and opera-director in London; went to New York in 1881, and became org. of Plymouth church, Brooklyn, later of the Ch. of the Incarnation, N. Y. In 1885, founded the mus. weekly, 'The Key-Note,' of which he was the editor; 1887, conductor of Boston Oratorio Society. From 1895–98, conductor of the Pittsburgh (Pa.) Orchestra; succeeded by Victor Herbert.—Works: Publ. a cantata, *King Witlaf's Drinking-horn;* pieces for organ and pf.; songs, part-songs, etc. Wrote *The Organ*, theoretical text-book; and *The College Organist.*

Ardi'ti, Luigi, b. Crescentino, Piedmont, July 16 [acc. to his autobiography], 1822; d. Hove, near Brighton, England, May 1, 1903. Pupil of Milan Cons. till 1842, his opera, *I Briganti*, being a student-production. Began his career as a violinist; became director of opera, and honorary member of the Accademia Filarmonica at Vercelli in 1843, going thence to Milan, Turin, and Havana as an opera-conductor. In 1847, '48, '50, etc., he visited New York with the Havana opera-company; conducted the performance at the opening of the N. Y. Acad. of Music in 1854. Finally left America in 1856, going to Constantinople, and thence to London, where he settled in 1858, as conductor of Her M.'s Theatre, and resided there as a well-liked teacher and composer. He also led a campaign of Italian opera in Germany, at Petrograd (1871 and '73), and (for some years) annually at Vienna, from 1870. He acted as conductor in various London theatres up to 1895. His operas, *I Briganti, Il Corsaro, La Spia* (first prod. New York, 1856), had fair success; but his best and most popular comps. are his numerous songs, especially the vocal waltzes (*Il Bacio, L'Arditi, Le Tortorelle*, etc.). Wrote *My Reminiscences* (London, 1896). He was a virtuoso on the piano.

Ardi'ti, Michele, Marchese; b. Presicca, Naples, Sept. 29, 1745; d. Naples, Apr. 23, 1838. Archæologist and amateur composer, pupil of Jommelli; wrote 1 opera, *Olimpiade;* also sacred and secular cantatas, motets, symphonies, overtures, arias w. orch., pf.-sonatas, etc.

Arens, Franz Xavier, b. Neef (Rhenish Prussia); Oct. 28, 1856. Came to America in early youth; pupil of his father and Singenberger of Milwaukee; also st. in Germany w. Rheinberger, Wüllner, Abel, Janssen, and Kirchner; conductor of Cleveland 'Gesangverein' and Philh. Orch. (1885–8); 1890–92 in Europe, giving American composers concerts. In 1900 he establ. the People's Symph. Concerts in N. Y. to furnish good music at a nominal price to the poorer classes. The success of these orch. concerts, conducted by A. personally, gradually led to the inclusion of chamber-music concerts by the Kneisel Quartet, etc., and the movement has been extended to several of the larger Eastern cities.

Aren'sky, Anton Stepanovitch, Russian comp. and pianist; b. Novgorod, July 31, 1861; d. in a sanatorium at Tarioki, Finland, Feb. 26, 1906, after a long illness.

From 1879–82, pupil of Johanssen and Rimsky-Korsakov at Petrograd Cons.; in 1882 he was app. prof. of harm. and comp. at the Imp. Cons., Moscow, and in 1895 succeeded Balakirev as conductor of the Imp. Court Choir at Petrograd, resigning 1901. Arensky's muse was lyrical rather than dramatic; some smaller pf.-pieces are peculiarly delightful. 'In his tendency as a comp. he more nearly approaches Tchaikovsky than the radical young Russian school.' [RIEMANN].—Works: 3 operas: *A Dream on the Volga* (op. 16; Moscow, 1892), *Raphael* (op. 37; Moscow, '94), *Nal and Damajanti* (op. 47; Petrograd, '99); music to Pushkin's poem *The Fountain of Bakhtchissarai*, for solo, ch. and orch. (op. 46); ballet *Nuit d'Égypte* (op. 50; Petrograd, 1900); *The Diver*, ballade for solo, ch. and orch. (op. 61); ballade *The Wolves*, for bass voice with orch. (op. 59); festival *Coronation Cantata* (op. 25); 2 symphonies (op. 4, in B min.; op. 22, in A); *Marche solennelle* for orch. (op. 18); *Intermezzo* for string-orch. (op. 13); vln.-concerto in A min. (op. 54); pf.-concerto (op. 2); Fantaisie on epic Russian songs, for pf. with orch. (op. 49); 4 Suites for 2 pfs. 4 hands (op. 15, 23, 33, 62; also orchestrated by the comp.); pf.-quintet in D (op. 51); 2 string-quartets (op. 11, in G; op. 35, in A min., the latter for vln., vla. and 2 'celli); a pf.-trio in D min. (op. 32); pieces for 'cello and pf. (op. 12, 56), and for vln. and pf. (op. 30); many pieces for solo pf. (op. 1, 6 canons; op. 5, 6 pieces; op. 19, 3 pieces; op. 20, *Bigarrures;* op. 24, 3 *Esquisses;* op. 25, 4 *Morceaux;* op. 28, *Essais sur des rythmes oubliés;* op. 34, *Pièces enfantines* [orig. for pf. 4 hands]; op. 36, 24 *Morceaux;* op. 41, 4 *Études*; op. 42, 3 pieces; op. 43, 6 *Caprices;* op. 52, 6 pieces, *Près de la mer;* op. 63, 12 Preludes for pf. 4 hands; op. 65, Children's Suite; op. 66, 12 pieces); pieces for vocal ensemble; numerous songs.—Also publ. a *Manual of Harmony* (transl. into German), and a *Handbook of Musical Forms.*

A'ria, Cesare, b. Bologna, Sept. 21, 1820; d. there Jan. 30, 1894. St. piano and theory with Gius. Pilotti; later in Bol. Cons. under P. Mattei. A favorite of Rossini. Lived for some years in France and England as teacher of singing, pf., and comp.; 1840, music-director of the Teatro Comunale, Bologna; 1850, President of the Accademia Filarmonica. Composed fine church-music (a *Dies irae* is particularly noteworthy).

Ari'bo Scholas'ticus, probably a native of the Low Countries; d. circa 1078. Wrote a valuable treatise, *Musica* [printed in Gerbert's 'Scriptores,' vol. ii], containing a commentary on Guido d'Arezzo's writings.

d'Arien'zo, Nicola, dramatic comp.; b. Naples, Dec. 23, 1842; pupil of Labriola (pf.), Fioravanti and Moretti (cpt.), and Mercadante (comp.); 1879, director of the R. Cons., Naples, in which he was prof. of cpt. and comp. from 1877 (pupils, van Westerhout, Leoncavallo).—First operas (in Neapol. dialect), *Monzù Gnazio o La Fidanzata del Parrucchiere* (Naples, 1860), and *I due Mariti* (Naples, 1866), were succ.; others are *Le Rose* (1868), *Il Cacciatore delle Alpi* (1870), *Il Cuoco* (1873), *I Viaggî* (Milan, 1875), *La Figlia del Diavolo* (Naples, 1879; severely criticised for a straining after realistic and original effect), *I tre Coscritti* (Naples, 1880), *La Fiera* (1887), *Pita di Lister* (MS.), etc. Also wrote an oratorio, *Il Cristo sulla croce*, a *Pensiero sinfonico*, overtures, some vocal music (4 Nocturnes), and pf.-pieces; and a manual, *L'invenzione del sistema tetracordo e la moderna musica* (1879), favoring pure intonation instead of equal temperament, and discriminating a 3rd mode (of the Minor Second) besides the usually accepted Major and Minor modes; also, *Scuola di composizione musicale* (1899), and several important histor. treatises: *Un predecessore di Aless. Scarlatti* (1891; on Gesualdo [di Venosa]); *Dell' opera comica dalle origini a G. B. Pergolesi* (1887: Ger. transl. by F. Lugscheider, 1902); *Il melodramma dalle origini al secolo XVIII* (1900); *La musica in Napoli* (1900); *Die moderne Oper* (1902, in 'Deutsche Thalia').

Arios'ti, Attilio, b. Bologna, Nov. 5, 1666; d. circa 1740; composer of 25 operas, the first of which, *Dafne*, was given at Venice (1686); 1697–1703 court Kapellm. at Berlin, and for a short time the teacher of Handel; 1715–16 in London, and again 1720–27, as a rival of Bononcini, both being for a while competitors with Handel for public favor, and both defeated by his genius; in 1720 these three composed the opera *Muzio Scevola* in company, each taking one act. In 1727 Ariosti returned to Italy, and died in obscurity. He also wrote an oratorio, a volume of cantatas, and some 'lessons' for the viola d'amore, on which he was an accomplished performer.—See Q.-Lex.

Aristi'des Quintilia'nus, a Greek writer on music circa A.D. 160; a teacher of music at Smyrna, and celebrated from his work *De Musica libri VII* [printed in Meibom's 'Antiquæ Musicæ Auctores Septem' (1652)]; reprinted by Jahn (1882).

Aristo'teles (Ar'istotle), (1) b. Stagyra (Macedonia), 384 B.C.; d. 322 B.C.; a Greek philosopher, pupil of Plato. The 19th section of his *Problems* affords valuable information concerning the Greek system of music; further remarks are found in Book viii of the *Politica* and in the *Poetica*.—(2) Pseudonym

of a writer on mensurable music of the 12th–13th centuries.

Aristox'enos, b. Tarentum, circa 354 B.C.; one of the earliest Greek writers on music. His *Harmonic Elements* (complete) and *Rhythmical Elements* (fragmentary) are the most important treatises on Greek music that are left us, excepting certain essays by Plato and Aristotle. Publ. (1868) by P. Marquand, text German and Greek, with commentaries. Also cf. Oscar Paul, *Boethius u. die griechische Harmonik*, and *Absol. Harm. der Griechen;* C. F. A. Williams, *The Aristoxenian Theory of Musical Rhythm* (Cambridge, 1911).

Arkwright, Godfrey Edward Pellew, musicologist; b. Apr. 10, 1864. Editor of 'The Old English Edition' (25 vols., 1889–1902; containing masques, ballets, motets, madrigals, etc., by Engl. composers of the 17th and 18th centuries); also edited some of Purcell's works in the ed. publ. by the Purcell Society (1889–1902); editor of 'The Musical Antiquary' from 1909–13.

Arm'brust, Karl F., fine organist; b. Hamburg, March 30, 1849; d. Hanover, July 7, 1896. St. Stuttgart Cons. (Faiszt); 1869, org. of St. Peter's ch., Hamburg. Teacher of org. and pf. at H. Cons. Musical critic (H. 'Fremdenblatt').

Arm'bruster, Karl, b. Andernach-on-Rhine, July 13, 1846; pupil of Hompesch at Cologne. Precocious pianist; settled in London, 1863. An influential admirer of Wagner, he has done much to spread the Wagner cult in England by means of numerous lectures; was Hans Richter's asst.-cond. at the Wagner Concerts of 1882–4; then cond. at the Royal Court Th., later at the Haymarket and Drury Lane; cond. *Tristan und Isolde* in 1892 at Covent Garden; 1884–94, one of the conds. at Bayreuth. 1901–13, musical adviser to the London County Council.

Armes, Philip, b. Norwich, Engl., Aug. 15, 1836; d. Durham, Feb. 10, 1908. Chorister at Norwich and Rochester cathedrals; articled at the latter to Dr. Hopkins in 1850, and asst.-organist till 1856; org. of Chichester cath. in 1861; in 1862, of Durham cath.; in 1897, Queen Victoria Lecturer at Trinity Coll., London, and prof. of music at Durham Univ. He was Mus. Doc. of Oxford and Durham; F. R. C. O. (1892); etc.—Works: Oratorios *Hezekiah* (Newcastle-on-T., 1877); *St. John the Evangelist* (Leeds, 1881); *St. Barnabas* (Durham, 1891); communion services, anthems, etc. His 5-part madrigal *Victoria* won the first (Molineux) prize of the Madr. Soc., 1897.

Armingaud [-măn-goh'], **Jules,** b. Bayonne, May 3, 1820; d. Paris, Feb. 27, 1900; one of the best violinists of Paris, who was refused admission to the Cons. when 19 because he was 'too far advanced'; orchestra-player at the Grand Opéra, and leader of a famous string-quartet later enlarged by adding some wind-instrs., and called the *Société classique.* He was the reputed introducer of Beethoven's quartets into Parisian mus. circles; publ. some violin-pcs.

Armsheimer, Ivan Ivanovitch, b. Petrograd, Mar. 19, 1860; pupil of Czerny, Johannsen, and Rimsky-Korsakov at the Petrograd Cons.—Works: The operas *Sous la feuillée* (1 act, French); *Jägerliv* (3 acts, Danish); *Der Oberförster* (2 acts, German); the ballets *The Poor Bride*, *In the New World*, and *Halt of the Cavalry;* 2 cantatas, numerous pieces f. ch. and orch.; a Suite f. flute w. pf.; pieces f. vln., and f. 'cello; over 150 songs; wrote also an elaborate treatise on Instrumentation.

Armstrong, William Dawson, organist and composer; b. Alton, Ill., Feb. 11, 1868. Pupil of E. R. Kroeger (comp.) and Clarence Eddy (org.). Organist at St. Paul's P. E. Ch., Alton, 1890–96; Ch. of the Redeemer, St. Louis, 1896–1900; Ch. of the Unity, St. Louis, 1900–8. Instructor Forest Park Univ., St. Louis, 1888–90; Western Military Academy, 1898–1908; since 1908 dir. of his own mus. school at Alton. Was solo organist St. Louis World's Fair, 1903; Pres. 'Ill. State Music Teachers' Assn.,' 1899–1901; V.-Pres. 'Nat. Music Teachers' Assn.,' 1904–5; Pres. Mus. Section 'Ill. State Teachers' Assn.,' 1902–3; Assoc., 'Amer. Guild of Org.'; Mem. of 'Société des Auteurs et Compositeurs de Musique,' Paris.—Works: An opera, *The Spectre Bridegroom* (St. Louis, 1899); *Suite de Ballet*, for orch. (1897); Overture *From the Old World;* over 100 smaller works for org., pf., vl., and songs.—Cf. W. F. Norton, *W. D. A.* (N. Y., 1916).

Arnaud [-noh'], Abbé **François,** theoretical writer; b. Aubignon, near Carpentras, July 27, 1721; d. Paris, Dec. 2, 1784; wrote many essays on miscellaneous mus. subjects (Collected Writings, Paris, 1808, 3 vols.). In the *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck*, he warmly espouses the great reformer's principles. Cf. E. de Bricqueville, *Fr. A.* (Paris, 1833).

Arne, Michael, natural son of Dr. Arne, b. London, 1741; d. there Jan. 14, 1786 [not 1806]; a clever dramatic composer (9 operas, the best being *Cymon*, 1767); writer of a number of songs, and a skilful player on the harpsichord. In 1779, music-director at Dublin Theatre; from 1784 onward he conducted some of the Lenten oratorios at

London theatres. A curious episode in his career was his search for the philosopher's stone (c. 1768), during which he neglected his profession and ruined himself pecuniarily.

Arne, Thomas Augustine, one of the foremost of English composers; b. London, March 12, 1710; d. there March 5, 1778. By dint of stolen nightly practice he became a fine player on the spinet and violin, in despite of his father's wishes that he should study law; the latter finally yielded to the inevitable, and Arne, free to pursue his mus. work, set to music various texts—Addison's *Rosamond* and Field's *Tragedy of Tragedies* (1733); a masque, *Dido and Æneas* (1734); and *Zara* (1736). In 1736 he married Cecilia Young, a fine singer and a prime favorite of Handel's. In 1738, as composer to the Drury Lane Th., he set Dalton's adaptation of *Comus* to music, a composition which firmly established his reputation. The music to the masque of *Alfred* (1740) contains, among other fine songs, the celebrated *Rule, Britannia.* While residing in Dublin (1742–4) he brought out 2 new operas, *Britannia* and *Eliza,* and the musical farce *Thomas and Sally.* He became comp. to Vauxhall Gardens, London, in 1745. Further dramatic works were Congreve's masque, *The Judgment of Paris* (1740), *Colin and Phœbe* (1745), *Artaxerxes* (1762), *Olympiad* (1765), and the music to Mason's *Caractacus* (1776); also settings for songs in *As You Like it* and 'Where the Bee Sucks' in *The Tempest;* etc. His 2 oratorios are *Abel* (1755) and *Judith* (1761). Dr. A. was the first to introduce female voices into oratorio-choruses (*Judith*). Besides the above, he composed numerous minor texts, and wrote orch. overtures, vln.-sonatas, organ-music, harpsich.-sonatas, many songs, glees, catches, canons, and the like. With the exception of 2 years in Dublin, A. lived continuously in London as a composer and concert-giver; he was created Mus. Doc. (Oxon.) in 1759. The London 'Musical Times' for Nov. and Dec., 1901, contains a sketch of his life and a fairly complete list of his compositions.—See Q.-Lex.

d'Arne'iro, (José Augusto) Ferreira Veiga, Viscount, distinguished Portuguese composer, b. Macao, China, Nov. 22, 1838; d. San Remo, July, 1903; pupil (1859) of Botelho (harm.), Schira (cpt. and fugue), and Soares (pf.), at Lisbon. Wrote the ballet *Ginn* (1866); 2 operas, *L'Elisire di giovinezza* (Lisbon, 1876) and *La Derelitta* (ib., 1885); and a *Te Deum* (his chief work), performed Lisbon, 1871, and later in Paris under the modern and much-affected title of *Symphonie-Cantate.*

Arnold, Johann Gottfried, violoncellist and composer; b. Niedernhall, n. Öhringen, Feb. 15, 1773; d. Frankfort, July 26, 1806. Pupil of Romberg and Willmann; after concert-tours in Germany and Switzerland, he was app. 1st 'cellist at Frankfort Th.—Works: *Symphonia concertante* f. 2 flutes w. orch.; 5 'cello-concertos; 6 sets of vars. f. 'cello (op. 9); pieces f. guitar; etc.

Arnold, Karl, b. Neukirchen, n. Mergentheim, Württemberg, March 6, 1794; d. Christiania, Nov. 11, 1873. Pupil of A. Schmitt, J. A. André, and Karl Vollweiler, at Frankfort; fine pianist; lived successively at Petrograd (1819), Berlin (1824), Münster (1835), and Christiania (1849), where he conducted the Philh. Soc.. and was org. of the principal church.—Works: an opera, *Irene* (Berlin, 1832); pf.-sextet, and sonatas, variations, fantasias, etc., for pf.

Arnold(-Strothotte), Maurice, b. St. Louis, Jan. 19, 1865. He received his first instruction from his mother, and then attended the Cincinnati Coll. of Mus. (1880–3); st. in Berlin with Vierling and Urban, at Cologne Cons. with Wüllner, Neitzel and G. Jensen, and finally in Breslau with Max Bruch; returned to St. Louis, where he estab. himself as teacher, vlst. and cond. of light opera. In 1894 a perf. of his *American Plantation Dances* f. orch. in New York aroused the interest of Dvořák (at that time dir. of the Nat. Cons.) in the possibilities of negro-melodies, and he offered A. a position as instr. of comp. at the Cons.; since then A. has been living in New York, with the exception of one season, when he was cond. at the Princess Th., London, and of another season, touring Germany; since 1905 dir. of 'Progressive Stage Soc.,' N. Y.—Works: *The Wild Chase,* cantata; a symphony in F min.; *Dramatic Overture; Danse de la Midway Plaisance* and *Turkish March,* for orch.; sonata for vl. and pf. in E min.; *Minstrel Serenade* for vl. and pf.; a fugue for pf. (8 hands); numerous pcs. for pf. (*Caprice espagnol, Banjoënne,* etc.); songs. A comic opera, *The Merry Benedicts,* was prod. in Brooklyn (1896); has in MS. another comic opera and a grand opera, *Cleopatra.*

Arnold, Richard, excellent violinist; b. Eilenberg, Prussia, Jan. 10, 1845. Went to the United States in 1853; returned to Europe in 1864 to study under Ferd. David at Leipzig; from 1869–76, first violin in Theodore Thomas's orch.; 1878–91, leader and solo violin in the N. Y. Philharm. Club; elected member of the Philharm. Soc. in 1877; concert-master, 1880–1909; vice-president in 1896. Organized the R. Arnold String Sextet in 1897. Living in New York as a concert-violinist and teacher.

Arnold, Samuel, b. London, Aug. 10, 1740; d. there Oct. 22, 1802; educated by Gates and Nares as a chorister of the Chapel Royal, he early showed a gift for composition, and in 1763 was commissioned to write an opera for Covent Garden—*The Maid of the Mill*—successfully produced in 1765. This was followed, up to 1802, by 49 stage-pieces (operas, mus. after-pieces, and pantomimes). His first oratorio, *The Cure of Saul*, came out in 1767; *Abimelech*, *The Resurrection*, *The Prodigal Son*, and *Elijah*, followed in the order given. He took the degree of Mus. Doc. (Oxon.) in 1773, and in 1783 succeeded Dr. Nares as organist and composer to the Chapel Royal, for which he composed several services and anthems. In 1789 he was app. conductor of the Acad. of Ancient Music; in 1793, organist of Westminster Abbey. His edition of Handel's works, begun in 1786, embraces 36 vols., but is incomplete and not free from errors. His principal work, 'Cathedral Music' (1790, 4 vols.), is a collection in score of the finest cathedral services by English masters of 2 centuries, forming a sequel to Boyce's work of like name; republ. by Rimbault (1847).—See Q.-Lex.

Arnold, Yourij von, b. Petrograd, Nov. 13, 1811; d. Karakash, n. Simferopol, Crimea, July 20, 1898; a student and soldier, who in 1838 devoted himself wholly to music; Fuchs (harm.) and Gunke (cpt.) were his teachers. He comp. a grand opera, *The Last Days of Pompeii;* an operetta; a prize cantata *Swätlana;* and 2 overtures. After 1840 he wrote for various newspapers; lived in Leipzig 1863–70 on the staff of the 'Neue Zeitschrift f. Musik,' also publ. (1867–8) a 'Neue allg. Zeitschrift f. Theater u. Musik.' Resided 1870–94 in Moscow, where he opened a music-school, and lectured on mus. history at the Univ. in 1888; from 1894 in Petrograd, as singing-teacher.—Chief writings: *Die alten Kirchenmodi, historisch u. akustisch entwickelt* (Leipzig, 1878); *Theory of the Old-Russian Church- and Folk-Song* (Russian, in Moscow); *Harmonization of Old-Russian Church-Song* (Russian; Moscow, 1886); various treatises on the Neumes; etc.—Publ. 3 vols. of *Memoirs* (Moscow, 1892).

Ar'noldson, Sigrid, dramatic soprano, b. Stockholm, Sweden, Mar. 20, 1861; daughter of **Oscar A.,** the celebrated tenor (b. 1843 [?], d. Stockholm, 1881). Pupil of Maurice Strakosch and Désirée Artot. Début 1886, at Moscow, as Rosina in Rossini's *Il Barbiere di Siviglia;* then sang as prima donna in Petrograd and in London (Drury Lane) with brilliant success; 1887, in Amsterdam and The Hague, then in Paris (Opéra-Comique), Nice, and Rome; 1888, eng. at Covent Garden, London, as successor of the Patti. In 1889 she excited indescribable enthusiasm in Moscow and Zurich. In 1894 she was heard at the M. O. H.; in May, 1898, she was at the Royal Opera in Pest; in Oct. she sang in Amsterdam at the Dutch Opera with marked success. She married Alfred Fischhof (nephew of the pianist, Robert F.), and resides in Paris. In 1910 she was elected member of the Stockholm Academy.—Chief rôles: Rosina, Dinorah, Sonnambula, Mignon, Cherubin, Zerlina, Traviata.

Arnould [ar-noold'], **(Madeleine-) Sophie,** b. Paris, Feb. 14, 1744; d. there Oct. 18, 1802. Famous soprano stage-singer, pupil of Mme. Fel and (for acting) Mlle. Clairon. Début Dec. 15, 1757, at the Opéra, where she remained a prime favorite till 1778. She created the title-rôle in Gluck's *Iphigénie en Aulide* (Apr. 19, 1774).—Cf. R. B. Douglas, *Sophie Arnould, Actress and Wit* (Paris, 1898); also the *Arnouldiana.*

Aron. See AARON.

Arquier [ahr-kyā'], **Joseph,** b. Toulon, 1763; d. Bordeaux, October, 1816. St. in Marseilles; 1784, 'cellist in Lyons Th. orch.; '89, in Marseilles, '90 in Paris. About 1800, he went to New Orleans as director of an operatroupe, but failed and returned to France in 1804, holding various positions in Paris, Toulouse, Marseilles, and Perpignan; he died in poverty.—Works: 16 operas, mostly comic.

Arria'ga y Balzola, Juan Crisóstomo Jacobo Antonio de, b. Bilbao, Jan. 27, 1806; d. Feb., 1825. Brilliant violinist; pupil of Guérin and Fétis at Paris Cons. (1821); in 1824, *répétiteur* there for harmony and cpt.—Publ. works: 3 string-quartets.

Arrie'ta y Corera, Pascual Juan Emilio, b. Puente la Reina (Spain), Oct. 21, 1823; d. Madrid, Feb. 12, 1894. St. under Vaccai at Milan Cons. (1842–5); returned to Spain, 1848; in 1857, app. prof. of comp. at Madrid Cons.; 1868, Director; 1875, Councillor in Ministry of Instruction.—Dramatic composer: Opera *Ildegonda* (Milan Cons. Th., 1845), followed by about 50 zarzuelas and operas, the most ambitious being *Isabel la Católica o sea la conquista de Granada* (Madrid, 1850). Chief success as writer of zarzuelas, the Spanish comedy-operas.

Arri'go Tedesco (Henry the German), pseudonym of HEINRICH ISAAC, in Italy.

Arrigo'ni, Carlo, b. Florence, circa 1705; d. there (?), c. 1743. Renowned lutenist, and maestro di c. to the Prince of Perpignan. He was invited to London, in 1732, to strengthen the clique opposed to Handel, but made no impression. Is said to have brought out an

unsuccessful opera, *Fernando* (1732); produced an oratorio, *Esther* (Vienna, 1738); publ. 10 *Cantate di camera* (London, 1732).

l'Arronge, Adolf. See L'ARRONGE.

Artaria, music-publishing house in Vienna, established by Carlo and Francesco A. in 1770.

Artea'ga, Stefano, Spanish Jesuit, b. Madrid (?), 1730 (?); d. Paris, Oct. 30, 1799. Intimate with the celebrated Padre Martini at Bologna; author of the valuable treatise *Le rivoluzioni del teatro musicale italiano dalla sua origine fino al presente* (Bologna, 1783, 2 vols.; thoroughly revised ed., Venice, 1785, 3 vols.; German, 2 vols., by Forkel, 1789).

Arthur, Alfred, b. Pittsburgh, Pa., Oct. 8, 1844. Pupil, in the Music School, Boston, of B. F. Baker, G. Howard, Arbuckle, and Bowen; at the Boston Cons., of Eichberg (harm. and comp.). From 1869–71, tenor in Ch. of the Advent, Boston; then settled in Cleveland, Ohio, where since 1878 he has been choirmaster of the Woodland Av. Presb. Ch. ('Bach Choir'), and cond. since 1873 of the Vocal Society; is also Dir. of the Cleveland School of Music.—Works: 3 operas, *The Water-carrier* (MS., 1876); *The Roundheads and Cavaliers* (MS., 1878); and *Adaline* (MS., 1879); church-music, pf.-pcs., songs, etc.; *Progressive Vocal Studies* (1887); *Album of Vocal Studies* (1888); etc.

Artôt [ar-toh'], **Alexandre-Joseph Montagney,** son of Maurice A.; b. Brussels, Jan. 25, 1815; d. Ville-d'Avray, July 20, 1845. Pupil of his father, and Snel of Brussels; 1824–31, of R. and A. Kreutzer at Paris Cons. Eminent violinist; extended concert-tours through England, the Continent, and the United States (1843).—Works: Violin-concerto in A min.; fantaisies for vln. and pf. (op. 4, 5, 8, 11, 16, 19); airs variés f. vln. and orch. (or pf.) (op. 1, 2, 17); Rondeaus f. do. do. (op. 9, 15); serenades, romances, etc.; also (MS.) a pf.-quintet, string-quartets, etc.

Artôt, (Jean-)Desiré Montagney, son of Maurice; b. Paris, Sept. 23, 1803; d. St. Josse ten Noode, Mar. 25, 1887; taught by his father, whom he succeeded in the theatre; 1843, prof. of horn in the Brussels Cons.; 1849, 1st horn in the private orch. of King Leopold I.—Publ. fantasias and études f. horn, and quartets f. 4 valve-horns or *cornets à pistons.*

Artôt, (Marguerite-Joséphine-)Désirée Montagney, daughter of Jean-Desiré, b. Paris, July 21, 1835; d. Berlin, Apr. 3, 1907. Renowned dramatic soprano, pupil of Mme. Viardot-Garcia (1855–7); début at Brussels, 1857, in concerts; eng. at Grand Opéra, Paris, in 1858, but soon left this position for starring-tours in France, Belgium, and Holland; studied for a time in Italy; was in Petrograd, 1866, then in London, Copenhagen, etc., and sang for several years in Germany (Berlin, 1884–9), where her fame reached its height; lived from 1889 in Paris. In 1868 she was engaged to Tchaikovsky, but married, in 1869, the Spanish baritone Padilla y Ramos (1842–1906).—Their daughter is LOLA ARTÔT DE PADILLA. (Cf. PADILLA).

Artôt, Maurice Montagney, ancestor of a celebrated line of musicians, Montagney being the true family-name. He was born at Gray (Haute-Saône), Feb. 3, 1772; died Brussels, Jan. 8, 1829. Bandmaster in a French regt.; then 1st horn-player in Th. de la Monnaie, Brussels, and conductor at the Convent of the Béguines. Also taught singing, and played the guitar and violin well.

Artschibuschew. See ARTSÏBUSHEV.

Artsï'bushev [ar-tsē], **Nicholas Vassilievitch,** b. Tsarskoë-Selo, Russia, Mar. 7, 1858. Law-student (till 1879); advocate; pianist. St. harmony, etc., with Soloviev and Rimsky-Korsakov. Has made many transcriptions f. pf.; has also written a polka f. orch., 2 pf.-mazurkas, and several vocal romances.

Artu'si, Giovanni Maria, contrapuntist, b. circa 1550; d. Aug. 18, 1613. Was canon in ordinary at the ch. of San Salvatore in Bologna. A musician of the old school, his writings and compositions are very conservative. He wrote *L'Arte del contrappunto ridotto in tavole* (Part I, 1586; P. II, 1589; a 2nd ed. at Venice, 1598, in 1 vol.); also *L'Artusi, ovvero delle imperfettioni della moderna musica* (Venice, 1586; 2nd ed., 1600); *Considerazioni musicali* (Venice, 1607); and *Impresa del R. P. Gioseffo Zarlino* (Bologna, 1604).—Publ. a set of 4-p. Canzonette (1598).—See Q.-Lex.

Asantchev'sky (Asantschewski), Michael Pavlovitch, b. Moscow, 1838; d. there Jan. 24, 1881. Pupil of Hauptmann and Richter at Leipzig Cons. in 1861–2, then of Liszt at Rome; lived in Paris, 1866–70, where he bought the library of Anders, and, adding to it his own, presented them to the Petrograd Cons., which thus possesses one of the finest mus. libraries in the world. From 1870–6, Director of the Cons., succeeding Zaremba; later he devoted himself to comp.—Works: Sonata f. pf. and 'cello, op. 2, in B m.; pf.-trio in F♯m., op. 10; *Fest-Polonaise* f. 2 pfs., op. 12; minor pf.-pcs.; a concert-overture for orch.; *Psalm XII* for ch. and orch.; 2 quartets; etc.

Asch'enbrenner, Christian Heinrich, b. Altstettin, Dec. 29, 1654; d. Jena, Dec. 13, 1732. An able violinist; leader at Zeitz (1677–81) and Merseburg (1683–90); Music-Director to the Duke of S.-Zeitz (1695–1713);

and Kapellm. to the Duke of S.-Merseburg (1713–19); then retired on pension to Jena. Only extant works: *Gast- u. Hochzeitsfreude, bestehend in Sonaten, Präludien, Allemanden, Couranten, Balletten, Arien, Sarabanden mit 3, 4 u. 5 Stimmen, nebst dem Basso continuo* (1673).

Asch'er, Joseph, b. Groningen, Holland, June 4, 1829; d. London, June 20, 1869. Pianist and composer, pupil of Moscheles in London and Leipzig (1846). Went to Paris in 1849, and subsequently became court pianist to the Empress Eugénie. Composed much popular salon-music (over 100 nocturnes, mazurkas, galops, études, transcriptions).

Ashdown, Edwin, London music-publisher, succes or (1884) of Ashdown & Parry, who were the successors (1860) of Wessel & Co. (founded 1825).

Ashton, Algernon (Bennet Langton), talented pianist and composer; b. Durham, Engl., Dec. 9, 1859. Pupil of Leipzig Cons. (Coccius, Papperitz, Jadassohn, Reinecke) 1875–9; and of Raff at Frankfort, 1880–1, for comp.; since then in London. Pf.-teacher at R. C. M., 1885–1910; similar pos. at London Coll. Mus. since 1913. Made numerous tours of England, Germany, Austria and Hungary.—His numerous publ. works have reached the opus No. 150, and include 2 pf.-quintets (C, E m.); 2 pf.-quartets (F m., C m.); 3 pf.-trios (E, A, B m.); Suite for 2 pfs. (op. 50); about 200 pieces for pf. solo (op. 36, 4 *Idyls;* op. 47, 3 *Gavots;* op. 67, *Roses and Thorns;* op. 69, 3 *Fantasias;* op. 101, Sonata in E♭ m.); English, Scotch and Irish Dances for pf. 4 hands; 4 Sonatas for violin with pf., in D, E, C m., A; 4 Sonatas f. 'cello with pf., in F, G, A m., B♭; Sonata for viola w. pf., in A m.; also choral music, many part-songs, over 200 songs, organ-pieces.—In MS. he has 5 symphonies and 3 overtures f. orch.; a quintet f. wind; 2 string-quartets; a pf.-concerto; a violin-concerto; a cantata, *Johanna Sebus;* etc.—Author of *Truth, Wit and Wisdom* (London, 1904); *More Truth, Wit and Wisdom* (ib., 1905; a collection of over 1,000 letters to the press).

Ashton, Hugh. See ASTON.

Asio'li, Bonifazio, b. Correggio, Aug. 30, 1769; d. there May 18, 1832. A prolific composer of wonderful precocity, and a pupil of L. Crotti, at the age of 8 he had written 3 masses and 20 other sacred works, a harpsichord-concerto and a vln.-concerto, both w. orch., and 2 harp-sonatas f. 4 hands. St. at Parma 1780–2, under Morigi; then visited Bologna and Venice, where he was much applauded at private concerts as a cembalist, improviser, and composer. Returning to Correggio, his first opera buffa, *La Volubile* (1785), was successfully produced; 1786, m. di c. at C.; 1787, attached to the Marquis Gherardini as maestro, going with him (1796) to Turin and (1799) to Milan, where his opera *Cinna* had been favorably received in 1793. From 1808–14 he was 1st prof. of cpt., and Inspector, at the newly founded Milan Cons., and then retired from public activity.—Works: 7 operas, an oratorio (*Giacobbo*), very many cantatas, masses, motets, duets, songs, etc.; a symphony, an overture, concertos, serenades, sonatas, chamber-music, organ-pcs., etc., etc. He was the author of several clearly-written textbooks: *Principî elementari di musica* (1800; French ed., 1819); *L'Allievo al cembalo; Primi elementi per il canto; Elementi per il contrabasso* (1823); *Trattato d'armonia e d'accompagnamento* (1813), with a posth. sequel, *Il maestro di composizione* (1836); *Dialoghi sul trattato d'armonia* (1814); *Osservazione proprio al temperamento degli istrumenti stabili,* with a supplement *Disinganno sulle osservazioni ecc.* Biography by A. Coli (Milan, 1834); also cf. Ancarani, *Sopra alcune parole di Carlo Botta intorno al metodo musicale di B. A.* (1836), and A. Amadei, *Intorno allo stile della moderna musica di chiesa* (1841).—See Q.-Lex.

Aso'la (Lat. **Asula**), **Giovanni Matteo,** one of the first to use a basso continuo for the org.-accomp. of sacred vocal music; b. Verona, circa 1560; d. Venice, Oct. 1, 1609. Composed much church-music (masses, antiphones, psalms, etc.); 2 books of madrigals (Venice, 1587 and 1596; also later editions). Cf. *Della vita e delle opere di Giammateo Asola,* by Caffi (Padua, 1862).—See Q.-Lex.

Aspa, Mario, opera-composer; b. Messina, 1799; d. there Dec. 14, 1868. Pupil of Zingarelli in Naples. Wrote some 42 operas; the best are *Il muratore di Napoli* (1850); *I due Forzati* (circa 1834); *Piero di Calais* (1872); *Un travestimento* (1846).

Asplmayr, Franz, b. circa 1721; d. Vienna, May 29, 1786. Important as one of the first Viennese composers who adopted the style and forms of the Mannheim symphonists. (See STAMITZ.) He wrote 6 *Serenate,* op. 1; 6 *Quatuors concertants,* op. 2; 6 *Trios,* op. 5; 6 *Quatuors,* op. 6. A trio (op. 5, No. 1) and a quartet (op. 6, No. 2) were publ. by Riemann in 'Collegium Musicum.' As court musician and ballet composer at the Italian Opera in Vienna, he prod. there the Singspiele *Die Kinder der Natur* (1780) and *Der Sturm* (1782), and several ballet-divertissements.

Ass'mayer, Ignaz, b. Salzburg, Feb. 11, 1790; d. Vienna, Aug. 31, 1862. Pupil of Michael Haydn and Brunmayr; 1808, org. at Salzburg; 1815, st. with Eybler, Vienna;

1824, Kapellm. at the 'Schottenstift'; 1825, Imperial organist; 1838, vice-, 1846 second Kapellm. to the court, succeeding Weigl.—Publ. 2 oratorios, *Saul und David*, and *Sauls Tod;* a 3rd, *Das Gelübde*, is in MS.; also a mass (he wrote 15), and a few of his other sacred works (requiems, a Te Deum, graduals, offertories, hymns, etc.); most of his secular works (symphonies, overtures, pastorales, etc.), some 60 in all, have been printed.

Astarit'ta, Gennaro, opera-composer; b. Naples, circa 1749; d. 1803. Wrote some 36 operas, given in Naples, Rome, Venice, Dresden, Berlin, etc.; *L'Orfana insidiata* (Naples, 1765) was the first; *Circe ed Ulisse* (Presburg, 1787), the best.

Aston (Ashton, Aystoun, Austen), Hugh, d. Dec., 1522; composer of the oldest preserved virginal pieces (*Hornpipe* and *Lady Carey's Dompe*, printed in S. Smith's 'Musica Antiqua'); wrote also a mass *a* 6 (*Videte manus meas*) and a mass *a* 5 (*Te Deum*); also several motets.

d'Astorga, Emanuele (Gioachino Cesare Rincón), b. Augusta, Sicily, Mar. 20, 1680; d. circa 1750 in Spain. He came of a noble Spanish family, who, at the beginning of the 17th century, had settled in Augusta. A. was a baron in his own right from his estate Ogliastro, near Augusta. He received an excellent education, at first in Augusta, and later in Palermo, where his father had been a resident for some years when he died there in 1712. During the revolution of 1708 in Palermo A. was an officer in the municipal guard. In 1712 he was in Vienna; in 1713 in Znaim; 1714–15 in London; 1717–18 senator in Palermo. After that he lived in Spain in the service of the king; 1744 he sold his Sicilian estate. He had practised music from childhood, but never took it up as a profession. To his contemporaries he was known as a man versed in the sciences, a fine singer, cembalist and composer. His reputation was won through his only opera *Dafni* (Genoa, 1709; other known productions at Barcelona, 1709, and Breslau, 1726), and numerous chamber-cantatas, of which he himself publ. a volume (containing 12) in 1726 at Lisbon. The earliest known performance of his most famous work, a *Stabat Mater* for 4 voices, took place in London in 1752. In 1878 R. Franz publ. a new ed. The current romantic account of A.'s life, first publ. by Fr. Rochlitz in vol. ii of 'Für Freunde der Tonkunst' (1825), has been proved to be pure invention.—In his book *Emanuel d'Astorga* (Leipzig, 1911) Hans Volkmann gives an authentic account based upon the evidence of original documents. A second vol., dealing with the works of A., is to follow shortly.

Atherton, Percy Lee, b. Roxbury, Mass., Sept. 25, 1871. Grad. 'with honors' from the mus. course in Harvard Univ., 1893; from 1893–5 pupil of Rheinberger at the Kgl. Hochschule in Munich; 1896 with O. B. Boise (comp.) in Berlin; 1900 with Sgambati in Rome, and later with Widor in Paris. Has written 2 comic operas, *The Heir-Apparent* (1890) and *Maharajah* (1900); f. vl. and pf., 2 sonatas, a suite, and smaller pcs.; suite f. fl. and pf.; choruses, part-songs, and songs for 1 voice; his orch. works (in MS.) include *Noon in the Forest*, symph. poem; *Symph. Scherzo; Symph. Andante; Scherzino* f. string-orch., etc.

Attaignant [-tän-yăhn'], **Pierre** (also **Attaingnant, Atteignant**), music-printer in the first half of the 16th cent., and the first, in Paris, to employ movable types. The 20 books of motets printed by him (1527–50), 65 books of chansons, and other compositions, chiefly by French musicians, are very rare.—See Q.-Lex.

At'tenhofer, Karl, b. Wettingen, Switzerland, May 5, 1837; d. Munich, May 22, 1914. Pupil of D. Elster (Wettingen), Kurz (Neuenberg), and Richter, Papperitz, Dreyschock, Röntgen, and Schleinitz (Leipzig Cons., 1857–8). 1859, teacher of music at Muri (Aargau); 1863, conductor of Rapperswyl Men's Choral Union, and in 1866 took charge of 3 Unions at Zurich, where he settled in 1867. He has also held various positions as organist, teacher, etc. A well-known and eminent composer of choral-songs for men's voices (e. g., the cantatas *Hegelingenfahrt*, 1890, and *Frühlingsfeier*, op. 51); *Der deutsche Michel* f. men's voices, bar. solo and org.; *Liederbuch f. Männerges.* (1882); also for women's ch., soli and pf. (*Beim Rattenfänger im Zauberberg, Das Kind der Wüste, Prinzessin Wunderhold, Rütlifahrt*); children's songs, songs w. pf., masses, pf.-pieces, easy études f. vln.—Biogr. sketch by A. Glück.

At'trup, Karl, b. Copenhagen, Mar. 4, 1848; d. there Oct. 5, 1892. Pupil (1867) of Gade, whom he succeeded, in 1869, as organ-teacher at the Copenhagen Cons.; organist at several churches. His studies for organ, and songs, are of value.

Attwood, Thomas, b. London, Nov. 23, 1765; d. Chelsea, Mar. 24, 1838. Chorister in the Chapel Royal, and a pupil of Nares and Ayrton, from 1774–9; sent by the Prince of Wales (afterwards George IV) to Naples, where he studied, 1783–5, with Filippo Cinque and Gaetano Latilla; then with Mozart in Vienna until 1787. He was, successively, organist of St. George the Martyr, London, and a member of the Prince's private band; teacher of the Duchess of York

(1791), and of the Princess of Wales (1795); org. of St. Paul's (1796); composer to the King's Chapel Royal, succeeding Dupuis (1796); org. of the King's private chapel at Brighton (1821), and org. of the Chapel Royal (1836).—Works: 21 operas; anthems, services, glees, songs, pf.-sonatas, etc. He occupied a high place among English composers, and was a warm friend of Mendelssohn.—See Q.-Lex.

Auber [oh-bär'], **Daniel-François-Esprit,** a prolific composer of French operas, was born at Caen in Normandy, Jan. 29, 1782; d. Paris, May 14, 1871. His father, an art-dealer and print-seller in Paris, wished his son to devote himself to business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself, and in 1804 he returned to Paris, following thenceforward his natural bent. His first opera, *Julie*, a resetting of an old libretto, was produced by amateurs at Paris in 1811, with an orchestra of six stringed instruments. Cherubini happened to be among the auditors; he, recognizing Auber's talent, supervised his further instruction, and while with him, A. wrote a mass for 4 voices. Auber's first public productions, *Le Séjour militaire* (1813), and *Le Testament et les Billets-doux* (1819), were indifferently received; but his next opera, *La Bergère châtelaine* (1820), was a success. From that date until 1869, scarcely a year passed without the production of one or several operas, in all over forty. One of these, *Masaniello, ou la Muette de Portici*, produced in 1828, was considered a masterpiece by Wagner, and with Meyerbeer's *Robert le Diable* and Rossini's *Guillaume Tell*, laid the foundations of French grand opera. Its portrayal of popular fury is so graphic, that the Brussels riots followed its performance in that city on August 25, 1830. It seems to have been inspired by the revolutionary spirit prevalent at that time in Paris; it differs wholly from Auber's other operas, which are comedy-operas, the best of them composed to libretti by Scribe. In this *genre* Auber is foremost among French composers; and although it has been written of him that "in his early essays, he displayed an original style, but afterwards became an imitator of Rossini, and disfigured his melodies with false decorations and strivings for effect," his music is sparkling and has the true Parisian 'chic' and polish. *La Muette de Portici, Le Maçon, Fra Diavolo, Les Diamants de la couronne*, and a few of his other operas, are still stock-pieces in France and Germany. In 1835, A. succeeded to Gossec's chair in the Academy; in 1842, he was appointed Director of the Conservatory of Music in Paris, as Cherubini's successor; in 1857, Napoleon III made him imperial 'maître de chapelle.' The virility of his personality was evinced by his last opera, *Rêves d'amour*, a title suggestive of youthful feeling, produced when he was 87 years of age. Auber was a thorough Parisian, and during the latter years of his life was said not to have set foot outside the city boundaries. He remained there even during its siege by the Germans.—Cf. A. Pougin, *Auber* (Paris, 1873); A. Kohut, *Auber* (Leipzig, 1895); Ch. Malherbe, *Auber* (Paris, 1911).

Operas: *Julie* (1811), *Jean de Couvin* (1812), *Le Séjour militaire* (1813), *Le Testament et les Billets-doux* (1819), *La Bergère châtelaine* (1820), *Emma, ou la Promesse imprudente* (1821), *Leicester* (1822), *La Neige, ou le nouvel Eginhard* (1823), *Vendôme en Espagne* (1823, with Hérold), *Les Trois Genres* (1824, with Boieldieu), *Le Concert à la Cour* (1824), *Léocadie* (1824), *Le Maçon* (1825), *Le Timide* (1826), *Fiorella* (1826), *La Muette de Portici* (1828), *La Fiancée* (1829), *Fra Diavolo* (1830), *Le Dieu et la Bayadère* (1830), *La Marquise de Brinvilliers* (1831, together with eight other composers), *Le Philtre* (1831), *Le Serment, ou les Faux-Monnayeurs* (1832), *Gustave III (Le Bal masqué*, 1833), *Lestocq* (1834), *Le Cheval de bronze* (1835; extended into a grand ballet in 1857), *Actéon, Les Chaperons blancs, l'Ambassadrice* (1836), *Le Domino noir* (1837), *Le Lac des Fées* (1839), *Zanetta* (1840), *Les Diamants de la couronne* (1841), *Carlo Broschi* (1842), *Le Duc d'Olonne* (1842), *La Part du Diable* (1843), *La Sirène* (1844), *La Barcarolle* (1845), *Haydée* (1847), *l'Enfant prodigue* (1850), *Zerline, ou la Corbeille d'oranges* (1851), *Marco Spada* (1852, extended to a grand ballet in 1857), *Jenny Bell* (1855), *Manon Lescaut* (1856), *Magenta* (1859), *La Circassienne* (1861), *La Fiancée du Roi de Garbe* (1864), *Le premier jour de bonheur* (1868), *Rêves d'amour* (1869).

Aubert [oh-bär'], **Jacques** (called 'le vieux'), eminent French violinist; b. 1678; d. Belleville, May 19, 1753. Violinist in the royal band (1727); leader in orch. of the Grand Opéra and the Concerts Spirituels (1728); also leader in the band, and Director of music, of the Duc de Bourbon.—Works: An opera; several ballets; and much chamber-music, etc., for violin, distinguished for elegance.

Aubéry du Boulley [boo-lā'], **Prudent-Louis,** b. Verneuil, Eure, Dec. 9, 1796; d. there Feb., 1870. Prolific comp. of chamber-music in which the guitar, flute and pf. are much employed; author of a Method for guitar (op. 42), and a text-book, *Grammaire musicale* (Paris, 1830). He studied in the Paris Cons. till 1815 under Momigny, Méhul and Cherubini; was at first an amateur musician, but later a teacher who did much to cultivate a taste for music in his province. —Biographical sketch by J. de l'Avre (Verneuil, 1896).

Aubry, Pierre, b. Paris, Feb. 14, 1874; d. Dieppe, Aug. 31, 1910. Prof. of oriental languages; lecturer on mus. history at the École des Hautes Études Sociales.—He publ. *Huits Chants héroïques de l'ancienne France* (1896); *Mélanges de Musicologie critique*, in 4 vols.;

I. *La Musicologie médiévale* (1899); II. *Les Proses d'Adam de Saint-Victor* (1900, w. Abbé Misset); III. *Lais et Descorts français du XIIIe siècle* (1901, w. Jeanroy and Brandin); *IV. Les plus anciens monuments de la musique franç.* (1903, with 24 phototypes); *Essais de Musicologie comparée*, 2 vols.: I. *Le Rythme tonique dans la poésie liturgique et dans le chant des églises chrétiennes au moyen-âge* (1903); II. *Esquisse d'une Bibliographie de la Chanson populaire en Europe* (1905); *Les Caractères de danse. Histoire d'un divertissement pendant la première moitié du XVIIIe siècle* (1905); *Au Turkestan. Notes sur quelques habitudes musicales chez les Tadjites et chez les Sartes* (1905); *La Musique et les musiciens d'église en Normandie au XIIIe siècle . . .* (1906); *Estampies et Danses royales. Les plus anciens textes de musique instrumentale au moyen-âge* (1907); *Recherches sur les Ténors français dans les motets du XIIIe siècle* (1907); *Recherches sur les Ténors latins dans les motets du XIIIe siècle* (1907, w. Gastoué); *Le Roman de Fauvel* (1907; facsimile ed. of the Parisian MS., w. index and editorial explanations); *Cent Motets du XIIIe siècle* (1908, 3 vols.; photogr. facsimile, w. translation, of Bamberg Codex E. d. IV. 6, w. additional *études et commentaires;* a most important work); *Refrains et Rondeaux du XIIIe siècle* (1909, in the Riemann 'Festschrift'); *Trouvères et Troubadours* (1909; Engl. ed. N. Y., 1914); and a number of essays on kindred topics, publ. in the 'Mercure musical' (1903–8), also separately.

Audran [oh-drăhn′], **Edmond,** son of Marius; b. Lyons, April 11, 1842; d. Tierceville, n. Gesors, France, Aug. 17, 1901. Pupil of the École Niedermeyer, Paris; 1861, maître de ch. at church of St.-Joseph at Marseilles. His début as a composer was at Marseilles, 1862, with the opera *l'Ours et le Pacha;* he successfully produced about 40 other operas, operettas, etc., chiefly of a light character, in minor Parisian theatres; also wrote a mass, a funeral march f. Meyerbeer's death, etc. From 1877 he lived in Paris.—He produced the operetta *La Fiancée des Verts-Poteaux* (Paris, 1887; v. succ.); operetta *Olivette* (given Berlin, 1895, as *Capitain Caricciolo;* succ.); opera *Sainte-Freya* (Paris, 1892; succ.); operetta *La Mascotte* (1880; given 1700 times up to Aug. 29, '97); operetta *Miss Helyett* (Paris, 1890; succ.); operetta *Madame Suzette* (Paris, 1893; succ.); operetta *Mon Prince!* (Paris, 1893; succ.); 3-act lyric comedy *Photis* (Geneva, 1896; succ.); 3-act com. opera *La Duchesse de Ferrare* (Paris, 1895; mod. succ.); 4-act comic opera *La Poupée* (Paris, '96; mod. succ.); comic operetta *Monsieur Lohengrin* (Paris, 1896; v. succ.); *Les petites femmes* (1897); and others.

Audran, Marius-Pierre, operatic tenor and song-composer; b. Aix, Provence, Sept. 26, 1816; d. Marseilles, Jan. 9, 1887. Pupil of E. Arnaud. After successful appearances at Marseilles, Brussels, Bordeaux, and Lyons, he became first tenor at the Opéra-Comique, Paris, soloist at the Cons. Concerts, and member of the Cons. Jury. After travelling (1852–61), he settled in Marseilles, becoming (1863) Director of the Cons. there, and prof. of singing.

Au′er, Carl. See FROTZLER.

Au′er, Leopold, distinguished violinist; b. Veszprém, Hungary, June 7, 1845. Pupil of the Conservatories at Pest (Ridley Kohnetòl) and Vienna (Dont, 1857–8); finally, of Joachim. From 1863–5, leader in Düsseldorf, and 1866 in Hamburg; since 1868, soloist to the Tsar and of the Imp. orch. at Petrograd, and violin-prof. at the Cons. 1887–92, cond. of the concerts of the Imp. Russ. Mus. Soc.; 1895, elevated to the rank of the hereditary Russian nobility; 1903, State Councillor. He is equally famous as a virtuoso and a teacher. Among his pupils are Elman, Zimbalist, Parlow, Heifetz, etc.

Au′gener & Co., London firm of music-sellers and publishers, founded 1853 by George A. They began the publication of the famous 'Augener's Edition' in 1867; publishers, since 1871, of 'The Monthly Musical Record.'

Au′gustine (Augusti′nus), Aure′lius, better known as **St. Augustine;** b. Tagaste, Numidia, 354; d. as bishop at Hippo, Algeria, 430. Renowned father of the Latin Church, educated at Madaura and Carthage. His writings contain valuable information concerning Ambrosian song; that entitled 'De Musica' treats only of metre.—Cf. *De musicis scriptoribus Romanis* by K. Schmidt (1899).

Aulin, Tor, violinist and composer; b. Stockholm, Sept. 10, 1866; d. there March 1, 1914. St. in Berlin with E. Sauret (vln.) and Ph. Scharwenka (comp.). In 1887 he established the A. Quartet, which soon became famous also in Russia and Germany; from 1889–1902 concert-master at the royal Opera in Stockholm, with frequent leave for extended concert tours, which established his reputation as the greatest Scandinavian violin virtuoso since Ole Bull; after 1902, cond. of the Stockholm Philh. Soc.—Works: An orch. suite, *Meister Oluf*, op. 22; 3 concertos for vln.; several vln. solos.

Aurelia′nus Reomen′sis, monk at Réomé in the 9th century; wrote a treatise, *Musica disciplina,* published by Gerbert in 'Scriptores,' vol. i. It contains the earliest information regarding the character of the church-modes. Cf. H. Riemann, *Handbuch der Musikgeschichte*, I, 2, p. 56.

Aus der Ohe, Adele, pianist; b. circa 1865 in Germany. From the age of 7, taught by Kullak in Berlin; three years later made her début there with orch. When 12 years old she went to Liszt, with whom she remained seven years. Her tours of Europe and the U. S. were successful, more because of the dazzling brilliancy of her technic than because of depth of feeling. Her publ. works are 2 pf.-suites, op. 2, 8; Concert-étude, op. 3; 3 pcs. for pf., op. 4; songs, op. 5, 6, 7.

Austin, Florence, concert-violinist; b. Galesburg, Mich., March 11, 1884. Pupil of H. Schradieck in New York, 1895–8; then, until 1901, of O. Musin at Liège Cons., winning first prize (first time carried off by an American); made a succ. début in New York with the Paganini concerto (Dec., 1901), and has since appeared with several of the larger symph. orchs. in the U. S. and Canada, as well as in recital; soloist at the Maine Fest., 1914; since 1912, head of violin department, Musin Virtuoso School, Newark, N. J.

Austin, Frederick, baritone and comp.; b. London, Mar. 30, 1872. Pupil of his uncle, Dr. Hunt (pf., comp.) and H. Grimshaw (org.) at Birkenhead. He occupied several positions as org. in Liverpool, and, until 1906, taught theory at the Coll. of Mus. there. At the same time he studied singing with Ch. Lunn; made his début as concert singer in 1902 in London, meeting with more than ordinary success, so that he is in great demand for the various Engl. festivals; made his operatic début as Gunther in London (1908); has since sung the baritone parts in Wagner at Covent Garden, His Majesty's Th., with Beecham's company, and with Denhof (in Engl.). Also noteworthy as composer.—Works: Overture, *Richard III;* rhaps. for orch., *Spring;* symph. poem, *Isabella; Festival Prelude* for string-orch. and org.; a pf.-trio; org.-pieces; pf.-pieces; church-music. —His brother, **Ernest,** b. London, Dec. 31, 1874, abandoned a mercantile career, and appeared in 1907 as a composer of extreme tendencies.

Aute'ri-Manzocchi [-tsŏh'kē], **Salvatore,** composer of operas and songs; b. Palermo, Dec. 25, 1846; pupil of Platania at Palermo, 1867–9, and Mabellini at Florence, 1870–3. His countrymen hold his works in high esteem.—Operas: *Dolores* (Florence, 1875; very succ.); *Il Negriero* (Milan, 1878); *Stella* (Piacenza, 1880; v. succ.); *Il Conte di Gleichen* (Milan, 1887); the 3-act opera seria *Graziella* (Milan, '90; mod. succ.); and *Severo Torelli* (Bologna, 1903). His first opera, *Marcellina,* was never performed.

d'Auvergne [doh-värñ'], **Antoine,** b. Moulins (Clermont-Ferrand), Oct. 4, 1713; d. Lyons, Feb. 11, 1797. Violinist, pupil of his father. He went to Paris in 1739, played next year in the 'Concerts Spirituels,' joined the King's band in 1741, and the Opéra orch. in 1742. He conducted the latter 1751–5; was Director until 1790, and retired at the outbreak of the Revolution to Lyons. His first stage-work was a ballet, *Les Amours de Tempé* (1752); in 1753 he made a sensation with *Les Troqueurs,* the first genuine 'opéra comique'; it resembled the Italian 'intermezzi' with spoken dialogue instead of recitative, and soon superseded the 'comédie à ariette' (vaudeville with incidental music). He produced 9 other stage-pieces, and left 3 more in MS. Cf. Du Roure de Paulin, *La vie et les œuvres d'A. d'A.* (Paris, 1911).

Aventi'nus, Johannes (real name **Turmair**), b. Abensberg (whence Aventinus), July 4, 1477; d. Jan. 9, 1534. Author of *Annales Boiorum* (1554), containing considerable information, not wholly trustworthy, about musical matters; editor of Nicolaus Faber's *Musica rudimenta admodum brevia, etc.* (1516).

Averkamp, Anton, b. Willige Langerak, Holland, Feb. 18, 1861. Pupil of De Lange in Amsterdam, Kiel in Berlin, and Rheinberger in Munich (comp.); also of Schimon, Hasselbeck and Messchaert (voice). Founded in 1890 the 'Amsterdamsch A Cappella Coor,' which soon became famous for its splendid interpretation of early music; won golden opinions on frequent tours of Holland and Belgium; also visited Berlin (1906) and Paris (1909). A. has contributed numerous articles to Dutch papers; is knight of the order of Orange-Nassau; a dir. of the 'Vereeniging voor nederlandsche muziekgeschiedenis' and 'Maatschappij tot bevordering van toonkunst.'—Works: *Elaine und Lancelot,* symph. poem; 2 ch. works w. orch., *Decora Lux* and *Die versunkene Burg;* 2 a capp. choruses, *Adstant angelorum chori* and *Te Deum;* a sonata for pf. and vln. in D; songs. An opera, *De Heidebloem,* has not yet been produced.

Av'ison, Charles, English composer, organist and writer; b. Newcastle-on-Tyne, 1710; d. there May 9, 1770. St. in Italy; then under Geminiani in London. Organist in Newcastle.—Publ. works: 26 concertos *a* 7 (4 violins, vla., 'cello, bass), 12 pf.-concertos w. string-quartet, 18 quatuors f. pf. w. 2 vlns. and 'cello, and 3 vols. of sonatas f. harpsich. w. 2 vlns.; also *An Essay on Mus. Expression* (London, 1752, '53, '75); also publ., with J. Garth, Marcello's *Psalm-Paraphrases* (1757), with Engl. words, and biogr. of Marcello.

Ayers, Frederic, composer, b. Binghamton, N. Y., Mar. 17, 1876. Pupil of Edgar Stillman Kelley (1897–1901) and Arthur

Foote (1899).—Works: Overture, *From the Plains;* a sonata for pf. and vln.; a string-quartet; a pf.-trio; several fugues; songs.

Ayrton, Edmund, English composer and org.; b. Ripon, Yorkshire, 1734; d. Westminster, May 22, 1808. Pupil of Nares. From 1780–1805, Master of Children of the Chapel Royal. Wrote 2 full services; also anthems.

Ayrton, William, son of preceding; b. London, Feb. 24, 1777; d. there Mar. 8, 1858. Received a thorough liberal and musical education; one of the founders and a director of the London Philh. Soc. As conductor of the King's Theatre he introduced several of Mozart's operas to English audiences. 1813–26, critic of 'Morning Chronicle'; 1837–51, of 'Examiner'; 1823–33, editor of the 'Harmonicon.' Also edited *Knight's Musical Library* (1834–7), and *Sacred Minstrelsy* (1835).

Azvedo [ăhth-vā-′], **Alexis-Jacob,** French writer and critic; b. Bordeaux, March 18, 1813; d. Paris, Dec. 21, 1875. Author of several valuable monographs, particularly *G. Rossini, sa vie et ses œuvres* (Paris, 1865); also of *Félicien David* (1868); contributor to 'La France musicale,' 'Le Siècle,' 'La Presse,' 'Le Ménestrel,' and (1859–70) correspondent to 'L'Opinion nationale.' He was a zealous partisan of the Italian school, and many of his criticisms are biased.

B

Bab′bi, Christoph (Cristoforo), violinist; b. Cesena, 1748; d. Dresden, 1814. From 1781, leader in the Electoral orch.—Works: Symphonies, vln.-concertos, and quartets and duets for flute.

Babbi′ni, Matteo, celebrated tenor; b. Bologna, Feb. 19, 1754; d. there Sept. 22, 1816. Pupil of Cortoni; début 1780. His great success brought him engagements in London, Petrograd, Vienna (1785), and Berlin. Settled in Paris, a court favorite, till the Revolution drove him back to Italy; in 1792 he was again in Berlin; 1796, in Trieste. He died wealthy.—Brighenti published an 'Elogio' of B. (Bologna, 1822).

Bac′chius (Senior), Greek theorist (circa 350 A.D.), two treatises by whom are still extant, published in Greek, Latin and French by Mersenne, Meibom, Morel, and Bellermann.

Bacfart (or **Bacfarc, Bacfarre, Bekwark**), **Valentin,** a celebrated lutenist whose real name was **Graew** or **Greff,** b. Kronstadt, 1507; d. Padua, Aug. 13, 1576. Supposedly a pupil of Antonio Rotta; lived 1549–67 at the court of Sigismund Augustus of Poland, from 1566–68 at the Imperial court in Vienna, afterwards in Italy. Publ. various works in tablature: *Intablatura* (Lyons, Part I, 1552), *Tablature de Luth* (Paris, 1564), and *Harmoniæ musicæ* (two parts, Cracow, 1565–8).—Cf. monograph (in Polish) by H. v. Opienski, 'Bekwark, the Master-Lutenist' (1906).—See Q.-Lex.

Bach is the name of the illustrious family which, during two centuries, supplied the world with a number of musicians and composers of distinction. History possesses few records of such remarkable examples of hereditary art, which culminated in Johann Sebastian.

The genealogy of the family is traced to **Hans Bach,** born circa 1561 at Wechmar, a little town near Gotha. **Veit Bach,** d. Mar. 8, 1619, the presumed son of this Hans, and **Caspar Bach,** are the first of the family concerning whose musical tendencies we have any information. Veit was by trade a baker, and emigrated to Hungary; returning to Wechmar, he settled there as a miller and baker. His chief relaxation consisted in playing on the zither. His son, **Hans,** b. c. 1580, d. Dec. 26, 1626, was known as 'der Spielmann,' (i. e., 'the player'), although he followed the supplementary occupation of carpet-weaver. He received instruction from the town-musician of Gotha, the above-mentioned Caspar, thought to have been his uncle. As a travelling violinist, to be found at all the principal festivals, he was popular throughout Thuringia, and his three sons, Johann, Christoph, and Heinrich, inherited his ability. The Bach genealogy mentions a second son of Veit, presumably **Lips Bach** (d. Oct. 10, 1620), who also had three sons, who were sent to Italy, to study music, by the Count of Schwarzburg-Arnstadt. From Hans and Lips, the two sons of Veit, sprang the main branches of the Bach family, whose male members filled so many positions as organists, cantors and Kapellmeister throughout Thuringia, that, in some instances, even after there had ceased to be any member of the family among them, the town-musicians were known as 'the Bachs.' When the families became numerous and widely dispersed, they agreed to assemble on a fixed date each year. Erfurt, Arnstadt, Steinach, and Meiningen were the places chosen for these meetings, which continued until the middle of the 18th century, as many as 120 persons of the name of Bach then assembling. The hours, interspersed with music, were devoted to the narration of their experiences, mutual criticism, encouragement and advice, and the examination of the compositions of each member, which eventually formed a collection known as the Bach Archives. A part of

this interesting collection was in the possession of Karl Ph. E. Bach at the end of the 18th century.

The principal members of the Bach family are enumerated below, in alphabetical order, with their chronological list-numbers.

2.	Christoph	18.	Johann Christoph Friedrich
5.	Georg Christoph	4.	" Egidius
3.	Heinrich	13.	" Ernst
1.	Johann	12.	" Ludwig
8.	" Ambrosius	7.	" Michael
10.	" Bernhard	11.	" Nikolaus
19.	" Christian	15.	" Sebastian
6.	" Christoph	17.	Karl Philipp Emanuel
9.	" "	16.	Wilhelm Friedemann
14.	" "	20.	Wilhelm Friedrich Ernst

1. **Bach, Johann** (eldest son of Hans), b. Nov. 26, 1604; d. 1673. Org. at Schweinfurt, then at Suhl. In 1635, dir. of the 'Raths-Musikanten'; 1647, org. of the church at Erfurt. Left MS. comps. of considerable merit.

2. **Bach, Christoph** (2nd son of Hans, and grandfather of Johann Sebastian), b. Apr. 19, 1613; d. Sept. 14, 1661. Court and town-musician of Eisenach. Distinguished organist; left several organ-pieces (in the B. Archives).

3. **Bach, Heinrich** (3rd son of Hans), b. Wechmar, Sept. 16, 1615; d. Arnstadt, July 10, 1692. From 1641, organist of Arnstadt church for 51 years. Left MS. organ-pieces and hymn-tunes.

4. **Bach, Johann Egidius** (2nd son of Johann [1]), b. 1645; d. 1717. Succeeded his father as municipal mus.-dir. and organist of the church at Erfurt. Left church-comps., among others the motet *a* 9 for double choir, *Unser Leben ist ein Schatten* (1696).

5. **Bach, Georg Christoph** (eldest son of Christoph [2]), b. Eisenach, Sept. 6, 1641; d. April 24, 1697. Cantor and composer at Schweinfurt. His motet, *Siehe, wie fein und lieblich*, for two tenors and bass with acc. of vln., 3 'celli, and bass, is in the B. Archives.

6. **Bach, Johann Christoph** (eldest son of Heinrich [3]), organist and composer (instrumental and vocal) of the highest rank among the earlier Bachs; b. Arnstadt, Dec. 6, 1642; d. Eisenach, Mar. 31, 1703. From 1665 to 1703, court and town-organist of Eisenach. Works in the B. archives: Wedding hymn f. 12 voices, *Es erhub sich ein Streit*, a comp. of great beauty; motet f. 22 voices, for the festival of St. Michael; alto solo, w. accomp. of vln., 'cello, and bass; and 2 motets *a* 4. In MS. in the Berlin Royal Library: Motet *a* 8 f. double choir, *Lieber Herr Gott, wecke uns auf* (1672); motet *a* 4, *Ich lasse dich nicht;* motet *a* 8, *Unseres Herzens Freude hat ein Ende;* motet *a* 8, *Herr, nun lässest Du deinen Diener;* Sarabande for clavecin w. 12 variations; etc.—See Q.-Lex.

7. **Bach, Johann Michael,** brother of preceding, and as org. and composer almost his equal in merit; b. Arnstadt, Aug. 9, 1648; d. Gehren, May, 1694. Org. and town-clerk of Gehren from 1673; also maker of harpsichords, vlns., etc. Composed motets, preludes, and fugues.

8. **Bach, Johann Ambrosius** (2nd son of Christoph [2]), distinguished org.; b. Erfurt, Feb. 22, 1645; d. Eisenach, 1695. He was the father of J. Sebastian. His twin-brother:

9. **Bach, Johann Christoph,** d. Arnstadt, Aug. 25, 1694, was court violinist and 'Stadtpfeifer' at Arnstadt from 1671. There was such a remarkable resemblance between the brothers, in every particular, voice, gestures, moods, and style of music, that even their respective wives could distinguish them only by the color of their clothes.—Church-comp. *a* 4, *Nun ist alles überwunden.*

10. **Bach, Johann Bernhard** (son of Johann Egidius [4]), org. and comp. f. organ, one of the best of his generation; b. Erfurt, Nov. 23, 1676; d. Eisenach, June 11, 1749. Organist at Erfurt, Magdeburg, and the successor of Johann Christoph [6], at Eisenach in 1703. Also cembalist in the Duke of Saxe-Eisenach's orch.—Works: Harpsich.-pieces, several chorale-arrangements f. org., and 4 orchestral suites, these latter now in the Berlin Royal Library.

11. **Bach, Johann Nikolaus** (eldest son of Johann Christoph [6]), b. Eisenach, Oct. 10, 1669; d. there 1753. In 1695, app. org. at Jena, where he estab. a harpsichord-factory, made many improvements in the instrs., and directed his efforts to establishing equal temperament in pf. and org.-tuning.—Works: Suites f. org. and harpsich.; motets, and other sacred comps.; also a comic operetta, *Der Jenaische Wein- und Bier-Rufer*, a scene from Jena college-life.

12. **Bach, Johann Ludwig** (son of Johann Michael [7]), b. Steinbach, 1677; d. 1741. Court Kapellm. at Saxe-Meiningen. MS.: Requiem f. 2 choirs, w. instrl. accomp., in Berlin Royal Library.

13. **Bach, Johann Ernst** (only son of Johann Bernhard [10]), b. Eisenach, Sept. 1, 1722; d. there Jan. 28, 1777 (1781?). St. law at Leipzig for 6 years, returning to Eisenach and practising as advocate. In 1748 was app. asst. to his father, org. of St. George's ch.; 1756, app. hon. Kapellm. at Weimar, w. pension. Publ. comps., Sonatas f. clavecin w. vln., etc.; many others in MS.

14. **Bach, Johann Christoph** (brother of Johann Sebastian, and eldest son of Johann Ambrosius [8]), b. Erfurt, June 16,

1671; d. Ohrdruf, Feb. 22, 1721. He was organist at Ohrdruf, and his distinguished brother's teacher on the clavichord.

15. **Bach, Johann Sebastian,** the most famous of the family, and one of the great masters of music; b. Eisenach, Mar. 21 (bapt. Mar. 23), 1685; d. Leipzig, July 28, 1750. He first learned the violin from his father (Joh. Ambrosius [8]). His mother, Elizabeth, *née* Lämmerhirt, was a native of Erfurt. Both his parents dying in his tenth year, he went to live with his brother, Johann Christoph [14], at Ohrdruf, who taught him the clavichord; but the boy's genius soon outstripped his brother's skill, and led to somewhat harsh treatment by the latter. Unable to obtain the loan of a MS. vol. of works by composers of the day, Sebastian secretly obtained possession of the work, and, by the light of the moon, painfully and laboriously copied the whole, within six months, only to have it taken from him, when his brother accidentally found him practising from it. He recovered it when his brother's death occurred shortly after. Left to his own resources, J. S. went to Lüneburg with a fellow-student named Erdmann, and both were admitted as choristers at St. Michaels ch., also receiving gratituous scholastic education. The fame of the family had preceded Sebastian, for in the choice collection of printed and MS. music of the ch. were to be found the comps. of Heinrich and J. Christoph B. [6]. A fellow-Thuringian, George Böhm, was the org. of St. John's ch., and Bach attentively studied his compositions. He also often went on foot to Hamburg, to hear the famous old Dutch organist Reinken, and to Celle, where French music was exclusively used in the services of the Royal Chapel. With indefatigable industry he developed his technical skill on the violin, clavichord, and organ, and perfected himself in the art of composition; often working and studying the whole night through. In 1703 he became violinist in the Weimar court orch., but the following year quitted this post for the more congenial one of org. of the new church at Arnstadt. Some of his comps. of this early period, for clavichord and organ, are of importance. In 1705 he obtained leave of absence, and walked to Lübeck, to make the acquaintance of the famous organist Dietrich Buxtehude. He was so impressed with this master's style, that he trebled his leave of absence, and returned only after a peremptory summons from the church-consistory of Arnstadt. He received favorable offers from different places, and June 29, 1707, accepted the app. as org. at Mühlhausen. On Oct. 17 he married his cousin, Maria Barbara Bach, daughter of Johann Michael [7]. The following year he went to Weimar, played before the reigning duke, and was at once offered the post of court organist. In 1714 he was made 'Concertmeister.' All this time he was writing much church- and organ-music. In his autumn vacations he made professional clavichord- and organ-tours. In 1713 he visited Kassel and Halle, Leipzig in 1714 (where he furnished all the organ-music for a service cond. in the Thomaskirche, and prod. a cantata), Halle again in 1716, and Dresden in 1717. In this town his challenge to Marchand, a French organist of high reputation, was evaded by the latter's failure to appear. In 1717 B. was app. Kapellm. and director of chamber-music to Prince Leopold of Anhalt, at Köthen, and this period is especially rich in the production of orchestral and chamber-music. In 1719 he revisited Halle, hoping to meet Handel; but the latter had just left for England. In 1720, during his absence at Carlsbad, his wife died suddenly. In the autumn of the same year he applied, though (owing to bribery) without success, for the organistship of the Jacobikirche, Hamburg. Here he again met the aged Reinken, whose admiration he excited by his brilliant playing. In 1721 he married his second wife, Anna Magdalene Wülken, a daughter of the court-trumpeter at Weissenfels. Thirteen children were born to them. Of highly-cultured musical taste, she participated in his labors, and wrote out the parts of many of his cantatas. B. prepared 2 books of music especially for her. In May, 1723, he succ. Johann Kuhnau as cantor at the Thomasschule, Leipzig, becoming also org. and dir. of music at the two principal churches, the Thomaskirche and the Nicolaikirche, and continuing in the service of Prince Leopold of Anhalt as 'Kapellm. von Haus aus.' He further received the app. of hon. Kapellm. to the Duke of Weissenfels, and, in 1736, that of court composer to the King of Poland, Elector of Saxony. He remained in his post at Leipzig for 27 years, and there composed most of his religious music. He often visited Dresden, where his eldest son, Wilhelm Friedemann, was app. in 1733 organist of the Sophienkirche. On these occasions he frequently attended the Italian opera, then cond. by Hasse. His second son, Karl Philipp Emanuel, was app. in 1740 chamber-musician to Frederick II of Prussia. He communicated to his father the king's oft-expressed wish to see and hear him; and on May 7, 1747, with his son Wilhelm Friedemann, B. arrived at Potsdam. Here, at the king's request, he tried, and improvised upon, the various Silbermann pianos in the different rooms of the palace, to the admiration of his royal host, and of the musicians who followed them from room to room. The next day B. tried, in a

similar manner, the principal organs in Potsdam, finally improvising a 6-part fugue on a theme proposed by the king. On his return to Leipzig he wrote a 3-part fugue on this theme, a Ricercare in 6 parts, several canons inscribed *Thematis regii elaborationes canonicæ*, and a Trio for flute, violin and bass; dedicating the whole to Frederick as a *Musikalisches Opfer.* — Bach was nearsighted from childhood, and later his eyes showed symptoms of weakness, probably due to the strain of his youthful night-labors; in 1749 an unsuccessful operation resulted in total blindness, and his hitherto robust health also declined. His sight was suddenly restored on July 10, 1750; but ten days later, stricken by apoplexy, he died. He worked to the end, dictating the chorale *Vor deinen Thron tret' ich hiermit*, his last composition, a few days before his death.

Clearness and acuteness of intellect, strength of will, irresistible persistency, a love of order, and a high sense of duty, were his leading characteristics. His home-life was of the happiest description. Among the long list of his distinguished pupils were Johann Ludwig Krebs, Gottfried August Homilius, Johann Friedrich Agricola, Philipp Kirnberger, Johann Theophilus Goldberg, Marpurg, Joh. Kaspar Vogler; also his own sons Wilhelm Friedemann, Karl Philipp Emanuel, and Johann Christoph Friedrich, for whose instruction he wrote the *Clavierbüchlein* and the *Kunst der Fuge.* He engraved several of his own works on copper; invented the 'viola pomposa' (an instrument between viola and 'cello), and a 'Lauten-Clavicembalum' (a clavichord with catgut strings); he promoted the adoption of the tempered system of tuning keyboard stringed instrs.; and introduced the style of fingering which, with comparatively few modifications, is still in use.

Bach's compositions mark an epoch. They are a fusion of two eras—the polyphonic contrapuntal (thematic development by strict and free imitation) and the harmonic tonal (chord-combinations founded on the modern system of major and minor keys). His originality and fecundity of thematic invention are astounding; moulded with his consummate contrapuntal art, and the freedom born of full mastery, polyphonic structures were reared which will be the admiration of ages. His style is elevated, and of sustained individuality in melody, rhythm, and harmony; the momentum of his grand fugues is inexorable as the march of Fate. As an inexhaustible mine for study, the complete critical edition published 1851–1900 in 60 volumes by the 'Bach-Gesellschaft,' a society founded in 1850 by Schumann, Otto Jahn, Hauptmann, K. F. Becker, and the publisher Härtel, demands special recognition. The Schirmer Complete Edition of Bach's Organ Works, in 8 volumes, ably edited by Charles-Marie Widor and Dr. Albert Schweitzer (5 vols. publ. up to 1916; the others delayed by the European war), with voluminous Notes and directions for playing, is unique. The Peters' edition of B.'s works is also valuable. Few of them were publ. during his lifetime; Mizler's 'Musikalische Bibliothek' (1754) contains an almost complete catalogue. Bach's importance was but meagerly appreciated by his contemporaries, and for half a century after his death he was practically ignored. Some few works were then occasionally performed, or even published; but Mendelssohn, by a performance of the St. Matthew Passion at Berlin, in 1829, first drew general attention to the great value of Bach's comps. The centenary of his death (1850) was marked by the formation, at Leipzig, of the 'Bach-Gesellschaft.' 'Bach-Vereine,' societies for the cultivation and production of B.'s music, exist at Leipzig, Berlin, London, and in many other European cities.

Works: *Vocal:* The 5 sets of sacred Cantatas for every Sunday and feast-day, already mentioned, besides several special ones, e. g., *Gottes Zeit ist die beste Zeit*, and the *Trauerode* on the death of the Electress of Saxony; 5 Passions, including the gigantic *St. Matthew*, the *St. John*, and the doubtful *St. Luke;* a *Christmas Oratorio*, in 5 parts; Grand Mass in B m., and 4 smaller do.; motets; 2 Magnificats; 5 Sanctus; many secular cantatas, including two comic ones.—*Instrumental:* Very numerous pieces f. pf. (i. e., clavichord):—Inventions in 2 and 3 parts; 6 'small' French suites; 6 'large' English suites; Preludes and Fugues, including the *Wohltemperirtes Clavier* in 2 parts with its 48 Preludes and Fugues in all keys (cf. art. Busoni); pf.-sonatas w. one or more instrs., among them the famous 6 sonatas for pf. and vln.; solo sonatas f. violin and 'cello; solos, trios, etc., etc., for different instrs. in various combinations; concertos for 1 to 4 pfs.; violin and other instrl. concertos with orchl. overtures and suites; and many organ comps. (fantasias, toccatas, preludes, fugues, and chorale-arrangements).

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London, 1884–5; 2d ed., 1899); R. L. Poole, *S. B.* (London, 1882); H. Barth, *J. S. B.* (Berlin, 1902); A. Pirro, *B.* (Paris, 1906); C. H. H. Parry, *J. S. B.* (N. Y. and London, 1909); Ph. Wolfrum, *J. S. B.* (2 vols., Leipzig, 1910); J. Tiersot, *B.* (Paris, 1912).

B. Critical, Analytical: M. Hauptmann, *Erläuterung zu J. S. B.'s Kunst der Fuge* (Leipzig, 1841); R. Franz, *Über Bearbeitungen älterer Tonwerke, namentlich Bachscher u. Händelscher Vokalmusik* (Leipzig, 1871; new ed. as *Ges. Schriften über die Wiederbelebung Bachscher u. Händelscher Werke*, 1910); H. Tudor, *Das Heroentum in der Deutschen Musik* (1891; a study of the music of Bach, Beethoven and Wagner); H. Riemann, *Katechismus der Fuge* (3 vols., Leipzig, 1890–1; 3rd ed., 1914; a complete analysis of *Das wohltemperirte Klavier* and *Kunst der Fuge;* Engl. transl. by J. S. Shedlock, London, 1893); A. Pirro, *l'Orgue de J. S. B.* (Paris, 1894; Engl. transl. by W. Goodrich, N. Y., 1902); W. His, *J. S. B. Forschungen über dessen Grabstätte, Gebeine u. Antlitz* (Leipzig, 1895); B. Todt, *Vademecum durch die Bachschen Cantaten* (Leipzig, 1895); J. Sittard, *J. S. B., H moll Messe* (Frankfort, 1895); B. Widmann, *J. S. B., Matthäuspassion* (ib., 1895); S. Taylor, *The Life of J. S. B. in Relation to his Work as a Church Musician and Composer* (Cambridge, 1897); F. Iliffe, *The 48 Preludes and Fugues of J. S. B.* (London, 1897); W. Carte, *Étude sur J. S. B.* (2nd augm. ed., Paris, 1898); P. I. Mayrhofer, *B.-Studien. Ästhetische u. technische Fingerzeige zum Studium der Bachschen Orgel- u. Klavierwerke* (vol. i, *Orgelwerke*, Leipzig, 1901); J. A. Fuller-Maitland, *The Age of B. and Händel* (vol. iv of the Oxford Hist. of Mus., Oxford, 1902); A. Schweitzer, *J. S. B., le musicien-poète* (Leipzig, 1905; augm. Ger. ed., 1908; Engl. transl. by E. Newman, 2 vols., London, 1911); A. Pirro, *L'esthétique de J. S. B.* (Paris, 1907); A. Heuss, *J. S. B.'s Matthäuspassion* (Leipzig, 1909); A. Blass, *Wegweiser zu J. S. B.* (Berlin, 1909); F. Hashagen, *J. S. B. als Sänger u. Musiker des Evangeliums u. der lutherischen Reformation* (Wismar, 1909); G. Robert, *Le descriptif chez B.* (Paris, 1909); J. Schreyer, *Beiträge zur B.-Kritik* (2 vols., Dresden, 1910–12); W. Voigt, *Die Kirchenkantaten J. S. B.'s* (Stuttgart, 1911).

Under the auspices of the 'Neue Bachgesellschaft' (founded at Leipzig, 1903), A. Schering began in 1904 the publication of a 'Bach-Jahrbuch'; the various vols. contain much valuable material. The same assoc. also publ. *J. S. B.'s Handschrift in zeitlich geordneten Nachbildungen* (Leipzig, 1911).

16. **Bach, Wilhelm Friedemann** (*Bach of Halle*), eldest son of J. Sebastian; b. Weimar, Nov. 22, 1710; d. Berlin, July 1, 1784. Pupil of his father (pf.), and, at 15 years of age, of Graun at Merseburg (vln.). Also st. at the Thomasschule, and at the Univ. of Leipzig, where he distinguished himself in mathematics. Org. of the Sophienkirche, Dresden, 1733–47; of the Marienkirche, Halle, 1747–64. Of superior gifts, grand organist, dexterous fugue-player, and, after his father, the most clever musician in Germany, he unfortunately gave way to dissipation, was removed from his offices, and died in misery. MS. works in the Berlin Royal Library; many have been printed. Cf. M. Falck, *W. F. Bach. Sein Leben u. seine Werke, m. themat. Verzeichniss seiner Kompositionen* (Leipzig, 1913).—See also Q.-Lex.

17. **Bach, Karl Philipp Emanuel** (*the Berlin* or *Hamburg Bach*), 3rd [and 2nd surviving] son of J. Sebastian; b. Weimar, Mar. 8, 1714; d. Hamburg, Dec. 14, 1788. He studied philosophy and law at Leipzig and Frankfort-on-the-Oder; but the inherited passion for music, and completeness of musical study under his father, decided his profession. He conducted a singing-society at Frankfort, for which he also composed. In 1738 he went to Berlin, and was app. chamber-musician and clavecinist to Frederick the Great. In 1767 he went to Hamburg, succ. Telemann as 'Musikdirector' of the principal church there, a position he held until death. He was one of the most brilliant performers of his time, and his compositional style was light, pleasing, and elegant, rather than of great profundity. He may be looked upon as the father of the modern school of pf.-playing, originator of the sonata- and symphony-forms, later perfected by Haydn, Mozart and Beethoven, and a promoter of orchestra development. His important theoretical work, *Versuch über die wahre Art, das Clavier zu spielen* (2 parts, 1753–62), clumsily reëdited by Schelling in 1857; new ed. by W. Niemann, 1906), contains detailed explanations concerning the embellishments in clavichord-playing. His compositions are also voluminous (thematic list by A. Wotquenne, 1905); for clavier they number 210 solo pieces; 52 concertos w. orch.; quartets, trios, duets, sonatas (v. Bülow edited 6 for the Peters' Ed.; C. F. Baumgart edited the entire *Sonatensammlung für Kenner und Liebhaber*, in 6 books, for Leuckart), sonatinas, minuets, polonaises, solfeggi, fugues, marches, etc. Also 18 orchl. symphs.; 34 miscellaneous pcs., f. wind-instrs.; trios f. fl., vln., and bass; do. f. vln. and bass; flute-, 'cello-, and oboe-concertos; soli f. fl., viola di gamba, oboe, 'cello, and harp; duets f. fl. and vln.; f. 2 vlns.; f. 2 clarinets.—Vocal: 2 oratorios, *Die Israeliten in der Wüste*, and *Die Auferstehung und Himmelfahrt Jesu;* 22 Passions; cantatas;

etc.—Cf. K. H. Bitter, *K. Ph. E. Bach und W. Friedemann Bach und deren Brüder* (2 vols., Berlin, 1868); M. Flueler, *Die norddeutsche Symphonie zur Zeit Friedrichs des Grossen, und besonders die Werke Ph. E. Bachs* (Berlin, 1909).—See Q.-Lex.

18. **Bach, Johann Christoph Friedrich** (*the Bückeburg Bach*), 9th son of J. Sebastian; b. Leipzig, June 21, 1732; d. Bückeburg, Jan. 26, 1795. Also st. law at Leipzig, but adopted the profession of music, and was app. Kapellm. at Bückeburg, with a salary of 1,000 thalers. MS. works in Berlin Royal Library: Sacred cantatas w. instrl. accomp.; oratorio, the *Resurrection of Lazarus*, for 4 voices and orch.; instrl. symphs.; concertos, quartets, trios, vln.-quartets, sonatas, and miscellaneous pieces. Theatrical cantata, *Pygmalion*. Opera, *Die Amerikanerin*.—See Q.-Lex.

19. **Bach, Johann Christian** (*the Milan* or *English Bach*), 11th and youngest surviving son of J. Sebastian; b. Leipzig [bapt. Sept. 7], 1735; d. London, Jan. 1, 1782. In his 14th year, on the death of his father, he went to Berlin, to study with his brother K. Ph. Emanuel. In 1754 he became org. of Milan cath. His technical talents, and vocal comps. in popular style, won him great favor. In 1759 he accepted an app. as concert-director in London, and was also app. mus.-master to the Queen and Royal Family. In 1763 he prod. his opera *Orione, ossia Diana vendicata;* followed by several others, with brilliant temporary success. Cf. M. Schwarz, *J. Chr. B.*, in 'Sbd. Int. M.-G.,' II, 3.—See Q.-Lex.

20. **Bach, Wilhelm Friedrich Ernst** (son of Johann Christoph Friedrich [18], and grandson and last male descendant of J. Sebastian), b. Bückeburg, May 27, 1759; d. Berlin, Dec. 25, 1845. St. with his father, and with his uncle Johann Christian, in London, and there became esteemed as a teacher, pianist and organist. On his uncle's death, he went to Paris and gave concerts. In 1789, produced a cantata at Minden before Friedrich Wilhelm II, who app. him Kapellm.; he was afterwards app. pianist to Queen Louise, and music-master to the royal princes. On the Queen's death, he was pensioned.—Comps.: Cantatas, songs, pf.-music and instrl. works; a few have been publ.

Bach, Albert Bernhard [real family-name **Bak**], was born in B. Gyula, Hungary, Mar. 24, 1844; d. Edinburgh, Nov. 19, 1912. St. under Marchesi at the Vienna Cons. 1869–70; also with Cunio, Weiss and Gänsbacher. In 1871 he gave his first concerts, as a bass-baritone singer, at Vienna; from 1876–7 he studied at Milan for Italian opera under Lamperti, Ronconi, and Varesi; was eng. at La Scala 1877–8, and in 1879 at the Court Opera, Pest (reëngaged in 1885); after 1886 sang in oratorio and concert (Great Britain, also Germany). As a concert-singer his specialty was Loewe (he was a member of the Berlin Loewe-Verein). Publ. lectures on *Raphael, Mozart and the Renaissance* (1883); *Sound, Light and Color* (1899). Edited 3 vols. of Loewe Ballades w. Engl. transl., Preface, etc.

Bach, August Wilhelm, b. Berlin, Oct. 4, 1796; d. there Apr. 15, 1869. Organ-virtuoso; 1822, teacher at the R. Inst. for Church-music; 1832, followed Zelter as Director; in 1858, 'Professor.' Member of the Berlin Acad. Composed the oratorio *Bonifacius*, and the 'sacred drama' *Iphigenia in Delphi*. Mendelssohn was his pupil in organ-playing.

Bach, Leonhard Emil, pianist and composer; b. Posen, March 11, 1849; d. London, Feb. 15, 1902. Pupil of Th. Kullak (pf.) and of Wüerst and Kiel (theory). 1869, teacher in Kullak's Academy, Berlin; 1874, court pianist to Prince George of Prussia. From 1882, teacher in the Guildhall Sch. of Music in London.—Works: A 1-act opera, *Irmengard* (London, 1892; v. succ.); 1-act opera, *The Lady of Longford* (London, 1894; succ.); 2-act comic opera, *Des Königs Garde* (Cologne, 1895; succ.); a comic opera, *Das Tabakskollegium* (MS.); and many salon pieces for pf.

Bach, (Dr.) **Otto,** b. Vienna, Feb. 9, 1833; d. Unter-Waltersdorf, July 3, 1893. Pupil of Sechter, then of Marx (Berlin) and Hauptmann (Leipzig). Kapellm. at several German theatres; 1868, artistic director of the Mozarteum, Salzburg, and Kapellm. at the cathedral; since April 1, 1880, Kapellm. at the new Votivkirche at Vienna.—Works: 5 operas, *Sardanapal* (1860[?]); *Die Liebesprobe* [*Der Löwe von Salamanka*] (Augsburg, 1867); *Die Argonauten* (1870); *Lenore* (Gotha, 1874); *Medea* (?); *Der Blumen Rache*, ballad f. ch. and orch.; 4 symphonies; overture *Elektra;* Requiem, masses, choruses, and chamber-mus.

Bachaus, Wilhelm. See BACKHAUS.

Bache [bātch], **Constance,** b. Edgbaston, March 11, 1846; d. Montreux, June 28, 1903. The sister of F. E. and Walter Bache, she studied at the Munich Cons., and subsequently under Klindworth and Frits Hartvigson; an accident to her hand cut short her pianistic career, and in 1883 she settled in London as a teacher and musico-literary worker. Her interesting volume, *Brother Musicians*, portrays her brothers' lives; she translated the books of Liszt's *St. Elizabeth*, Schumann's *The Rose's Pilgrimage* and *Faust Scenes*, Mozart's *Bastien et Bastienne*, and Humperdinck's *Hänsel und Gretel;* also

Liszt's Letters (2 vols., 1894), Hans von Bülow's Letters and Literary Remains (1896), Heintz's analyses of *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal*, and other works; also composed the songs *To my love* and *The rain is falling*.

Bache, Francis Edward, b. Birmingham, Sept. 14, 1833; d. there of consumption, Aug. 24, 1858. Pupil of Mellon (vln.), and Bennett (theory); 1853–5 at Leipzig Cons. (Plaidy and Hauptmann). A gifted composer. —Works: 2 operas, *Which is which?* (1851), and *Rübezahl* (1853); concerto for pf. and orch., in E; a pf.-trio; solo pieces for pf.; songs, etc.

Bache, Walter, excellent pianist, brother of preceding; b. Birmingham, June 19, 1842; d. London, March 26, 1888. Pupil of J. Stimpson (org. of Birm. Town Hall), and (1858–61) of Plaidy, Moscheles, Hauptmann and Richter at Leipzig. 1862–5, studied with Liszt at Rome; also began his career as a concert-giver and teacher. 1865, returned to London. He was an ardent disciple of Liszt, and did much to introduce his works to the British public. It was mainly through his efforts that the Liszt scholarship was founded at the R. A. M., where he was prof. of pf. for several years.

Bachmann, Alberto Abraham, b. Geneva, Switzerland, March 20, 1875. Studied vln. at the Cons. of Lille, winning first prize in 1884; then pupil of Ysaye (1885–8), Thomson (1888–9), Hubay (1890–1), Brodsky (1891), Petri (1891–4); has made extended tours of Europe; in U. S., 1916; recipient of many orders of France, Spain, Portugal, Denmark, Turkey and Persia. Has publ. a vln.-sonata in D m.; 2 vln.-concertos (G m., A m.); about 250 pieces for vln. and an equal number of transcriptions for vln. Author of *Les grands violinistes du passé* (Paris, 1913; an authoritative work); *Le Violon* (1906); *Gymnastique à l'usage des violinistes* (1914). At present (1916) he is engaged on a large *Encyclopédie du Violon*.

Bachmann, Anton, court-musician and instrument-maker at Berlin, inventor of the machine-head method of tuning 'celli and double-basses; b. 1716; d. Mar. 8, 1800.—**Karl Ludwig B.,** his son and successor, b. 1743, d. 1809, was a good viola-player, belonging to the royal orch.; his wife, **Charlotte Karoline Wilhelmine B.,** *née* Stöwe, b. Berlin, Nov. 2, 1757; d. Aug. 19, 1817, was a pianist and excellent singer, being a member of the Berlin 'Singakademie' under Fasch.

Bach'mann, Georg Christian, clarinettist; b. Paderborn, Jan. 7, 1804; d. Brussels, Aug. 28, 1842, as soloist in the royal orch., and Cons. teacher. Also celebrated as a clarinet-maker.

Bach'mann, Gottlob, organist and comp.; b. Bornitz, Saxony, March 28, 1763; d. Zeitz, April 10, 1840. Pupil of Frech at Zeitz; also st. (1785) in Leipzig, and (1790) in Dresden with Naumann. 1791, organist at Zeitz.—Works: 3 Singspiele, a cantata, many ballads and songs, 3 symphonies, much chamber-music, numerous pf.-pieces.—See Q.-Lex.

Bach'mann, Pater **Sixtus,** b. Kettershausen, Bavaria, July 18, 1754; d. Marchthal, n. Vienna, 1818. Brilliant organist and pianist, of remarkable precocity and wonderfully retentive memory. At 9 he is said to have played by heart over 200 pieces; in 1766 he held his own in an organ competition with Mozart, then 10 years old, at Biberach. He became a Premonstrant monk at Marchthal. —Works: Numerous masses, highly esteemed; cantatas, symphonies, sonatas, vln.-quartets, organ-fugues. Publ. works: 4 pf.-sonatas; *Diversi Pezzetti;* organ-fugue *alla zoppa*.

Bach'ofen, Johann Kaspar, b. Zurich, 1697; d. there June 24, 1755. Singing-master, organist, director, and composer of sacred compositions once very popular in Switzerland.—See Q.-Lex.

Bach'rich, Sigismund, violinist and dramatic composer; b. Zsambokreth, Hungary, Jan. 23, 1841; d. Vienna, July 16, 1913. St. in Vienna Cons., 1851–7, under Böhm (vln.); was for a short time conductor of a small Viennese theatre; went to Paris in 1861, but returned after a few years to Vienna; was for 12 years a member of the Hellmesberger Quartet, and (till 1899) teacher at the Cons.; also solo viola in the Philh. and Opera orchs. and the Rosé Quartet.—Works: Comic opera *Muzzedin* (Vienna, 1883); do. *Heini von Steier* (1884); operetta *Der Fuchs-Major* (Prague, 1889; succ.); ballet *Sakuntala;* and 2 operettas (Vienna, 1866).

Back'er-Grön'dahl, Agathe, pianist; b. Holmestrand, Norway, Dec. 1, 1847; d. Ormöen, n. Christiania, June 4, 1907. Pupil (1860) of Kjerulf and Lindemann; 1863, of Kullak's Acad., Berlin; 1871, of Bülow in Florence; later of Liszt at Weimar. Married 1875, in Christiania, to the singing-teacher Gröndahl. She was unquestionably the foremost woman-composer of Scandinavia; among her finest pieces were the six brilliant *Études de concert* (op. 11) f. pf., the *Romantische Stücke*, the pf.-suite (op. 20), *Trois morceaux* (op. 15), Four Sketches (op. 19), and the song-cycle *Des Kindes Frühlingstag*.

Back'ers, Americus. See BROADWOOD.

Backhaus (Bachaus), Wilhelm, concert-pianist; b. Leipzig, March 26, 1884; private

pupil of A. Reckendorf 1891–4, continuing with him from 1894–8 in the Cons.; in 1899 one year under d'Albert at Frankfort. Concert-tours since 1900; in 1905, teacher in the R. C. M., Manchester, and in the same year won the Rubinstein prize for pf.-playing (5000 francs.) Taught in summer vacation courses at Sondershausen in 1907–8; otherwise engaged solely with concert-work; 1912–14 he toured the U. S. with phenomenal succ. His tremendous technic he employs solely for the attainment of the highest artistic ideals.

Back'ofen, Johann G. Heinrich, b. Durlach, Baden, 1768; d. Darmstadt, 1839. Virtuoso on the harp, clarinet, flute, and English horn; made long tours through Southern Europe and Germany; 1806, chamber-musician at Gotha; in 1815, founded a wind-instr. factory at Darmstadt. Wrote methods for harp (1803), clarinet, and English horn; published pieces for the above in various combinations; many compositions in MS.

Bacon, Richard Mackenzie, teacher, writer, and critic; b. Norwich, Engl., May 1, 1776; d. Cossey, Nov. 27, 1844. Author of *Science and Practice of Vocal Ornament; Elements of Vocal Science* (London, 1824); *Art of Improving the Voice and Ear* (London, 1825); founder of the 'Quarterly Mus. Mag. and Review,' of which he was editor and the chief contributor from 1818–28; also founded the triennial Mus. Festivals at Norwich.

Badarczew'ska [-tchev'skăh], **Thekla,** pf.-composer; b. Warsaw, 1838; d. there 1862. Her best piece is *La prière d'une vierge;* the others are practically unknown.

Ba'der, Karl Adam, opera-tenor; b. Bamberg, Jan. 10, 1789; d. Berlin, April 14, 1870. Succeeded his father as cathedral-org. at Bamberg (1807); began stage-career 1811; 1820–45, first tenor at Berlin Court Opera, then stage-manager till 1849; afterwards music-director at the Catholic Hedwigskirche. The heroic tenor rôles in Spontini's operas were his *forte;* he was also a fine actor.

Badi'a, Carlo Agostino, b. Venice, 1672; d. Vienna, Sept. 23, 1738, as court composer. Wrote 16 operas; 15 oratorios; 12 cantatas for solo voice and harpsich. (publ. as *Tribuli armonici*); and 33 cantatas *a* 1-3 (MS.).—See Q.-Lex.

Badi'a, Luigi, b. Teramo, Naples, 1822; d. Milan, Oct. 30, 1899; wrote 4 operas and numerous successful songs.

Baer'mann, Karl. See BÄRMANN.

Bag'ge, Selmar, b. Koburg, June 30, 1823; d. Basel, July 17, 1896. St. at Prague Cons. with Dionys Weber, and in Vienna with Sechter; 1851–55, comp.-teacher at V. Cons. Journalist and critic; editor (in Leipzig, (1863–6) of 'Allgem. Musikzeitung'; 1868, app. Director of the Basel Music-School; edited, for some years, the 'Schweizerische Sängerzeitung.'—Works: A symphony, chamber-music, sonata for pf. and 'cello, pf.-pieces, and songs; also a *Lehrbuch der Tonkunst* (1873); *Die geschichtliche Entwicklung der Sonate* (1880), *Die Symphonie in ihrer historischen Entwicklung* (1884), etc.—Biogr. by Eglinger (Basel, 1897).

Bahn, Martin. See TRAUTWEIN.

Ba'i [bah'ē] (or **Baj**); **Tommaso,** b. Crevalcuore, n. Bologna, c. 1660; d. Rome, Dec. 22, 1714. Tenor singer at the Vatican; m. di c. in 1713. A disciple of Palestrina, his posthumous fame rests on his 5-part *Miserere,* sung during Holy Week, alternately with those by Allegri and Baini, in the Papal Chapel. This work is publ. (Choron, Burney, Peters) in various collections of music of the Papal Chapel.

Baïf, Jean-Antoine de, b. Venice, 1532; d. Paris, Sept. 19, 1589. Gave concerts at Paris; publ. 2 works in lute-tablature, 12 sacred songs, and 2 books of 4-part secular chansons (all lost). Of greater importance were his attempts to imitate antique poetic metres in French poems of his own, many of which were set to music (by Jacques Maudit, 26 *Chansonettes mesurées a* 4 [1586], and by Claude Le Jeune, *Le Printemps* [1603, 39 numbers]). Both of these collections, edited by Henri Expert, have been reprinted in 'Maîtres Musiciens' as Books x and xii–xiv, respectively (1899–1901).

Bailey, Marie Louise, concert-pianist, b. Nashville, Oct. 24, 1876; st. from 1889 in Leipzig Cons. with C. Reinecke, winning a scholarship, and later with Leschetizky, Vienna. Début Feb. 28, 1893, at Gewandhaus, Leipzig, after which she played by request before King Albert of Saxony, and received the title of 'Kgl. Sächs. Kammervirtuosin.' Returning to America, she first appeared in Carnegie Hall, N. Y., with the Damrosch Orchestra; then made a long and successful tour of the U. S. and Canada. Miss B. has publ. a *Menuet de concert* for pf., and a *Fantaisie* on American national airs.

Baillot [bah-yoh'], **Pierre-Marie-François de Sales,** one of the most celebrated of French violinists; b. Passy, Oct. 1, 1771; d. Paris, Sept. 15, 1842. His first teachers were Polidori of Florence, at Passy, and (1780) Sainte-Marie, at Paris. From 1783–91 he st. under Pollani, at Rome; then returned to Paris, where Viotti procured him the position of leader in the Th. Feydeau. Still doubtful, apparently, as to earning a living as a musician, he obtained a minor appointment in the Ministry of Finance, and held it

until 1795, when, on the strength of his continually growing reputation as a concert-violinist, he was app. prof. of vln. at the Cons. He made up for lost time by diligent study under Cherubini, Reicha, and Catel. His first foreign tour, to Russia, was undertaken 1805–8, and followed by others through Belgium, Holland and England (1815–16), Switzerland and Italy (1833), etc. In 1821 he was made leader at the Grand Opéra, and in 1825 solo violinist in the royal orch.—His chief work is the admirable text-book, *L'Art du Violon* (1834). With Rode and Kreutzer he wrote a *Méthode du Violon*, adopted by Paris Cons., and republished in countless editions and many languages; he also edited the *Méthode de Violoncelle* by Levasseur, Catel and Baudiot, and wrote essays: *Notice sur Grétry* (1814); *Notice sur Viotti* (1825); and others.—His principal compositions are 10 vln.-concertos; 3 string-quartets; 15 trios for 2 vlns. and bass, 6 duos for 2 vlns.; 30 sets of *airs variés;* 24 preludes in all keys; a *symphonie concertante* for 2 vlns. with orch.; a sonata for pf. and vln., etc.; mostly difficult, and not much played nowadays. He had several distinguished pupils—Habeneck *aîné*, Mazas, the two Danclas, etc.

Baillot, René-Paul, son of preceding; b. Paris, Oct. 23, 1813; d. there Mar. 28, 1889; prof. of ensemble-playing at Paris Cons.

Bai'ni, Abbate **Giuseppe,** a composer, writer, and critic of ultra-conservative tendency; b. Rome, Oct. 21, 1775; d. there May 21, 1844. Pupil of his uncle, Lorenzo B.; later of Jannaconi, the maestro of St. Peter's, who had him app. singer in the Pontifical choir, and whom he succeeded in 1817. B.'s life-work was the monograph *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (Rome, 1828; German transl. by Kandler, w. notes by Kiesewetter, 1834). He likewise wrote a *Saggio sopra l'identità de' ritmi musicali e poetici* (1820). His most celebrated comp. is a 10-part *Miserere* (1821), given alternately, during his lifetime, with those of Allegri and Bai at the Sistine Chapel, during Holy Week. Others are Psalms and Hymns *a* 4; Hymns *a* 8; masses, motets, church-concertos, a Te Deum, etc.—Haberl publ. an essay on B. in the 'Kchm. J.' (1894).—See Q.-Lex.

Baj, Tommaso. See Bai.

Bajet'ti, Giovanni, stage-composer; b. Brescia, Italy, circa 1815; d. Milan, April 28, 1876. For many years leader of orch. in La Scala, Milan, where he produced *Gonzalvo* (opera, 1841), *L'Assedio di Brescia* (1844), *Caterina o la figlia del bandito* (1847), *Faust* (ballet, 1848), *Uberto da Brescia* (1866), and *Il genio d'Italia* (Piacenza, 1843); all with success.

Baker, Benjamin Franklin, b. Wenham, Mass., July 10, 1811; sang in churches in Salem, Boston, and Portland; in 1837, took charge of the music in Dr. Channing's church at Boston, and in 1841 succeeded Lowell Mason as teacher of music in the public schools; was also vice-pres. of the Handel and Haydn Society for 6 years, frequently singing solos at their concerts. Est. the Boston Music School (1851–68). Editor of the Boston 'Musical Journal.' Retired in 1868.—Works: 3 cantatas, *The Storm-King, The Burning Ship,* and *Camillus, the Roman Conqueror;* various vocal quartets, songs, etc. Author of a text-book, *Thorough-bass and Harmony;* compiled several volumes of glees and anthems.

Baker, George, b. Exeter, Engl., in 1773; d. Rugeley, Feb. 19, 1847. Organ-pupil of Hugh Bond and William Jackson (Exeter); st. the violin with Ward, and pf. with Dussek and Cramer at London. Org. at Stafford (1795), Derby (1810), Rugeley (1824); Mus. Bac. Oxon., 1797.—Works: *The Caffres,* 'musical entertainment' (London, 1802; unsucc.); 4-, 5-, and 6-part anthems; glees for 3 and 4 voices; songs; organ-voluntaries; pf.-sonatas.

Bala'kirev, Mily Alexeievitch, b. Nishni Novgorod, Russia, Jan. 2, 1837; d. Petrograd, May 28, 1910. St. at Kazan Univ.; self-taught, as a musician. Pianistic début at Petrograd, 1855, was very successful. With Lomakin, in 1862, he founded the 'Free Music School,' the concerts of which (excepting the period 1874–81) he directed until his death; 1866, app. opera-conductor at Prague; 1867–70, conducted concerts of the Imp. Music Society at Petrograd and introduced compositions of Berlioz and Liszt to the Russian public. From 1883–95 he was cond. of the Court-chapel. A passionate admirer of Glinka and Dargomÿzhsky, he gathered about him a number of younger musicians, chief among whom were Cui, Mussorgsky, Rimsky-Korsakov and Borodin, inspired them with his own enthusiasm, and thus became the founder and head of a new national Russian school. His own works are 2 symphonic poems, *Russia* and *Tamara;* 2 symphonies (C, 1897; D m., 1909); music to *King Lear;* overtures with Russian, Czechish and Spanish themes; an Oriental Fantasia, *Islamei,* for pf.; pieces and arrangements for pf.; etc. He published (1866) a fine collection of Russian folk-songs.

Balart', Gabriel, comp. of 'zarzuelas' (Spanish operettas); b. Barcelona, June 8, 1824; d. there July 5, 1893. He finished his mus. studies in Paris, returned to Spain in 1852, was opera-cond. in various Spanish theatres, and, finally, Dir. of the Barcelona Cons.

Balat'ka, Hans, b. Hoffnungsthal, Moravia, March 5, 1827; d. Chicago, April 17, 1899. Choirboy in Olmütz cathedral; 1846–1848, pupil of Proch, Sechter, and Gentiluomo at Vienna, and conducted the Academical Singing Societies there. Went to America, 1849; founded the Milwaukee Musikverein in 1851, and was its conductor till 1860, when he became cond. of the Chicago Philh. Soc., and, in 1862, of the Mus. Union. In 1867, he gave independent symphony-concerts; was cond. of the Germania Männerchor (1867), made concert-tours w. Mme. Pappenheim (1870), was again cond. at Milwaukee, and from 1873 lived in Chicago, where he organized the Liederkranz and the Mozart Club, and for several years cond. the Symphony Society.—Works: *The Power of Song*, double ch. for men's voices (1856); *Festival Cantata* for soprano and full orch. (1869); choruses and quartets for men's or mixed voices; about 30 songs with accomp. of orch. or pf.; over 20 fantasias and transcrs. f. orch.

Bal'bi [Lat. **Balbus**], **Ludovico,** 1585–91 m. di capp. at S. Antonio, Padua; d. Venice, 1604, as m. di capp. at the Franciscan monastery. Publ. masses, motets, canzoni, madrigals, sacred songs, etc.; edited (with J. Gabrieli and Vecchi) a coll. of graduals and antiphones, by celebrated Italian masters, published by Gardano (Venice, 1591).

Bal'bi, Melchiore (Cav.), theorist and composer; b. Venice, June 4, 1796; d. Padua, June 21, 1879. Pupil, at Padua, of Nini, Valeri, and Calegari; from 1818–53, leader at both the Paduan theatres; 1854, m. di capp. in the basilica S. Antonio.—Works: The operas *La Notte perigliosa* (1820), *L'Abitator del bosco* (1821), *L'Alloggio militare* (1825), all produced in Padua; masses, psalms, a Miserere, a Requiem (for Rossini, 1868); also edited Calegari's *Trattato del sistema armonico* (Padua, 1829), and wrote a *Grammatica ragionata della musica considerata sotto l'aspetto di lingua* (Milan, 1825), and *Nuova scuola basata sul sistema semitonato equabile* (1872).—See Q.-Lex.

Baldwin, Samuel Atkinson.
See APPENDIX.

Balfe [balf], **Michael William,** very popular British composer; b. Dublin, May 15, 1808; d. Rowney Abbey, Hertfordshire, Oct. 20, 1870. Taught in Ireland by O'Rourke, and in London by C. F. Horn; in 1824 he was a violinist in the Drury Lane orch., and also sang in London and the provinces. His patron, Count Mazzara, took him to Italy in 1825; he studied comp. with Federici at Rome, and singing with F. Galli at Milan, where his first dramatic piece, the ballet *La Pérouse*, was produced (1826). After brief instruction by Bordogni, he sang as first baritone at the Italian Opera, Paris (1828) and in Italian theatres until 1835, also producing several Italian operas; and married Lina Roser, an Hungarian vocalist [d. London, June 8, 1888, aged 80]. Returning to England in 1835, his brilliant career as a composer of English operas began with *The Siege of Rochelle* (Drury Lane). Failing as manager of an opera-troupe, B. went to Paris for a few years, but returned in 1843 with *The Bohemian Girl*, his most popular opera, which made the round of the chief continental stages, and was produced, extended to 5 acts, as *La Bohémienne* at Paris in 1856, with overwhelming applause. Excepting visits to Vienna (1846), Berlin (1848), and Petrograd and Trieste (1852–6), he stayed in England; and retired to his country-seat, Rowney Abbey, in 1864. In 1857, his daughter, Victoire, made her début at the Lyceum theatre in Italian opera.—Operas: *I Rivali di se stessi* (Palermo, 1829); *Un Avvertimento ai gelosi* (Pavia, 1830); *Enrico IV al Passo del Marna* (Milan, 1831); *The Siege of Rochelle* London, 1835); *The Maid of Artois* (ib., 1836); *Catherine Grey, Joan of Arc* (ib., 1837); *Diadeste* (ib., 1838); *Falstaff* (H. M. Th., 1838); *Keolanthe* (Lyceum, 1840); *Le Puits d'amour* (Paris, Op.-Com., 1843); *Les quatre fils d'Aymon* (ib., 1844); *The Bohemian Girl* (London, Drury Lane, 1843); *Daughter of St. Mark* (ib., 1844); *The Enchantress* (ib., 1845); *l'Étoile de Séville* (Paris, 1845); *The Bondman* (London, Drury Lane, 1846); *The Maid of Honour* (ib., 1847); *The Sicilian Bride* (ib., 1852); *The Devil's in it* (Surrey Th., 1852); *Pittore e Duca* (Trieste, 1856; revived as *The Painter of Antwerp*, London, 1881); *The Rose of Castile* (Lyceum, 1857); *La Zingara* [*The Bohemian Girl* in Italian] (H. M. Th., 1858); *Satanella* (Lyceum, 1858); *Bianca* (1860); *The Puritan's Daughter* (1861); *The Armourer of Nantes; Blanche de Nevers* (1863); *The Sleeping Queen* [operetta] (London, 1863); *The Knight of the Leopard*, given in Italian as *Il Talismano* (Drury Lane, June 11, 1874).—Also, *Mazeppa*, a cantata, and two other cantatas; ballads, glees, part-songs, etc.—Bibliographical: *A Memoir of M. W. B.*, by Charles Lamb Kenney (London, 1875); *Balfe: His Life and Works*, by W. A. Barrett (London, 1882).

Ballard [băh-lahr'], a family of French music-printers using movable types; founded by **Robert B.**, whose patent of 1552, from Henri II, made him 'Seul imprimeur de la musique de la chambre, chapelle, et menus plaisirs du roy.' This patent was renewed to various members of the family until 1776, when it expired.—See Q.-Lex.

Baltzell, Winton James, editor, b. Shiremanstown, Pa., Dec. 18, 1864. Edu-

cated at Lebanon College (A. B., 1884); Univ. of Pa. (Mus. Bac., 1896); N. E. Cons. (1888–9). Pupil in London (1890) of Sir Frederick J. Bridge (comp.) and Wm. Shakespeare (singing). Private teacher in Reading, Pa. In 1887, asst. editor of 'The Etude,' Philadelphia; reader for Theo. Presser, music-publisher (1899–1900); prof. of history of music and theory, Wesleyan Univ. (1900–1907); since 1907 ed. of 'The Musician,' Boston.—Works: *A Complete History of Music for Schools* (1905); *Dictionary of Musicians* (1912); many songs, and anthems.

Banchie'ri [-kyā-], Don **Adriano,** born Bologna, 1567 (?); d. there 1634. Poet, theorist, church-composer; organist at Imola and Bologna. Wrote masses, psalms, motets, madrigals, church-*concerti*, etc.; and (among others) the treatises *Cartella musicale del canto figurato, fermo e contrappunto* (Venice, 1614); *Direttorio monastico di canto fermo* (Bologna, 1615); *Lettere armoniche* (Bologna, 1628); and *L'organo suonarino* (Venice, 1605). He named the 7th scale-degree *ba*, being an opponent of the hexachordal system. As a composer he is historically important for his dramatic pieces in madrigal style, which are among the earliest operas: *La Pazzia senile* (1598); *Il Zabajone* (1604); *La barca di Venezia per Padova* (1605); *La Prudenza giovanile* (1607); *Tirsi, Filli e Clori* (1614); *Trattenimenti in villa* (1630).—See Q.-Lex.

Bandi'ni, Primo, b. Parma, Nov. 29, 1857; 1869–75, pupil of the R. School of Music there; has written the operas *Eufemio di Messina* (Parma, 1878), and *Fausta* (Milan, 1886), both fairly successful, and the 4-act opera *Janko* (Turin, 1897, succ.).

Ban'ister, Henry Charles (son of H. J. B.), b. London, June 13, 1831; d. Streatham, near London, Nov. 20, 1897; pupil of his father and of C. Potter in the R. A. M., at which he twice gained the King's scholarship (1846–48); 1851, asst.-prof., 1853, full prof. of harm. and comp. at R. A. M.; was also (since 1880) prof. of harm. at Guildhall School, and (since 1881), at the R. Normal College for the Blind. A fine concert-pianist; composed 4 symphonies and 5 overtures for orch., besides chamber-music, cantatas, pf.-music, chants, songs, etc. Printed a *Text-book of Music* (London, 1872, and 15 editions since); *Some Musical Ethics and Analogies* (1884); *Lectures on Musical Analysis* (1887); *Musical Art and Study* (1888); a life of *George Alexander Macfarren* (1891); *Helpful Papers for Harmony Students* (1895); *The Harmonising of Melodies* (1897); *The Art of Modulating* (1901). Macpherson edited a collection of his lectures, *Interludes* (1898).

Ban'ister, Henry Joshua, b. London, 1803; d. there 1847. Excellent 'cellist, son of **Chas. Wm. B.** [1768–1831; a composer who publ. a *Coll.* of *Vocal Music;* London, 1803]; author of several good instruction-books for 'cello.

Ban'ister, John, b. London, 1630; d. there Oct. 3, 1679. Violinist, sent for study to France by Charles II, and later a member of the latter's band, from which an outspoken preference for English over the French musicians belonging to it, caused his expulsion. Director of a music-school, and concert-giver. He wrote music for Davenant's *Circe* and Shakespeare's *Tempest* (both 1676); *New Ayres and Dialogues for voices and viols of 2, 3 and 4 parts* (London, 1678); songs.

Ban'ister, John (Jr.), d. London, 1735; violinist, son of preceding; member of the private band under Charles II, James II, and Anne; leader at Italian Opera, London.

Bannelier [-l'yā'], **Charles,** b. Paris, Mar. 15, 1840; d. there Oct. 5, 1899. Pupil of the Conservatoire; contributor to and later (till 1880) editor of the 'Revue et Gazette Musicale.' Translator, into French, of Hanslick's *Vom Musikalisch-Schönen* (1877), and the text of Bach's *Matthäus-Passion;* arranged Berlioz's *Symphonie fantastique* as a pf.-duet.

Ban'ti-Gior'gi, Brigida, b. Crema, Lombardy, in 1759; d. Bologna, Feb. 18, 1806; a celebrated dramatic soprano, 'discovered' as a *chanteuse* in a Paris café by de Vismes, Director of the Académie; she was engaged at the Grand Opéra, and her career in Paris, London (1779–1802) and various Italian, German and Austrian cities, was a series of triumphs due solely to her beautiful voice (which was of extraordinary range and perfectly even throughout) and wonderful natural talents; for she was the despair of successive teachers, and never learned even to read music well at sight, but trusted wholly to memory and inspiration.—Her husband was the dancer Zaccaria Banti.

Bantock, Granville, b. London, Aug. 7, 1868; pupil of F. Corder at the R. A. M., 1889–92; first holder of the Macfarren Scholarship. At the Academy concerts were given an overture, *The Fire-Worshippers;* an Egyptian Suite de ballet from *Rameses II; Wulstan;* and the 1-act opera *Cædmar* (in concert-form; prod. same year at the Crystal Palace). From 1893–6 he edited 'The New Quarterly Mus. Review,' also cond. mus. comedies, etc., and made the tour of the world with one of the Edwardes companies in 1894–5, also a provincial tour as cond. of *Shamus O'Brien* in 1895. From 1897–1901, mus. director of the Tower, New Brighton;

in 1898 he founded the N. B. Choral Soc. and was app. cond. of the Runcorn Philh. Soc.; in 1900, Princ. of the Birm. and Midland School of Music; in 1902, succ. Wood as cond. of the Wolverhampton Fest. Choral Soc., and Birm. Amateur Orch. Soc.; in 1908 app. prof. of music at Univ. of Birmingham. At all times he has done much to encourage rising British musical talent, and has cond. 2 concerts of British music at Antwerp (1900–1901). B. himself occupies a foremost position among modern British composers. Absolute music seems to have little attraction for him, for all his works are inspired by some poetic idea and belong to the category of program music. His orchestration is always brilliant and effective, but his form is vague and his thematic invention scarcely compelling.—Works: 2 1-act operas, *Cædmar* (London, 1892) and *The Pearl of Iran* (ib., 1896); the tone-poems *Thalaba the Destroyer* (1900), *Dante, Hudibras, The Witch of Atlas* (all 1902), *Lalla Rookh, The Great God Pan* (1903), *The Pierrot of the Minute* (1908), *Dante and Beatrice* (1911), *Fifine at the Fair* (1912), *Hebridean Symphony* (1916); the choral symphonies *Atalanta in Calydon* (1912), *The Vanity of Vanities* (1914); a festival symphony, *Christus*, in 10 parts (only the first part, *The Wilderness*, produced 1903); *The Fire-Worshippers*, dram. cantata (1892); *Wulstan*, scena for bar. and orch. (1892); *The Time-Spirit*, rhapsody for ch. and orch. (1904); *Thorvenda's Dream*, recitation w. orch. (1903); *Omar Khayyam* (2 parts, 1906–7); *Sea-Wanderers* (1907); the overtures *Saul, Cain, Belshazzar, Eugene Aram* (to an unfin. opera, 1895); *Overture to a Greek Tragedy* (1911); 2 suites for orch., *Russian Scenes* (1899) and *English Scenes* (1900); 2 oriental scenes, *Processional* (1894) and *Jaga Naut* (1897); orch. variations, *Helena* (1900); 2 ballets, *Egypt* (1892) and *The Enchanted Garden* (1916); *Elegiac Poem* for vcl. and orch.; string-quartet in C m.; *Serenade* in F for 4 horns; Mass in B♭ for male ch. a capp.; incidental music to *Rameses II* (5-act drama by B.); 6 song albums w. orch., *Ghazels of Hafiz, Songs of the East, Ferishta's Fancies, Sappho, Jester Songs, Songs of the Seraglio;* pf.-pieces and choruses. —Cf. H. O. Anderton, *G. B.* (London, 1915).

Baptie, David, b. Edinburgh, Nov. 30, 1822; d. Glasgow, March 26, 1906. He composed many anthems, glees, part-songs, etc.; compiled a number of song-books (among them 'Moody & Sankey's Hymn-Book,' 1881), and publ. *A Hand-Book of Mus. Biography* (1883; 2d ed., 1887, pp. 260), and *Musicians of All Times* (London, 1889), containing 12,000 'skeleton' biographical sketches. From 1846–98 he compiled a *Descriptive Catalogue of upwards of 23,000 part-songs, glees, madrigals, trios, quartets, etc.;* the manuscript was acquired by the British Museum, and is there available for reference.

Baptiste [băh-tēst'] (properly **Baptiste Anet**), violinist, a pupil of Corelli; came c. 1700 to Paris, where he made a profound and lasting impression by introducing his master's works and style of playing; d. at Lunéville, 1755, as m. de ch. to Stanislas Leczinski, the exiled king of Poland. He publ. 3 sets of vln.-sonatas; 2 *suites de pièces* f. 2 musettes (op. 2); and 6 duos for 2 musettes (op. 3).

Baralla, Raffaello, b. Camigliano, near Lucca, June 25, 1862. Pupil of the seminary at Lucca; devotes himself to the investigation of the Gregorian Chant; 1893, instr. Gregorian Chant at the 'Istituto musicale' at Lucca; since 1910, teacher of Greg. Palæography at the school for church music in Rome. Wrote *Due parole sui melismi gregoriani* (Lucca, 1901); *Di un nuovo 'telum imbelle sine ictu' contro il canto gregoriano* (Pisa, 1902); *Ab initio non fuit sic* (Lucca, 1902); *La zuppa nel paniere* (Lucca, 1903); since 1905, several essays in 'Rassegna Gregoriana.'

Barbaco'la (or **Barbarieu, Barberau**). See BARBIREAU.

Barbedette, Hippolyte La Rochelle, b. Poitiers, 1827; d. Paris, Feb. 1, 1901. Author of works on Beethoven, Chopin, Weber, Schubert, Mendelssohn, and Stephen Heller (this last is publ. in English also). Contributor of biogr. articles to the Paris 'Ménestrel'; publ. pf-pieces and ensemble works.

Barbella, Emmanuele, b. Naples, 1704; d. there 1773. Pupil of L. Leo and Padre Martini. Wrote duets for 2 vls.; do. for vl. and vcl.; trio sonatas. An opera, in collab. with Logroscino, *Elmira generosa*, was produced in Naples (1753).

Barbi, Alice, a celebrated concert-soprano; b. Modena, 1862. Studied vl. at first with her father; then singing with Zamponi, Busi and Vannucini; début at Milan, 1882; her tours of Germany and Austria established her reputation as one of the foremost lieder singers. Since her marriage to Baron Wolff-Stomersen, in 1897, she has appeared but rarely.

Barbier [bar-b'yā'], **Frédéric-Étienne,** b. Metz, Nov. 15, 1829; d. Paris, Feb. 12, 1889. Teacher, and leader at the Th. International, Paris. Composer of operas; début at Bourges with *Le mariage de Colombine* (1852), after which he brought out over 30 operas, mostly in one act, and light.

Barbier, Jules-(Paul), a man of letters and dramatist; b. Paris, March 8, 1825; d.

there Jan. 16, 1901. Joint author (with Carré) of numerous celebrated opera-libretti: *Galathée*, music by V. Massé; *Les Noces de Jeannette* (V. Massé); *Les Papillotes de M. Benoist* (Reber); *Les Sabots de la Marquise* (Boulanger); *Le Roman de la Rose* (Pascal); *Miss Fauvette* (V. Massé); *l'Anneau d'argent* (Deffès); *Deucalion et Pyrrha* (Montfort); *Le Pardon de Ploërmel* (Meyerbeer); *Faust* (Gounod); *Philémon et Baucis* (Gounod); *Roméo et Juliette* (Gounod); *Hamlet* (Ambr. Thomas); *Polyeucte* (Gounod); *Françoise de Rimini* (Ambr. Thomas).—His son, **Pierre B.**, b. Paris, 1854, is likewise a dramatist and librettist [*Le Barbier de Suzon* (Bemberg); *Jehan de Saintré* (Erlanger)].

Barbie'ri, Carlo Emmanuele di, b. Genoa, Oct. 22, 1822; d. Pest, Sept. 28, 1867. Pupil of Mercadante and Crescentini; orch.-conductor in numerous Italian theatres, later in Vienna (1845), Berlin (1847), Hamburg (1851), Rio de Janeiro (1853), 1856–62 in Vienna again, then settling in Pest as director of the National Theatre.—Works: the operas *Cristoforo Colombo* (Berlin, 1848), *Arabella* (Pest, 1862), *Nisida, la Perla di Procida* (1851), *Carlo und Carlin* (1859), *Perdita, ein Wintermärchen* (Leipzig, 1865, and in many other German theatres); also church-music, pf.-pieces, and German and Italian songs.

Barbie'ri, Francisco Asenjo, b. Madrid, Aug. 3, 1823; d. there Feb. 17, 1894. Famous *zarzuelero* (composer of Spanish operettas), a pupil of the Madrid Cons.; 1847, secretary of the 'Zarzuela Society'; his first zarzuela, *Gloria y peluca* (1850), and especially the second, *Jugar con fuego* (1851; 3 acts), gave him a popularity which increased for the next 30 years, during which he produced 77 operettas. In 1868 he was app. prof. of harm. and history at the Cons., and in 1873 was elected a member of the Academy of Arts. Also composed many orchestral works, motets, hymns, songs, etc.; published the mus. essays *Últimos Amores de Lope de Vega Carpio* (1876); *Sobre el Canto de Ultreja* (1883); and *La Música religiosa* (1889); edited the very valuable coll. *Cancionero musical de los siglos XV y XVI* (1890; 4to, pp. 636), and a MS. by Eximeneo on *Don Lazaro Viscardi* (1872).

Barbireau (or **Barbirlau, Barbarieu, Barbyrianus, Barberau, Barbingaut, Barbacola**), from 1448 choirmaster of Notre-Dame, Antwerp, until his death on Aug. 8, 1491. Corresponded with Rud. Agricola, is quoted by Tinctoris, and was considered a high authority.—Works: A 5-part Mass, *Virgo parens Christi;* a 4-part Mass, *Faulx perverse;* a 4-part *Kyrie*, etc. (in MS., Imp. Library, Vienna).

Barblan [-blähn'], **Otto,** b. Scanfs (Haute Engadine), Switzerland, March 22, 1860. Pupil at Stuttgart Cons. (1878–84) of Alwens (pf.), Attinger (org.) and Faiszt (org. and comp.); début as organ virtuoso in 1885 at Augsburg, performing Handel's concerto for organ in D m. on the occasion of the second centenary of Handel's birth. 1885–7 teacher at the 'École Cantonale' at Chur and cond. of a choral soc.; since 1887 org. of the cathedral at Geneva, prof. of org. and comp. at the Cons., and cond. of the 'Société de Chant Sacré.'—Works: Op. 2, 3, 4: *Pièces pour piano;* op. 1, 5: *Pièces pour orgue;* op. 6: *Passacaglia* for org.; op. 7, *Ode Patriotique*, cantata for the nat. expos. at Geneva (1896); *Festspiel*, for the Calvin celebration (1899); op. 10, *Chaconne sur Bach*, for organ; op. 9, 11, 14, male chs.; op. 12, *Psalm CXVII* for s., ch. and orch.; op. 15, *Psalm XXIII;* op. 17, chs. for mixed voices; op. 20, *Post Tenebras Lux*, cantata (1909); op. 21, 22, pieces for organ.

Barbot [-boh'], **Joseph-Théodore-Désiré,** tenor singer; b. Toulouse, April 12, 1824; d. Paris, Jan. 1, 1897. Pupil of Paris Cons., (Elwart, Garcia); engaged 1848 at the Grand Opéra, but soon left it for Italy, where he sang with great success for many years. Created rôle of 'Faust' at the Th.-Lyrique, March 19, 1859. In 1875, prof. of singing in the Cons., succeeding Mme. Viardot.

Barbour, Florence Newell, composer and concert-pianist; b. Providence, R. I., Aug. 4, 1867. American taught. Appeared with Women's Philharmonic, N. Y. C., and frequently with chamber-music organizations. Works: Pf.-suites, *Holland, Venice, Forest Sketches, A Day in Arcady;* pf.-duets; choruses for women's voices; anthems; children's songs; organ- and chamber-music.

Barcewicz [bar'tsā-vitch], **Stanislaus,** violin-virtuoso and composer for violin; b. Warsaw, April 16, 1858; pupil of Tchaikovsky, Hřimaly and Laub in Moscow Cons.; app. 1885 prof. of violin-playing at Warsaw Cons.; 1893, second opera-cond. at Warsaw; in 1911 became dir. of the Imp. Mus. Inst. there.

Bar'di, Giovanni, conte **del Vernio,** a wealthy and cultivated Florentine nobleman at the end of the 16th century. At his house the leading men of letters and musicians assembled, and to his influence was due, in great measure, the *quasi* revival of the ancient lyric drama (see PERI, Jacopo), bearing the germs of modern opera. His *Discorso sopra la musica antica ed il cantar bene* was publ. 1773 in the complete ed. of Doni's mus. essays; 2 madrigals *a* 5, still extant, show that he was himself a musician of merit.—Cf. G. Gasperini, *Intorno alle origini del melodramma* (Rome, 1902).

Bar'ge [-gĕ], (**Johann Heinrich**) **Wilhelm,** b. Wulfsahl, Hanover, Nov. 23, 1836. A self-taught flute-player; 1853–60 in a Hanoverian regimental band, then 1st flute of Detmold court orch., and from 1867–95 1st flute of the Leipzig Gewandhaus Orch., retiring on pension (successor, 2nd flute Schwedler, who was succeeded as 2nd flute by Fischer, Barge's pupil).—Works: *Method for Flute*, 4 sets of orchestral flute-studies based on passages in orchestral works, arrangements for flute of classic and modern compositions (*Sammlung beliebter Stücke für F. u. Pf.*); etc.

Bargheer [bar-hār'], **Adolf,** brother of Karl L.; Spohr's last pupil (1857–8), and finished by Joachim; b. Bückeburg, Oct. 21, 1840; d. Basel, Mar. 14, 1901. Court musician at Detmold; from 1866, leader and first violin-prof. at the Basel School of Music.

Bargheer, Karl (**Louis**), violinist; b. Bückeburg, Dec. 31, 1831; d. Hamburg, May 19, 1902. Pupil of Spohr (1848–50), when he became leader in the Detmold court orch.; st. later with David and Joachim. 1863, court Kapellm. at Detmold, making numerous brilliant concert-tours; 1876–89, leader of the Hamburg Philh. Soc., and teacher in the Cons.; then leader in the Bülow orch.

Bargiel [bar'gē-el], **Woldemar,** b. Berlin, Oct. 3, 1828; d. there Feb. 23, 1897. Pupil (1846) of Hauptmann, Moscheles, Gade and Rietz at Leipzig Cons.; for some years a private teacher at Berlin, then prof. in Cologne Cons.; 1865, Director of the Music School of the 'Maatschappij tot bevordering van toonkunst' at Rotterdam, and conductor of their concerts; from 1874, prof. at the R. Hochschule at Berlin; 1875, member of the senate of the Acad. of Arts; 1882, President of the 'Meisterschule f. musikalische Komposition.' He occupied a high place among modern German instrumental composers, with a leaning toward Schumann, who was his stepbrother.—Works: 3 overtures (*Zu einem Trauerspiel* [Romeo and Juliet], op. 18; *Prometheus*, op. 16; *Medea*, op. 22); symphony in C, op. 30; 3 *Danses brillantes* for orch., op. 24; *Intermezzo* for orch., op. 46; Psalm 96, for double ch. a cappella, op. 33; 2 Psalms, for ch. and orch., op. 25, 26; octet for 4 vlns., 2 vlas., 2 'celli, op. 15a; 4 string-quartets (op. 47 is No. 4); 3 pf.-trios, op. 6, 20, 37; Suite for pf. and vln., op. 37; Adagio for 'cello and pf., op. 38; Sonata for pf. and vln., op. 10; pf.-suites for 2 and 4 hands; many pf.-pieces, part-songs.

Barker, Chas. Spackmann, noted Engl. organ-builder; b. Bath, Oct. 10, 1806; d. Maidstone, Nov. 26, 1879. Est. himself at Bath, and invented the pneumatic lever, an invention offered unsuccessfully to several English builders, but adopted in 1837 by Cavaillé-Col of Paris. Here B. took charge of Daublaine & Callinet's factory until 1860, when he founded the firm of Barker & Verschneider, which built several celebrated organs. He returned to London in 1870. B. also invented the electric action.

Bär'mann, Heinrich Joseph, famed clarinettist; b. Potsdam, Feb. 17, 1784; d. Munich, June 11, 1847. He made brilliant professional tours, and settled in Munich as court musician—1st clar. in court orch. He was an intimate friend of Weber and Mendelssohn, who both wrote various clarinet-pieces for him.—He composed about 90 works, 38 of which are publ. (concertos, fantasias, quintets, quartets, variations, sonatas, duets, etc.), and are still special favorites with clarinet-players. His brother **Karl** (1782–1842) was a famous bassoon-player.

Bär'mann, Karl (Sen.), son of Heinr. Jos. B.; b. Munich, Oct. 24, 1811; d. there May 24, 1885; pupil of his father, whom he accompanied on his tours, and whose fame he shared; he succeeded him in the Munich court orch. Wrote an admirable *Method for Clarinet*, with a supplement, *Materialien zur weiteren technischen Ausbildung* (André, Offenbach). His compositions are well liked.

Bär'mann (**Baermann**), **Karl** (Jr.), son of the preceding; b. Munich, July 9, 1839; d. Boston, Jan. 17, 1913. Pf.-pupil of Wanner and Wohlmuth, later of Liszt; studied comp. with Fr. Lachner. He was appointed teacher in the Munich Cons., but went in 1881 to Boston, Mass., where he enjoyed a high reputation as pianist and pedagogue. Wrote pf.-pcs. (publ. by André, at Offenbach).

Barnard, Mrs. **Charles** (*née* **Alington**), an Engl. song-writer (pen-name 'Claribel'); b. Dec. 23, 1830; d. Dover, Jan. 30, 1869. Her numerous songs are in the popular vein, and are not unpleasing. She also publ. vocal quartets, trios, and duets, and pf.-pieces.

Barnby, Sir **Joseph,** conductor of marked ability, fine org. and comp.; b. York, Engl., Aug. 12, 1838; d. London, Jan. 28, 1896. Of musical family; entered York minster choir at 7, at 10 taught other boys, at 12 was app. organist, at 15 music-master at a school. In 1854 he entered the R. A. M., London; studied under Ch. Lucas and Cipriani Potter; held in succession post of organist at St. Michael's, St. James the Less, to the Sacred Harmonic Soc., and (1863–71) of organist and choirmaster at St. Andrew's. Organized (1864) Barnby's Choir (choral society), with five annual series of oratorio-concerts. Org. of St. Anne's, 1871; then succeeded Gounod as conductor of R. Albert Hall Choral Soc.,

raising its standard of performance to a very high level. Conductor of the Cardiff Festival, 1892 and 1895; also of S. Wales Festival. In 1874 he inaugurated a series of daily concerts in Albert Hall, which were not a success. Cond. the London Mus. Soc., 1878–86. In 1875 he was app. precentor and dir. of music at Eton, a highly important and influential position. Elected, March 31, 1892, Principal of Guildhall School of Music. Knighted Aug. 5, 1892.—Works: *Rebekah*, a sacred idyl [oratorio] (1870); *Psalm 97* (1883); Service (morn., noon, eve.) in E; *Magnificat* and *Nunc dimittis* in E♭, for ch., org. and orch. (1881); Services, Pieces, Offertory Sentence; Motet *King all-glorious*, for soli, 6-part ch., org. and orch.; 45 Anthems; 246 Hymn-tunes (complete coll., 1897); 5 Trios for female voices; 32 4-part songs; 13 carols; 19 songs; organ-pieces; pf.-pieces.

Bar'nett, John, b. Bedford, England, July 1, 1802; d. Cheltenham, April 17, 1890. Pupil of C. E. Horn, Price, Perez, and Ferd. Ries. Brought out his first operetta, *Before Breakfast*, at the Lyceum, in 1825, followed by many small pieces, and (1834) by his chief work, the highly successful opera *The Mountain Sylph* ('the first English opera constructed in the acknowledged form of its age since Arne's time-honoured *Artaxerxes*,' as Prof. Macfarren wrote). After studying in Paris and Frankfort, he brought out *Fair Rosamond* (London, 1837), and *Farinelli* (London, 1839); he settled in Cheltenham in 1841 as a singing-teacher; publ. a *School for the Voice* in 1844; 3 of his operas have never been performed. Besides 2 unfinished oratorios and a symphony, he composed 2 string-quartets, and many part-songs and duets; he publ. nearly 4,000 detached songs.

Bar'nett, John Francis, nephew of the preceding; b. London, Oct. 16, 1837. Pf.-pupil of Dr. Wylde (1849); won Queen's Scholarship at R. A. M. in 1850, and again in 1852; made his pianistic début at the New Philh. Concerts in 1853. St. 1856–9 at Leipzig Cons. (Moscheles, Plaidy, Hauptmann), and played in the Gewandhaus in 1860. Lived at home as teacher, concert-giver, and conductor; 1883, app. Prof. at R. Coll. of Music.—Principal works: An oratorio, *The Raising of Lazarus* (Hereford Fest., 1876); several cantatas—*The Ancient Mariner*, and *Paradise and the Peri* (Birmingham Fest., 1867 and '70); *The Good Shepherd* (Brighton, 1876); *The Building of the Ship* (Leeds, 1880); *The Harvest Festival* (Norwich, 1881); *The Triumph of Labour* (Crystal Palace, 1888); *The Wishing-bell* (Norwich, 1893); etc.—an orchestral piece, *The Lay of the Last Minstrel* (Liverpool, 1874); a symphony in A m. (1864); *Ouverture symphonique* (1868); overture to *Winter's Tale* (1873); 6 orch. Sketches; pf.-concerto in D m.; string-quintet,-quartet,-trio; pf.-pieces, part-songs, songs, etc.—Wrote *Musical Reminiscences and Impressions* (London, 1906).

Baron' [-rohn], **Ernst Gottlieb,** b. Breslau, Feb. 27, 1696; d. Berlin, April 12, 1760 [FÉTIS]. Famous lutenist; court-player at Gotha, in 1727, and theorbist to the Prussian Crown Prince (later Friedrich II) in 1734. Wrote *Historisch-theoretische u. praktische Untersuchung des Instruments der Laute, etc.* (1727); an Appendix (on the lute) to Marpurg's *Historisch-kritische Beiträge*, vol. ii; an *Abhandlung von dem Notensystem der Laute und der Theorbe*, and some minor pamphlets. His compositions (concertos, trios, duets, sonatas, etc.), are unpublished.—See Q.-Lex.

Barrère [băh-rär'], **Georges,** flute-virtuoso, b. Bordeaux, France, Oct. 31, 1876. Studied Paris Cons. National de Mus. (1889–95); first prize (1895); teachers, P. Taffanel and H. Altès (fl.), and R. Pugno (harm.); also E. Schwarz and L. Grandjany. Solo flutist at Colonne Concerts and at Grand Opéra (1897–1905). Founder in Paris of 'La Société Moderne d'Instruments à vent,' 1895. Solo flutist with the N. Y. Symphony Orch. and teacher at the Inst. of Mus. Art since 1905. Founder in N. Y. C. of the 'Barrère Ensemble' (1910); of the 'Trio de Lutèce (1913); and the 'Little Symphony' (1914). Officer of the French Academy. Has written a *Nocturne* for flute and pf.

Barret [băh-rā'], **Apollon(-Marie-Rose),** French oboist; b. Paris, 1808; d. London, March 8, 1879; pupil of Vogt in Paris Cons. His *Complete Method for the Oboe*, with supplementary studies and sonatas, is a standard work.

Barrett, John, b. 1674; d. London, circa 1735; a pupil of Dr. Blow; 1710, organist at St. Mary-at-Hill, and teacher at Christ's Hospital, London. Wrote scenic music, entr'actes, overtures, popular songs, etc.

Barrett, Reginald, b. London, Jan. 12, 1861. Pupil of Guildhall Sch. of Music and Darmstadt Cons.; came to U. S. in 1888; org. at Kansas City, 1889–98; since then in N. Y.; now (1916) org. at St. James' Ch.—Wrote *Communion Service* in E♭; *Evening Service* in D; *Romanza* and *Scherzo* for vl. and pf.; over 100 preludes and interludes for org., and other org.-works (*Offertory*, *Marche fantastique*, *Berceuse*, etc.); *Birthstone Suite* for pf., and other pieces; sacred songs; part-songs for female voices; anthems; etc.

Barrett, William Alexander, English writer and lecturer on music; b. Hackney, Middlesex, Oct. 15, 1834; d. London, Oct. 17, 1891. Mus. Bac., Oxon., 1870. Mus. ed.

of the 'Morning Post' (1869 until his death); of the 'Globe' (1874–5); editor of 'Monthly Mus. Record' (1877 and 1885), and of the 'Orchestra and the Choir' (1881); also of the 'Musical Times.' Co-editor, with Sir John Stainer, of a *Dict. of Mus. Terms* (1875; 3d ed., 1888). Wrote monographs on *English Glee and Madrigal Writers* (1877), *Balfe: His Life and Work* (1882); etc.—Composed an oratorio, *Christ before Pilate* (MS.), madrigals, and anthems.

Barrington, Daines, English lawyer; b. London, 1727; d. there Mar. 14, 1800. Wrote numerous minor essays on music and musicians—Crotch, Mornington, the Wesleys (father and son), Mozart;—*Experiments and Observations on the Singing of Birds* (London, 1773); and a description of the ancient Welsh Crwth and Pib-corn.

Barry, Charles Ainslie, org., comp., and a writer of radical tendency; b. London, June 10, 1830; d. there Mar. 21, 1915. Pupil of Walmisley; of the Cologne Cons.; and (1856–7) of Leipzig Cons. (Moscheles, Plaidy, Richter). Editor of 'Monthly Mus. Record' (1875–9); contributor to the 'Guardian,' 'Athenæum,' 'Mus. World,' etc.; 1886, Sec. of Liszt Scholarship. He composed numerous pf.-pieces, hymns, songs, etc.; also (in MS.) a symphony, 2 overtures, and a march, for orch.; a string-quartet; and cantatas.

Barsan'ti, Francesco, b. Lucca, c. 1690; d. c. 1760. Flutist, later oboist, at Italian Opera, London; lived in Scotland for a time, and was eng. (1750) as viola-player in London. Publ. *A Coll. of old Scots Tunes, w. the Bass for Violoncello or Harpsichord* (Edinburgh, 1742); 6 overtures *a* 4; 12 vln.-concertos; 6 flute-solos w. bass; 6 sonatas f. 2 vlns. w. bass; 6 antiphones in Palestrina style, etc.

Barsot'ti, Tommaso Gasparo Fortunato, b. Florence, Sept. 4, 1786; d. April, 1868, at Marseilles, where he founded, in 1821, the Free School of Music, of which he was the Director down to 1852.—Publ. a *Domine salvum fac regem;* a *Méthode de Musique* (1828); pf.-variations; and nocturnes for 2 voices.

Barstow, Vera, b. Celina, Ohio, June 3, 1893. Pupil of Luigi von Kunits (vl.) at Pittsburgh in 1902; next year won scholarship at the Cons., and continued her studies there (also under v. Kunits); at the same time studied pf.; in 1910 she followed her teacher to Vienna, where she made her début in January, 1912, perf. the Beethoven concerto with the 'Tonkünstler' Orch.; in Nov. of the same year made her Amer. début with the Volpe Symph. Orch. in N. Y. (Tchaikovsky concerto); was heard in Saint-Saëns' B m. concerto with Boston Symph. Orch. in 1913; since then has appeared with several of the larger orchestras and also successfully in recitals.

Bar'tay [-tī], **Andreas,** Hungarian composer; b. Széplak, 1798; d. Mayence, Oct. 4, 1856. In 1838, Director of the National Th. at Pest; gave concerts in Paris (1848); afterwards settled in Hamburg.—Wrote the Hungarian operas *Aurelia, Csel,* and *The Hungarians in Naples;* the oratorio *The Storming of Ofen;* also masses, ballets, etc.

Bar'tay, Ede, son of Andreas B.; b. Oct. 6, 1825; d. Pest, Aug. 31, 1901. Director of the National Music Acad., Pest, and founder of the Hungarian pension-fund for musicians. He wrote an overture, *Pericles,* and other works.

Barth [bahrt], **Christian Samuel,** famous player on and composer for the oboe; b. Glauchau, Saxony, 1735; d. Copenhagen, July 8, 1809. He was a pupil of J. S. Bach in the Leipzig Thomasschule, and oboist successively in orchestras at Rudolstadt, Weimar, Hanover, Kassel, and Copenhagen.—Works: Brilliant concertos and other pieces for oboe.

Barth, F. Philipp Karl Anton, son of preceding; b. Kassel, c. 1773; succeeded his father at Copenhagen; publ. collections of Danish and German songs, and a flute-concerto; other works in MS.

Barth, Karl Heinrich, b. Pillau, Prussia, July 12, 1847; taught (1856–62) by L. Steinmann in Potsdam, and by v. Bülow (1862–4) at Berlin; also by Bronsart and Tausig. 1868, app. teacher at Stern Cons., Berlin; 1871, at R. Hochschule f. Musik; since 1910 director of the pf.-department. Is an able pianist, especially fine as ensemble player, whose concerts in Germany and England have met with great success. The trio B., de Ahna, and Hausmann, have won golden opinions wherever they appeared. B. succeeded v. Bülow as cond. of the Philh. concerts at Hamburg.

Barth, Richard, violin-virtuoso (left-handed); b. Grosswanzleben, Prov. of Saxony, June 5, 1850; pupil of Beck in Magdeburg, and (1863–7) of Joachim in Hanover. Leader of orchestra in Münster, later in Krefeld; then mus. director at Marburg Univ. till 1895; conductor of Hamburg Philh. Concerts, 1895–1904; 1908 director of the Cons. at Hamburg. Editor of *J. Brahms im Briefwechsel mit J. O. Grimm* (1908).

Barthe [bahrt], **Grat-Norbert,** dramatic composer; born Bayonne, France, June 7, 1828; d. (?); pupil of Leborne at Paris Cons.; won the Grand Prix de Rome (1854) with the cantata *Francesca da Rimini.*—Works: The operas *Don Carlos* and *La Fiancée d'Abydos* (1865); an oratorio, *Judith;* etc.

Barthélemon[-tāl-möhn′] (*Anglice* **Bartleman**), **François-Hippolyte,** talented violinist and dramatic comp.; b. Bordeaux, July 27, 1741; d. Dublin, July 23, 1808. In 1765, leader in the opera-orch. at London; in 1770, do. at Vauxhall Gardens; eng. in Dublin, 1784.—Operas: *Pélopidas* (London, 1766); *Le Fleuve Scamandre* (Paris, 1768); *Le Jugement de Pâris* (London, 1768); *La Ceinture enchantée* (ib. ?); *The Maid of the Oaks* (ib., 1774); *Belphegor* (ib., 1778).—Also wrote concertos f. vln.; 2 sets of duos f. 2 vlns.; 6 string-quartets; studies for pf. and for org.; etc.—See Q.-Lex.

Barthol′omew, William, Engl. violinist, writer and painter; b. London, 1793; d. there August 18, 1867. Intimate friend of Mendelssohn, and the translator into English of the libretti to *Antigone, Athalie, Œpidus, Christus, Elijah, Lauda Sion, Loreley, Walpurgisnacht;* also of Spohr's *Jessonda,* and Costa's *Eli* and *Naaman,* etc.

Bartlett, Homer Newton, b. Olive, N. Y., Dec. 28, 1845. Pianist, organist, and composer, precociously developed; pupil (1861) of S. B. Mills, Max Braun, Jacobsen, and others. Organist in various New York churches; for 33 years at Madison Ave. Baptist Ch. One of the founders of 'Am. Guild of Organists.' His publ. works include a sextet for strings and flute; a cantata, *The Last Chieftain;* quartets, anthems, carols, and glees, for men's and women's voices; and about 80 songs, and as many pf.-pieces. In MS. he has the 3-act opera *La Vallière;* an oratorio, *Samuel;* a symph. poem, *Apollo;* a concerto for vl. and orch. in G; *Khamsin,* dram. aria for tenor and orch.; a caprice, *Ignis fatuus,* and 2 marches for orch.; a quartet for harp, org., vln., and 'cello; etc.

Bart′muss, Richard, organist and comp.; b. Bitterfeld, Dec. 23, 1859; d. Dessau, Dec. 25, 1910. Pupil of Grell, Haupt and Löschhorn in Berlin; court org. at Dessau; R. Prussian Prof. in 1892, R. Mus.-Director in 1896. Publ. numerous well-received org.-comps.: *Kirchliche Festmusiken;* 2 organ-concertos; 4 organ-sonatas; 2 chorale-fantasias; an oratorio, *Der Tag der Pfingsten* (op. 14); cantatas (*Die Apostel in Philippi,* op. 50), motets, choruses for men's and women's voices, melodramas, songs; his *Liturgische Vespern* are a partial formulation of the striving to remodel the Lutheran musical service. He held high rank among German organists.

Ba′ry, Alfred Erwin von, b. La Valetta, Malta, Jan. 18, 1873. Medical student and *Dr. med.* (Munich Univ., 1898), developed his dramatic tenor voice, and was eng. 1902–12 at the Dresden court opera; since then at court opera in Munich. Has sung the rôles of Parsifal, Siegmund and Tristan most acceptably at Bayreuth.

Ba′selt, Fritz (Friedrich Gustav Otto), prolific comp.; b. Oels, Silesia, May 26, 1863. Pupil of Concertm. Emil Köhler, Breslau, and L. Bussler, Berlin. Has lived in turn as musician, music-dealer, composer, teacher, and cond. in Breslau, Essen, and Nuremberg; since 1894, in Frankfort-on-M. as director of the Philh. Verein (professional concerts with full orch.), and the Frankfort Sängervereinigung (about 1,200 voices.)—Dramatic works: 3-act operetta *Der Fürst von Sevilla* (Nuremberg, 1888); 3-act operetta *Don Alvaro, oder der Hauptmann von Zalamea* (Ansbach, 1892); 1-act opera *Albrecht Dürer* (Nuremberg, 1892); 3-act operetta *René und Gaston* (Lübeck, 1893); 1-act operetta *Der Sohn des Peliden* (Kassel, 1893); 3-act 'Spieloper' *Die Annaliese* (Kassel, 1896); operetta *Die Musketiere im Damenstift* (Kassel, 1896); 1-act operetta *Die Circusfee* (Berlin, 1897); comic opera, *Leopold von Dessau;* and 2 ballets, *Die Altweibermühle* (Frankfort, 1906), and *Rokoko* (Frankfort, 1907).—Besides these, he has written nearly 100 male choruses, mostly a cappella, many of which are popular; numerous terzets, duets, songs; several original pieces for orch., strings, vln. and pf., etc.; also a number of arrangements, transcriptions, and the like.

Base′vi, Abramo, writer and composer; b. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885. His 2 operas, *Romilda ed Ezzelino* (1840), and *Enrico Howard* (1847), being coolly received, he founded (1848?) the mus. journal 'Armonia' (discontinued in 1859); became a contributor to the 'Boccherini'; also founded (1859) the 'Beethoven Matinées' (now 'Società del Quartetto'). He published a *Studio sulle opere di Giuseppe Verdi* (1859); *Introduzione ad un nuovo sistema d' armonia* (1862); *Studi sul armonia* (1865); *Compendio della storia della musica* (1865–6).

Basil (Saint) **the Great,** b. 329 at Cæsarea, Cappadocia, where he died as bishop in 379. Reputed to have introduced congregational (antiphonal) singing into the Eastern Church, thus being the forerunner of St. Ambrose in the Western.

Basi′li, Francesco, dramatic and sacred comp.; b. Loreto, Feb., 1766; d. Rome, Mar. 25, 1850. Pupil of his father [**Andrea B.,** 1720–75], later of Jannaconi at Rome. M. di capp. at Foligno, Macerata, and Loreto, and up to 1824 brought out 14 operas and several 'dramatic oratorios' in Rome, Naples, Florence, Milan, and Venice. App. 1827 censor of Milan Cons.; in 1837, m. di capp. at St.

Peter's, Rome.—Wrote psalms, motets, litanies, a Miserere, a Magnificat, a Requiem (for Jannaconi, 1816); symphonies, pf.-sonatas, songs, etc.—See Q.-Lex.

Bassa'ni, Geronimo, b. Padua, late in the 17th century. Pupil of Lotti; a fine contrapuntist, singer, singing-teacher, produced 2 operas at Venice, *Bertoldo* (1718), and *Amor per forza* (1721); also wrote masses, motets, and vespers.

Bassa'ni, Giovanni, m. di capp. at St. Mark's, Venice, circa 1600. Two vols. of *Concerti ecclesiastici* (1598, '99), and 1 of 4-part *Canzonette* (1587), are extant.

Bassa'ni (or **Bassiani**), **Giovanni Battista,** excellent violinist and comp.; b. Padua, c. 1657; d. Bergamo, Oct. 1, 1716. M. di capp. at Bologna and Ferrara, where he was elected m. di c. in 1703, of the 'Accademia della Morte.'—Works: 6 operas; 9 oratorios; masses, motets, psalms, etc.; sonatas f. vln. Cf. F. Pasini, *Notes sur la vie de G. B. B.*, in 'Sbd. Int. M.-G.,' vii (1906).—See Q.-Lex.

Basse'vi, Giacomo. See CERVETTO.

Bassford, William Kipp, pianist and organist; b. New York, April 23, 1839; d. there Dec. 22, 1902. Pupil of Sam. Jackson. After concert-tours as a pianist through the U. S., he settled in N. Y.; was organist in several churches (finally of Calvary Church, East Orange, N. J.), also taught pf. and composition.—Works: *Cassilda*, 2-act opera; mass in E♭; pf.-pieces; songs.

Bassi, Amadeo (Vittorio), operatic tenor; b. Florence, July 25, 1876. Having received his entire musical instruction from the marchese Pavese Negri at Florence, he made his début there, in Nov. 1889, as the Duke in *Rigoletto*. After successful appearances in various Italian cities he spent the seasons 1902–7 in the principal cities of S. America, where he at once became a great favorite. In 1907 he sang at Cov. Garden; 1906–8 at the Manhattan Op. H., New York; the next two years again in Italy; 1910–12 with the Chicago Opera Co. His répertoire includes over 50 operas (chiefly Italian); has created the rôles of Angel Clare (d'Erlanger's *Tess*), Federico (Franchetti's *Germania*), Giorgio (Mascagni's *L'Amica*), Lionello (Cilea's *Gloria*), etc.

Bas'si, Luigi, dramatic baritone; b. Pesaro, 1766; d. Dresden, 1825. Sang in several Italian theatres; from 1784–1806 in Prague; lived in Vienna, again (1814) in Prague, and became director of the Dresden Opera. Mozart wrote the part of Don Giovanni for B.

Bastardel'la. See AGUJARI.

Bastiaans [băhs-tē-ahns'], **J. G.,** Dutch comp. and org.; b. Wilp, 1812; d. Haarlem, Feb. 16, 1875. Pupil of Schneider at Dessau and Mendelssohn at Leipzig; organist at the Zuiderkerk, Amsterdam, and teacher at the Blind Inst. App. in 1868 org. of the great organ at St. Bavo's, Haarlem (succ. by his son, **Johann;** b. 1854; d. 1885). Eminent teacher. Publ. a bk. of chorals, some songs, etc.

Baston [bah-tŏhn'], **Josquin,** Netherland contrapuntist; 1552–3, court comp. to Sigismund Augustus at Cracow. Motets and chansons by him are found in many colls. published at Antwerp, Louvain, and Augsburg from 1542–61.—See Q.-Lex.

Batch'elder, John C., pianist and org.; b. Topsham, Vt., 1852. Pupil for 4 years of Haupt, Ehrlich, and Löschhorn, at Berlin. Teacher of organ and piano in Detroit Cons.; org. of St. Paul's Episc. Ch. Has given many public organ-recitals.

Bates, Joah, British conductor; b. Halifax, Mar. 19, 1741; d. London, June 8, 1799. Promoter and conductor of the famous Handel Commemoration festivals at London (1784, –5, –6, –7, '91); founder, with 'other amateurs,' of the Concerts of Ancient Music which flourished till 1848 [not Pepusch's, which came to an end in 1792].—No compositions of his appear to be extant.

Bates, William, English comp. of the 18th cent. (1720–90?), connected with the Marylebone and Vauxhall Gardens, London. Works: Comic opera *The Jovial Crew* (1760), altered to *The Ladies' Frolic* (1770); opera *Pharnaces* (1765); a 'Mus. prelude,' *The Theatrical Candidates* (1775); and *Flora, or Hob in the Well* (1768); also canons, glees, catches; vln.-sonatas; etc.

Bateson, Thomas, b. England c. 1575; d. (?). 1599–1611, org. of Chester cathedral, later of Christ Ch. cathedral, Dublin.—Mus. Bac. (Dublin). Wrote *A Set of Madrigals in praise of Queen Elizabeth* (1601); *First Set of Madrigals* (1604; reprinted 1846); *Second Set* (1618).

Bath, Hubert, b. Barnstaple, England, Nov. 6, 1883. Pupil of Dr. H. J. Edwards; entered R. A. M. in 1900, and studied there with O. Beringer (pf.), F. Corder (comp.), R. Steggall (org.), and Ph. Cathie (vl.); elected A. R. A. M., 1905; cond. of Thomas Quinlan's opera-troupe on its world-tour, 1912–13; cond. opera season at Shaftesbury Th., London, 1915; prof. op.-class at G. S. M.; member R. Philh. Soc.; member Incorp. Soc. of Mus.; mus. adviser to the London County Council.—Works: *Variations* f. orch. (1905); *Hannele*, symph. poem (1908); *Two Sea-Sketches*, f. orch. (1909); *African Suite*, f. orch. (1915); the cantatas *Legend of Nerbudda* (1809), *The Wedding of Shon Maclean* (1910), *The Jackdaw of Rheims* (1911), *Look at*

the Clock (1911), *The Wake of O'Connor* (1914); numerous pieces for pf., vl., vcl., and fl.; about 150 songs (among them 30 by Fiona Macleod).

Bathe, William, b. Ireland, Apr. 2, 1564; d. Madrid, June 17, 1614; entered the Jesuit Order in 1599, and after that lived in Lisbon, Salamanca and Madrid. Wrote one of the first—if not the first—theoretical works on music in English, *Brief Introduction to the true art of Musicke* (1584); also *A Brief Introduction to the Skill of Song* (1600).

Batiste, Antoine-Édouard, organist; b. Paris, Mar. 28, 1820; d. there Nov. 9, 1876. Pupil (1828) and prof. (1836) at Paris Cons. (harmony, accomp., and choral classes). Organist of St.-Nicolas-des-Champs (1842–54), then of St.-Eustache. He composed much excellent organ-music, also pf.-pieces and songs. Edited the official *Solfèges du Conservatoire* (12 vols.), and published a *Petit Solfège harmonique.*

Batistin. See STUCK, JOH. BAPT.

Batka, Richard, b. Prague, Dec. 14, 1868. Ph.D. of Prague University; 1896–8, editor, with Teibler, of the 'Neue musikalische Rundschau' and mus. critic of the 'Neue Revue' and the 'Prager Tageblatt'; founded in 1903, and conducted till 1908, the Dürerbund (giving hist. and modern concerts). In 1908 he settled in Vienna, where he still lives as mus. ed. of the 'Wiener Fremdenblatt' and lecturer on the hist. of music at the 'Akademie der Tonkunst'; is also editor (since 1897) of the 'Kunstwart' and (since 1909), with R. Specht, of 'Der Merker.'—Works: Biographies of Bach and Schumann (in Reclam's ed., Leipzig, 1892); *Aus der Musik- und Theaterwelt* (Prague, 1894); *Martin Plüddemann: Eine kritische Studie* (Prague, 1896); *Musikalische Streifzüge* (Leipzig, 1898); *Die Musik der Griechen* (1900); *Die mehrstimmige Kunstmusik des Mittelalters* (1901); with P. Runge, *Die Lieder Mülichs von Prag* (in 'Dkm. deutscher Tonkunst aus Böhmen,' 1905); *Die Musik in Böhmen* (Berlin, 1906); *Geschichte der Musik in Böhmen* (Vol. i: *Böhmen unter deutschem Einfluss [900-1333]*, Prague, 1906); *Aus der Opernwelt* (1907); *Allgemeine Geschichte der Musik* (2 vols., Stuttgart, 1909-11); *Richard Wagner* (Berlin, 1912). He is the author of the librettos of many modern German operas (almost all of Blech's), and has translated the texts of numerous foreign operas; edited also the collections 'Bunte Bühne' (1902 et seq.), 'Mozart's gesammelte Poesien' (1906), 'Hausmusik' (1907); contributed several analytical essays to Schlesinger's 'Musikführer' (Berlin).

Bâton [-tŏhn′], **Henri,** b. Paris, 1710; musette-player; his brother **Charles** ('Bâton le jeune'), d. Paris, 1758, a performer on the vielle, wrote pieces for vielle and musette, and a *Mémoire sur la vielle en D la ré* (in 'Mercure de France,' 1757).

Bat′ta, Alexandre, b. Maastricht, July 9, 1816; d. Versailles, Oct. 8, 1902. Brilliant 'cellist, pupil of Platel in Brussels Cons.; settled 1835 in Paris. Made very successful concert-tours on the Continent.—Works: Many melodious pieces and transcriptions for 'cello with pf.-acc.

Battaille [-tăh′y′], **Charles-Aimable,** dramatic bass; b. Nantes, Sept. 30, 1822; d. Paris, May 2, 1872. At first a medical student; sang at the Opéra-Comique, Paris, from 1848–57, when a throat-disorder closed his public career. 1851, prof. of singing at the Cons. Published an extensive Method of Singing in 2 vols.: I. *Nouvelles recherches sur la phonation* (1861), II. *De la physiologie appliquée au mécanisme du chant* (1863).

Battanchon [-tăhn-shŏhn′], **Félix,** eminent 'cellist and composer; b. Paris, April 9, 1814; d. there July, 1893. Pupil of Vaslin and Norblin at the Paris Cons.; from 1840, member of Grand Opéra orch. Invented (1846), and vainly tried to popularize, a small style of 'cello, called 'Baryton.'

Batten, Adrian, English comp. and org.; b. circa 1585; d. 1637. Vicar-choral of Westminster Abbey in 1614, and of St. Paul's in 1624, where he was also organist. Wrote church-services, excellent anthems, and other sacred music of rather mediocre quality; some pieces are published in 'Boyce's Cathedral Music,' also by Novello.

Battishill, Jonathan, b. London, May, 1738; d. Islington, Dec. 10, 1801. A chorister (1747) in St. Paul's, and later articled to W. Savage, he became deputy-org. (under Boyce) at the Chapel Royal, and afterwards cond. (cembalist) at Covent Garden, at the same time holding the post of organist in several London parishes. With Arne he wrote an opera, *Almena*, for Drury Lane (1764); he also composed a pantomime, *The Rites of Hecate*, in that year. His many anthems, glees, catches and songs were deservedly popular.

Battis′ta, Vincenzo, dramatic composer; b. Naples, Oct. 5, 1823; d. there Nov. 14, 1873. Pupil of the Naples Cons. He wrote 13 operas, 11 of which were produced at Naples, between 1844–69, with temporary success, but now forgotten.

Battisti′ni, Mattia, b. Rome (?), Nov. 27, 1857. Renowned dram. baritone. Début in Donizetti's *La Favorita* at Rome, Teatro Argentina, 1878; immediately engaged for the Italian opera in Buenos Ayres. Has sung

since then in Italian on all principal stages in Italy, Spain, Portugal, London, also (1893) in Berlin, Petrograd, etc.

Battmann, Jacques-Louis, b. Maasmünster, Alsatia, Aug. 25, 1818; d. Dijon, July 7, 1886. Organist at Belfort (1840), later at Vesoul. Wrote pieces and études for pf. and for organ; Masses, Motets, choral works; an Harmonium Method, and many pieces for harmonium; a Piano Method; and a treatise on harmony, teaching the accomp. of Plain Song.

Batton [-tŏhn′], **Désiré-Alexandre,** b. Paris, Jan. 2, 1797; d. Versailles, Oct. 15, 1855. Pupil of the Cons. (Cherubini); Grand prix de Rome, 1816, for his cantata, *La mort d'Adonis.* His operas, *La fenêtre secrète* (1818), *Ethelvina* (1827), *Le prisonnier d'état* (1828), *Le champ du drap d'or* (1828), had poor success; but *La Marquise de Brinvilliers* (1832, written jointly with Auber, Hérold, and others) was better received. In 1842 he was app. Inspector of the branch-schools of the Cons., and teacher of a vocal class in 1849.

Battu [-tü′], **Pantaléon,** b. Paris, 1799; d. there Jan. 17, 1870. Violinist, pupil of the Cons. (R. Kreutzer); belonged to the orchestra of the Opéra and the court until 1830; in 1846, 2nd 'chef d'orchestre' at the Opéra; retired 1859.—Works: 2 vln.-concertos; 3 duos concertants for 2 vlns.; *thème varié* f. vln. w. orch.; romances f. vln. w. pf.

Bätz, Karl, b. Sömmerda, Thuringia, Mar. 17, 1851; d. Berlin, 1902. Lived 1871–86 in America, then in Berlin, where he founded the 'Musikinstrumenten-Zeitung' in 1890. He publ. pamphlets on instrument-making, and on *Die Musikinstrumente der Indianer* (1876).

Baudiot [boh-d'yoh′], **Charles-Nicolas,** b. Nancy, Mar. 29, 1773; d. Paris, Sept. 26, 1849. 'Cellist, pupil of the elder Janson, whom he succeeded, in 1802, as 'cello-prof. at the Cons. In 1816, 1st 'cellist in the royal orch.; pensioned in 1832. Publ. a great variety of chamber-music for 'cello, and 2 concertos, 2 concertinos, etc., for ditto; likewise many arrangements. Wrote *Méthode complète de Violoncelle* (op. 25), and *Instruction pour les compositeurs,* a guide to writers for 'cello. With Levasseur and Baillot he wrote the 'cello method used at the Cons.

Baudoin (or **Baudouyn**). See BAULDEWIJN.

Bau'er, Chrysostomus, organ-builder in Württemberg early in the 18th century. Invented the single large bellows, replacing the set of small ones formerly in use.

Bau'er, Harold, distinguished pianist, b. London, of an English mother and German father, April 28, 1873. Studied violin with his father and Adolf Pollitzer; first appeared as a violinist in 1883 at London; successful tours of England for 9 years. Went to Paris in 1892, studied piano for a year with Paderewski (the only pf.-instruction he ever had), and made first pianistic tour in Russia 1893–4. Returning to Paris, he gave piano-recitals, followed immediately by engagements in France, Germany and Spain. Has played since in Holland, Belgium, Switzerland, England, Scandinavia, and the United States, with great success. He is also a remarkable ensemble player (with Thibaut and Casals). He resides in Paris.

Bäuerle, Hermann, musical editor, and comp. of numerous sacred a cappella choruses; b. Ebersberg, Württemberg, Oct. 24, 1869. Studied theol. at Tübingen, also studying music with E. Kauffmann; took holy orders in 1895, and was court chaplain (Thurn and Taxis) from 1899–1908. From 1898 he attended the Ratisbon Music School, becoming teacher there for harm. and cpt. in 1901. In 1906 he was raised to the dignity of Papal Privy Chamberlain, with the title 'Monsignore.' Took degree of *Dr. phil.* (Leipzig) in 1906 with thesis *Eine musikphilologische Studie über die 7 Busspsalmen Lassos.* Has also publ. *Palestrina muss populärer werden* (1903), *Der Vatikanische Choral in Reformnotation* (1907), and *Liturgie* (1908; a theory of the R. C. cult). His specialty, however, is the editing of early church-music in a modern and practicable form; in his 'Bibliothek altklassischer Kirchenmusik in moderner Notation,' a series publ. since 1903, bars are introduced, the C-clefs eliminated, and the note-values much abbreviated. The following numbers have appeared: PALESTRINA: Vol. i, 10 masses *a* 4 (1903); vol. ii, 52 motets (1904); vol. iii, masses *a* 4 (1905); vol. iv, 10 masses *a* 5 (1906). LASSO: *Septem Psalmi poenitentiales* (1906). VITTORIA: Motets *a* 4, and 6 masses *a* 4 (1904–7). J. J. FUX: *Missa canonica* and *Missa quadragesimalis.*

Bauldewijn (or **Baulduin, Baldewin, Balduin, Baudoin, Baudouyn** [boh-dwăn′]), **Noël (Natalis),** from 1513–18 'maître de chapelle' at Notre-Dame, Antwerp, where he died in 1529. Two of his motets are in Petrucci's 'Mottetti della Corona' (Venice, 1519); others in other collections; also masses in MS. at Rome and Munich.

Bau'mann, Konrad. See PAUMANN.

Baum'bach, Friedrich August, comp. and writer; b. 1753; d. Leipzig, Nov. 30, 1813. From 1778–89, Kapellm. at Hamburg opera; then settled in Leipzig as a composer.—Works: Songs, instr.-pieces (for harpsichord, piano, 'cello, violin, guitar, etc.); also wrote the musical articles for the *Kurz gefasstes Handwörterbuch über die schönen Künste* (Leipzig, 1794).

Baum'felder, Friedrich, b. Dresden, May 28, 1836; pianist, and comp. of brilliant salon-music; pupil of Julius Otto, later of the Leipzig Cons. (Moscheles, Wenzel, Hauptmann). Cond. of the Schumann Singakademie at Dresden (R. Musikdirektor). Has also publ. études (*Tirocinium musicae*, op. 300); a pf.-suite (op. 101); a pf.-sonata (op. 60); a symphony; a choral work w. orch., *Der Geiger zu Gmünd.*

Baum'gart, Expedit (Friedrich), b. Grossglogau, Jan. 13, 1817; d. Warmbrunn, Sept. 15, 1871. University Music-Director at Breslau, and teacher in the R. Inst. for Church-music. Edited K. Ph. E. Bach's *Clavier-Sonaten.*—Monograph by H. Palm (1872).

Baum'garten, Gotthilf von, b. Berlin, Jan. 12, 1741; d. Gross-Strehlitz, Silesia, Oct. 1, 1813.—Operas: *Zemire und Azor* (Breslau, 1775); *Andromeda* [a melodrama] (ib., 1776); *Das Grab des Mufti* (ib., 1778).

Baum'garten, Karl Friedrich, b. Lübeck, 1740 (?); d. London, 1824; from 1780–94 he was leader of the Covent Garden opera-orch. — Works: Operas and pantomimes, the best-known being *Robin Hood* (London, 1786) and *Blue Beard* (1792).

Baum'gartner, August, b. Munich, Nov. 9, 1814; d. there Sept. 29, 1862. Choirmaster at Ch. of St. Anna, Munich. He publ. papers on 'mus. shorthand' in the 'Stenographische Zeitschrift' (1852); a *Kurz gefasste Anleitung zur musikalischen Stenographie oder Tonzeichenkunst* (1853); and a *Kurz gefasste Geschichte der musikal. Notation* (1856). Comp. an instr. Mass; a Requiem; Psalms; also pf.-pieces, choruses, etc.

Baum'gartner, Wilhelm [Guillaume], b. Rorschach, May 15, 1820; d. Zurich, Mar. 17, 1867. Vocal composer; Music-director at the Univ. of Zurich. Wrote quartets for male voices, pf.-pieces, and songs.

Bäumker, Wilhelm, b. Elberfeld, Oct. 25, 1842; d. Rurich, Mar. 3, 1905, as pastor (since 1892). 1869, chaplain and, 1880, school-inspector at Niederkrüchten; a contributor to the 'Allgem. deutsche Biographie,' the 'Monatshefte für Musikgeschichte,' etc.; author of *Palästrina, ein Beitrag, etc.* (1877); *Orlandus di Lassus, ein historisches Bildniss* (1878); *Zur Geschichte d. Tonkunst in Deutschland* (1881); *Der Todtentanz* (1881); *Niederländische geistliche Lieder nebst ihren Singweisen aus Handschriften des 15. Jahrh.* (1888), and *Ein deutsches geistliches Liederbuch* (melodies from the 15th century; Leipzig, 1896). His great work is *Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des 17. Jahrhunderts* (4 vols., Freiburg, 1883–1911). Vol. ii (1883) and vol. iii (1891) appeared originally as continuation of the work begun by K. S. Meister, who publ. vol. i in 1862; B. revised this vol. in 1886; vol. iv (1911) was edited by J. Gotzen from B.'s notes, and also contains supplements to the preceding vols.

Baur, Charles (Alexis ?), celebrated harpist; b. Tours, France, 1789; d. (?). Studied pf. with his father, and harp with his mother, who were teachers of those instruments; went to Paris in 1805, and st. with Nadermann; settled in London, 1820, as teacher; was still living there, 1834.

Bausch, Ludwig Christian August, b. Naumberg, Jan. 15, 1805; d. Leipzig, May 26, 1871. Celebrated maker and repairer of violins and bows; est. first (1826) in Dresden, then Dessau (1828), Leipzig (1839), Wiesbaden (1862), Leipzig (1863). His son **Ludwig** (b. 1829, d. Leipzig, Apr. 7, 1871) lived long in New York, afterwards setting up for himself at Leipzig. **Otto,** a younger son (1841–74), inherited the business, which then passed to A. Paulus at Markneukirchen.

Bausznern, Waldemar von, b. Berlin, Nov. 29, 1866; pupil of Kiel and Bargiel at the R. Hochschule, Berlin, 1882–8; 1891, cond. of the 'Musikverein' and 'Lehrergesangverein' at Mannheim; 1895, of the Dresden 'Liedertafel'; 1896, also of the Dresden 'Bachverein'; 1903-8, teacher in the Cologne Cons., and cond. of the 'Tonkünstlerverein'; since 1908, dir. of the Grand-Ducal Cons. at Weimar.—Works: The operas *Dichter und Welt* (Weimar, 1897); *Dürer in Venedig* (Weimar, 1901); *Herbort und Hilde* (Mannheim, 1902); *Der Bundschuh* (3-act music-drama, Frankfort, 1904); 3 symphonies (the 3rd, *Leben*, with choral finale); Ballade for full orch.; overture, *Champagner;* string-quartet; quintet for pf. and strings; quintet for pf., vln., clar., horn and 'cello; other chamber-music; ballad-cycle, *Das klagende Lied;* songs f. solo voice with orch.; mixed choruses; etc.

Bax, Arnold E. Trevor, b. London, Nov. 8, 1883. Pupil at R. A. M. (1900–5) of T. Matthay (pf.) and F. Corder (comp.).—Works: *A Celtic Song Cycle* (1905); the symph. poems *Into the Twilight* (1908), *In the Fairy Hills* (1909), *Christmas Eve on the Mountains* (1911); *Three Pieces* for orchestra (1912); choruses with orch. *Fatherland* (1907) and *Enchanted Summer* (1909); *King Kojata,* 2-act ballet (1911); *Festival Overture* (1909); 2 string-quartets; a string-quintet; a pf.-trio; a sonata for pf. and vl.; pf.-pieces and songs.

Bay'er, Josef, composer and conductor; b. Vienna, March 6, 1852; d. there Mar. 12, 1913. Intended for a mercantile career, he also studied at the Vienna Cons., 1859–70,

under Georg and Josef Hellmesberger, Heisler (vln.), Dachs, Ramesch and Schenner (pf.), Bruckner and Dessoff (harm.). 1870, violinist in the Court Opera; from 1885 till his death, director of the ballet-music, with the title 'k. k. Hofoperntheater-Kapellm.' He was a knight of the Franz-Josef Order, of the Belgian Leopold Order, etc. Fruitful comp. in the domain of light opera and ballet, many of his works being standard repertory pieces in Vienna and elsewhere, and distinguished by flowing melody and piquant rhythms.—OPERETTAS: *Der Chevalier von San Marco* (first prod. Thalia Th., New York, Feb. 4, 1881, cond. by the composer); *Menelaus* (Vienna, 1892); *Fräulein Hexe* (ib., 1898); *Der Polizeichef* (ib., 1904; very succ.); and *Arabella* (not perf.).—BALLETS prod. at the Vienna Court Opera: *Wiener Walzer* (1886); *Die Puppenfee* (1888); *Sonne und Erde* (1889); *Ein Tanzmärchen* (1890); *Rouge et Noir* (1892); *Die Donaunixe* (1892); *Eine Hochzeit in Bosnien* (1893, w. Bosnian folk-melodies); *Burschenliebe* (1894); *Rund um Wien* (1894); *Die Braut von Korea* (1896); *Die kleine Welt* (1904).—Prod. at Berlin: *Deutsche Märsche* (1887); *Die Welt in Bild und Tanz* (1892, for the opening of the Lindentheater); *Die Engelsjäger* (1896); and *Columbia* (1893); also *Olga* (Vienna, 1895); and *Der Kinder Weihnachtstraum* (Dresden, 1891).—Besides the above, B. has written the music for numerous aristocratic festival productions (*Aschenbrödel*, *Paris in Wien*, *Jeunesse*, etc., and the ballet *Nippes* at the Schönbrunner Schlossth. in April, 1911). Works in MS. are *Alien Fata* (a Bosnian opera), *Die Mühle von Sanssouci* (comedy-opera), and *Der Goldasoka* (a Hindu opera).

Bazin [băh-zăn′], **François-Émanuel-Joseph,** b. Marseilles, Sept. 4, 1816; d. Paris, July 2, 1878. Studied at Paris Cons.; prix de Rome, 1840; prof. of singing, 1844, later of harmony; prof. of comp., 1871, succeeding Ambr. Thomas; member of the Académie, 1872, succeeding Carafa.—Works: 9 operas, no longer performed; also a *Cours d'harmonie théorique et pratique*, adopted at the Cons.

Bazzini [-tsē′nē], **Antonio,** b. Brescia, March 11, 1818; d. Milan, Feb. 10, 1897. Violin-pupil of Faustino Camisani; at 17, m. di capp. of the Ch. of S. Filippo, for which he wrote masses and vespers, besides bringing out 6 oratorios with full orch. Played 1836 before Paganini, and, following his advice to travel, went in 1837 to Milan, and gave successful concerts. 1840–6 his tours extended to Venice, Trieste, Dresden, Berlin, Copenhagen, Warsaw, and finally Leipzig, where he stayed some time, an enthusiastic student of Bach and Beethoven. Travelled through Italy, then (1848) Spain and (1852) France, giving some 20 concerts in Paris; he also went to England, but in 1864 returned to Brescia, and devoted himself to composition. 1873, app. prof. of comp. in, and in 1882 Director of, Milan Cons. In his numerous comps. the exuberance of Italian melody is wedded to a harmony of German depth and richness, giving him a unique place in the annals of Italian music.—Works: Opera *Turanda* (Milan, 1867, unsucc.); symphonic poem *Francesca da Rimini* (1890); overtures to Alfieri's *Saül* and Shakespeare's *Lear;* symphonic cantata *Senacheribbo;* cantata *La Risurrezione di Cristo;* Psalms LI and LVI; concertos for vln. with orch.; 5 string-quartets and 1 string-quintet (considered his finest work); many arrangements and original pieces for vln. and pf.; songs; etc.

Bé, Guillaume le. See LE BÉ.

Beach, Mrs. **H. H. A.** (maiden-name **Amy Marcy Cheney**), b. Henniker, N. H., Sept. 5, 1867. Gifted composer, residing in Boston, Mass. Studied with E. Perabo and K. Baermann (pf.), and Junius W. Hill (harmony); wholly self-taught in cpt., comp., and orchestration. After her pianistic début in Boston (1883) she appeared frequently in recitals and with orch. (Boston Symphony, Chicago Symphony, etc.), until her marriage to Dr. B. in 1885. Since then her public appearances have been less frequent, as she devotes her time chiefly to composition.—Works: Mass in E♭, op. 5; *The Minstrel and the King*, op. 16, for s., m. ch., and orch.; *Bethlehem*, Christmas anthem, op. 24; *The Rose of Avontown*, op. 30, ballad for sop. and female ch.; *Gaelic Symphony* in E m., op. 32; sonata for pf. and vl. in A m., op. 34; concerto for pf. and orch., C♯ m., op. 45; do. in F♯ m., op. 67; *The Chambered Nautilus*, op. 66, for s., ch., and orch.; *Panama Hymn* for ch. and orch. (for the Exposition of 1915); many choruses, songs, and pf.-pieces. Cf. P. Goetschius, *Mrs. H. H. A. B.* (Boston, 1906).

Beale, Frederic Fleming, b. Troy, Kans., July 13, 1876. Studied w. Jessie L. Gaynor and Adolf Weidig, at Chicago (harmony, comp., orch.), Wilhelm Middelschulte (organ). Accompanist for Glenn Hall, A. G. Janpolski, and George Hamlin, on tours; org. old Unity Ch., St. Joseph, Mo.; org. in Seattle, and Caldwell, Idaho; dir. pf.-dept. Univ. Washington, Seattle, 1908–11; asst.-dir. of music, same place, 1910–11; dir. Schubert Club, Seattle, 1909–11; now dir. of music at College of Idaho.—Works: *Dance-Caprice* for orch. (1910); *Psalm XXIV* for chorus, organ, pf., trumpets and cymbals; *The Magic Wheel*, an operetta; several anthems; songs.

Beale, William, b. Landrake, Cornwall, Jan. 1, 1784; d. London, May 3, 1854.

Famous glee- and madrigal-composer; pupil of Dr. Arnold and R. Cooke; from 1813–54, music-teacher in London.—Collection of 3-, 4-, and 5-part Madrigals (1815); of Glees and Madrigals (1820); prize madrigal *Awake, sweet Muse* (1813); and many other detached numbers.

Beaton, Isabelle, concert pianist, comp.; b. Grinnell, Iowa, May 20, 1870. Studied at Iowa Cons. (1890); pf. in Berlin with Frl. Emma Koch (1893–4); with Moritz Moszkowski (1894–99); comp. with O. B. Boise (1894–7); history of music at the Univ. of Berlin with Prof. Bellermann and Dr. Max Friedländer (1897); received teacher's certificate from 'Ziska School of Opera and Oratorio,' Paris, 1898; studied vln. with Prof. Berthelier, Paris, 1899; graduated from Coll. for Women, Western Reserve Univ. (1902); graduate student (1902–7), special work in sound. Instr. of pf. in Iowa Coll. (1892–3); taught pf. in Berlin (1893–7); taught pf., history, and comp. at Cleveland Sch. of Music (1899–1910); established the Beaton School of Music. Début as pianist, 1882. Played before Spanish, English and Austrian Royal families; since 1910 has given every year 20 recitals in Cleveland.—Works: String-quartet in A m.; *Scherzo* for orch.; *10 Fugues* f. pf.; sonata in G f. pf.; *Romanza* for vln., pf. and org.; *Norwegian Dances;* songs; etc.

Beauchamps [boh-shăhn′], **Pierre-François-Godard de,** b. Paris, 1689; d. there 1761. Wrote *Recherches sur les théâtres de France, depuis 1161 jusqu'à présent* (3 vols., Paris, 1735); and *Bibliothèque des théâtres* (1746), describing the operas and other stage-pieces which had been produced, with notes on the authors, musicians, and actors.

Beaulieu [boh-l′yö′], (properly **Martin** [-tăn′]), **Marie-Désiré,** French composer and author; b. Paris, April 11, 1791; d. Niort, Dec., 1863. Promoter of the grand 'Association musicale de l'Ouest,' to which he bequeathed 100,000 francs; founder of the Paris society for classical music. Voluminous comp.: Operas *Anacréon, Philadelphie;* lyric scenes *Jeanne d'Arc, Psyché et l'Amour;* oratorios *l'Hymne du matin, l'Hymne de la nuit, l'Immortalité de l'âme;* masses, hymns, songs, pieces for orch., vln.-fantasias, etc. He also wrote: *Du Rhythme, des effets qu'il produit et de leurs causes* (1852); *Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'Église; Mémoire sur le caractère que doit avoir la musique de l'Église . . .* (1858); *Mémoire sur quelques airs nationaux qui sont dans la tonalité grégorienne* (1858); *Mémoire sur l'origine de la musique* (1859).

Beauquier [boh-k'yā′], **Charles,** French writer, b. c. 1830. Wrote: *Philosophie de la musique* (1865), *La musique et le drame* (1884), *Les Musiciens Franc-Comtois* (1887), *Chansons populaires recueillies en Franche-Comté* (1894), and the libretto of Lalo's *Fiesque.* Long a contributor to the 'Revue et Gazette Musicale.'

Beazley, James Charles, b. 1850 at Ryde, Isle of Wight, where he is living as a teacher and composer. Pupil at the R. A. M. of H. C. Banister, Steggall, Bennett, and Jewson.—Works: Cantatas *Drusilda, Josiah, The Red Dwarf, The Golden Flitch;* songs and part-songs; pieces for vln. and pf. (Elegy, 3 Sonatas, 6 Sketches, 6 Bagatelles, 6 Miniatures, etc.); pf.-pieces, and 35 suites for pf.; other instrl. music; also *Aids to the Violinist: A Short Treatise in Reference to Bow-marks.*

Bech′er, Alfred Julius, b. Manchester, England, April 27, 1803; d. Vienna, Nov. 23, 1848. Studied at Heidelberg, Berlin, etc.; 1840, teacher of harmony at R. A. M., London, but removed to Vienna, where he edited the revolutionary paper, 'Der Radikale,' and where he was shot, after trial by court-martial, for sedition.—Works: A symphony; string-quartets; pf.-pieces; and songs (many printed); miscellaneous writings; and 2 pamphlets: *Das niederrheinische Musikfest, ästhetisch u. historisch betrachtet* (1836), and *Jenny Lind: eine Skizze ihres Lebens* (Vienna, 1846; 2nd augm. ed. 1847).

Bech′er, Joseph, b. Neukirchen, Bavaria, Aug. 1, 1821; d. Mintraching, Sept. 23, 1888, as pastor. Composer of over 60 masses, and much other sacred music.

Bech′gaard, Julius, composer, b. Copenhagen, Dec. 19, 1843; pupil of Leipzig Cons., and of Gade at Copenhagen; has lived in Germany, Italy, and Paris, and is now settled at Copenhagen.—Works: 3-act opera *Frode* (Prague,'94), 3-act opera *Frau Inge* (Prague, '94); concert-overture for orch.; 2 'cycles' for baritone solo with pf.; pf.-pieces, 4-part songs, songs, etc.

Bech′stein, (Friedrich Wilhelm) Karl, pianoforte-maker; b. Gotha, June 1, 1826; d. Berlin, March 6, 1900. Worked in German factories, also with Pape and Krügelstein, in London; set up for himself in Berlin in 1856. This factory is now one of the largest and best-known on the Continent, employing over 800 workmen, and turning out more than 4,000 pianos yearly (in 1910).

Beck, David, organ-builder at Halberstadt, Germany, c. 1590. The organs at Grüningen (1592–6), and in St. Martin's Ch., Halberstadt, are his work.

Beck, Franz, b. Mannheim, 1730; d. Bordeaux, Dec. 31, 1809. Violinist, and a favorite of the Prince Palatine; a fatal duel caused his flight to Paris, whence he went to

Bordeaux in 1777, and became concert-director in 1780.—Works: 24 symphonies; vln.-quartets; pf.-sonatas; church-music; and the operas *La belle jardinière* (Bordeaux, 1767); *Pandora* (Paris, 1789); *l'Île déserte.*

Beck, Gottfried Joseph, b. Podiebrad, Bohemia, Nov. 15, 1723; d. Prague, April 8, 1787; organist, Dominican friar (later Provincial), and prof. of philosophy at Prague. Wrote church-music and instr. compositions.

Beck, Johann Baptist, b. Gebweiler, Alsatia, Aug. 14, 1881; organist (pupil of Brumpt), student of romance tongues, *Dr. phil.* (Strassburg, 1907), his thesis being the introduction to a more extended work *Die Melodien der Troubadours* (Strassburg, 1908), a complete edition compiled from all extant MSS., with an investigation of the development of notation, etc., and the melodies of the Troubadours and Trouvères given in modern notation. This was followed by a more popular book on *La musique des Troubadours; étude critique, illustrée de douze reproductions hors texte* (Paris, 1910). Other volumes in preparation promise a complete facsimile edition of the Troubadour melodies and a complete edition of the melodies of the Trouvères. An essay, *Der Takt in den Musikaufzeichnungen des XII. u. XIII. Jahrh.*, appeared in the 'Riemann Festschrift' (1909).

Beck, Johann Heinrich, b. Cleveland, Ohio, Sept. 12, 1856. Pupil at Leipzig Cons. (1879–82) of Reinecke, Jadassohn, A. Richter (theory), O. Paul (hist. of mus.), Hermann, Schradieck (vl.); returned to Cleveland and founded 'Schubert String Quartet'; since 1895 cond. of 'Detroit Symph. Orch.', and since 1899 also of Cleveland Symph. Orch.; also dir. Pilgrim Orch. Club (1904–10) and Elyria Orch. (1905–7); examiner for vl., Am. Coll. of Musicians.—Works: String-quartet in C m.; string-sextet in D m.; *Deukalion*, cantata for s., ch. and orch.; overture to Byron's *Lara;* 2 pieces for orch., *Frei's Sehnsucht* and *Der Freude Kuss; Symphonic Scherzo* in A; *Scherzo* in F; *Maurisches Ständchen* f. orch.; *Meeresabend* for sop. with orch.; *Wie schön bist du* for tenor with orch.; *Aus meinem Leben*, tone-poem for orch.

Beck, Johann Nepomuk, b. Pest, May 5, 1828; d. Presburg, April 9, 1904. Dramatic baritone, and fine actor of great versatility; voice 'discovered' at Pest, where he first sang; début at Vienna procured eng. at Frankfort; he also sang in Hamburg, Bremen, Cologne, Düsseldorf, Mayence, Würzburg; revisited Vienna, 1853, and sang in Court Opera till retirement on pension (1885). He died insane.—Rôles: Tell, Don Giovanni, Alfonso, Hans Sachs, Alberich, etc.

Beck, Karl, the 'creator' of the rôle of Lohengrin at Weimar, August 28, 1850; b. 1814; d. Vienna, March 3, 1879.

Beck'er, Albert (Ernst Anton), highly gifted composer; b. Quedlinburg, June 13, 1834; d. Berlin, Jan. 10, 1899. Studied at Quedlinburg under Bönicke, and at Berlin under Dehn (1853–6); 1881, teacher of comp. at Scharwenka's Cons.; also cond. of Berlin cathedral choir. His symphony in G min., a grand mass in B♭ m. (1878), and the oratorio *Selig aus Gnade* (op. 61), have attracted general notice; other works of importance are Op. 4, songs; op. 13, 5 songs from Wolff's *Rattenfänger;* op. 14, 5 songs from Wolff's *Wilder Jäger;* op. 15, songs; op. 32, No. 1, 147th Psalm for double ch. a cappella; op. 47, Ballade, A min., and Scherzo, B min., for pf.; op. 48, 5 songs; op. 49, pf.-quintet; op. 50, Cantata for soli, ch. and orch.; op. 51, Sacred songs, with pf.-accomp.; op. 52, Fantasy and fugue for organ; op. 66, *Concertstück* for vln. and orch.; op. 70, Adagio in E, for vln. and orch.; op. 73, Cantata *Herr, wie lange*, for soli, ch., orch. and org.; op. 81, Adagio for 'cello and org.; op. 85, Psalm 104, for mixed ch. and orch.; op. 86, Adagio (No. 6) in A min., for vln. and orch.; opera *Loreley* (1898).

Beck'er, Georg, b. Frankenthal, Palatinate, June 24, 1834; pianist, composer and writer; a pupil of Kuhn and Prudent. He resides at Geneva, and has published *La Musique en Suisse* (1874); *Aperçu sur la chanson française* [from the 11th–17th century]; *Pygmalion de J.-J. Rousseau; Les projets de notation musicale du XIXe siècle; La Musique à Genève depuis 50 ans; Eustorg de Beaulieu; Guillaume de Guéroult; Notice sur Claude Goudimel; Jean Caulery et ses chansons spirituelles; H. Waelrant et ses psaumes* (1881); *De l'instrumentation du XVe au XVIIe siècle* (1884). Edited the 'Questionnaire de l'Association internationale des Musiciens-Écrivains'; contributor to the 'Monatshefte für Musikgeschichte,' etc. Has published pf.-pieces and songs.

Beck'er, Hugo, famous 'cellist; b. Strassburg, Feb. 13, 1864. Pupil of his father, Jean B. (q. v.), of K. Kündiger, and later (at Dresden) of Grützmacher and Hess; also of Piatti and Jules de Swert. On his father's death he became 'cellist in the opera orch. at Frankfurt (1884–6); 1890–1906 member of the Heermann Quartet; teacher at the Hoch Cons. Succeeded Piatti (1901) as 'cellist of the London Monday Concerts; since 1910 principal instr. of 'cello at the Kgl. Hochschule in Berlin. In 1902 he was elected member of the Stockholm Academy. He is not only one of the greatest solo performers, but equally remarkable as an ensemble-player. In recent years he has frequently

appeared with Ysaÿe and Busoni in trio performances.—Works: Op. 10, 'cello-concerto in A; variations and pieces for 'cello.

Beck'er, Jean, distinguished violinist; b. Mannheim, May 11, 1833; d. there Oct. 10, 1884. Pupil of Kettenus, and Vincenz Lachner; leader in Mannheim orch., but resigned in 1858, and, after brilliant concert-tours, settled (1866) in Florence, and established the renowned 'Florentine Quartet' (2nd vln., Masi; viola, Chiostri; 'cello, Hilpert, replaced 1875 by Spitzer-Hegyesi), dissolved in 1880. After this he made successful tours with his children: (1) his daughter **Jeanne** (b. Mannheim, June 9, 1859; d. there April 6, 1893) was a gifted pianist, pupil of Reinecke and Bargiel; (2) **Hans** (b. Strassburg, May 12, 1860), fine viola-player, pupil of Singer; violin-teacher in Leipzig Cons.; (3) **Hugo** (q. v.).

Beck'er, Karl, b. Kirrweiler, near Trier, June 5, 1853; 1881, music-teacher at Ottweiler Seminary; 1885 ditto at Neuwied; since 1896 Kgl. Musikdirektor at Köpenick. Has published the 'Rheinischer Volksliederborn' (1892); also school song-books.

Beck'er, Karl Ferdinand, b. Leipzig, July 17, 1804; d. there Oct. 26, 1877. Org. at St. Peter's, Leipzig (1825), of St. Nicholas' (1837); organ-teacher at Cons. (1843); retired 1856. He revised Forkel's *Systematisch-chronologische Darstellung d. Musiklitteratur* (1836; Suppl., 1839); and wrote *Die Hausmusik in Deutschland im 16., 17. u. 18. Jahrh.* (1840), *Die Tonwerke des 16. u. 17. Jahrh.*, etc. Publ. pieces for pf. and organ; also a chorale book. He gave his library, containing valuable theoretical works, to the city of Leipzig ('Beckers Stiftung').

Beck'er, Konstantin Julius, b. Freiberg, Saxony, Feb. 3, 1811; d. Oberlössnitz, Feb. 26, 1859. Pupil of Anacker (singing) and of Karl Ferd. Becker (comp.). 1837–46, editor of the 'Neue Zeitschrift f. Musik'; 1843–6, teacher in Dresden; also a writer of novels treating contemporary musical topics.—Works: Opera *Die Erstürmung von Belgrad* (Leipzig, 1848); 1 symphony; a rhapsody, *Das Zigeunerleben;* duets, songs, etc.; a *Männergesangschule* (1845), a *Harmonielehre für Dilettanten* (1842), and a *Kleine Harmonielehre* (1844); also transl. Berlioz's *Voyage musical* (1843).

Becker, Reinhold, b. Adorf, Aug. 11, 1842; originally a violinist, but on account of a muscular affection was compelled in 1870 to give up his instrument; since then living in Dresden as a composer; 1884–94 conductor of the Dresdner 'Liedertafel,' for which he wrote numerous choruses which have won wide popularity.—Works: The successful operas *Frauenlob* (Dresden, 1892; 3 acts) and *Ratbold* (Mayence, 1896; 1 act); the symphonic poem *Der Prinz von Homburg;* symphony in C (op. 140); works for male ch. (*Waldmorgen*, with orch.; *Abendglocken*, *Mahnruf*, etc.); 2 violin-concertos; songs.

Beck'er, René Louis, organist and composer, b. Bischheim, Alsatia, Nov. 7, 1882. Studied at Municipal Cons. in Strassburg (1896); pf. with Prof. Ernest Muench (1896–97), Fritz Blumer (1899–1904); harm. with Carl Somborn (1897–1904); organ w. Adolf Gessner (1899–1904). Teacher of pf. at St. Louis Univ. (1905–10); of Gregorian Chant at Kenrick Seminary (1906–8 and 1910–11); organist Ital. R. C. Ch., St. Louis (1908–11); St. Peter's Cath., Belleville, Ill. (1912–15). At present org. at St. Peter and St. Paul's Cath., Alton.—Works: 4 sonatas for organ; a *Mass in Honor of St. Barbara;* pieces for pf.; do. for org.; 3 Offertories for mixed voices; etc.

Beck'er, Valentin Eduard, b. Würzburg, Nov. 20, 1814; d. Vienna, Jan. 25, 1890. Composer of popular male choruses; 2 operas, *Die Bergknappen* and *Der Deserteur;* masses; a quintet for clar. and strings; and other instrumental music.

Beck'mann, Johann Friedrich Gottlieb, b. 1737; d. April 25, 1792, at Celle, where he was organist and pianist (harpsichordist). One of the finest players and improvisers of the time.—Works: 12 pf.-sonatas, 6 concertos, and solo pieces; also an opera, *Lukas und Hannchen* (Hamburg, 1782).

Beckwith, John Christmas, distinguished organist, b. Norwich, Engl., Dec. 25, 1750; d. there June 3, 1809. A pupil of Philip Hayes, he became org. of Norwich cathedral (succeeding Garland), and of St. Peter's, Mancroft. In 1803, Mus. Bac. and Mus. Doc., Oxon.—Works: *The First Verse of Every Psalm of David, with an Ancient or Modern Chant in Score, adapted as much as possible to the Sentiment of each Psalm* (London, 1808, with a valuable preface, *A short history of chanting*). Also publ. anthems; glees; songs; pf.-pieces; and concertos, etc., for organ.

Becquié [beck-yā'], **A.,** b. Toulouse, circa 1800; d. Paris, Nov. 10, 1825, as 1st flute at the Opéra-Comique. Pupil of Tulou and Guilloû at Paris Cons. A valued comp.—Works: *Grande fantaisie et variations*, for flute with orch.; *Les Regrets*, for flute and pf.; fantasias, rondos, airs, etc., for flute.

Becquié ('de Peyreville'), **Jean-Marie,** brother of above, b. Toulouse, 1797; d. Paris, Jan., 1876. Eminent violinist, pupil of R. and A. Kreutzer at Paris Cons., and long a

member of the Théâtre Italien orch.—Works: *Fantaisie* for vln. and pf.; *Air varié* for vln., vla. and bass; ditto, with quartet; etc.

Bečvařov'sky [betch-var-shŏhv'skē], **Anton Felix,** b. Jungbunzlau, Bohemia, April 9, 1754; d. Berlin, May 15, 1823. Organist at Prague and (1779–96) Brunswick; lived in Bamberg till 1800, thereafter at Berlin.—Works: 3 pf.-concertos, 3 pf.-sonatas, and many songs for solo voice with pf.—See Q.-Lex.

Bédard [bā-dahr'], **Jean-Baptiste,** a harp and violin virtuoso; b. Rennes, Bretagne, c. 1765; d. Paris, c. 1815; lived in Paris from 1796. Wrote 2 symphs., 5 sonatas for harp (with vl. ad lib.), trios, duos for harp with other instrs., solos for harp; also studies for harp, vl. and guitar.

Bedford, Herbert, b. London, 1867. Although a painter, his mus. comps. are worthy of serious attention; had excellent training at the Guildhall School of Music; in 1894 he married Liza Lehmann.—Works: *The Optimist*, a symph.; Love-scene from *Romeo and Juliet; Nocturne* for alto w. orch.; *Sowing the Wind*, symph. poem; *Over the Hills and far away*, symph. interlude; *Queen Mab*, suite for orch.; *Ode to Music* (Shelley), and other songs. An opera, *Kit Marlowe*, is MS.

Bedford, Mrs. **Herbert.** See LEHMANN, LIZA.

Bedos de Celles [bŭ-doh' dŭ sel], Dom **François,** Benedictine monk at Toulouse, b. Caux, near Bézières, 1706; d. St.-Maur, Nov. 25, 1779. Wrote *L'art du facteur d'orgues* (3 vols., Paris, 1766–78), a valuable work on which many later treatises are based; a fourth part, containing historical notes on the organ, has appeared in German (1793). Also an account of the new organ at St.-Martin de Tours ('Mercure de France' for Jan., 1762; German transl. in Adelung's 'Musica mechanica organœdi').

Beecham, Sir **Thomas,** b. n. Liverpool, April 29, 1879. While a student at Rossall School he had some lessons in comp. from Dr. Sweeting, and later, at Oxford Univ., from Dr. V. Roberts. In 1899 he founded, chiefly for his own pleasure, an amateur orch. at Huyton; in 1902 he was cond. of K. Truman's travelling opera company, gaining valuable practical experience; at the conclusion of the tour he devoted an entire year to further serious study. In 1905 he gave his first symph. concert in London with the Queen's Hall Orch.; the next year he estab. the New Symph. Orch., which he conducted till 1908, when he resigned and formed the Beecham Symph. Orch. By this time his reputation as a forceful and magnetic cond. was securely established. In 1910 he appeared in a new rôle, that of operatic impresario. With a company of splendid artists, his own well-trained orch., and himself as conductor, he gave a season of grand opera during Feb. and March (22 perfs.) that created a sensation, not so much because of the excellence of the ensemble, but because of the variety of the répertoire; not less than three novelties were produced: R. Strauss' *Elektra*, Delius' *Romeo and Juliet in the Village*, E. Smythe's *The Wreckers*—besides a revival of Sullivan's *Ivanhoe*. The success of this new venture was so pronounced, that in May and June of the same year B. gave a season of 'opéra comique' in English, when Strauss' *Feuersnot* and Stanford's *Shamus O'Brien* had their first performance in Engl. Before the year was out a third season, beginning in October, was given, in which the novelties were d'Albert's *Tiefland*, Leroux's *Le Chemineau*, and Strauss' *Salome*. In 1913 he gave a season devoted chiefly to Wagner; the important novelties were Strauss' *Der Rosenkavalier* and *Ariadne auf Naxos;* the season of 1914 brought forth Strauss' *Josef-legende*, Rimsky-Korsakov's *Le Coq d'Or* and Holbrooke's *Dylan;* the season of 1915 was devoted entirely to opera in English, and in deference to popular demand had to be extended by six weeks, lasting into 1916; novelties, Liza Lehmann's *Everyman* and Stanford's *The Critic*.—In 1915 B. was elected conductor of the London Philh. Soc.; on Jan. 1, 1916, he was knighted.—Cf. 'M. T.', Oct., 1910.

Bee'cke, Ignaz von, b. Wimpfen, Oct. 28, 1733; d. Wallerstein, Jan. 2, 1803. Captain of dragoons, later 'Musikintendant' to the Prince of Ötting-Wallerstein. Highly accomplished harpsichordist, a friend of Jommelli, Gluck and Mozart. Wrote 7 operas; an oratorio, *Die Auferstehung Jesu;* a cantata, symphonies, quartets, 4 harpsichord-trios, 6 harpsichord-sonatas, many songs, etc.—Cf. L. Schiedermair in 'Sbd. Int. M.-G.', ix, p. 107.

Beellaerts, Jean. See BELLÈRE.

Beer [bār], **Jacob Liebmann.** Original name of GIACOMO MEYERBEER.

Beer, Josef, b. Grünwald, Bohemia, May 18, 1744; d. Potsdam, 1811, as Royal Prussian chamber-musician. Skilful clarinettist, who invented the improvement of a fifth key, and wrote concertos, duets, variations, etc., f. clar.

Beer, Jules, Meyerbeer's nephew (son of Michael Beer, 1800–33), b. c. 1833, lived in Paris as an amateur dramatic composer (5 comic operas, and other works).

Beer, Max Josef, b. Vienna, Aug. 25, 1851; d. there Nov. 25, 1908. Pupil of Dessoff; pianist and composer.—Works: The

operas *Otto der Schütz* and *Der Pfeiferkönig* (both not perf.), *Friedel mit der leeren Tasche* (Prague, 1892), *Der Streik der Schmiede* (1 act, Augsburg, 1897; succ.); operetta *Das Stelldichein auf der Pfahlbrücke;* cantata *Der wilde Jäger*, for soli, ch. and orch.; several lyrical pf.-pieces (*Abendfeier, Eichendorffiana, Haidebilder, Spielmannsweisen, Was sich der Wald erzählt*, etc.); a pf.-suite; various books of songs, etc.

Beer-Walbrunn, Anton, b. Kohlberg, Bavaria, June 29, 1864. Pupil of Rheinberger, Bussmeyer and Abel at the Akademie der Tonkunst in Munich; since 1901 instructor there of pf. and comp.; made Prof. in 1908.—Works: The operas *Sühne* (Lübeck, 1894), *Don Quixote* (Munich, 1908), *Das Ungeheuer* (fin. 1916, not yet prod.); op. 1, choruses for mixed voices; op. 3, a fantasy for vl.; op. 8, pf.-quartet; op. 12, 13, songs; op. 14, string-quartet; op. 15, sonata for 'cello and pf.; op. 20, *Ode* for 'cello and pf.; op. 21, *Reisebilder* for pf.; op. 22, *Deutsche Suite* for orch. (also arr. for pf. 4 hands); op. 27, songs; op. 30, sonata for pf. and vl.; op. 31, *Der Polenflüchtling* for bar. with orch.; op. 32, sonata for organ; op. 35, 48, choruses for male and mixed voices; op. 36, symphony in E; op. 40, *Burlesken* for orch.; op. 43, incidental music to *Hamlet;* also a choral work with orch., *Mahomets Gesang;* 10 sonnets of Shakespeare for 1 voice and pf.; etc. —Interesting monograph by O. G. Sonneck in his "Suum cuique: Essays in Music" (Schirmer; N. Y., 1916).

Beeth [bāt], **Lola,** b. Cracow, 1864; dramatic soprano, pupil of Frau Dustmann, and later of Mme. Viardot-Garcia and Désirée Artôt. Début 1882 at Berlin Court Opera as Elsa (*Lohengrin*); eng. there 1882–88; then eng. at Vienna Court Th. 1888–95. Then sang 3 months at Grand Opéra, Paris (Elsa, Elisabeth, etc.); later at New York, Monte Carlo and Pest; again at Vienna 1897–1902; since then only as star. Living now as 'Kgl. Kammersängerin' at Berlin.

Beet'hoven [bāt'hoh-ven], **Ludwig van,** the composer who represents the fullest maturity (in emotional scope, in formal construction, and in instrumental treatment) of the allied classic forms of the pf.-sonata, pf.-concerto, string-quartet, and orchestral symphony, was born at Bonn-on-Rhine, Dec. 16 (baptized Dec. 17), 1770 [Beethoven himself said Dec. 16, 1772]; he died in Vienna, March 26, 1827. His grandfather, Ludwig van B., a native of Maestricht, was bass singer, opera-composer, and Kapellm. at Bonn to the Elector Clemens August. B.'s father, Johann van B., was a tenor singer in the Electoral choir, and married Maria Magdalena Laym (*née* Keverich), the widow of the chief cook at Ehrenbreitstein; Ludwig was the second child born to them.—B. attended the public schools at Bonn till his 14th year. His musical education was taken in hand in his fourth year by his father, a strict and stern master, who taught him till 1779. At eight he played the violin well; at eleven he could play Bach's 'Wohltemperirtes Clavier' fluently and skilfully. His next instructors were Pfeiffer, a music-director and oboist; Van den Eeden, the court organist; and the latter's successor, Neefe. He was already a notable improviser on the piano; and in 1781 ('82?) appeared his first published composition, 3 pf.-sonatas. In 1782, during Neefe's absence, B. was formally installed as his deputy at the organ; in 1783, he was app. cembalist for the rehearsals of the opera-orch.—for the present, to be sure, without emolument. In 1784 the new Elector, Max Franz, app. B. asst.-organist at a salary of 150 florins (about $63); this place he held till 1792; from 1788 he also played 2nd viola in the orch. of the theatre and church, Reicha being the conductor. On a visit of a few months to Vienna, in 1787, B. awakened great interest by his extraordinary ability as an extempore pianist; eliciting from Mozart the exclamation: 'He will give the world something worth listening to.' In July his mother died; his father gave way to intemperance, gradually losing his voice; and B.'s home-life became wretched. He found consolation in the family of Frau von Breuning, the widow of a court councillor, to whose daughter and youngest son B. gave music-lessons. In their refined society his taste for German and English literature was quickened. About this time he made the acquaintance of the young Count Waldstein, his life-long friend, admirer, and benefactor. In his leisure hours he gave other lessons, took long walks, and occupied himself with composition. Despite his remarkable faculty for improvisation, the display of known works for the first ten years (1782–92) is comparatively meagre: half a dozen songs; a rondo, a minuet, and 3 preludes f. pf.; 3 pf.-quartets; a pf.-trio; a string-trio, op. 3; 4 sets of pf.-variations; a rondino f. wind; the *Ritter-Ballet* with orch. [publ. 1872]; the Bagatelles, op. 33; 2 violin-rondos, op. 51; the *Serenade Trio*, op. 8;—to which add the lost cantata praised by Haydn, a lost trio for pf., flute and bassoon, and an Allegro and Minuet for 2 flutes (all unpubl.). [Recent investigations, however, have established almost with certainty the fact that when B. arrived in Vienna in 1792 he brought with him a considerable number of compositions in MS. Some of these he revised and publ. later (e. g., the violin-rondos, op. 51; which accounts for the high opus-number); others were lost. In 1910 Fritz Stein found in Jena

the score and parts of a symphony in C, which unquestionably antedates the one known as the 'First Symphony.' It was publ. by Breitkopf & Härtel in 1911.] In point of fact, B. never possessed the fatal facility of invention which rejoices in rapidity rather than solidity of production. His way of working is exhibited in the 'sketch-books' of this early period, which contain rough draughts, as it were, of motives, themes, ideas; fragments jotted down in moods of inspiration, frequently reappearing in modified forms, and in many cases recognizable as the germs of later compositions. This method of tentative notation and careful and oft-repeated working-over, was his through life.

The year 1792 marks a turning-point. Haydn, passing through Bonn, warmly praised a cantata of B.'s composition; the Elector, probably influenced by the master's opinion and the representations of the friendly Waldstein, made up his mind to send B. to Vienna, then the centre of musical Europe. Here, a member of the highest circles of artists and art-lovers, to which his native genius and letters from the Elector procured speedy admission, B. found himself in a most congenial atmosphere. Besides his salary from the Elector (discontinued in 1794), and an annual stipend of 600 florins from Prince Lichnowsky, one of his truest friends and warmest admirers, his income was derived from the increasing sale of his works. He applied to Haydn for further instruction; but, dissatisfied with his loose methods of teaching, and angered at his lack of appreciation of compositions submitted to him for approval, B. surreptitiously took lessons of Schenk, carrying his exercises, after correction by Schenk, to Haydn. This peculiar arrangement continued for a little more than a year, terminating at Haydn's departure (Jan., 1794) for England. During 1794 he had quite regular lessons in counterpoint with Albrechtsberger, whose verdict: 'He has learned nothing, and will never do anything properly,' can hardly be called prophetic; Salieri gave him many valuable hints on vocal style; and Aloys Förster contributed good counsel on the art of quartet-writing. B.'s contrapuntal exercises under Albrechtsberger (publ. Paris, 1832; revised ed. by Nottebohm, in vol. i of his 'Beethoven-Studien', 1873) curiously exhibit the irrepressible conflict between B.'s imagination and the dry course of study prescribed.

Welcome at all *soirées* and private *musicales* of the aristocracy, B. did not play in public in Vienna until Mar. 29, 1795, when he performed his C major pf.-concerto at a concert in the Burgtheater. In 1796 he visited Nuremberg, Prague and Berlin, and played before King Friedrich Wilhelm II. The publication of the E♭ pf.-sonata (op. 7) in 1797, a work of strongly individual type, is noteworthy. Two public concerts given at Prague in 1798 are chronicled as making a profound impression. In the same year he met two famed piano-virtuosi: Steibelt, whose challenge to B. as an extemporizer and composer resulted in his own overwhelming discomfiture; and Wölffl, a worthier opponent, with whom B. associated and made music on a friendly footing (W. inscribed 3 sonatas to him). To 1799 belong the 3 sonatas for pf. and violin (op. 12), the *Grande sonate pathétique* (op. 13), the second pf.-concerto (in B♭), and several lesser publications. With 1800 closes what is called (after the generally-accepted classification by W. von Lenz in his *Beethoven et ses trois styles* [Petrograd, 1852]) Beethoven's 'first period' of composition; the 'second period' extends to 1815; the 'third', to the master's decease in 1827. The works of this first period include op. 1–18 (6 pf.-trios, 4 string-trios, the first 3 string-quartets, 9 pf.-sonatas and various sets of variations, the grand aria *Ah perfido*, etc.). [For a detailed discussion of this point, see v. Lenz, Grove, Thayer, *et al.*] At this time, too (1800–1801), a malady, which later resulted in total deafness, began to make alarming progress, and caused B. acute mental suffering. From his entrance into Viennese society he was known as an 'original'; even his genuine, sturdy independence and self-sufficiency, due at bottom to a native love of freedom and honesty, a detestation of shams, and just self-appreciation, appeared highly eccentric when contrasted with the courtier-like subservience of great musicians like Haydn and Mozart; and there is no doubt that he purposely exaggerated this eccentricity (he himself remarked that 'it is good to mingle with aristocrats, *but one must know how to impress them*'). His genius and geniality as an artist, and his noble generosity, won the hearts of music-lovers, and caused them to condone his freaks. With increasing deafness, however, his character altered; he gradually grew taciturn, morose, and suspicious (traits aggravated by the sordid meanness of his brothers Karl and Johann, who had also settled in Vienna), and treated his best friends outrageously. From about 1820, deafness was total, or nearly so; as early as 1816 he had to use an ear-trumpet. Besides this, when his brother Karl died, in 1815, leaving a son to B.'s guardianship, the latter undertook the boy's bringing up as a sacred trust; the ingratitude of this graceless scamp of a nephew forms one of the saddest chapters in the great man's life, and still further darkened his declining years.

B.'s freest and most joyous creative period was his second. It was the period of the

fullest flow of ideas (see 'sketch-books'), not as yet overcast by the gloom of his keenest anguish.—It should be noted, that von Lenz's classification is not chronological, either in dates of composition, final completion, or publication; but is, in part, a somewhat arbitrary arrangement according to the 'style' of the several works. E. g., he classes the second symphony (written 1802, performed 1803, published 1804, as op. 36) among works of the 'first period.'—The chief works comprised in the 'second period' are the six symphonies from III to VIII inclusive; his one opera, *Fidelio;* the music to *Egmont;* the ballet *Prometheus;* the mass in C, op. 86; the oratorio *Christus am Oelberg* (1803); the *Coriolanus* overture; the pf.-concertos in G and E♭; his violin-concerto; the quartets in F min., E♭, and those inscribed to Razumovsky; 4 pf.-trios (op. 38; op. 70, Nos. 1 and 2; op. 97); and 14 pf.-sonatas (among them the two *quasi fantasia*, op. 27; the *pastorale*, op. 28; op. 31, No. 2, in D min.; the *Waldstein*, op. 53; the *appassionata*, op. 57; and *Les Adieux, l'absence, et le retour*, op. 81); also the *Liederkreis*, etc.

The 'third period' includes the five pf.-sonatas op. 101, 106, 109, 110, 111; also (acc. to date publ.) op. 102, Nos. 1 and 2; the *Missa solemnis* in D, op. 123; the Ninth Symphony, op. 125; the *Ruins of Athens* overture, op. 113, and march with chorus, op. 114; the orchestral overtures op. 115 and 124; the grand fugue for string-quartet, op. 133; and the great string-quartets op. 127 (E♭), op. 130 (B♭), op. 131 (C♯ min.), op. 132 (A min.), and op. 135 (F).

Fidelio probably cost B. more pains and exasperation than any other one work. As early as 1803 he arranged with Schikaneder, manager of the Theater an der Wien, to write an opera; it was produced Nov. 20, 1805, amid the commotion and gloom incident to the entrance, just a week before, of the French army into Vienna. Originally in three acts, it was withdrawn after three consecutive performances; pruned, rearranged, and revised time and again, and brought out March 29, 1806, with better success, but withdrawn by the author after only two performances. Once more sweepingly revised, it was revived in 1814, and was this time very successful. The opera was at first named *Leonore*, after the heroine; and its overture, twice rewritten, forms an interesting study in evolution; the present *Fidelio* overture is quite different. B.'s sketch-book for this opera contains 300 large pages of 16 staves each, crammed with heterogeneous notes.—The *Eroica* symphony (No. 3) also has a history. At first entitled the *Sinfonia grande Napoleon Bonaparte*, in honor of the supposed champion of 'liberty, equality and fraternity,' B. tore up the dedication in a transport of rage on hearing of Napoleon's proclamation as emperor (May 18, 1804); the title was altered to *Sinfonia eroica composta per festeggiare il sovvenire d'un grand' uomo* [Heroic symphony, composed to celebrate the memory of a great man].—With the Ninth Symphony B. touches the limit of expression in symphonic form; the choral finale, where orchestral and vocal music blend in an outburst of ecstasy (the words are from Schiller's 'Hymn to Joy'), is the apotheosis of musical art. Yet what said Fétis, the French critic and historiographer, to this finale? 'Nevertheless, this melody [the theme of the Hymn] which caused him [B.] these transports of joy, is quite vulgar; but he regarded it less from a musical point of view than from that of the sentiment which he wished to express [!!]. In his preoccupation in this respect there was more of German dreaminess than of æsthetic conception.' Such a criticism reminds one of what von Lenz said concerning the Parisian conception of Liszt: 'They called him "Litz"—that was as far as they ever got with Liszt in Paris!'

Up to 1815, B.'s material welfare had increased, though hardly in proportion to his social and artistic triumphs. An honored and frequent guest at the houses of art-lovers like the princes Lichnowsky, Lobkowitz and Kinsky, the counts Moritz Lichnowsky, Razumovsky and Franz von Brunswick, and Baron von Gleichenstein, his bearing towards his hosts was that of an equal to equals; at the time of the Vienna Congress, as a guest of Archduke Rudolf, he met the various reigning monarchs as their peer, and even (as he said himself) let them pay court to him. A curious incident is the invitation extended to B. in 1809, by the *de facto* 'King of Westphalia,' Jérôme Bonaparte, to assume the post of maître de chapelle at Kassel at a salary of 600 ducats (about $1,500). There is no proof that B. seriously entertained the proposition; he really wanted to become Imperial Kapellmeister at Vienna; but the bare possibility of losing the great composer so dismayed his Viennese admirers, that Archduke Rudolf, and Princes Lobkowitz and Kinsky, settled on B. an annuity of 4,000 florins (nominally $2,000, but in depreciated paper of fluctuating value). After 1815, his growing deafness, and the sore trials incidental to the care of his nephew, caused him so much mental distress that he often thought himself on the verge of ruin, though he never really suffered want.—In December, 1826, he caught a violent cold, which resulted in an attack of pneumonia; dropsy then supervened, and after several unsuccessful operations he succumbed to the disease on March 26, 1827. His funeral was

attended by 20,000 persons, and titled personages vied with each other in the expression of homage and regret.

While Beethoven, in choosing a recognized (conventional) form—the sonata-form—as a vehicle for the expression of his thought (in 81 works, i. e., about one-third of all), still belongs to the school called 'classic,' his methods of moulding this form were eminently unconventional; so much so, indeed, that even at the beginning of his 'second period' the progressive 'Allgemeine musikalische Zeitung' of Leipzig, though not belittling his importance, reprehends his 'daring harmonies and venturesome rhythms.' As for his last period, no general appreciation of the latest string-quartets and pf.-sonatas was found, even among musicians, until half a century after his death. His innovations on the formal key-scheme of his predecessors; his original elaboration of connecting-links both in thematic devèlopment and between separate movements; his fertility in incidental modulation, and the inexhaustible freshness of his rhythms, render the structure of his compositions thoroughly characteristic—typical. But his loftiest originality, and that whence the differences in formal construction naturally flowed, is the intensity and fervor of subjective emotion which pervades his works. It is this mood of profound subjectivity, of individual, powerful soul-expression, which most of all differentiates B.'s music from that of Bach, or Haydn, or Mozart, and which opens the era of 'romantic' composition. Technically, his art of orchestration reaches a perfection in detail, and a grandeur of effect, before unknown; and his diversified development of the motive (melodic, harmonic, rhythmic) surpasses anything previous to Wagner. As specimens of what can be done in thematic treatment, his pf.-variations on given themes are a *ne plus ultra* of musical ingenuity. It is noteworthy that, according to contemporary accounts, his 'free improvisations' at the piano, which held his auditors spellbound, were developments of a kindred nature; not mere rhapsodies, but the spontaneous elaborations of a teeming invention. He is still reverenced as the greatest instrumental composer of all times; and even in vocal music, his *Fidelio* and the *Missa solemnis* are creations of unique power.

Monuments have been erected to B. in 1845 at Bonn (by Hähnel), and in 1880 at Vienna (by Zumbusch).

B.'s works comprise 138 opus-numbers, and about 70 unnumbered compositions. His published works are noted below.

Instrumental Works.

Nine Symphonies: No. 1, op. 21, in C; 2, op. 36, in D; 3, op. 55, in E♭ (the 'Eroica'); 4, op. 60, in B♭; 5, op. 67, in C min.; 6, op. 68, in F (*Pastoral*); 7, op. 92, in A; 8, op. 93, in F; 9, op. 125, in D min. (*Choral*).

The Battle of Vittoria (op. 91); music to the ballet *Prometheus* (op. 43), and to Goethe's *Egmont* (op. 84), both with overtures.

Nine further overtures: *Coriolanus; Leonore* (Nos. 1, 2 and 3); *Fidelio; King Stephen; Ruins of Athens; Namensfeier*, op. 115; *Weihe des Hauses* (op. 124).

Other comps. for orch.: Allegretto in E♭; March from *Tarpeia*, in C; Military March, in D; *Ritter-Ballet;* 12 Minuets; 12 *deutsche Tänze;* 12 *Contretänze.*

Violin-concerto, op. 61, in D.

Five pf.-concertos: No. 1, op. 15, in C; 2, op. 19, in B♭; 3, op. 37, in C min.; 4, op. 58, in G; 5, op. 73, in E♭ (*Emperor*); also a pf.-concerto arranged from the violin-concerto. A triple-concerto, op. 56, for pf., vln., 'cello and orch.; a *Choral Fantasia* for pf., chorus and orch.; a rondo in B♭, for pf. and orch.—Cadences to the pf.-concertos.

Two Octets for wind, both in E♭.

One Septet f. strings and wind, op. 20, in E♭.

One Sextet for strings and 2 horns, op. 81 *bis*, in E♭.

One Sextet for wind, op. 71, in E♭.

Two Quintets for strings: Op. 4, in E min., and op. 29, in C; Fugue for string-quartet, op. 137; also Quintet arr. from pf.-trio in C m.

Sixteen String-quartets: Op. 18, Nos. 1-6, in F, G, D, C min., A and A♭ (first period).—Op. 59, Nos. 1–3, in F, E min., and C; op. 74, in E♭ (the *Harfenquartett*); op. 95, in F min. (second period).—Op. 127, in E♭; op. 130, in B♭; op. 131, in C♯ min.; op. 132, in F min.; op. 135, in F; also a Grand Fugue for string-quartet, op. 133, in B♭ (third period).—One pf.-quartet (arr. of the pf.-quintet); 3 juvenile pf.-quartets, in E♭, D and C.

Five String-trios: In E♭, G, D, C min., and D (Serenade).—Eight Pf.-trios: Op. 1, Nos. 1–3, in E♭, G, and C min.; op. 70, Nos. 1 and 2, in D and E♭; op. 97, in B♭; in B♭ (1 movem.); in E♭ (juvenile); also an arr. of the *Eroica* symphony.—Grand trio in B♭, for pf., clar. and 'cello, op. 11; ditto for ditto, in E♭, op. 38 (arr. from septet, op. 20); trio for 2 oboes and 'cor anglais,' in C, op. 87.

Ten Sonatas for pf. and violin: In D, A, E♭; in A min.; in F; in A, C min., G; in A, op. 47 (*Kreutzer*); in G.—Rondo for pf. and vln., in G; 12 Variations, in F, for do.

Five Sonatas for pf. and 'cello: In F, G min.; in A; in C, D.—12 Variations for do. in C; 12 ditto in F; 7 ditto in E♭.

Sonata for pf. and horn, in F, op. 17.

Sonata for pf. 4 hands, in D, op. 6.

Thirty-eight Sonatas for pf. solo: Op. 2, Nos. 1–3, F min., A and C (ded. to Haydn); op. 7, in E♭; op. 10, Nos. 1–3, in C min., F

and D; op. 12, Nos. 1–3, in D, A and E♭ (ded. to Salieri); op. 13 (*pathetic*), in C min. (ded. to Prince Lichnowsky); op. 14, Nos. 1, 2, in E and G; op. 22, in B♭; op. 26, in A min. (to Prince Lichnowsky); op. 27, Nos. 1, 2 (*quasi fantasia*), in E♭ and C♯ min. (to Princess Lichtenstein); op. 28 (*pastorale*), in D; op. 31, Nos. 1–3, in G, D min. and E♭; op. 49, 2 easy sonatas in G min. and D; op. 53, in C (to Count Waldstein); op. 54, in F; op. 57 (*appassionata*), in F min. (to Count Brunswick); op. 78, in F; op. 79, little sonata in G; op. 81 (*caractéristique*), in E♭ (*Les Adieux, l'absence, le retour*, to Archduke Rudolf); op. 90, in E♭ (to Count Lichnowsky); op. 101, 102, 106, 109, 110, 111 (see above). Also 3 easy sonatas comp. at age of 10, in E♭, F min. and D; 3 more, in C (easy), G and F (easy).

Variations for pf., twenty-one sets: 6 in F; 15 in E♭ (*Eroica*); 6 in D (*Turkish March*); 32 in C min.; 33 in C; 15 in G (easy); the remaining sets comprise 144 variations.—Also 8 Var. in C, and 6 in D, for pf. 4 hands.

Other pf.-music: Three sets of Bagatelles; 4 Rondos, in C, G, A and G ('a capriccio'); Fantasia in G min.; 3 Preludes; Polonaise; Andante in F ('favori'); Menuet in E♭, and 6 others; 13 Ländler.—Also, for pf. 4 hands: 3 Marches; 8 Variations in C; 6 ditto in D.

Vocal Music.

Opera *Fidelio*, in 2 acts, op. 72.

Two Masses, in C, op. 86, and D (*solemnis*), op. 123.

Oratorio *Christus am Oelberg*, op. 85.

Cantata *Der glorreiche Augenblick*, op. 136 (1814); also arr. as *Preis der Tonkunst.*

Meeresstille und glückliche Fahrt, op. 112 (poem by Goethe).

Scena and aria for soprano, *Ah perfido*, with orch., op. 65.

Trio for soprano, tenor and bass, *Tremate, empi, tremate*, op. 116.

Opferlied for soprano solo, chorus, and orch., op. 121 *bis.*

Bundeslied for 2 solo voices, 3-part chorus, and wind, op. 122.

Elegischer Gesang for 4 voice-parts and strings.

Sixty-six songs with pf.-accomp.; one duet.

Gesang der Mönche; 3 voice-parts a cappella.

Eighteen vocal Canons.

Seven books of English, Scotch, Irish, Welsh and Italian songs, for voice, pf., vln., and 'cello.

Breitkopf & Härtel were the first to publ. a 'complete edition' in 24 series comprising 40 volumes (1864–67, edited by Rietz, Nottebohm, David, Hauptmann, Reinecke, and others). An additional volume, containing 48 works subsequently found, appeared in 1887.

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A. Biographical: F. G. Wegeler and Ferd. Ries, *Biographische Notizen über L. van B.* (Koblenz, 1838; new ed. by A. Kalischer, Leipzig, 1906); A. Schindler, *Biographie von L. van B.* (Münster, 1840; new ed. by A. Kalischer, Berlin, 1909; Engl. transl. by Moscheles, London, 1841); W. von Lenz, *B.: Eine Kunststudie* (2 vols., Cassel, 1855; I. *Das Leben des Meisters* [new ed. by A. Kalischer, Berlin, 1908]; II. *Der Styl in B.; Die Mit- u. Nachwelt B.'s; Der B. Status quo in Russland*); A. B. Marx, *L. van B.'s Leben u. Schaffen* (2 vols., Berlin, 1859; 6th ed. Leipzig, 1906); L. Nohl, *B.'s Leben* (3 vols., Vienna, 1864–77; new ed. Berlin, 1906); and *B. nach den Schilderungen seiner Zeitgenossen* (Stuttgart, 1877); J. W. von Wasielewsky, *L. van B.* (2 vols., Berlin, 1888); Th. von Frimmel, *B.* (Berlin, 1901); F. Kerst, *B. im eignen Wort* (Berlin, 1904; Engl. transl. by H. E. Krehbiel, N. Y., 1905); A. Kalischer, *B. u. seine Zeitgenossen* (4 vols., Leipzig, 1910); P. Bekker, *B.* (Berlin, 1911); V. d'Indy, *B.: Biographie critique* (Paris, 1911; Engl. transl. by Th. Baker, Boston, 1913); M. E. Belpaire, *B.: Een kunst- en levensbeeld* (Antwerp, 1911); W. A. Thomas-San Galli, *L. van B.* (Berlin, 1913). Also G. von Breuning, *Aus dem Schwarzspanierhause* (Vienna, 1874; new ed. Berlin, 1907); Th. von Frimmel, *Neue Beethoveniana* (Vienna, 1888); id., *B.-Studien* (2 vols., Munich, 1905–6).—The standard and most complete biogr. is the monumental work of Alex. W. Thayer, *Ludwig van Beethovens Leben* (5 vols., 1866–1908). The English original was never published. The first three vols. appeared in a German translation by H. Deiters (Berlin, 1866, '72, '77, resp.). After the author's death Deiters completed vols. iv and v from Thayer's material, but died also before their publication. He had also revised and enlarged vol. i (Leipzig, 1901). D.'s MS. was revised and edited by H. Riemann (vol. iv, Leipzig, 1907; vol. v, ib., 1908). Vols ii and iii were then revised and enlarged by R. along the lines followed by D. in the revision of vol. i (Leipzig, 1910 and '11, resp.). For some years H. E. Krehbiel has been at work preparing an Engl. ed.

B. Correspondence: The several partial collections of letters ed. by Nohl, Köchel, etc., have been superseded by the following complete editions: A. C. Kalischer, *B.'s sämmtliche Briefe* (5 vols., 1906–8; English transl. by J. S. Shedlock, London, 1909); F. Prelinger, *L. van B.'s sämmtliche Briefe u. Aufzeichnungen* (5 vols., Vienna, 1907-10); E. Kastner, *L. van B.'s sämmtliche Briefe* (1 vol., Leipzig, 1910).

C. Sketch-books: I. von Seyfried, *L. van B.'s Studien im Generalbass, Kontrapunkt,*

u. in der Kompositionslehre (Vienna, 1832; new ed. by Nottebohm, Leipzig, 1873; also by L. Köhler, ib., 1880); G. Nottebohm, *Ein Skizzenbuch von B. aus dem Jahre 1803* (Leipzig, 1865; 2d ed. ib., 1880); id., *Beethoveniana* (Leipzig, 1872); id., *Neue Beethoveniana* (orig. publ. in 'Musikal. Wochenblatt,' 1878; rev. and enlarged by E. Mandyczewski as *Zweite B.* (Leipzig, 1887); *Eigenhändiges Skizzenbuch zur 9. Symphonie* (Leipzig, 1913; facsim. ed.).

D. Criticism, Analysis, etc.: W. von Lenz, *B. et ses trois styles* (Petrograd, 1852; new ed. by M. Calvocoressi, Paris, 1909); id., *B.: Eine Kunststudie* (2 vols., Kassel, 1855; enlarged to 6 vols. [iii-vi being *Kritischer Katalog sämtlicher Werke L. van B.'s mit Analyse derselben*], ib., 1860); E. von Elterlein, *B.'s Klaviersonaten* (Leipzig, 1856; 5th ed., 1895; Engl. transl. by E. Hill, London, 1898); A. Oulibicheff, *B., ses critiques et ses glossateurs* (Paris, 1857; Ger. transl. by L. Bischoff, Leipzig, 1859); H. Berlioz, *A travers chants* (Paris, 1862; Ger. transl. by R. Pohl, Leipzig, 1864); R. Wagner, *B.* (Leipzig, 1870; reprinted in vol. ix of 'Ges. Schriften u. Dichtungen'); G. Grove, *B. and his Nine Symphonies* (London, 1896); G. Erlanger et al., *B.'s Symphonien erläutert* (Frankfort, 1896); C. Reinecke, *Die Beethovenschen Klaviersonaten* (Leipzig, 1897; Engl. transl. London, 1898); Th. de Wyzewa, *B. et Wagner* (Paris, 1898); H. Riemann, *B.'s Streichquartette* (in 'Musikführer,' Leipzig, 1901–7); W. Nagel, *B. u. seine Klaviersonaten* (2 vols., Langensalza, 1904); D. G. Mason, *B. and His Forerunners* (London, 1905); J. de Prod'homme, *Les Symphonies de B.* (Paris, 1906); R. Nesieht, *Das goldene Zeitalter der Klaviersonate* (Cologne, 1910); H. Schenker, *B.'s Neunte Symphonie* (Vienna, 1912).

E. Catalogues, Year-books, etc.: The first catalogue, rev. by B. personally, and completed by A. Gräffer (Vienna, 1828), as well as several publ. subsequently, leaves much to be desired. The first valuable thematic cat. was issued by Breitkopf & Härtel (Leipzig, 1851). It was thoroughly revised and enlarged by G. Nottebohm, and publ. as *Thematisches Verzeichniss der im Druck erschienenen Werke von L. van B.* (Leipzig, 1868). New ed., together with *Bibliotheca Beethoveniana*, by E. Kastner, giving a complete list of all books (and important articles written in periodicals) about B. from 1829–1913 (Leipzig, 1913). As a precursor to his great biography A. W. Thayer published a *Chronologisches Verzeichniss der Werke L. van B.'s* (Berlin, 1865), which includes also unpublished works.—In 1908 Th. von Frimmel began the publication of a 'B.-Jahrbuch,' which since 1911 is publ. as 'B.-Forschung' (Vienna).—Of value and interest also are G. Adler, *Verzeichnis der musikalischen Autographe von L. van B.* (Vienna, 1890), and A. C. Kalischer, *Die B.-Autographe der Kgl. Bibliothek zu Berlin*, in 'Monatshefte für Musikgeschichte,' Oct., 1895.

Beffara, Louis-François, b. Nonancourt, Eure, Aug. 23, 1751; d. Paris, Feb. 2, 1838. 'Commissaire de Police' 1792–1816, at Paris. Antiquary and writer.—Works: *Dict. de l'Académie royale de Musique* (7 vols.), and 7 vols. of rules and regulations of the 'Académie' (Grand Opéra); *Dict. alphab. des acteurs, etc.* (3 vols.); *Tableau chronologique des représentations journalières, etc.* (from 1671); *Dict. alphab. des tragédies lyriques . . . non représentés à l'Académie, etc.* (5 vols.); *Dramaturgie lyrique étrangère* (17 vols.). He left his rare collection of books and MSS. to the city of Paris; all were burned during the Commune, in 1871.

Beffroy de Reigny [bef-frwăh′ dŭ rā-ñē′], (**'Cousin Jacques'**), **Louis-Abel,** b. Laon, Nov. 6, 1757; d. Paris, Dec. 18, 1811. The author of several whimsical stage-pieces, for which he wrote both text and music, and all of which are forgotten. Fétis says that he had neither literary nor musical talent; but *Nicodème dans la lune* (1790, given 191 times in 13 mos.) and *Nicodème aux enfers* (1791, prohibited after 7 representations, on acct. of exciting the democrats), were certainly successful in their way.—See Q.-Lex.

Behaim, Michel, a Meistersinger; b. 1416; d. 1474. Interesting as an early representative of his school; closely allied to the Minnesänger. Monograph by Kühn, *Rhythmik u. Melodik Michel Behaims* (Bonn, 1907).

Behm [bām], **Eduard,** b. Stettin, April 8, 1862. Studied in Leipzig (Cons.) and Berlin (Kiel, Raif, Härtel), was for a time teacher in the Erfurt Academy of Music, and then Director of the Schwantzer Cons. at Berlin until 1901. He won the Mendelssohn prize with a symphony, and the Bösendorf prize with a pf.-concerto; has also written the operas *Der Schelm von Bergen* (Dresden, 1890), *Marienkind* (1902), *Das Gelöbnis* (1914); a string-sextet (with the Stelzner violotta); a pf.-trio; 2 vln.-sonatas; a vln.-concerto; *Frühlingsidylle*, a suite for violin and orchestra; male chs., etc.

Behn′ke [bān′kĕh], **Emil,** b. Stettin, 1836; d. Ostende, Sept. 17, 1892. Lived chiefly in London as an authority on voice-training, and teacher of voice-production for singers and speakers. Lecturer on physiology of voice. Wrote *The Mechanism of the Human Voice* (London, 1880); *Voice, Song and Speech* [in coöp. with Lennox Browne] (1883); *Voice-training Exercises* (1884), and *The Child's Voice* (1885), the last two in coöp. with Dr. C. W. Pearce.

Behr, Franz, comp. for pf.; b. Lübtheen, Mecklenburg, July 22, 1837; d. Dresden, Feb. 15, 1898. Publ. a great number of light and popular salon-pieces and instructive pieces, some under the pseudonyms of 'William Cooper,' 'Charles Morley,' and 'Francesco d'Orso.'

Behrend, William, b. Copenhagen, May 16, 1861. Having completed his regular academic education and passed the state examination in 1885, he followed the profession of law, accepting a government position; now (1916) chief of the 'Bureau for the Welfare of the Young' in Copenhagen. His love for music showed itself early, and he received thorough instruction on the violin from Amberg and Axel Gade, while G. Matthisson-Hansen was his teacher in theory. For many years he was mus. critic of 'Politiken' and 'Illustrirte Zeitung'; now on the staff of 'Tilskueren'; contributor to 'Die Musik' and 'Signale' (Berlin) and 'Musikalisches Wochenblatt' (Leipzig); one of the founders of the Danish Richard Wagner-Verein (at present its vice-pres.). Years of intimate association with Niels Gade stimulated him to write about music; married in 1900 Gudda Horneman, a writer of some reputation; created 'Knight of Danebrog' in 1914. Wrote a biography of J. P. E. Hartmann (1895), vol. ii of *Illustreret Musikhistorie* (1905; from Gluck to modern times; 2d ed. in prep.), the biographies of musicians for Salmonsen's 'Konversationslexikon' (18 vols.); numerous articles in German and Danish journals; is engaged on an exhaustive biogr. of Gade—a brief essay appeared in 1887 in 'Tilskueren'—to be publ. in the year of G.'s centenary (1917).

Behrens, Cécile Matullath, concert-pianist; b. Pittsburgh, Pa., June 25, 1879. Pupil in San Francisco of Ernest Hartmann; début there in 1886; then st. in N. Y. with Wm. Mason, whose asst. she became later; subsequently also with V. Safonov. Resides in N. Y. as teacher; specially valued as an ensemble player (w. Kneisel Quar., etc.).

Beier, (Dr.) **Franz,** b. Berlin, Apr. 18, 1857; d. Kassel, July 25, 1914. In 1894, Kapellm. in the Royal Theatre at Kassel.—Opera-parody *Der Posaunist von Speikingen* (Kassel, 1889: succ.); comic operetta *Der Gaunerkönig* (Kassel, 1890; succ.). Prod. a revision of Spohr's *Die Kreuzfahrer* (Kassel, 1899).

Bekker, Paul, b. Berlin, Sept. 11, 1882. Pupil of F. Rehfeld (vl.), A. Sormann (pf.), and B. Horwitz (theory); began his career as violinist in the Philh. Orch. in Berlin; for a short time cond. at Aschaffenburg and Görlitz; returned to Berlin in 1906 as mus. critic of the 'Neueste Nachrichten,' writing also the program-books for the concerts of the Philh. Soc.; 1909, critic for the 'Berliner Allgem. Zeitung'; removed to Frankfort in 1911, and has since then been critic for the 'Frankfurter Zeitung.' Publ. biographies of Oskar Fried (1907) and Jacques Offenbach (1909); also *Das Musikdrama der Gegenwart* (1909) and *Beethoven* (1911).

Bel'cke, Christian Gottlieb, b. Lucka, July 17, 1796; d. there July 8, 1875; a brilliant flutist, 1819–32 in Gewandhaus Orch., Leipzig; 1834–41 at Altenburg. Wrote concertos, fantasias, etc., for flute.—His brother,

Bel'cke, Friedrich August, b. Lucka, Altenburg, May 27, 1795; d. there Dec. 10, 1874. Celebrated trombone-player; 1815, in Gewandhaus Orch., Leipzig; chamber-musician at Berlin, 1816–58. He was the first concert-virtuoso on the trombone, for which he wrote concertos and études.

Belia'iev [Beljajew], Mitrofan Petrovitch, the noted music-publisher; b. Petrograd, Feb. 22, 1836; d. there Jan. 10, 1904. On finishing his regular schooling, he entered the business of his father, a lumber-dealer, but still maintained, as a musical amateur, his intimacy with leaders of the neo-Russian school of music. On his father's death (1888) the income from the business was employed to found a music-publishing establishment solely for works by young Russian composers; some 3,000 numbers have been issued (chiefly opera-scores, piano-arrangements, concert-pieces, symphonies, and chamber-music). He also instituted symphony and chamber-concerts for the aid and encouragement of struggling talent; his will (by which the music-publ. establishment is constituted a foundation, conducted by a committee of Russian composers — Rimsky-Korsakov, Glazunov, Liadov) provides for at least 10 symphony concerts and 4 'Quartet Evenings' each season, besides continuing other chamber-music performances, offering prizes for the best compositions, and establishing a pension fund for needy comps., musicians, and their families.

Be'liczay [-lit-sī], **Julius von,** b. Komorn, Hungary, Aug. 10, 1835; d. Pest, May 1, 1893. Pupil of Joachim, Hoffmann and Franz Krenn; 1888, prof. of theory at the Nat. Acad. of Mus., Pest.—Works: Mass in F, often perf.; symphony in D m. (1888); *Ave Maria*, f. soprano solo, ch. and orch. (op. 9); serenade for strings (op. 36); *Andante* for string-orch. (op. 25); trio in E♭ (op. 30); string-quartet in G m. (op. 21); pf.-pieces, études, songs, etc. In 1891 he publ. Part I of a 'Method of Comp.' (in Hungarian).

Bell, William Henry, b. St. Albans, Engl., Aug. 20, 1873. Chorister at St. A. Cath. until 1889, when he won the Goss scholarship at

the R. A. M.; studied there 4 years with Steggall (org.), Burnett (vl.), Izard (pf.), and F. Corder (comp.); 1903–12, prof. of harmony there; since 1912, dir. of South African Coll. of Music in Cape Town.—Works: *Prologue to Chaucer's Canterbury Tales; Canterbury Tales*, three symph. poems; *Walt Whitman*, symph. in C m.; *The Open Road*, symph. in F; the symph. preludes *A Song in the Morning, The Passing of Wenonah, Agamemnon* (Æschylus); other works for orch., *Mother Carey, Love among the Ruins, The Shepherd, Two Mood-Pictures, Epithalamion, Arcadian Suite; English Dance Suite* for small orch.; choral works with orch., *Hawke, The Call of the Sea, Ballad of the Bride, The Baron of Brackley;* 2 string-quartets; sonata for vla. and pf.; songs.

Bel'la, Johann Leopold, b. Lipto-Szent Miklós, Upper Hungary, Sept. 4, 1843; priest and canon at Neusohl; now cantor and mus. dir. at Hermannstadt; comp.of much church-music in severe style; also orch. works, national choruses for men's voices and mixed chorus, pf.-pieces, etc.

Bellaigue [-äg'], **Camille,** b. Paris, May 24, 1858. Law-student, taking a course in music under Paladilhe and Marmontel; 1884, music critic for the 'Correspondant'; since 1885, on 'La Revue des deux Mondes'; also writing for 'Le Temps.' His best-known essays and studies are publ. under the following titles: *L'année musicale* (5 vols., 1886–91); *La Musique française au XIXe siècle* (2 vols., 1890); *L'année musicale et dramatique* (1893); *Psychologie musicale* (1894); *Portraits et silhouettes de musiciens* (1896; English, '97; German, 1903); *Études musicales et nouvelles silhouettes de musiciens* (1898; Engl., 1899); *Impressions musicales et littéraires* (1900); *Études musicales* (2 vols., 1903, '07); *Mozart: biographie critique* (1906); *Mendelssohn* (1907, in 'Maîtres de musique'); *Les Époques de la musique* (2 vols., 1909); *Gounod* (1910).

Bella'sio, Paolo, comp. of the Venetian school in the 16th century; published a vol. of Madrigals (1579), one of *Villanelle alla Romana* (1595), and various other madrigals in the collection 'Dolci affetti' (1568).

Bel'lasis, Edward, English writer; b. Jan. 28, 1852. Publ. *Cherubini: Memorials Illustrative of His Life* (London, 1874); also pf.-music, several songs, etc.

Bell'Ave're (or **Bell'Haver'**), **Vincenzo,** b. Venice, 1530 (?); d. there 1588 (?); pupil of A. Gabrieli, whom he succeeded as 2nd org. of San Marco (1586). Publ. several books of madrigals (1567–75; only Book II, *a* 5, is extant), and single ones in various collections.

Bellaz'zi [-läht'sē], **Francesco,** Venetian comp., pupil of Giovanni Gabrieli; publ. (1618–28) a mass, psalms, motets, litanies, *canzoni*, etc.

Bellère [-lär'] (or **Bellerus,** properly **Beellaerts**), **Jean,** bookseller and music-publ. at Antwerp, where he died in 1595. A partner of Pierre Phalèse (*fils*). His son, **Balthasar,** transferred the business to Douai, and printed much music up to c. 1625. His printed catalogue of compositions publ. by him (1603–5), was found by Coussemaker in the Douai library.

Bellermann, (Johann) Friedrich, b. Erfurt, Mar. 8, 1795; d. Berlin, Feb. 4, 1874. From 1847–68, Director of the gymnasium 'Zum grauen Kloster' at Berlin. Distinguished writer on Greek music. His chief work is *Die Tonleitern u. Musiknoten der Griechen* (Berlin, 1847; explanatory of the Greek system of notation); *Die Hymnen des Dionysios u. Mesomedes* (Berlin, 1840), and *Anonymi scriptio de musica, Bacchii senioris introductio, etc.* (1841), are smaller treatises on Greek mus. as practised.

Bellermann, (Johann Gottfried) Heinrich, son of preceding; b. Berlin, Mar. 10, 1832; d. Potsdam, April 10, 1903. Pupil of the R. Inst. for Ch.-music, also of E. A. Grell. 1853, teacher of singing at the 'Graues Kloster'; 1861, R. Musikdirektor; 1866, prof. of music at Berlin Univ., succeeding Marx. He composed many vocal works. His book, *Die Mensuralnoten und Taktzeichen im 15. u. 16. Jahrh.* (Berlin, 1858; 2d ed. 1906), gives an excellent exposition of the theory of mensural music; his treatise *Der Kontrapunkt* (1862; 2d ed. 1877) revives the theories of J. J. Fux's 'Gradus ad Parnassum,' his adherence to which B. attempted to justify in a pamphlet *Die Grösse d. mus. Intervalle als Grundlage d. Harmonie* (1873). He also contributed interesting articles to the 'Allgem. musikal. Zeitung' (1868–74) and publ. a biography of E. A. Grell (1899).

Belleville-Oury, Caroline de, brilliant pianist, b. Landshut, Bavaria, Jan. 24, 1808; d. Munich, July 22, 1880. Pupil of Karl Czerny; made long concert-tours, and lived for many years in London, where she married the violinist Oury. Her popular pf.-comps. are, properly speaking, arrangements.

Bell'Haver, Vincenzo. See BELL'AVERE.

Bel'li, Domenico, from 1610–13 Gagliano's successor as teacher of singing at S. Lorenzo, Florence; early comp. for accomp. solo voice; publ. *Arie a 1 e 2 voci per sonare con il chitarrone* (1616), and *Orfeo dolente* (5 Intermezzi to Tasso's *Aminta;* 1616).

Bel'li, Girolamo, composer of the Venetian school; b. in Argenta (Ferrara), 1552; a pupil of L. Luzzaschi; chapel-singer to the

Duke of Mantua.—Publ. 3 books of madrigals *a* 6 (1583, '84, '93), 9 books of madrigals *a* 5 (1584, '86; the 9th, 1617); 2 books of canzonets *a* 4 (1584, '93); *Sacrae cantiones a* 6 (1585), *a* 8 (1589), and *a* 10 (1594); 2 magnificats (1610); and *Salmi a* 5; some 5-p. madrigals in the coll. 'De' floridi virtuosi d'Italia' (1586).

Bel'li, Giulio, b. Longiano, c. 1560; in 1582, music-director at the cathedral in Imola; 1590, Franciscan friar at Carpi, and m. di capp. there; after living in Ferrara, Venice, and other cities he returned to Imola in 1607 as m. di capp. at S. Antonio.—Biogr. by A. Brigidi: *Cenni sulla vita e sulle opere di G. B.* (Modena, 1865; pp. 19).—He publ. canzonets *a* 4 (1584, '86, '93, '95); also madrigals (1589, '92); but was chiefly important as a church composer, publishing from 1586 to 1621 a great number of masses, motets, psalms, vespers, *sacrae cantiones*, etc.—See Q.-Lex.

Bellincio'ni [-choh'nē], **Gemma,** Italian dramatic soprano; b. Como, Italy, Aug. 19, 1866. Taught by her father, Cesare B., and Corsi (1880); début at the Fiorentini Th., Naples, in 1881, in Pedrotti's *Tutti en maschera*. The same year she married the tenor Stagno (q. v.). She then travelled for several years in Spain with Tamberlik; has sung on all principal stages of Italy, including La Scala; has toured South America and (1899) the United States in opera; has also toured Germany, Russia, Austria, Rumania, Portugal, Switzerland, and England. Her creations include the prima-donna rôles in *Cavalleria Rusticana* (1890), *Fedora*, *A Santa Lucia*, *Lorenza*, *La Martire*, *Saffo* (Massenet; in Ital.), *Nozze istriane*, *Moïna* (at Monte Carlo; in French), *Labilia* (Spinelli), *Rudello* (Ferroni). Favorite rôles are Carmen, Sapho, Manon, Violetta, Totea, Santuzza, Fedora; besides which she has about thirty more actually sung on the stage. Violetta (*Traviata*) is considered her most striking impersonation. Her voice is brilliant in the high register, though apt to be dull in the medium; but always of strong emotional power and intensity. In 1911 she settled in Berlin as a teacher.—Her daughter **Bianca** made her début at Graz in 1913.

Belli'ni, Vincenzo, famous opera-comp.; b. Catania, Sicily, Nov. 3, 1801; d. Puteaux, near Paris, Sept. 23, 1835. Taught at first by his father, an organist, he was sent in 1819, at the expense of a nobleman impressed by the boy's talent, to the Conservatorio di San Sebastiano at Naples. Here his instruction from the masters Furno, Tritto and Zingarelli was carried on until 1827 with the slovenly lack of method then prevailing in the institution; B. probably profited far more by his private and zealous study of Haydn and Mozart, Jommelli and Paisiello, and, above all, Pergolesi. His student-compositions were a romance, an aria, a symphony for full orch., two masses, several psalms, and a cantata, *Ismene;* finally his first opera, *Adelson e Salvini*, was perf. by Cons. pupils on Jan. 12, 1825, and its success encouraged him to further dramatic effort. Barbaja, manager of the San Carlo Th., Naples, and La Scala, Milan, commissioned B. to write an opera, and *Bianca e Fernando* was enthusiastically received at the former theatre in 1826; followed in 1827 by *Il Pirata*, and in 1829 by *La Straniera*, both in Milan. It is interesting to note that the librettist of *Il Pirata*, Felice Romani, wrote the books of all the succeeding operas except *I Puritani*. B. met his first reverse at Parma, for the inauguration of the Teatro Nuovo in which town he wrote to order the opera *Zaira* (1829), which was a flat failure. Undismayed, he accepted a fresh order from La Fenice Theatre at Venice, for which he composed in forty days the opera *I Capuleti e Montecchi* (1830), which was hailed as a masterwork. After a severe illness, he brought out *La Sonnambula* at the Teatro Carcano, Milan (1831); with this work, and *Norma*, which was given at La Scala on Dec. 26, 1831, B. rose to the height of his powers and the zenith of his fame—yet *Norma*, which B. himself considered his greatest work, and in which Giuditta Pasta created the title-rôle, was coldly received that first evening! But in brief space its beauties were recognized, and the warmth of its reception in other cities, notably in Paris (1835), amply justified its author's verdict. His *Beatrice di Tenda* (Venice, 1833) shows a distinct falling-off, and failed of popular appreciation. In 1834 he was invited to write an opera for the Théâtre Italien at Paris; this was *I Puritani*, libretto by Count Pepoli; its triumphant production was the composer's last great success, for, although commissioned immediately to write two more operas for the San Carlo Th., he died at the village of Puteaux, whither he had retired to work on the new scores. Forty years later, his remains were removed to Catania, where a monument was erected to his memory; another monument, due to the exertions of his bosom friend, Francesco Florimo, was dedicated at Naples in 1886.

Bellini's genius is exhibited in the grace, tenderness, pathos and fervor of his melodies, fashioned with a consummate knowledge of vocal resource and effect. On the other hand, his scores show the worst defects of the old Italian school—monotony in harmony, and amateurish instrumentation; for these his imperfect training is doubtless largely responsible. In his best moments he sur-

passes his brilliant contemporary, Rossini, in the grace and sensuous warmth and charm of his melodies; in other respects he is the latter's inferior.—BIBLIOGRAPHY: F. Cicconetti, *Vita di V. B.* (Prato, 1859); A. Pougin, *B., sa vie, ses œuvres* (Paris, 1868); A. Amore, *V. B., Vita, studi e ricerche* (Catania, 1894); P. Voss, *V. B.* (Leipzig, 1901); W. A. Lloyd, *V. B.: A Memoir* (London, 1908); *L. Parodi, V. B.* (Sanpierdarena, 1913); M. Scherillo, *Belliniana* (Milan, 1885); L. Salvioli, *B., Lettere inedite* (ib., 1885).

Bell'man, Carl Mikael, b. Stockholm, Feb. 4, 1740; d. there Feb. 11, 1795. This famous Swedish poet set to music his lyric or burlesque popular scenes, *Bacchanaliska ordenskapitlets handlingar* (1783), and *Fredmans epistlar* (1790), *Fredmans sånger* (1791), etc.

Bell'mann, Karl Gottfried, b. Schellenberg, Saxony, Aug. 11, 1760; d. Dresden, 1816. Celebrated pf.-maker; also bassoon-player.

Bell'mann, Karl Gottlieb, b. Muskau, Sept. 6, 1772; d. Dec. 26, 1861, in Schleswig, where he had been organist since 1813. Comp. the German national song *Schleswig-Holstein meerumschlungen;* also a motet, and a Christmas cantata.

Belloc, Teresa [Georgi - Trombetta - Belloc], famous dramatic mezzo-soprano; b. S. Begnino, Canavese, Aug. 13, 1784; d. S. Giorgio, May 13, 1855. From 1804–24 she sang at La Scala, Milan, and made triumphal tours throughout Italy, also to Paris, and (1817) London. She left the stage in 1827, after a season in Trieste. She sang leading rôles in over 80 operas, Rossini's being the favorites.—Biogr. sketch, *La cantante Teresa Belloc,* by C. Boggio (Milan, 1895).

Bello'li, Agostino, b. Bologna; 1819–29 first horn at La Scala, Milan, for which he wrote 6 ballets (1821–23), and several operas. Published pieces and studies for horn.

Bello'li, Luigi, b. Castelfranco, Bologna, Feb. 2, 1770; d. Milan, Nov. 17, 1817. For years he was horn-player at La Scala, and from 1812 prof. of horn at M. Cons. Wrote several operas and ballets (La Scala, 1803–6); also concertos and a Method for horn.

Bemberg [băhn-bär'], **Henri,** b. Paris, Mar. 29, 1861; pupil of Bizet, then of Paris Cons. (Dubois, Franck and Massenet); won Rossini prize in 1885. Dramatic composer.—Works: 1-act opera *Le baiser de Suzon* (Paris, Op.-Com., 1888; mod. succ.); 4-act opéra-légende *Elaine* (London, Covent Garden, 1892; New York, 1894). Has also published numerous songs.

Be'metzrieder, Anton, b. Alsatia, 1743; d. London, 1817. A mus. theorist, at first Benedictine monk; on leaving the order he became Diderot's pupil and protégé at Paris, and lived 1782–1817 in London. He wrote *Leçons de clavecin et principes d'harmonie* (Paris, 1771; London [Engl.], 1778), and a score of other text-books, etc., of doubtful value.—See Q.-Lex.

Ben'da, Franz, b. Alt-Benatek, Bohemia, Nov. 25, 1709; d. Potsdam, March 7, 1786. Famous violinist, pupil of Löbel, Koniček, and (1732) of J. S. Graun at Ruppin. Leader of the orch. of the Crown Prince (afterwards Frederick II), whom he accomp. in some 50,000 concertos during 40 years' service. Excellent teacher.—Publ. works: Op. 1, 6 Trio-Sonatas (2 vlns. w. b. c.); op. 2, 2 vln.-concertos; op. 3 and 5, each 3 sonatas for vln. w. b. c.; and violin-études. Symphonies, concertos, etc., in MS.—Autobiogr. in the 'Neue Berliner Musikzeitung,' 10th yearly vol., p. 32.—See Q.-Lex.

Ben'da, Friedrich Ludwig, son of Georg; b. Gotha, 1746; d. Königsberg, March 27, 1793. 1780, opera-Kapellm. at Hamburg, 1782 chamber-virtuoso at Schwerin, 1789 concert-director in Königsberg.—Works: 1 opera and 3 operettas; also cantatas, 3 violin-concertos, etc.—See Q.-Lex.

Ben'da, Friedrich (Wilhelm Heinrich), violinist; b. Potsdam, July 15, 1745; d. there June 19, 1814. Eldest son, and pupil, of Franz B.; 1765–1810, royal chamber-mus.; excellent pianist and composer.—Works: 2 operas, *Alceste* (1786) and *Orpheus* (1789); an operetta, *Das Blumenmädchen;* 2 oratorios, and a cantata, *Pygmalion;* concertos for violin; ditto for flute; much chamber-music. —See Q.-Lex.

Ben'da, Georg, brother of Franz; b. Jungbunzlau, Bohemia, June 30, 1722; d. Köstritz, Nov. 6, 1795. Third son, and pupil, of Hans Georg B. Chamber-musician (1742–8) at Berlin, then at Gotha, where he became court Kapellm. in 1748, and in 1764 went to Italy, returning in 1766. He remained in Gotha until 1788, prod. 14 *Singspiele* and melodramas (his best works: *Ariadne auf Naxos, Medea, Almansor, Nadine*); then resigned, lived in Hamburg, Vienna, and other towns, finally settling in Köstritz. Most of his other works (church-music, symphonies, concertos, sonatas, etc.) are in MS. in the Berlin library.—He conceived the original idea of the music-drama with spoken words, the music being carried out by the orchestra only—i. e., pure melodrama. [But see ROUSSEAU, J.-J.].—Biogr. by Hodermann (1895); F. Brückner (Rostock, 1904); and E. Istel, in *Die Entstehung des deutschen Melodrams* (Berlin, 1906).—See Q.-Lex.

Ben'da, Johann, brother of Franz; b. Alt-Benatek, 1713; d. Potsdam, 1752, as chamber-musician. Violinist; left 3 MS. violin-concertos.

Ben'da, Joseph, violinist, pupil and youngest brother of Franz; b. May 7, 1724; d. Berlin, Feb. 22, 1804. His brother's successor as leader; pensioned 1797.

Ben'da, Karl Hermann Heinrich, youngest son of Georg; b. Potsdam, May 2, 1748; d. March 15, 1836. Fine violinist, leader of the royal opera-orch., teacher of King Friedrich Wilhelm III and Rungenhagen. Comp. chamber-music.

Ben'del, Franz, b. Schönlinde, northern Bohemia, March 23, 1833; d. Berlin, July 3, 1874. Accomplished pianist, pupil of Proksch (Prague) and Liszt (Weimar); from 1862 in Berlin as teacher in Kullak's Academy.—Works: Salon-pieces for pf., of real merit; pf.-concerto, pf.-trio, sonata for pf. and violin, études (*Am Genfer See*, op. 109; Study in Sixths, B♭ m.), nocturnes, romances, etc.; also symphonies, 4 masses and several books of songs, many of which are charming.

Ben'deler, Johann Philipp, b. Riethnordhausen, n. Erfurt, 1660; d. 1708 as cantor in Quedlinburg (Harz). Clavecinist, org. and writer (his *Organopoeia*, publ. 1690, was republ. 1739 as *Orgelbaukunst*).

Ben'der, Jakob, brother of Valentin; b. Bechtheim, 1798; d. Antwerp, Aug. 9, 1844, as director of the Antwerp wind-band, having succeeded his brother in this position. Also clarinettist; composed military music.

Ben'der, (Jean) Valentin, b. Bechtheim, n. Worms, Sept. 19, 1801; d. Brussels, Apr. 14, 1873. Clarinet-virtuoso and bandmaster; music-director to the (Belgian) Royal House. Composed military music and clarinet-pcs.

Ben'dix, Max, conductor; b. Detroit, Mich., March 28, 1866. Educated in N. Y., Cincinnati, and Berlin. Concert-master M. O. H. (1886); Theo. Thomas Orch., N. Y. and Chicago (1886–96); toured as soloist (1896–1900); private teaching and concerts to 1905; concert-master M. O. H. (1905); cond. for Manhattan Op. H. (1907); toured (1908), giving 100 recitals, 25 joint recitals with Rudolph Ganz; asst.-cond. M. O. H., (1909); cond. many operettas (1910–14) in N. Y. and London; cond. Nat. Symph. Orch., Chicago (1914–15); cond. at World's Fair (1893); St. Louis (1904); at present with H. W. Savage.—Works: 36 songs; *Tema con Variazioni* for 'cello and orch.; *The Sisters*, ballad for sop. w. orch.; music to the play *Experience;* vln.-concerto in E m.; *Pavlowa*, valse-caprice for orchestra.

Ben'dix, Otto, b. Copenhagen, July 26, 1845; d. San Francisco, March 1, 1904. Pupil of A. Rée and Gade; also of Kullak (Berlin) and Liszt (Weimar). Pf.-teacher in Copenhagen Cons., and oboist in theatre-orch. Settled in Boston, Mass., 1880, as teacher of pf. in the N. E. Cons.; removed to San Francisco in 1895, and establ. there his own Cons.; gave very successful concerts in Europe and America, and published some pieces for pf., etc.

Ben'dix, Victor (Emanuel), b. Copenhagen, May 17, 1851; violin-virtuoso, pianist, composer; pupil and protégé of Gade. Living in Copenhagen as a pf.-teacher and conductor of a choral society. Besides pf.-compositions of great merit, he has written 4 symphonies:—Symphony *Zur Höhe*, in C [also named *Felsensteigung*]; in D, *Sommerklänge aus Südrussland;* in A m.; in D m.; an overture; a pf.-concerto; a pf.-trio; choral works w. orch.; etc.

Ben'dl, Karl, b. Prague, April 16, 1838; d. there Sept. 16, 1897. Pupil of Blažok and Pietsch at the Organists' School, Prague, till 1858. For a time he was chorusmaster of the German Opera, Amsterdam (1864). Returned 1865 to Prague; after 1866, conductor of the male choral society 'Hlahol.'—Works: Czech national operas *Lejla* (1868), *Bretislav and Jitka* (1869), *Cernahorci* (1881), *Karel Skréta* (comic, 1883), *Dité Tábora* [Child of the Camp] (1892, 3 acts), *Mother Mila* (1895), *The Bagpiper* (1907); all at the National Th., Prague, and on its standing repertory. Also a ballet, *Bohemian Wedding;* 3 masses, several cantatas for soli, ch. and orch.; an overture, a *Dithyramb*, a *Concert Polonaise*, a *Slavonic Rhapsody*, etc., for orch.; a string-quartet; 200 Czech songs and choruses; pf.-music.—Bendl, jointly with Smetana and Dvořák, earned the distinction of winning general recognition for Czech musical art.

Benedict, Sir **Julius,** b. Stuttgart, Nov. 27, 1804; d. London, June 5, 1885. He was the son of a Jewish banker; pupil of Abeille, Hummel (1819, Weimar), and Weber (1820, Dresden). In 1823, Kapellm. at the Kärnthnerthor Th., Vienna, and 1825 at the San Carlo Th., Naples, where his first opera, *Giacinta ed Ernesto* (1829), was performed, which, like *I Portoghesi in Goa* (Stuttgart, 1830) was not a marked success. After 2 visits to Paris (1830 and '35), he settled in London, where he became a fashionable pf.-teacher and concert-giver, and also thoroughly anglicized. 1836, conductor of opera buffa at the Lyceum, 1837 at Drury Lane, where his first English opera, *The Gypsy's Warning*, was produced (1838). In 1850 and '51 he was conductor to Jenny Lind on her American tours; then became Col. Mapleson's conductor at Her Majesty's Th. and Drury Lane, and in 1859 at Covent Garden; also of the Monday Popular Concerts. Healso conducted the Norwich Festivals from 1845–78, and (1876–80) the Liverpool Philharmonic. He was knighted in 1871.

—Works: The operas above mentioned, and also *The Brides of Venice* (April 2, 1844), *The Crusaders* (1846), *The Lake of Glenaston* (1862), *The Lily of Killarney* (1862; on the Continent as *The Rose of Erin*), *The Bride of Song* (1864); 4 cantatas, *Undine* (1860), *Richard Cœur-de-Lion* (1863), 1 on the Prince of Wales' return from India (1876), and *Graziella* (1882; given London, 1883, as an opera); 2 oratorios, *St. Cecilia* (1866), and *St. Peter* (1870); 2 symphonies (1873, '74), 2 pf.-concertos, a variety of pf.-music, etc. He also wrote biogr. sketches of Mendelssohn and Weber (in Hueffer's 'Great Musicians').

Benedict, Milo Ellsworth, b. Cornwall, Vt., June 9, 1866. Pf.-pupil of C. Petersilea, in theory of J. K. Paine; in Europe 1883–4, spending 3 mos. at Weimar w. Liszt. Living as pf.-teacher in Boston. Has publ. *6 Cornwall Dances*, op. 1; other pf.-works in MS.

Benedic'tus Ap'penzelders (B. of Appenzell), b. Appenzell, Switzerland; successor of Jean Gossins as master of the boys' choir in the 'chapelle royale' at Brussels, 1539–55.—Works: 1 book of 4-part motets, *Liber primus eccl. cantionum, etc.* (Antwerp, 1553). Not the same as 'Benedictus Ducis' [see Ducis], whose comps. are frequently confounded with the Appenzeller's.

Benel'li, Alemanno. Pen-name of Ercole Bottrigari.

Benel'li, Antonio Peregrino, b. Forli, Romagna, Sept. 5, 1771; d. Börnichau, Saxony, Aug. 16, 1830. In 1790, first tenor at San Carlo Th., Naples; in London, 1798; at Dresden, 1801–22, when his voice failed; then teacher of singing at the R. Theatre School, Berlin; dismissed 1829 on account of a bitter and unjust attack on his benefactor Spontini. Publ. a Vocal Method (Dresden, 1819); considerable vocal music, and Solfeggi; and a few pf.-pieces.—See Q.-Lex.

Bene'voli, Orazio, b. Rome, 1602, as the natural son of Duke Albert of Lorraine; d. there June 17, 1672. Pupil of V. Ugolini; m. di capp. of several Roman churches, and finally at the Vatican (1646). Of the highest personal character, and a contrapuntist of lofty genius, he lived and died in poverty. His polyphonic vocal works (masses in 12, 16, 24 and even 48 parts—the mass performed at Sta. Maria sopra Minerva, Rome, in 1650, is for 12 choirs, i. e., 48 real parts—motets, psalms and offertories up to 30 parts) are the culminating point of the polychoric a cappella style; he was likewise a pioneer in choral comp. with obbligato instrumental accomp. (his mass for the consecration of Salzburg cathedral, 1628, is written on 54 staves). Few of his works were publ.; most are in MS. in the Vatican libr.—See Q.-Lex.

Beninco'ri, Angelo Maria, b. Brescia, March 28, 1779; d. Paris, Dec. 30, 1821. Lived in Spain, Italy and Vienna till 1803, when he went to Paris, and brought out three unsuccessful operas; the only successful one, *Aladin* (Paris, 1822; left unfinished by Isouard, for which B. wrote the last three acts, and a march for the first act), was prod. 6 weeks after his death. An excellent violinist, he publ. string-quartets (op. 2, 3, 4, 5, 8) and 3 pf.-trios (op. 6).

Bennet, Théodore. See Théodore Ritter.

Bennett, George John, b. Andover, Hampshire, May 5, 1863. Won the Balfe scholarship, and studied at the R. A. M. under G. A. Macfarren and C. Steggall (1878–84); then at the R. Hochschule in Berlin with H. Barth (pf.) and F. Kiel (comp.), and from 1885–7 at Munich with H. Bussmeyer (pf.) and J. Rheinberger (comp.); elected F. R. A. M. and app. prof. of harm. and comp. there in 1888; Mus. Doc.,Cantab., in 1893; filled several positions as org. from 1890–5; since 1895 org. of Lincoln Cath. and cond. of the festivals; also cond. of Lincoln Mus. Soc. and Orch. Soc.; F. R. C. O.—Works: 2 overtures for orch., *Jugendträume* and *Cymbeline; Festival Evening Service* in A with orch. (for dedication of St. Paul's Cath., 1890); Mass in B♭ m. for soli, ch. and orch.; *Festival Te Deum* for do.; *Easter Hymn* for do.; *Suite* in D m. for orch.; a pf.-trio in E; pieces for pf.; do. for org.; songs; part-songs; anthems; etc.

Bennett, Joseph, prominent Engl. mus. critic and writer; b. Berkeley, Gloucestershire, Nov. 29, 1831; d. Purton, n. Berkeley, June 12, 1911. He learned to play several instruments; was precentor at the Weigh House Chapel, and organist of Westminster Chapel; then mus. critic for the 'Sunday Times,' 'Pall Mall Gazette,' and 'Graphic,' also contributing to several other mus. journals. His most important work was done as a writer on the staff of the 'Musical Times' and 'Daily Telegraph.' He edited the 'Concordia' 1875–6, and 'The Lute' 1883–6. From 1885–1903 he annotated the programs of the Philh. Soc.; he also succeeded J. W. Davison as writer of the analytical programs for the Saturday and Monday Popular Concerts. B. has furnished several English composers with some of their best libretti.—Publ. *Letters from Bayreuth* (1877); *The Musical Year* (1883); *History of the Leeds Musical Festivals, 1859–89* (1892; with F. R. Spark); and Primers of mus. biography. His *Story of Ten Hundred Concerts* (1887) is an account of the rise of the Sat. Pop. Concerts, 1857–87. His last work was *Forty Years of Music* (1908).

Ben'nett, Sir **William Sterndale,** distinguished English comp.; b. Sheffield, April 13, 1816; d. London, Feb. 1, 1875. His father, an organist, died when B. was but 3 years old, and he was educated by his grandfather, John B., a lay-clerk at Cambridge. At 8 he entered the choir of King's College Chapel, and at 10 the R. A. M. (pupil of Ch. Lucas, Dr. Crotch, C. Potter and W. H. Holmes), where he played, in 1833, an original pf.-concerto in D m., publ. later by the Academy. In 1837 the Broadwoods sent him to Leipzig for one year, a visit repeated in 1841–2; he was intimate with Schumann and Mendelssohn, and the influence of both, particularly the latter, is reflected in some of his comps. From 1843–56, he gave a series of chamber-concerts in England; married Mary Anne Wood in 1844; founded the Bach Society in 1849; conducted the concerts of the Philh. Society 1856–66, and the Leeds Mus. Festival in 1858. In 1856, too, he received the title of Mus. Doc. from Cambridge, after his election to the chair of Musical Professor there. In 1866 he was chosen Principal of the R. A. M., then resigning the conductorship of the Philh. The additional degree of M. A. was conferred on him by Cambridge in 1867; that of D. C. L., by Oxford, in 1870; and in 1871 he was knighted. The subscription-fund of the Bennett testimonial presented him at St. James' Hall, 1872, was converted by the recipient into a scholarship at the R. A. M. He is buried in Westminster Abbey.—Sterndale Bennett ranks high among English composers of genuine originality. Himself a pianist of rare ability, he favors the piano above all, and his finest productions are, so to speak, inspired by its peculiarities. The tale of his works is scanty, but in polish, refinement and careful elaboration they vie with the best in musical art.—Works: Op. 1, 1st pf.-concerto, in D m. (1832); op. 2, Capriccio for pf., in D; op. 3, overture *Parisina*, for orch. (1834); op. 4, 2nd pf.-concerto, E♭; op. 8, sextet for pf. and strings; op. 9, 3rd pf.-concerto, in C m. (1834); op. 10, 3 *Mus. Sketches* for pf.; op. 11, 6 *Studies* for pf.; op. 12, 3 *Impromptus* for pf.; op. 13, Sonata f. pf.; op. 14, 3 *Romances* f. pf.; op. 15, overture *The Naiads*, for orch.; op. 16, Fantasia for pf. (1842); op. 17, 3 *Diversions* f. pf. 4 hands; op. 18, *Allegro grazioso* for pf.; op. 19, 4th pf.-concerto, in F m. (1836); op. 20, overture *The Wood-nymphs*, for orch.; op. 22, *Caprice* in E, for pf. and orch.; op. 23, 6 songs with pf.; op. 24, *Suite de pièces* for pf. (1843); op. 25, *Rondo piacevole* for pf.; op. 26, pf.-trio (1844); op. 27, *Scherzo* for pf.; op. 28, *Rondino* f. pf.; op. 29, 2 *Studies* f. pf.; op. 30, 4 sacred duets; op. 31, *Tema e variazioni* for pf.; op. 32, Sonata-Duo for pf. and 'cello (1852); op. 33, 60 *Preludes and Lessons* for pf.; op. 34, *Rondo* for pf.; op. 35, 6 songs w. pf.; op. 36, *Flowers of the Months;* op. 37, *Rondo à la polonaise*, for pf.; op. 38, *Toccata* for pf.; op. 39, *The May Queen, a Pastoral* (cantata by Chorley), for soli, ch. and orch. (Leeds, 1858); op. 40, *Ode* (by Tennyson); op. 41, Cambridge Installation Ode (1862); op. 42, Fantasie-Overture, *Paradise and the Peri*, for orch. (1863); op. 43, symphony in G m.; op. 44, oratorio *The Woman of Samaria* (Birmingham, 1867); op. 45, music to Sophocles' *Ajax;* op. 46, pf.-sonata *The Maid of Orleans*. Also, overtures *The Merry Wives of Windsor* and *Marie du Bois;* a pf.-quintet, with wind; pf.-music, part-songs, anthems, songs, and collections of chants.—Cf. J. R. S. Bennett, *The Life of W. St. B.* (Cambridge, 1907); 'The Musical Times' from May to August, 1903, contains an interesting series of articles on B.; also see F. Corder, *W. S. B. and His Music* (in 'Mus. Times,' May, 1916).

Ben'newitz, Anton, b. Přivret, Bohemia, March 26, 1833. Violinist; from 1882–1901 Director of Prague Cons.

Benoist [bŭ-nwäh'], **François,** b. Nantes, Sept. 10, 1794; d. Paris, April, 1878. Pupil of Paris Cons., 1811–15, and Grand Prix de Rome; returning from Italy in 1819, he became organist of the Chapel Royal, and organ-prof. at the Cons.; in 1840, 'chef du chant' at the Opéra; pensioned in 1872.—Works: 2 operas, *Léonore et Félix* (1821) and *l'Apparition* (1848); 4 ballets, *La Gipsy* (1839), *Le Diable amoureux* (1840), *Nisida, ou les Amazons des Açores* (1848), and *Pâquerette* (1851); a Requiem mass for 3 men's voices and a child's voice, with organ ad lib.; and 12 books of organ-works, 'Bibliothèque de l'organiste.'

Benoît [bŭ-nwäh'], **Pierre-Léonard-Léopold,** eminent Flemish composer and man of letters; b. Harlebeke, Belgium, Aug. 17, 1834; d. Antwerp, March 8, 1901. While studying in the Brussels Cons., 1851–55, he prod. a small opera in the Parktheater, and wrote the music to a number of Flemish melodramas; he became cond. of the above theatre in 1856, and won the Prix de Rome in 1857 with his cantata *Le Meurtre d'Abel*. He now studied in Leipzig, Dresden, Munich and Berlin, and sent an essay to the Brussels Academy on *L'école de musique flamande et son avenir*. In 1861 the Théâtre-Lyrique of Paris accepted his opera *Le Roi des aulnes;* while awaiting its performance, B. acted as cond. at the Bouffes-Parisiens; but the opera was not given. In 1867 he founded the Flemish Music-School at Antwerp, which in 1899 was instituted the Royal Flemish Cons., B. remaining as its director. The goal of his life-work was to create a national Flemish school of musical composition; but the tendency of his compositions is strongly influ-

enced by modern French and German music. —Works: *Messe solennelle* (1862); *Te Deum* (1863); *Requiem* (1863); the Flemish oratorio *Lucifer* (1866); the 3 Flemish operas *Het dorp in't gebergte* and *Isa* (1867), *Pompeja* (1896); oratorio, *De Schelde* (1869); *Drama Christi*, a sacred drama for soli, ch., org., 'celli, double-basses, trumpets and trombones (1871); *De Oorlog* (*War;* a cantata for double ch., soli, and enlarged orch., 1873); a 'Children's Oratorio'; a choral symphony, *De Maaiers* [The Mowers]; music to *Charlotte Corday*, and to van Goethem's drama *Willem de Zwijger* (1876); the 'Rubens cantata' *Flanderens kunstroem*, for mixed ch., children's ch., and orch. (1877); *Antwerpen*, for triple male ch. (1877); *Joncfrou Kathelijne*, scena for alto solo and orch. (1879); *Muse der Geschiedenis*, for ch. and orch. (1880); *Hucbald*, for double ch., baritone solo, and orch. with harp (1880); *Triomfmarsch* (1880); oratorio *De Rhijn*, for soli, ch. and orch. (1889); a mass; motets with organ; *Liefde in't leven* and *Liefdedrama*, songs; *Sagen en Balladen*, for pf.; a pf.-concerto; a flute-concerto, etc.—Writings: *De vlaamsche Muziekschool van Antwerpen* (1873); *Considérations à propos d'un projet pour l'institution de Festivals en Belgique* (1874); *Verhandeling over de nationale Toonkunde* (2 vols., 1877–9); *De muzikale Opvoeding en Opleiding in Belgie* (no date); *Het droombeeld eener muzikale Wereldkunst* (no date); *De Oorsprong van het Cosmopolitisme in die Muziek* (1876); *Overschijn en blijk in onze muzikale vlaamsche beweging* (no date); *Onze muzikale beweging op dramatisch gebied* (no date); *Onze nederlandsche muzikale eenheid* (no date); *Brieven over Noord-Nederland* (no date); *Een koninklijk vlaamsch Conservatorium te Antwerpen* (no date); and many contributions to musical and other journals. In 1880 B. became corresponding member, and in 1882 full member, of the Royal Academy, Brussels.—Cf. M. E. Belpaire, *Een vlaamsche meester: P. B.* (Belfort, 1901); C. Stoffels, *P. B. et le mouvement musical flamand* (Antwerp, 1901); J. Sabbe, *P. B.: Zijn leven, zijne werken, zijne beteekenis* (Ghent, 1902); L. Mortelmans, *P. B.* (Antwerp, 1911).

Benson, Harry, b. Birmingham, England, Dec. 14, 1848; pupil of A. Deakin there, of Geo. A. Browning in Bath, and of G. A. Whiting and St. A. Emery at N. E. Cons., Boston, Mass. For some years instructor in N. E. Cons.; since 1891, head of vocal dept. in Boston Training School of Music. B. is teacher and examiner for the Tonic Sol-fa Colleges of London and America, and an active promoter of Tonic Sol-fa in the U. S. Has also been organist, etc., at various Boston churches. He is widely and favorably known as a conductor and founder of choral societies and conventions.

Benvenu'ti, Tommaso, dramatic comp.; b. Cavarzese (Venice), Feb. 4, 1838; d. Rome, in March, 1906. Operas: *Valenzia Candiano* (Mantua, 1856), *Adriana Lecouvreur* (Milan, 1857), *Guglielmo Shakespeare* (Parma, 1861), *La Stella di Toledo* (Milan, 1864), *Il Falconiere* (Venice, 1878), *Beatrice di Suevia* (Venice, 1890), and the opera buffa *Le baruffe Chiozzotte* (Florence, 1895; moderate succ.).

Berar'di, Angelo, b. Sant'Agata, Bologna; 1681, prof. of comp. and m. di capp. at Spoleto; 1687, canon at Viterbo; 1693, m. di capp. at the Basilica of S. Maria in Trastevere. An eminent theorist; works published 1681–1706 at Bologna. He composed a Requiem Mass (1663), 2- and 4-part motets (1665), psalms (1675), offertories (1680); etc.

Bérat [bā-răh'], **Frédéric,** b. Rouen, 1800; d. Paris, Dec. 2, 1855. Vocal comp., intimate with Béranger, many of whose poems he set to music. His romances and chansonnettes are still popular: *A la frontière, Bibi, La Lisette de Béranger, Le Départ, Ma Normandie*, etc.

Berber [bär'-], **Felix,** notable violin-virtuoso, b. Jena, March 11, 1871, received his first regular instruction at the Dresden Cons.; studied 1884–9 with Adolf Brodsky at Leipzig; lived then 2 years in London; Concertm. at Magdeburg 1891–6. From 1897 to April 1, 1903, he was Concertm. of the Leipzig Gewandhaus Orch. and leader of the Gewandh. Quartet. With Klengel he won a final triumph for the Brahms double-concerto in Vienna, Leipzig, etc.; in Berlin he played 9 different concertos in 3 consecutive concerts. In Feb., 1904, he was eng. by the R. Acad. of Music as principal instructor for violin and quartet-playing. In 1907 he succeeded Heermann at the Hoch Cons., Frankfort; in 1908, teacher in the Geneva Cons. (following Marteau), and leader of a string-quartet; since 1912 living in Munich as priv. teacher. In 1910 he made a tour of the U. S. His technique is described as 'astounding,' 'amazing,' 'dazzling'; his instr. is a Strad.

Berbiguier [-bē-g'yā'], **Benoît-Tranquille,** b. Caderousse, Vaucluse, Dec. 21, 1782; d. Pont-Levoy, near Blois, Jan. 20, 1838. Flute-virtuoso; pupil of Wunderlich at Paris Cons. His works for flute, many of which are classics, include 15 books of duos f. 2 flutes; 2 do. do. f. flute and vln.; 6 gr. solos or études; 10 concertos; 7 books of sonatas, with acc. of 'cello or vla.; 8 variations, with pf. or orch.; 6 airs and vars.; 6 books of trios f. 3 flutes; 1 do. f. 2 flutes and vla.; 1 do. f. flute., vln. and vla.; several suites of easy duos; grand duo concertant f. flute and pf.; fantasias, romances, arrangements, etc.

Berchem [bär'-yhem] (or **Berghem**), **Jachet de** (also **Jaquet, Jacquet**), b. Berchem

(?), near Antwerp, circa 1500; famous contrapuntist, organist to the Duke of Ferrara in 1555. Publ. many masses, motets, madrigals, etc. He has frequently been confused with his contemporary Jachet de Mantua (q. v.).—See Q.-Lex.

Be'rens, Hermann, b. Hamburg, Apr. 7, 1826; d. Stockholm, May 9, 1880. Excellent pianist, pupil of his father **Karl B.** [1801–57], of Reissiger (Dresden) and Czerny. Went to Stockholm in 1847, and founded celebrated Quartet Soirées; 1849, Royal mus. director at Örebro; 1860, cond. at the 'Mindre' Th., Stockholm; later court-conductor, teacher of comp. at the Academy, and prof. and member of ditto.—Works: The Greek drama *Kodros;* 1 opera, *Violetta,* and 3 successful operettas, *Ein Sommernachtstraum, Lully und Quinault, Riccardo;* overtures for orch., quartets, trios, pf.-pieces, songs and part-songs, and a valuable *Neueste Schule der Geläufigkeit* for pf.

Beret'ta, Giovanni Battista, b. Verona, Feb. 24, 1819; d. Milan, April 28, 1876. For several years director of Bologna Cons.; then devoted himself to completing the great 'Dizionario artistico-scientifico-storico-technologico-musicale' begun by A. Barbieri (publ. Milan, 1869–72), but reached only the letter G. He also wrote a treatise on harmony, and another on instrumentation and orchestration; he comp. instrumental and sacred music.

Berg, Adam, music-printer at Munich, 1567–97; publ. the *Patrocinium musicum* in 10 vols., 5 being devoted to Orlandus Lassus.

Berg, Johann von, music-printer of Ghent; settled in Nuremberg, and became Ulrich Neuber's partner. He died in 1563.

Berg, Konrad Mathias, b. Kolmar, Alsatia, April 27, 1785; d. Strassburg, Dec. 13, 1852. Violinist and pianist; pupil of Paris Cons. 1806–7; settled as pf.-teacher in Strassburg, 1808.—Works: 4 string-quartets; 10 pf.-trios; 3 concertos; sonatas, variations and effective 4-hand pieces f. pf. His essay *Ideen zu einer rationellen Lehrmethode der Musik mit Anwendung auf das Klavierspiel* ('Cäcilia,' vol. xvii, 1835), created a sensation; also an *Aperçu historique sur l'état de la musique à Strasbourg pendant les 50 dernières années* (1840).

Ber'ger, Francesco, b. London, June 10, 1834; pupil of Luigi Ricci (Trieste) for harmony, and of Karl Lickl (Vienna) for pf.; later private pupil of Hauptmann and Plaidy (Leipzig). Prof. of pf. at R. A. M. and Guildhall School of Music; frequent concert-tours through Great Britain and Ireland; for some years director, and from 1884–1911 hon. secretary, of the Philharmonic.—Works: An opera, *Il Lazzarone,* and a mass (prod. in Italy); overtures and incidental music to Wilkie Collins' *The Frozen Deep* and *The Lighthouse;* songs; many part-songs and pf.-pieces. Wrote *First Steps at the Pianoforte;* also publ. a volume of *Reminiscences* (1913).

Ber'ger [bär'-], **Ludwig,** b. Berlin, Apr. 18, 1777; d. there Feb. 16, 1839. Studied harm. and cpt. under J. A. Gürrlich (Berlin, 1799) and pf. under Clementi (Petrograd, 1804), being also strongly influenced by Field's playing. Went to Stockholm in 1812, and thence to London, rejoining Clementi and meeting Cramer. From 1815, settled in Berlin as a pf.-teacher; among his pupils were Mendelssohn, Henselt, Taubert and Fanny Hensel. With Klein, Reichardt and Rellstab he founded the junior 'Liedertafel' (1819). His pf.-works, especially the Studies, a Toccata, and a Rondo, are highly esteemed; he also composed the opera *Oreste* (not performed), cantatas, male quartets, songs, etc A full and sympathetic account of his career was publ. by L. Rellstab in the 'Berlinische Zeitung' of Feb. 12, 1839 (reprint 1846).—See Q.-Lex.

Ber'ger, Rudolf, a dram. tenor; b. Brünn, Moravia, April 17, 1874; d. N. Y., Feb. 27, 1915. Began his vocal studies at the Cons. in Brünn, in 1891, and made début there (as baritone) in 1896; sang bar. rôles successfully at various German theatres; 1904–7 at R. Op., Berlin. He then retired for a year, studying with O. Saenger in N. Y., changing to tenor; reappeared in 1909 in Berlin as Lohengrin, and sang tenor rôles (chiefly Wagner) thereafter; 1914–5, member M. O. H. In 1913 he married the dram. soprano, Marie Rappold. B.'s stage presence was unusually impressive (he stood 6 ft., 4 in., and was well proportioned), but his acting did not rise above the conventional. He had an enormous répertoire, consisting of 96 baritone and 18 tenor rôles; he had sung Jokanaan, in *Salome,* 79 times.

Ber'ger, Siegfried. Pseudonym for CHELIUS, Freiherr VON.

Ber'ger, Wilhelm, composer; b. Boston, Mass., Aug. 9, 1861; d. Jena, Jan. 15, 1911. Taken by parents in 1862 to Bremen. Studied in the Königl. Hochschule für Musik at Berlin, 1878–81 (Fr. Kiel). Teacher in the Klindworth-Scharwenka Cons. at Berlin till 1903; then succeeded Steinbach as court Kapellm. at Meiningen, also becoming R. Prussian Prof., and member of the R. Acad. of Arts.—Works: 2 symphonies (op. 71 in B♭, and op. 80 in B m.); *Euphorion,* for soli, ch. and orch.; Variations and Fugue for orch.; 3 Ballades for baritone with orch.; *Gesang der Geister über den Wassern,* for 4-part mixed ch. and full orch. (op. 55); a Dram. Fantasy in overture-form; var. and fugue f. orch.

also part-songs, about 80 songs, and pf.-music: Op. 2, 5 pieces; op. 4 and 7, 2 pieces for vln. and pf.; op. 6, *Impromptus;* op. 9, *2 Klavierstücke;* op. 14, *3 Klavierstücke;* op. 17, *5 Klavierstücke in Tanzform;* op. 18, *4 Intermezzi;* op. 20, *Fantasiestück;* op. 21, pf.-quartet, in A; op. 23, *12 Aquarellen;* op. 53, *6 Klavierstücke;* etc. In 1898 he won a prize of 2,000 marks, offered by Dr. Simon of Königsberg, with his setting of Goethe's *Meine Göttin* (op. 72).—Biography by Adolf Kohut was publ. in the 'Neue Musikzeitung' (Stuttgart, 1902, Nos. 21–3). Cf. also E. Krause, *W. B.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Berg'green [-grān], **Andreas Peter,** b. Copenhagen, March 2, 1801; d. there Nov. 9, 1880. Originally a law-student, he turned to music; 1838, organist of Trinity Church; 1843, prof. of vocal music at the Metropolitan School; and 1859, inspector of singing in all public schools.—Works: Comic opera *Billedet og bustan* [Portrait and Bust] (1832); incidental music to several of Öhlenschläger's dramas; songs and pf.-pieces. He edited a coll. of folk-songs of various nations (*Folkevisor, Folkesange og Melodier*, 11 vols.; 2d ed. 1864).—Biogr. by Skou (1896).—He was one of Gade's teachers.

Bergh, Arthur, b. St. Paul, Minn., Mar. 24, 1882. Educated in America; violinist with N. Y. Symph. Orch. and M. O. H. orch. (1903–8); cond. Municipal Concerts, N. Y. City (1911–14); lecturer on American music; Secr. Amer. Mus. Soc.—Works: *The Raven*, melodrama with orch. (1909); *The Pied Piper of Hamelin*, do.; *The Unnamed City*, symphonic choral; *Niorada*, romantic opera; *Festival March* for orch.; some pieces for pf.; and about 30 songs (*The Night-Rider* with orchestral accompaniment).

Berghem, Jachet de. See BERCHEM.

Berg'mann, Karl, b. Ebersbach, Saxony, 1821; d. New York, Aug. 16, 1876; studied under Zimmermann in Zittau, and Hesse in Breslau. Went to America 1850 with the travelling 'Germania' Orch., and was later its cond. until its dissolution (1854); also of the Handel and Haydn Soc., 1852–4. In 1855, entered Philh. Orch., N. Y., cond. the concerts alternately with Th. Eisfeld till 1862, then sole cond. until his death. Also conducted the Germ. male chorus 'Arion' for several years. B. was an eminent conductor, a good pianist and 'cellist; an ardent admirer of Wagner, Liszt, etc., he rendered important services to the cause of music in America by introducing their works.

Berg'ner, Wilhelm, b. Riga, Nov. 4, 1837; d. there June 9, 1907. 1861, organist of the English church at Riga; 1868–1906, of Riga cathedral. He founded a Bach Society, and a cathedral-choir, and was a zealous promoter of music in Riga; he brought about the first production of Rubinstein's sacred opera *Moses* (Feb. 20, 1894), and procured the building of the great organ in the cathedral by Walcker (1882–3).

Bergon'zi, Carlo, from circa 1716-47 violin-maker at Cremona; Stradivari's best pupil. His son, Michelangelo, and his 2 nephews, Niccolo and Carlo Bergonzi, were of minor importance.

Berg'son, Michael, b. Warsaw, May, 1820; d. London, March 9, 1898. Pianist and comp.; pupil of Schneider (Dessau), and Rungenhagen and Taubert (Berlin). Went to Paris (1840), and to Italy in 1846, where his opera *Luisa di Montfort* was successfully prod. (Florence, 1847). After living in Vienna (1850–3), Berlin and Leipzig, he revisited Paris, and brought out a 1-act operetta *Qui va à la chasse, perd sa place* (1859). In 1863, 1st pf.-teacher in, and in a short time director of, Geneva Cons.; went to London in a few years, and lived there as a private teacher.—Works: For pf., *12 Grandes Études*, op. 62; *École du mécanisme*, op. 65; *Concerto symphonique* in E m.; Trio, op. 5; *Polonaise héroïque*, op. 72; Sonata with flute; *Duo dramatique* for pf. and flute; duos for pf. and vln.; Mazurkas, Fantasias, etc.

Bergt, Christian Gottlob August, celebrated teacher, composer and organist; b. Öderan, Saxony, June 17, 1772; d. Bautzen, Feb. 10, 1837, where he was organist from 1802, also music-teacher at the Seminary and conductor of the singing society.—His sacred music (a *Passion*-Oratorio, op. 10; the hymns *So weit der Sonne Strahlen*, op. 17, and *Christus ist erstanden*, op. 18, for 4 voices and orch.; a *Te Deum;* the canticle *Herr Gott, dich loben wir*, reset; etc.), is well known throughout Germany; he also wrote 6 operas, several symphonies, sonatas for pf. and violin, etc.; a set of Lieder, *Congé*, also became very popular. His book *Briefwechsel eines alten und jungen Schulmeisters* (1838) contains a biographical sketch.—See Q.-Lex.

Be'ringer, Oscar, b. Furtwangen, Baden, July 14, 1844; brought up in London. Pupil of Leipzig Cons. (Plaidy, Moscheles, Reinecke) 1864–6; later, at Berlin, of Tausig, Ehrlich, and Weitzmann. He became prof. in the 'Schule des höheren Klavierspiels' at Berlin in 1869; returned to London in 1871, and in 1873 established a similar institution there:—'Acad. for the Higher Development of Pf.-playing' (closed in 1897). Since 1885, pf.-prof. in R. A. M. He is a pianist of great perfection of method, and his book of Technical Exercises is valuable; he has published 2

sonatinas and other pf.-pieces; some songs; also *Fifty Years' Experience of Pianoforte Teaching and Playing* (1907).

Be'ringer, Robert, brother of preceding, b. Furtwangen, June 14, 1841. Has given many concerts in London and the provinces; from 1861, pianist at the Crystal Palace; cond. of choral societies, and lecturer on music. Has written pf.-music, orchestral pcs., songs, etc.

Bériot [bā-rē-oh'], **Charles(-Auguste) de,** famous violinist; b. Louvain, Feb. 20, 1802; d. there April 8, 1870. Though sometimes called the pupil of Viotti and Baillot, he owéd his technical foundation to the careful instruction of his guardian, Tiby, a provincial teacher. At 9 he played a concerto by Viotti in public; and his later wonderful development was due to his native musical talent and individuality. He went to Paris in 1821; made a triumphant début there; became chamber-violinist to the King of France; played successfully in many concerts in England; was app. solo violinist to the King of the Netherlands (1826–30); lost position and salary through the Revolution, and from 1830–5 made concert-tours through Europe, many with Mme. Garcia-Malibran, whom he married in 1836. After her death in Sept., de B. did not appear in public until 1840, on a tour in Germany. From 1843–52 he was prof. of vln. at Brussels Cons.; failure of eyesight, and paralysis of left arm, necessitated his retirement.—He publ. 7 vln.-concertos; 4 pf.-trios; several duos brillants for pf. and vln.; 11 sets of variations for vln.; also *Premier Guide des violonistes; Méthode de Violon* (3 parts; Paris, 1858; his best work); many studies for vln.; etc.—Cf. No. VI of 'De fidiculis opuscula' (1894) by Edward Heron-Allen: *A Contribution towards an Accurate Biography of De Bériot and Malibran.*

Bériot, Charles-Wilfride de, son of preceding; b. Paris, Feb. 12, 1833; d. Sceaux du Gâtinais, Oct. 22, 1914. Pianist, pupil of Thalberg (1855). Prof. of pf. at Paris Cons.—Works: Symphonic poem *Fernand Cortez;* overtures; 3 pf.-concertos; *Opéras sans paroles* for pf. and vln.; a *Fantaisie-Ballet* for vln.; a septet; 2 pf.-quartets; a pf.-trio; sonata for pf. and flute; about 60 comps. for pf.; songs, etc. With his father he wrote a *Méthode d'accompagnement.*

Berlijn [-līn'] (or **Berlyn**), **Anton** (or **Aron Wolf** [?]), b. Amsterdam, May 2, 1817; d. there Jan. 16, 1870. Pupil of L. Erk and B. Koch; also of G. W. Fink at Leipzig. For years he was conductor of the Royal Th., Amsterdam. He wrote 9 operas; 7 ballets; an oratorio, *Moses auf Nebo;* a symph. cantata; a mass; symphonies, overtures, chamber-music, etc.

Berlioz [bär-lē-ōhz], **Hector(-Louis),** a composer of such marked and powerful individuality and wide-spread influence that he has been called the 'father of [ultra-] modern orchestration,' was born at Côte-Saint-André, near Grenoble, France, Dec. 11, 1803; d. Paris, March 8, 1869. His father, a physician, sent him to Paris to study medicine under Amussat; carried away by his passion for music, however (although the flageolet and guitar were the only instrs. he could play), he forsook his medical studies in defiance of parental authority and a cutting-off of his allowance. Entering the Conservatory, he managed to subsist by joining the chorus of the 'Gymnase dramatique'; impatient of Reicha's formal system of instruction, he soon left the Cons., determined to follow his own bent. Fired by the revolt of the new 'romantic' school against the sway of the 'classics,' B. devoted himself heart and soul to the former cause. His first essay in composition, an orchestral Mass given at St.-Roch in 1825, was unintelligible both to executants and hearers, and made him an object of ridicule; still, nothing daunted, he persevered in his chosen path, which led straight to the realm of the most outspoken and elaborate program-music. His next works (1828) were two overtures, *Waverly* and *Les Francs-Juges,* and a 'symphonie phantastique,' *Épisode de la vie d'un artiste.* To these, and other less-known pieces, he added, at a concert in 1829, a composition entitled *Concerts des Sylphes,* with the following printed program: 'Mephistopheles, to excite in Faust's soul the love of pleasure, convokes the spirits of the air, and bids them sing; after preluding on their magic instrs., they describe an enchanted land, whose happy inhabitants are intoxicated with ever-renewed voluptuous delights; little by little the charm takes effect, the voices of the sylphs die away, and Faust falls asleep to dream delicious dreams.' It shows how far B. had already travelled, at the age of 25, in this direction. In 1826, to obtain 'protection' in his efforts to compete for the great prizes, he had reëntered the Cons., taking a course in free composition with Lesueur. Cherubini long opposed his admission to the annual competitions; at length, in 1830, he bore off the Grand prix de Rome with a cantata, *Sardanapale.* From his sojourn of 18 months in Rome and Naples, he brought back the overture to *King Lear,* and a sequel to the 'symphonie fantastique'—*Lélio, ou le retour à la vie.* By brilliant journalistic work in the 'Journal des Débats,' the 'Gazette musicale,' etc., he increased his prominence, and became a power in musical Paris. And now his symphony *Harold en Italie* (1834), the *Messe des morts* (1837), the dramatic symphony *Roméo et Juliette,* with

vocal soli and chorus (1839), and the *Carnaval romain* were received with pæans of praise in the press; though the attitude of the public was more reserved. But his first dramatic attempt, the 2-act opera semi-seria *Benvenuto Cellini* (Grand Opéra, Sept. 3, 1838), was rejected *in toto* by the general public at Paris, and also a fortnight later at London; though the chosen few at Weimar lauded it to the skies. For Liszt was in active sympathy with B., adopting and transmuting the latter's ideas in his own irresistibly genial and original fashion. In 1839 B. was made Conservator of the Conservatory, and, in 1852, librarian, an appointment held until death; the coveted professorship was, nevertheless, jealously denied him. In 1843 his first concert-giving tour in Germany, etc., met with great success, which he recorded in his *Voyage musical en Allemagne et en Italie* (1844; 2 vols.). Similar excursions through Austria, Hungary, Bohemia and Silesia (1845), and Russia (1847), were equally fortunate. In London (1852) he conducted the first series of the 'New Philh. Concerts'; in 1853 his *Benvenuto Cellini* was performed at Covent Garden under his bâton. *Béatrice et Bénédict*, a 2-act comic opera, was likewise brought out by himself at Baden-Baden (1862). He was appointed a member of the juries at the exhibitions in London and Paris, 1855 and 1861; elected member of the Académie in 1856; and decorated with the cross of the Legion of Honor. His last foreign trip was to Petrograd, by invitation of the Grand Duchess Hélène, to bring out his *Damnation de Faust*. In 1864 the fees from 21 representations of *Les Troyens* at the Th.-Lyrique, with the sum realized from the sale of the pf.-score, yielded an income, placed at interest, equal to his salary as critic for the 'Journal des Débats', and he at once resigned his post with the following outburst: 'At last, after thirty years' bondage, I am free! No more *feuilletons* to write, no more commonplaces to excuse, no more mediocrities to praise, no more indignation to suppress; no more lies, no more comedies, no more mean compromises. I am free! I need never again set foot in a lyric theatre, nor speak of nor listen to nor even laugh at the queer medley of music produced there. *Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis!*'.—The evening of his life was overcast by the failure of his opera, *Les Troyens à Carthage* (1863), and the death of his son Louis (1867). During his lifetime he met with little real appreciation in his native country, though posthumous honors are now showered upon him; but the somewhat artificial 'Berlioz cult' in France in no way rivals the German Wagner movement. Indeed, Germany has most generously honored B.'s memory by the first complete production, under Mottl's direction, of the opera *Les Troyens* (in two parts: *La Prise de Troie*, 3 acts, and *Les Troyens à Carthage* in 5 acts) at Karlsruhe in 1897. His bizarre yet very popular 'oratorio,' *La Damnation de Faust* (1846), perhaps marks the culmination of B.'s striving after the purely fantastic; but his passion for unprecedented orchestral combinations and gigantic mass-effects was unsated, and he certainly carried the science of orchestration to wonderful opulence. His *Traité d'instrumentation* (Engl. transl., London; latest German ed. 1905, by Richard Strauss; also a 'Supplément' entitled '*Technique de l'orchestre moderne*,' by Widor [1905; German transl. by Riemann]) long held first place among works of its class (Gevaert's great treatise is more modern and complete). Besides the *Voyage musical* he publ. *Les Soirées de l'orchestre* (1853), *Grotesques de la musique* (1859), *A travers chants* (1862), and his *Mémoires* (1870; 2nd ed. 1876, 2 vols.; Engl. transl. London, 1884), containing an autobiography from 1803–65; *Les Musiciens et la Musique* is a series of articles coll. from the 'Journal des Débats' (1903, with introd. by André Hallays). His prose style is both forceful and polished—garnished with caustic wit and fanciful conceits; in verse he penned the words to his *l'Enfance du Christ* (see below), also to the operas *Béatrice et Bénédict* and *Les Troyens*.—Other large compositions, besides works already mentioned, are the sacred trilogy *l'Enfance du Christ* (Part I, *Le Songe d'Hérode;* II, *La Fuite en Égypte;* III, *l'Arrivée à Saïs*); a Te Deum for 3 choirs, orch. and organ; a *Grande symphonie funèbre et triomphale* for full military band, with strings and chorus ad lib.; overture to *Le Corsaire; Le cinq Mai*, for bass solo, ch. and orch. (for the anniversary of Napoleon's death); also other instrumental and choral works, songs, transcriptions. A complete edition of Berlioz's works in about 24 vols., ed. by Ch. Malherbe and F. Weingartner, is being published by Breitkopf & Härtel. So far (1916) 18 vols. have appeared. His literary works were translated into German by R. Pohl, and publ. in 4 vols. (1864). A new German ed., translated by E. Ellès and G. Savic, in 10 vols. (including the entire correspondence), was issued by Breitkopf & Härtel (Leipzig, 1903–12). Volume x contains the treatise on Instrumentation, tr. by D. Schultz and W. Niemann, ed. by Weingartner.

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Berlyn, Anton. See BERLIJN.

Bernabe'ï, (Giuseppe) Ercole, b. Caprarola, Papal States, circa 1620; d. Munich, 1688. A pupil of Orazio Benevoli, whom he succeeded in 1672 as m. di capp. at the Vatican; 1674, court Kapellm. at Munich. He wrote 5 operas (prod. in Munich); published a book of madrigals *a* 3, *Concerto madrigalesco* (1669), and one of motets *a* 5 (1691); other works (masses, offertories, psalms) are in MS. in various libraries.

Bernabe'ï, Gioseffo Antonio, son of preceding; b. Rome, 1659; d. Munich, March 9, 1732, where, in 1688, he succeeded his father as court Kapellm.—Works: 15 operas; masses, and other ch.-music.—See Q.-Lex.

Bernacchi [-nähk'kē], **Antonio,** celebrated sopranist (*musico*); b. Bologna, June (bapt. 23d), 1685; d. there March, 1756. Pupil of Pistocchi. Specially engaged by Handel for the Italian Opera, London, in 1729, as the finest living dramatic singer. In 1736 he founded a singing-school at Bologna. He revived the style of vocal embellishment which the French term 'roulades.' Comp. of *Grave et Fuga a* 4; *Kyrie a* 5; *Justus ut palma a* 5.

Bernard [bär-nahr'], **Émile,** b. Marseilles, Nov. 28, 1843; d. Paris, Sept. 11, 1902. Pupil, in Paris Cons., of Reber (comp.), Benoist (org.), and Marmontel (pf.). Org. of Notre-Dame-des-Champs, Paris, and a distinguished composer of the new school.—Works: Vln.-concerto; *Concertstück* for pf. w. orch.; Fantaisie for do., op. 31; orchl. suites; a *Divertissement* for wind-instrs.; 2 suites for organ; *Béatrice* overture; a pf.-quartet; a pf.-trio; sonata for pf. and 'cello; sonata for pf. and vln.; much other chamber- and pf.-music; 2 cantatas, *Guillaume le conquérant,* and *La Captivité de Babylone.*

Ber'nard, Moritz, b. Kurland, 1794; d. Petrograd, May 9, 1871. Pupil of John Field (Moscow, 1811), and Hässler. He at first travelled, then (1816) was Kapellm. to Count Potocki, and in 1822 teacher of music in Petrograd, where he opened a music-store in 1829. Wrote minor pf.-pieces, and an opera, *Olga* (Petrograd, 1845).

Bernard, Paul, b. Poitiers, France, Oct. 4, 1827; d. Paris, Feb. 24, 1879. A pupil of Halévy, Thalberg and others, in Paris Cons.; successful concert-pianist and teacher, composed many small pf.-pieces, and wrote criticisms for the 'Ménestrel,' and the 'Revue et Gazette musicale.'

Bernar'di, Bartolomeo, b. Bologna; d. Copenhagen, 1730. Lived in Copenhagen for over 30 years as vlst. and Kapellm. Wrote an opera, *Libussa* (Prague, 1703); op. 1, 12 trio sonatas; op. 2, 10 do.; op. 3, 12 sonatas for violin with basso continuo.

Bernar'di, Enrico, b. Milan, Mar. 11, 1838; d. there July 17, 1900. A travelling conductor and leader, the director and proprietor of an orchestra at Milan. He wrote several fairly succ. operas and nearly 60 ballets (1854–79), and much very popular dance-music; also marches, and the like. His first ballet, *Illusioni d'un pittore,* was prod. at the Carcano Th., Milan, in 1854.

Bernar'di, Francesco. See SENESINO.

Bernar'di, Gian Giuseppe, b. Venice, Sept. 15, 1865. Studied at first law, but then entered Cons. at Venice; app. prof. cpt., hist. of music and esthetics there; also founded 'Società di musica e stromenti antichi.' Wrote *Armonia* and *Contrappunto* for the 'Manuali Hoepli'; comp. of pf.-pieces, pieces for vln., and songs.

Bernar'di, Steffano, b. Verona; d. 1638 (?). M. di capp. at cathedral there from 1615–27; then called to Salzburg as Kapellm. at the cathedral.—Wrote 2 books of masses *a* 8; 1 *a* 4 and 5; 3 books of madrigals *a* 6; 3 do. *a* 5; 2 books of *madrigaletti;* psalms and motets; also instrl. works (sonatas).—See Q.-Lex.

Bernardi'ni, Marcello ('Marcello di Capua'), b. Capua, circa 1762. Wrote over 20 stage-works, both text and music, most performed 1784–99 at Venetian theatres with good success.

Bernasco'ni, Andrea, b. Marseilles, 1706; d. Munich, Jan. 24, 1784, where he was court Kapellm. from 1755. He wrote much sacred music, and 18 operas, 14 of them for Munich.—See Q.-Lex.

Bernasco'ni, Pietro, famous Italian organ-builder; b. (?); d. Varese, May 27, 1895. Built the organs in Como cathedral, and in the church of San Lorenzo at Milan.

Ber'neker, Constanz, b. Darkehmen, E. Prussia, Oct. 31, 1844; d. Königsberg, June 9, 1906. Pupil of the Inst. für Kirchenmusik and the R. Acad. at Berlin; cathedral org. at Königsberg, teacher of comp. at the Cons., etc.—Works: The oratorios *Judith, Christi Himmelfahrt;* a *Reformations-Kantate;* the cantatas *Gott unsere Zuflucht* and *Christus ist mein Leben;* the choral works with orch. *Das Siegesfest, Hero und Leander, Das hohe Lied, Mila, das Haidekind,* etc.—Biogr. by V. Laudien (Berlin, 1909).

Ber'ner, Friedrich Wilhelm, b. Breslau, May 16, 1780; d. there May 9, 1827. Fine organist, music-teacher at the Br. Seminary, and later Director of the R. Academic Inst. for Church-music. Wrote much ch.-music (MS.), and published theoretical works.—Biogr. by Hientsch (1829).

Bern'hard der Deutsche, organist of S. Marco, Venice, 1445–59, the year of his death, and known there as 'Bernardo di Steffanino Murer'; was the reputed inventor of organ-pedals, and at least introduced them into Italy.

Bern'hard, Christoph, b. Danzig, 1627; d. Nov. 14, 1692, Dresden, where he studied under H. Schütz. The Elector sent him to study singing in Italy; he afterwards became 2nd, and then 1st Kapellm. at Dresden, succeeding Schütz. He was a remarkable contrapuntist. Publ. *Geistliche Harmonica* (1665), and *Prudentia prudentiana* (1669; hymns). A treatise on composition, and a second on counterpoint, are in MS.; some of his cantatas were publ. by M. Seiffert in vol. vi of 'Dkm. deutscher Tonkunst.'

Berno 'Augien'sis,' abbot of Reichenau monastery 1008 to his death on June 7, 1048. Wrote learned treatises on music, to be found in Gerbert's 'Scriptores,' vol. ii. A monograph on his system of music was published by W. Brambach (1881).

Bernoulli [-nool'lē], **Eduard,** b. Basel, Nov. 6, 1867; in 1897 took the degree of *Dr. phil.*, Leipzig; with the thesis *Die Choralnotenschrift bei Hymnen und Sequenzen im späteren Mittelalter* (publ. 1898). He edited Heinrich Albert's *Arion* (vols. xii–xiii in 'Dkm. deutscher Tonkunst'); also (with Holz and Saran) the new edition of the 'Jenaer Liederhandschrift' in modern notation (1901). In 1909 he qualified as lecturer at Zurich Univ. with the lecture *Berlioz als Ästhetiker der Klangfarben* (publ. 1909). He also wrote *Oratorientexte Händels* (1905); *Aus Liederbüchern der Humanisten* (1910).

Bernoulli, Johann, b. Basel, July 27, 1667; d. there Jan. 2, 1747, as Prof. of Sciences; succeeded by his son **Daniel** [b. Groningen, Feb. 9, 1700; d. Basel, March 17, 1782]. Their writings on acoustics are valuable.

Berns'dorf, Eduard, b. Dessau, Mar. 25, 1825; d. Leipzig, June 27, 1901. Pupil of Schneider and A. B. Marx (Berlin). Writer, critic (for the Leipzig 'Signale'), and comp. He completed Schladebach's 'Universal-Lexikon der Tonkunst' (1855–6, 3 vols. and Appendix); also publ. pf.-pieces and songs.

Bernuth [bär'noot], **Julius von,** b. Rees, Rhine Province, Aug. 8, 1830; d. Hamburg, Dec. 24, 1902. Originally destined for the law, he studied music at Berlin under Taubert and Dehn; from 1852–4, barrister at Wesel; then gave up law, and studied music at Leipzig Cons. till 1857, when he founded the chamber-music society 'Aufschwung,' and in 1859 the 'Dilettanten-Orchester-Verein'; also conducted the 'Euterpe,' the 'Singakademie,' and the Male Choral Soc. During the summer of 1863 he studied singing with Manuel Garcia at London; returning to Leipzig, he conducted one season of the 'Euterpe' concerts, then becoming conductor of the Hamburg Philh., in 1867 of the H. 'Singakademie.' In 1873 he founded a conservatory there. In 1878, 'Royal Prussian Professor.'

Berr, Friedrich, famous clarinettist and bassoonist; b. Mannheim, April 17, 1794; d. Paris, Sept. 24, 1838. Bandmaster in various French regiments; 1823, 1st clarinet at the Th. des Italiens; 1831, prof. of clarinet at Paris Cons.; 1836, Director of the new School of Military Music.—Works: *Traité complet de la clarinette à 14 clefs* (1836); prolific comp. for clarinet, bassoon, etc. (500 pieces of military music alone; suite, trios, duos, etc.).

Berré, Ferdinand, b. Ganshoren, n. Brussels, Feb. 5, 1843. Opera-composer; first work, *l'Orage au moulin* (1867); then *Le Couteau de Castille* (1867); others in MS. Has published over 50 songs (*romances*).

Berta'li, Antonio, b. Verona, March, 1605; d. Vienna, April 1, 1669. Viennese court musician from 1637; 1649, till death, court Kapellm., succeeding Valentini. Prod. several cantatas (1641–46), and, from 1653–67, 8 operas and 3 oratorios, all at Vienna.—See Q.-Lex.

Berté, Heinrich, b. Galgócz, Hungary, May 8, 1858; stage-composer, living in Vienna. Has brought out the ballets *Das Märchenbuch* (Prague, 1890), *Amor auf Reisen* (Vienna, 1895), *Der Karneval in Venedig* (Vienna, 1900), *Automatenzauber* (Vienna, 1901); and the operettas *Die Schneeflocke* (Prague, 1896), *Der neue Bürgermeister* (Vienna, 1904), *Die Millionenbraut* (Munich,

1905), *Der schöne Gardist* (Breslau, 1907), *Der kleine Chevalier* (Dresden, 1907), *Der Glücksnarr* (Vienna, 1909), *Kreolenblut* (Hamburg, 1911), *Der Märchenprinz* (Hanover, 1914).

Ber'telmann, Jan Georg, b. Amsterdam, Jan. 21, 1782; d. there Jan. 25, 1854. Pupil of D. Brachthuijzer; prof. at the R. School of Music, where he formed many eminent pupils (Stumpff, Hol, Van Brée, et al.).—Published works: Mass, requiem, string-quartet, pieces for vln. and pf.; many others in MS.

Ber'telsmann, Karl August, b. Gütersloh, Westphalia, 1811; d. Amsterdam, Nov. 20, 1861. Pupil of Rinck. Director (1839) of the 'Eutonia' society, Amsterdam.—Works: Choruses for men's voices; 12 4-part songs for mixed choruses; songs with pf.; pieces for organ; pf.-music.

Bertheaume [bär-tohm'], **Isidore,** b. Paris, 1752; d. Petrograd, March 20, 1802. First violin at Grand Opéra, 1774; conductor of the 'Concerts Spirituels,' 1783; finally, solo violinist in the Imp. orchestra at Petrograd.—Works: Sonatas, solos, duos, and a concerto for vln.; 2 symphonies concertantes f. 2 vlns.; 3 sonatas for clavecin, with violin.

Bert'hold, (Karl Friedrich) Theodor, b. Dresden, Dec. 18, 1815; d. there April 28, 1882. Pupil of Jul. Otto and Joh. Schneider; in 1864 he succeeded the latter as court org. at Dresden. He wrote an oratorio, *Petrus*, a *Missa solemnis*, a symphony, overtures, church-music, etc.; also (with Fürstenau) a pamphlet, *Die Fabrikation musikalischer Instrumente im Vogtlande* (1876).

Bertin [bär-tăn'], **Louise-Angélique,** b. at the Roches, n. Paris, Feb. 15, 1805; d. Paris, April 26, 1877. Pupil of Fétis; dram. comp., singer, pianist.—Operas: *Guy Mannering* (private perf.), *Le Loup-garou* (Paris, 1827), *Faust* (1831), *Notre-Dame de Paris* [*Esmeralda*] (1836); many minor compositions, of which *Six Ballades* were published.

Berti'ni, Benoît-Auguste, b. Lyons, June 5, 1780; d. (?). Pupil of Clementi in London (1793); later pf.-teacher there. Wrote an 11-page pamphlet, *Stigmatographie, ou l'art d'écrire avec des points, suivie de la mélographie, nouvelle art de noter la musique* (Paris, 1812), and *Phonological System for acquiring extraordinary facility on all musical instruments as well as in singing* (London, 1830).

Berti'ni, Domenico, b. Lucca, June 26, 1829; d. Florence, Sept. 7, 1890. Pupil of Lucca Music-School, later of Mich. Puccini. 1857, Director of the mus. inst. at Massa Carrara, also m. di capp.; went to Florence in 1862, as singing-teacher and critic, and became director of the 'Cherubini Society.' Contributor to the 'Boccherini' of Florence, 'La Scena' of Venice, and other periodicals. He comp. 2 operas, masses, magnificats, and chamber-music; also wrote *Compendio de' principî di musica, secondo un nuovo sistema* (1866).

Berti'ni, Abbate **Giuseppe,** b. Palermo, 1756; d. there 1849 (?). M. di capp. to the Sicilian court; publ. a *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814).

Berti'ni, Henri(-Jérôme) ['Bertini le jeune'], pianist and composer; b. London, Oct. 28, 1798; d. Meylau, n. Grenoble, Oct. 1, 1876. When six months old he was taken to Paris, where he was taught by his father and his elder brother, Benoît-Auguste; played early in public, and at 12 made a concert-tour through the Netherlands and Germany. He returned to Paris for study; spent some time in Great Britain; and from 1821–59 resided in Paris, whence he made many brilliant artistic tours. In 1859 he retired to his estate at Meylau. Both as pianist and composer he was a musician of the highest talent and lofty ideals, unalterably opposed to the flashy virtuosity then so much in vogue. His technical studies are still of value; an excellent selection of 50 has been edited by G. Buonamici; also op. 100, 29 and 32 by Riemann, as a preparation for Czerny's op. 299; his arr. of Bach's '48 Preludes and Fugues' for 4 hands, is useful. He also wrote much chamber-music, and pieces for pf.-solo—over 200 works in all.

Berton [bär-tŏhn'], **François,** natural son of Henri-Montan B.; b. Paris, May 3, 1784; d. July 15, 1832. Pupil of Cons., 1796–1804; prof. of singing there 1821–7. He composed several operas, and some vocal music.—Biogr. by Raoul-Rochette (1832).

Berton, Henri-Montan, son of Pierre-Montan B.; b. Paris, Sept. 17, 1767; d. there April 22, 1844. Opera-composer, pupil of Rey and Sacchini. In 1782, violinist in Opéra orch.; 1795, prof. of harm. in Paris Cons.; 1807, cond. of the Opera buffa; 1809, chef du chant at the Opéra; 1815, member of the Academy; 1816, prof. of comp. at Cons. Of his 47 operas, the best are *Montano et Stéphanie* (1799), *Le Délire* (1799), and *Aline, reine de Golconde* (1803); he also wrote ballets, 5 oratorios, 5 cantatas, and many *romances*. His theoretical works are curious rather than valuable.—Biogr. by Raoul-Rochette: *Notice hist. sur la vie et les ouvrages de M. Berton* (Paris, 1844), and by H. Blanchard, *Henri-Montan Berton* (Paris, 1839).—See Q.-Lex.

Berton, Pierre-Montan, b. Maubert-Fontaines (Ardennes), Jan. 7, 1727; d. Paris, May 14, 1780, as conductor of the royal orch. and of the Grand Opéra. A contemporary of

Gluck and Piccinni, his great talent for conducting aided efficiently in the improvement of French opera. He wrote several operas and other stage-pieces, some in collaboration with Trial, etc.—See Q.-Lex.

Berto'ni, Ferdinando (Gioseffo), b. Island of Salò, n. Venice, Aug. 15, 1725; d. Desenzano, Dec. 1, 1813. Pupil of Padre Martini; 1752, first organist at San Marco; 1784, Galuppi's successor as m. di capp.; choirmaster at the Cons. de' Mendicanti from 1757–97.—Works: 5 oratorios, and much other church-music; 34 operas; chamber-music; 6 harpsich.-sonatas, etc.—See Q.-Lex.

Bertrand, Aline, one of the foremost harpists of her time; b. Paris, 1798; d. there March 13, 1835; studied at the Cons. under Naderman, and in 1815 with Bochsa; scored enormous success at her début in 1820 (in Paris [?]); then toured all Europe; upon her appearance in Vienna, in 1828, she was accorded a reception surpassed only by the one given to Paganini; published a *Fantaisie sur la Romance de Joseph.*—Mendel wrote of her: 'With regard to force and boldness of execution she remains unsurpassed to this day (1870).'

Bertrand [-trăhn'], **Jean-Gustave,** b. Vaugirard, n. Paris, Dec. 24, 1834; d. Paris, 1880. Writer and critic.—Works: *Histoire ecclésiastique de l'orgue* (1859); *Essai sur la musique dans l'antiquité, Les origines de l'harmonie* (1866); *De la réforme des études du chant au Conserv.* (1871); *Les nationalités musicales étudiées dans le drame lyrique* (1872). Contributor to Pougin's Supplement to Fétis.

Ber'wald, Franz, nephew of Joh. Fr. B., b. Stockholm, July 23, 1796; d. there April 30, 1868, as Director of the Cons.—Works: 1 opera, *Estrella di Soria* (Stockholm, 1862; publ.); 3 symphonies; chamber-music.

Ber'wald, Johann Friedrich, b. Stockholm, Dec. 4, 1787; d. there Aug. 26, 1861. Violinist, pupil of Abbé Vogler, and of remarkable precocity, playing in public at 5, and writing a symphony at 9; after concert-tours, he became (1816) chamber-musician to the King, and from 1819 was conductor of the royal orch. His compositions (orch. works and chamber-music) are mostly forgotten.

Ber'wald, William, b. Schwerin, Germany, Dec. 26, 1864. Studied comp. with Jos. Rheinberger (1883–7) and I. Faiszt, Stuttgart (1887–8). Director of the Philh. Soc. at Libau, Russia (1890); head of dept. of theory, Syracuse Univ., since 1892; director of several choral societies. Received prize from Phila. MS. Society for a quintet for pf. and strings; also received 'Clemson Medal' in Anthem contest.—Works: *Seven Last Words of Christ,* cantata; *Crucifixion and Resurrection,* cantata for mixed voices; *Dramatic Overture* for orch.; *Walthari,* overture f. orch.; sonata for vl. and pf. in F; many songs, pf.-pcs., and anthems.

Ber'win, Adolf, b. Schwersenz, n. Posen, March 30, 1847; d. Rome, Aug. 29, 1900. Pupil of Lechner (pf.) and Fröhlich (vln.), also of Rust at Berlin (cpt.) and Dessoff at Vienna (comp.). In 1882, Director of the Royal Libraries at the Cecilia Academy in Rome. Edited an Italian transl. of Lebert and Stark's 'Piano School.'

Beschnitt', Johannes, b. Bockau, Silesia, April 30, 1825; d. Stettin, July 14, 1880. From 1848, teacher and cantor at the Catholic School, Stettin; he also cond. a male choral soc., for which he wrote many easy choruses.

Besekirsky [bā-zĕ-kēr'skē], **Vassili Vassilievitch,** celebrated violinist; b. Moscow, Jan. 26, 1835. Having received his education from private teachers, he entered the orch. of the Imp. Th. at Moscow in 1850; was granted leave of absence in 1858, and went to Brussels, where he studied with Léonard (vln.) and Damcke (comp.); returned to his post in Moscow in 1860. Although he had appeared as soloist in Brussels and Paris, he did not begin regular concert-tours until 1868, when he played with great success at the Gewandhaus in Leipzig; then toured Germany, France, Spain, England, Austria, Scandinavia, the Netherlands; 1871, concert-master of the Imp. Th. at Moscow; 1882–1902 prof. of vln. at the Cons. of the Philh. Soc. (has personally taught over 500 pupils). The 50th and 60th years of his uninterrupted activity were made occasions of special celebrations in Moscow and Petrograd.—Comps. for orch.: *Ouverture de concert, Suite* (5 movems.), *Scène lyrique, Tableau symphonique, Épisode fantastique, Ballade, Marche de Couronnement* (ded. to Alexander III); a concerto for vln. and orch.; numerous pieces for vln.; also publ. cadenzas to the concertos of Beethoven, Brahms and Paganini (E♭); has edited the vln.-sonatas of Bach, with a valuable preface, *L'Art musical du violon du XVIIe jusqu'au XXe siècle* (Kiev, 1913).

Besekir'sky, Vassili, fine violinist, son of preceding; b. Moscow, 1879; taught entirely by his father; début at Moscow in 1891; has toured Russia, Germany, Scandinavia; 1910–13, prof. of vln. at Odessa Cons.; 1914–16 in the U. S., where he made successful appearances as soloist with the larger orchestras and in recitals.

Bes'ler, Samuel, b. Brieg, Silesia, Dec. 15, 1574; d. Breslau, July 19, 1625, where he was rector of the Gymnasium zum Heiligen Geist from 1605. His church-compositions are preserved in great part at the library of St. Bernardinus, Breslau.

Besoz'zi, Alessandro, one of the best oboists of his time, b. Parma, circa 1700; d. Turin, 1775. In 1731, member of court orch., Turin, later advancing to chamber-musician and director-general of the instrl. music. He made frequent concert-tours with his brother **Girolamo** (d. Paris, 1786); Burney heard him in 1772. He publ. numerous trio-sonatas for flute with vln. and 'cello (or harpsich.), 2 vlns. and 'cello, etc.; 6 vln.-sonatas w. bass; etc.

Besoz'zi, Louis-Désiré, b. Versailles, April 3, 1814; d. Paris, Nov. 11, 1879. Of a musical family, he entered the Cons. in 1825, and took the first Grand prix de Rome in 1837. He lived in Paris as a music-teacher, and composed pf.-pieces, etc.

Bessel, Vassili Vassilievitch, b. Petrograd, April 25, 1843; d. Zurich, April 25, 1907. The founder (1869) of the music-publ. firm of Bessel & Co. at Petrograd, which has publ. works by many distinguished Russian comps. (A. Rubinstein, Rimsky-Korsakov, Tchaikovsky, Mussorgsky), also two short-lived periodicals. He wrote *Reminiscences of Tchaikovsky,* who was his fellow-student at the Petrograd Conservatory.

Bessems [bes-sähn'], **Antoine,** violinist; b. Antwerp, April 6, 1809; d. there Oct. 19, 1868. Pupil of Baillot at Paris Cons. (1826); member of the Italian Opera orch.; then made long concert-tours, and from 1847–52 cond. the orch. of the 'Société royale d'harmonie,' Antwerp.—Works: Masses, motets, psalms, graduals, etc.; a vln.-concerto; Fantasias for vln.; 12 grandes Études for vln. with pf.; 12 grands Duos de concert for do. do.; other vln.-pieces; duos, trios and quartets for strings; etc.

Besson [bes-sŏhn'], **Gustave-Auguste,** b. Paris, 1820; d. there 1875. Is noted for his improvements in the valves of wind-instrs.

Best, William Thomas, distinguished organ-virtuoso; b. Carlisle, Engl., Aug. 13, 1826; d. Liverpool, May 10, 1897. Taught by Norman, deputy organist at the cathedral; first appointment, organist of Pembroke Road Chapel, Liverpool, 1840; 1847, at the Church for the Blind; 1848, of the Philh. Society. In 1854, organist of the Panopticon, London, and also at St. Martin's; 1855, of Lincoln's Inn chapel; 1855–94, of St. George's Hall, Liverpool, and also resumed (1872) the post of organist of the Philh. Society. In 1880 he was offered the option of knighthood or a Civil-List pension of £100 per annum; he accepted the latter, having a confirmed dislike to all titles. He retired in 1894. Best's extraordinary virtuosity made him much in request for very numerous public functions; in 1890 he went to Sydney, Australia, to inaugurate the organ in the new Town Hall. His recitals were a feature in Liverpool mus. life; he played concertos at many successive Handel Festivals. His works, popular in type though classical in form, include church-services and anthems; sonatas, preludes and fugues, concert-fantasias, studies, etc., for organ; also 2 overtures and a march for orch., and several pf.-pieces. His chief text-books are *The Art of Organ-Playing* (London, 1870), in 4 parts, and *Modern School for the Organ* (London, 1853); he also publ. *Handel Album* (20 vols.); *Arrangements from the Scores of the Great Masters* (5 vols.); and a large variety of transcriptions. B. likewise edited many other of Handel's works. An excellent sketch of B. is to be found in the 'Musical Times,' June 1, 1897, pp. 382–3.

Beständig, Otto, b. Striegau, Silesia, Feb. 21, 1835. Pupil of Mettner, Freudenberg and Mosevius in Breslau; settled in Hamburg in 1858; founded a 'Konzertverein' and his own Cons., directing both until his retirement in 1910; was also cond. of the 'Musikgesellschaft' at Wandsbeck; made R. mus. dir. in 1879. Wrote 2 oratorios, *Der Tod Baldurs* and *Victoria Crucis; Deutscher Hymnus;* a quartet for vln., 'cello, pf. and harmonium; pieces for pf.; also *Die unentbehrlichen Hilfswissenschaften beim Klavierunterricht* (1872, 3 parts).

Betti, Adolfo, first violin of the Flonzaley Quartet; b. Lucca, Tuscany, March 21, 1875. Showed talent early, and after studying with a country teacher began serious study of the violin. His father was very musical and Puccini, Catalani and Sgambati were frequent visitors at his home. In 1892 the young violinist went to Liège to study, and spent 4 years under César Thomson; after completing his studies, spent 4 years in Vienna as soloist; called from Vienna to Brussels, replacing César Thomson during his tours and taking part in the Cons. concerts under Gevaert; remained in Brussels from 1900–3; in November, 1903, became leader of the famous Flonzaley Quartet.

Betz, Franz, distinguished dramatic baritone; b. Mayence, March 19, 1835; d. Berlin, Aug. 11, 1900. Sang from 1856–9 at Hanover, Altenburg, Gera, Bernburg, Köthen, and Rostock; after his début as Don Carlos in *Ernani* at Berlin (1859), he was permanently eng. at the Royal Opera House until his retirement in 1897, when the Emperor named him 'hon. member' of the opera-company. An eminent singer of Wagnerian rôles, he created the Hans Sachs at Munich, 1868, and the Wotan at Bayreuth in 1876. Other favorite rôles were Don Juan, Hans Heiling, and Tell.

Bevan, Frederick Charles, b. London, July 3, 1856. Chorister and solo boy-sop. at

All Saints', Margaret St., London; organ-pupil of Willing and Hoyte, and organist in several churches; studied singing under Schira, Deacon, and Walker; became Gentleman of the Chapel Royal, Whitehall, in 1877, and at St. James's in 1888; since 1906 he has been living in Australia. Well-known bass concert-singer, and composer of very popular songs: *The Mighty River, The Flight of Ages, My Angel, Watching and Waiting*, etc.

Bevignani [-vē-ñah'-], (Cavaliere) **Enrico (Modesto)**, b. Naples, Sept. 29, 1841; d. there Aug. 29, 1903. Studied composition under Albanese, Lillo, and others; his first opera, *Caterina Bloom* (Naples, 1863), was very successful; but he, preferring the career of conductor, was engaged by Col. Mapleson from 1864–70 at H. M.'s Th., London, then in Covent Garden. Engagements in the Italian operas at Petrograd and Moscow alternated with the London seasons, until B.'s engagement for the Metropolitan Opera, New York, in 1894. By the Czar he was made Knight of the Order of St. Stanislas, which carries with it nobility and a life-pension.

Bev'in, Elway, Welsh comp. and organist; b. between 1560–70; d. 1640 (?). He was a pupil of Tallis; (1589) organist of Bristol cathedral, and (1605) Gentleman Extraordinary of the Chapel Royal.—Works: *A Briefe and Short Introduction to the Art of Musicke* (1631); a Short Service in D m. (in Barnard's and Boyce's Colls.); a song in 20 parts, *Hark, Jolly Shepherds;* and anthems (MS.).

Bewerunge [bā'-], Rev. **Henry**, b. Letmathe, Westphalia, Dec. 7, 1862. Pupil of Cons. at Würzburg; ordained to priesthood at Eichstätt in 1885; studied later at the Institute for Church-music at Ratisbon; from 1888–1914, prof. of church-music at St. Patrick's College, Maynooth (Ireland); since then prof. of music at Dublin College of the Irish Nat. Univ.—Wrote *Die vatikanische Choralausgabe* (2 parts, Düsseldorf, 1906–7; also in English and French); many valuable articles for 'Musica Sacra,' Haberl's 'Kchm. Jahrb.', 'The Irish Ecclesiastical Record,' 'The Catholic Encyclopædia'; also transl. into English Riemann's *Katech. der Musikästhetik* and *Vereinfachte Harmonielehre*. From 1891–3 he edited 'Lyra Ecclesiastica.'

Bexfield, William Richard, b. Norwich, England, April 27, 1824; d. London, Oct. 29, 1853. Pupil of Dr. Z. Buck; org. of Boston ch., Lincolnshire; from 1848, at St. Helen's, London. Took degree of Mus. Bac. at Oxford, 1846; Mus. Doc. at Cambridge, 1849.—Works: An oratorio, *Israel Restored* (1852); a cantata, *Hector's Death;* anthems, organ-fugues, part-songs, songs, etc.

Bey'er [bī-], **Johann Samuel**, b. Gotha, 1669; d Karlsbad, May 9, 1744. In 1697, cantor at Freiberg, Saxony; 1722, at Weissenfels; 1728, Musikdirektor at Freiberg. Publ. *Primae lineae musicae vocalis* (1703); *Musikal. Vorrath neu variirter Festchoralgesänge* (1716); and *Geistlich-musikalische Seelenfreude* (1724; 72 concert-arias, etc.).

Bey'er, Rudolf, b. Wilthen, n. Bautzen, Feb. 14, 1828; d. Dresden, Jan. 22, 1853. Music-teacher and comp. of songs, chamber-music, music to O. Ludwig's *Maccabäer*, etc.

Beyle, Marie-Henri. See STENDHAL.

Bey'schlag, Adolf, b. March 22, 1845, at Frankfort-on-the-Main. Pupil of V. Lachner in Mannheim; 1868–80, Kapellm. of the theatres at Trèves and Cologne, and concert-director at Mayence and Frankfort; then conductor of the Philh. Soc. in Belfast, deputy-conductor for Hallé in Manchester, and conductor of the Leeds Philh. Soc. and subscription concerts; has lived since 1902 in Berlin ('Royal Prof.' in 1907). His valuable work on *Die Ornamentik der Musik* was published 1908 (Leipzig); he has also publ. 4-hand Dances for pf., in canon-form; songs; and arrangements.

Biag'gi [b'yăh'jē], **Girolamo Alessandro**, b. Milan, Feb. 2, 1819; d. Florence, March 21, 1897. Pupil of Milan Cons., 1829–39 (vln.; comp.); after a visit to France, he returned to Milan; was for a short time m. di capp.; wrote an opera, *Martino della Scala;* was for some years (circa 1847) editor of the 'Italia Musicale' (Milan; Lucca); wrote an essay, *Della musica religiosa e delle questioni inerenti* (Milan: Ricordi, 1857); then settled in Florence as prof. of mus. hist. and esthetics at the newly established Reale Istituto Musicale, writing articles for 'La Nazione,' and the review 'La Nuova Antologia'; later for the 'Gazzetta d'Italia,' under the pen-name Ippolito d'Albano. He left an unfinished *Vita di Rossini*. The tendency of his writings is conservative.—Other works: *Conferenze su la riforma melodrammatica Fiorentina; Sugli istrumenti a pizzico;* and *La Musica del Secolo XVII* (1894).

Bial [bē'-], **Rudolf**, b. Habelschwerdt, Silesia, Aug. 26, 1834; d. New York, Nov. 13, 1881. Violinist in Breslau orch.; then made a tour in Africa and Australia with his brother Karl; settled in Berlin as conductor of the Kroll Orch., and (1864) Kapellm. of the Wallner Th., where his numerous farces, operettas, etc., have been performed; later, cond. of Italian opera in Berlin, and (1878) concert-agent in New York.

Bian'chi [-kē], **Bianca** (*rectius* **Bertha Schwarz**), high soprano opera-singer; b. in a village on the Neckar, June 27, 1858. Pupil of Wilczek (Heidelberg) and Mme. Viardot-

Garcia (Paris), Pollini paying her expenses and then engaging her for 10 years. Début at Karlsruhe, 1873, as Barberina in *Figaro*. Sang at London for Pollini only till 1876; then at Mannheim, Karlsruhe, and Vienna (1880). Since 1902, teacher in the Munich Akad. der Tonkunst. In 1897 she married Pollini.

Bian'chi, Eliodoro, opera-composer.—Works: *Gara d'amore* (Bari, 1873); *Sarah; Almanzor.*

Bian'chi, Francesco, b. Cremona, 1752; d. by suicide at Hammersmith, Nov. 27, 1810. From 1775–8, m. al cembalo at Italian Opera, Paris, where his first opera, *La réduction de Paris*, was prod. (1775); up to 1800 he wrote 47 operas of pleasing but ephemeral quality; went to Florence, 1780; to Venice, 1785, as org. at San Marco; and to London, 1793, as cond. at the King's Th.; 1797–1801, opera-cond. in Dublin.—His treatise *Dell'attrazione armonica* was never publ. He was the teacher of H. R. Bishop.—See Q.-Lex.

Bian'chi, Valentine, soprano stage-singer; b. Wilna, 1839; d. Candau, Kurland, Feb. 28, 1884. Studied at Paris Cons.; début Frankfort, 1855; eng. at Schwerin (1855–61), Stettin, Petrograd (1862–5), and Moscow (until 1867); retired 1870. She married chief forester von Fabian in 1865. Her range was extraordinary, including practically alto and soprano range (f–e^3).

Bianchini [b'yăhn-kē'nē], **Pietro,** b. Venice, Oct. 18, 1828. Began as violinist in the Fenice Th. orch.; 1869 m. di capp. at Feltre; 1871, Conegliano; 1874, Parenzo d'Istria; 1878–87 at Trieste as teacher of vln., cpt. and comp.; then director of the Music School of the 'Padri Armeni,' Venice.—Works: Symphonies, string-quartets and trios, masses, songs, and pf.-music.

Bi'ber [bē-], **Aloys,** distinguished Bavarian piano-maker; b. Ellingen, 1804; d. Munich, Dec. 13, 1858.

Bi'ber, Heinrich Johann Franz von, b. Wartenberg, Bohemia, Aug. 12, 1644; d. Salzburg, May 3, 1704. Noteworthy violinist and composer, one of the founders of the German school of violin-playing, and among the first to employ the 'scordatura.' Was successively in the service of the Emperor Leopold I (who ennobled him), the Bavarian court, and the Archbishop of Salzburg. He publ. a number of vln.-sonatas (one is in David's 'Hohe Schule'), and other pieces; 8 vln.-sonatas are publ. in vol. v, 2, of 'Dkm. d. Tonk. in Österreich,' and 16 more in vol. xii, 2. There are also preserved in MS. the scores of 2 operas, *Chi la dura la vince* (Salzburg, 1681), and *L'ossequio di Salisburgo* (ib., 1699); 2 requiems; offertories *a* 4; etc.—Biogr. by Luntz (1906).

Bibl, Rudolf, b. Vienna, Jan. 6, 1832; d. there Aug. 2, 1902. Pupil of his father, Andreas B. (org., d. 1878) and S. Sechter; app. org. at St. Peter's, 1850; 1859 at St. Stephen's Cath.; 1863, 'Hoforg.'; 1897, 'Hofkapellm.' He was a famous virtuoso and a composer of merit.—Works: 4 masses with orch., op. 53, 58, 67, 88; 1 mass a capp., op. 82; a requiem in C m., op. 79; do. in D m., op. 84; concerto for organ w. orch., op. 68; sonata for organ in D m., op. 74; sonata for vln. and pf., op. 42; preludes and fugues for organ; pieces for pf.; also wrote an *Orgelschule*, op. 81.

Bidez [bē-dāz'], **L. Aloys,** b. near Brussels, Aug. 19, 1847. Educated for the bar, he went to the U. S. in 1876, and taught music there for 25 years. Was one of the early lecturers and vice-presidents of the M. T. N. A., and a charter-member of the A. C. M. Publ. *The Art of Fingering* (1877). Numerous compositions for pf., other instrs., the voice, etc.; 3-act operetta *The Stratagem;* monody with orch., *Out of Darkness into Light;* pf.-concerto in E♭ m.; etc. Since 1904 residing in Belgium.

Bie [bē], Dr. **Oskar,** b. Breslau, Feb. 9, 1864. Studied philology and architecture at Leipzig and Berlin; pupil of Ph. Scharwenka in Berlin; 1890, 'Privatdozent' for history of Art at the Technische Hochschule in Berlin; 1901, prof.; ed. of 'Neue Rundschau' and mus. critic of Berlin 'Börsen-Courier.' Besides writing about painting and the plastic arts, he has also written on music: *Das Klavier und seine Meister* (1898; 2d ed. 1901); *Intime Musik* (1904); *Tanzmusik* (1905); *Die moderne Musik u. R. Strauss* (1906; for S.); *Klavier, Orgel u. Harmonium* (1910); *Die Oper* (1913).

Bie'dermann [bē-], **Edward Julius,** b. Milwaukee, Wis., Nov. 8, 1849. Son and pupil of A. Julius B.; also studied pf., org. and theory in Germany, 1858–64. Organist in turn at various New York churches; at present (1916) at St. Francis de Sales (R. C.). Has lived for 50 years in N. Y. as a teacher. —Works: 6 grand masses for soli, ch., org. and orch.; a number of anthems; vocal duets and solos (sacred and sec.); choruses for male vcs.

Biehle, Johannes, b. Bautzen, June 18, 1870. Pupil at the Cons. at Dresden; later studied also at the 'Technische Hochschule'; since 1898 cantor at the Cath. in Bautzen; founded in 1905 the 'Lausitzer Musikfeste,' which have been very successful; app. 'Kirchenmusikdirektor' in 1908. He attracted considerable attention with his two books *Theorie der pneumatischen Orgeltraktur u. die Stellung des Spieltisches* (Leipzig, 1911) and

Theorie des Kirchenbaues vom Standpunkte des Kirchenmusikers u. des Redners . . . . mit einer Glockenkunde (Wittenberg, 1913).

Bierey [bē'rī], **Gottlob Benedikt**, b. Dresden, July 25, 1772; d. Breslau, May 5, 1840. Pupil of C. E. Weinlig, Dresden; was director of a travelling opera-troupe until the success of his opera *Wladimir* (Vienna, 1807) caused his app. as Kapellm. at Breslau, succ. Weber (1808); he was theatre-director there 1824–8, when he retired.—Works: 26 operas and operettas; 10 cantatas; masses, orchestral and chamber-music, etc.—See Q.-Lex.

Biernacki [b'yär-năht'skē], **Michael Marian**, b. Lublin, Poland, Sept. 9, 1855; pupil of Warsaw Cons.; chorus-conductor in Warsaw.—Works: *Prologue* for orch.; cantata *Traum und Kabale;* 2 masses, and an *Idylle*, for ch. and orch.; a Romanze and a Suite for violin with pf.; piano-pieces; songs.

Biese [bē'zĕ], **Wilhelm**, b. Rathenow, April 20, 1822. Piano-maker (chiefly uprights); est. 1853 in Berlin, where he died Nov. 14, 1902.

Bignami [bē-ñah'mē], **Carlo**, called by Paganini 'il primo violinista d'Italia'; b. Cremona, Dec. 6, 1808; d. Voghera, Aug. 2, 1848. Was in turn opera-conductor at Cremona (1827), Milan, and (1833) Verona; returning to Cremona 1837, he became director and first violin of the orchestra, and made it one of the best in Lombardy.—Works: A violin-concerto; *Capriccî o Studî per violino;* Fantasias; *Grande Adagio; Polacca;* Variations, etc.

Bigna'mi, Enrico, b. 1836; d. Genoa, February, 1894. Violinist and composer.—Operas: *Anna Rosa* (Genoa, '92, succ.); *Gian Luigi Feschi* (never produced).

Bigot [bĭ-gŏh'], **Marie** (*née* **Kiéné**), b. Kolmar, Upper Alsatia, March 3, 1786; d. Paris, Sept. 16, 1820. A distinguished pianist, she lived for years in Vienna, where she was known and esteemed by Haydn and Beethoven; went to Paris in 1808, and gave piano-lessons from 1812 on (Mendelssohn was her pupil in 1816).

Bilhon (or **Billon**) [bē-yŏhn'], **Jean de**, singer in the Papal Chapel, first half of 16th century. Masses, magnificats, and motets by him are in collections (1534–44).

Bil'leter, Agathon, b. Männedorf, Lake of Zurich, Nov. 21, 1834. Studied at Leipzig Cons., and became organist and conductor at Burgdorf, Switzerland. Very popular comp. of part-songs for men's voices.

Billings, William, b. Boston, Mass., Oct. 7, 1744; d. there Sept. 29, 1800. Writer of hymn-tunes, anthems, etc., of which he publ. several collections: *The New England Psalm-Singer* (1770), *The Singing Master's Assistant* (1776), *Music in Miniature* (1779), *The Psalm Singer's Amusement* (1781), *The Suffolk Harmony: Containing Tunes, Fugues and Anthems* (1786), *The Continental Harmony* (1794). Billings was, in his rough way, a pioneer of good church-music in America; he first used the pitch-pipe, introduced the 'cello into church-choirs, and is said to have originated concerts in New England.

Bil'lington, Elizabeth (*née* **Weichsel**), b. London, circa 1768; d. near Venice, Aug. 25, 1818. Her father and first teacher was a German clarinettist; Joh. Chr. Bach taught her later. She was a soprano stage-singer of great beauty, yet a poor actress; her voice is said to have been marvellous, and of wide range (3 full octaves, from a–a^3). In 1784 she married James Billington, a double-bass player; they went to Dublin, where she made her début in opera in *Orpheus and Eurydice;* at London she first appeared as Rosetta in *Love in a Village* (Covent Garden, 1786), and her success led to an engagement. She remained in London till 1794; sang in Naples 1794 (in which year her husband died), and at Venice 1796; married a M. Felissent, 1799, but soon left him, returned to London, and sang at Drury Lane, Covent Garden, and the Ancient and Vocal Concerts 1801–11, then retiring. In 1817 she was reconciled to M. Felissent, and withdrew to her estate of St. Artien, near Venice.

Bill'roth [-roht], **Theodor**, an eminent surgeon, b. Bergen, on the island of Rügen, Apr. 26, 1829; d. Abazzia, Feb. 6, 1894. He received a thorough musical education, and was an excellent pianist. He was an intimate friend of Hanslick and Brahms, and during his residence at Vienna (1867 till his death) the musical soirées at his house were famous. It was at B.'s house that almost all the chamber-music of Brahms was performed before it had its first performance in public. He wrote *Wer ist musikalisch?* (1896, ed. by Hanslick; 4th ed. 1912). Georg Fischer edited *Briefe Billroths* (1895; 7th ed. 1906).

Bil'se, Benjamin, b. Liegnitz, Aug. 17, 1816; d. there July 13, 1902. He was 'Stadtmusikus' at Liegnitz (1843), and brought his orchestra to a remarkable degree of perfection, so that his concerts and concert-tours were social events. From 1868–84 he was est. at the 'Concerthaus' in Berlin, and gave very popular concerts. He retired 1894 with the title of 'Hofmusikus.' Comp. of some good dances and marches.

Binchois [băn-shwăh'], (**Gilles de Binche**, called **Binchois**), b. Binche (or Bins), in Belgian Hainaut, circa 1400; d. Lille, 1460; was one of the earliest composers of the first Netherland School. Of his works, 7

movements of masses, 52 secular chansons, and 10 or 12 sacred songs, are preserved; in modern notation have been publ. 7 Chansons (1892, Riemann); 7 ditto (1898, in Stainer's 'Dufay'); and 6 ditto, with 2 sacred works, in the 'Dkm. d. Tonkunst in Österreich', vols. vii and xi, 1.

Bin'der, Christlieb Siegmund, b. 1724; d. Dresden, Jan. 1, 1789. In 1753 organist at the Hofkirche in Dresden. A very prolific composer, one of the first writing in the 'elegant style' akin to that of Ph. E. Bach. He publ. sonatas for clavicembalo solo, for clavic. with vln., and for clavic. with vln. and 'cello; in MS. have been preserved 76 organ-preludes, many concertos for clavic., quartets with clavic., and trio-sonatas for 2 vlns. with basso cont. Some of his comps. have been reprinted by O. Schmid in 'Musik am sächsischen Hofe.'

Bin'der, Fritz, b. Baltimore, Md., 1873; taken to Germany at the age of 5, and from 7 to 11 played as a child-pianist in Germany, Austria, Switzerland, and the Netherlands. His first teachers were Reinthaler and Bromberger; for 3 years he was taught by Leschetizky, and on Rubinstein's recommendation entered the Cologne Cons. (Wüllner, Seiss, Franke, Jensen), graduating in 1896 to conduct a choral society at Solingen. In 1901, app. director of the Singakademie at Danzig. Also cond. of the subscription concerts given by the theatre-orch., and dir. of the Cons.

Bin'der, Karl, b. Vienna, Nov. 29, 1816; d. there Nov. 5, 1860. Kapellm. at Josefstädter Th., 1839–47; went to Hamburg, thence to Presburg, and then returned to Vienna.—Works: *Der Wiener Schusterhut* (melodr., 1840); *Die 3 Wittfrauen* (opera, 1841); *Purzel* (vaudev., 1843); overture and choruses to *Elmar*, a drama; a parody on *Tannhäuser* (1857); psalms w. orch.; songs w. pf.

Bin'der, Karl Wilhelm Ferdinand, celebrated harp-maker at Weimar c. 1797, was b. Dresden, 1764; regarded as the inventor of the 'mécanique à jour' harp.

Bion'di, Giovanni Battista (da Cesena), b. Cesena; a Minorite friar.—Publ. a numerous series of motets *a* 4 and 5, masses *a* 3 and 5, litanies, vesper psalms, *Compiete*, *Concerti*, etc., at Venice (1606–1630).—See Q.-Lex.

Bio'ni, Antonio, dramatic composer; b. Venice, 1698, d. (?). He wrote 26 operas, a few for Italy, but most for Breslau, where he was mus. director and manager of an Italian opera-troupe 1726–33.

Birch'all, Robert, London music-publ.; d. 1819. His circulating mus. library was one of the first ever established. His successors were Lonsdale & Mills.

Birckenstock [bēr'ken-], **Johann Adam,** violinist; b. Alsfeld, Hesse-Darmstadt, Feb. 19, 1687; d. Eisenach, Feb. 26, 1733; in 1721 leader, 1725 Kapellm., at Kassel; 1730–33, Kapellm. at Eisenach.—Works: 12 vln.-sonatas w. basso continuo (Amsterdam, 1722); 12 do. (1730); 12 concertos f. 4 vlns. obbl., vla., 'cello, and basso cont. (1730).

Bird, Arthur, b. Cambridge, Mass., July 23, 1856. St. in Berlin, 1875–7, under Haupt, Loeschhorn, and Rohde. Returning to America, he became organist at the Kirk, Halifax, N. S.; also teaching at the Young Ladies' Acad. and the St. Vincent Acad. He founded the first male chorus in Nova Scotia. In 1881, at Berlin, he studied comp. and orchestration with H. Urban; the season of 1885–6 was spent with Liszt at Weimar. His first concert (1886), at Berlin, was successful; the same year, B. paid his last visit to America, and has since lived in Berlin (Grunewald).—Works: A symphony in A, *Karnevalszene*, and 3 suites f. orch.; *2 Decimettes* f. wind-instrs. (won Paderewski prize, 1901). For pf.: *Puppentänze* (4 pcs.), op. 10; 3 characteristic marches, op. 11; 3 waltzes, op. 12; *Zwei Poesien* f. 4 hands; Introd. and Fugue; Variations and Fugue; 3 Suites; Sketches; Ballet-music; 2 pcs. f. pf. and vln., etc.; *Oriental Scenes* for organ; the comic opera *Daphne* (New York, 1897), and a ballet, *Rübezahl*.

Bird, Henry Richard, distinguished org.; b. Walthamstow, Nov. 14, 1842; d. London, Nov. 21, 1915. Pupil of his father and J. Turle; came to London in 1859, filled various positions as org., and conducted the 'Chelsea Choral and Orchestral Society'; app. org. at St. Mary Abbott's, Kensington, a position he occupied until his death; was also prof. of pf. at R. C. M. and Trinity Coll. from 1896. He was famous throughout England as an unexcelled accompanist, and in constant demand by the foremost artists; app. perm. accompanist of the 'Popular Concerts' in 1891.

Bird, William. See Byrd.

Bir'kler, Georg Wilhelm, b. Buchau, Württemberg, May 23, 1820; d. June 10, 1877, as prof. at Ehingen (Württ.) gymnasium.—Comp. masses, vesper psalms, etc., for mixed and men's voices; wrote about old church-music in Catholic mus. papers.

Birnbach [bērn'bah], (**Joseph Benjamin**) **Heinrich,** son of Karl Joseph B.; b. Breslau, Jan. 8, 1795; d. Berlin, Aug. 24, 1879. Pianist, pupil of his father; teacher in Breslau, 1814–21, then in Berlin, where he founded a musical institute; Nicolai, Kücken and Dehn were among his pupils.—Works: 2 symphonies, and 2 overtures, for orch.;

concertos f. pf., and f. oboe, clar., and guitar; quintet; duos; fantasias and sonatas f. pf.; etc.; and a treatise, *Der vollkommene Kapellmeister* (1845).

Birn'bach, Karl Joseph, b. Köpernick, Silesia, 1751; d. Warsaw, May 29, 1805, as Kapellm. of the German Theatre.—Works: 2 operas; oratorios, cantatas, masses; 10 orchestral symphonies, 16 pf.-concertos, 10 vln.-concertos; many quartets and quintets; pf.-music; etc.

Bisaccia [-zăht'chăh], **Giovanni,** b. 1815; d. Naples, Dec. 20, 1897. Pupil, in Cons. of S. Pietro a Majella, of Crescentini (singing) and Raimondi and Donizetti (comp.). A singer in the Nuovo and San Carlo theatres; later singing-teacher, also m. di capp. in the church of San Fernando, for which he wrote some music. In 1838 he brought out 2 mus. 1-act farces, *I tre scioperati* and *Il figlio adottivo* (Cons. theatre); and in 1858 an opera buffa *Dom Taddeo, ovvero la Solachianello di Casoria* (Teatro Nuovo).

Bisch'off, Georg Friedrich, the founder of the German mus. festivals; b. Ellrich, Harz Mts., Sept 21, 1780; d. Hildesheim, Sept. 7, 1841, where he had been musical director since 1816. He arranged the first Thuringian Festival at Frankenhausen (July 20 and 21, 1810), at which Spohr acted both as conductor and soloist.

Bisch'off, Hans, accomplished pianist and teacher; b. Berlin, Feb. 17, 1852; d. Niederschönhausen, near Berlin, June 12, 1889. Pupil of Th. Kullak and R. Wüerst, and also student at Berlin Univ. (*Dr. phil.*, 1873); 1873, teacher of pf. at Kullak's Acad.; 1879, also of pedagogics; also taught at Stern Cons. for a short time and conducted (with Hellmich) the Monday Concerts of the Berlin 'Singakademie.' He edited the 2nd and 3rd editions of Dr. Ad. Kullak's *Ästhetik des Klavierspiels* (Berlin, 1876 and 1889; English translation New York, 1895); publ. an *Auswahl Händel'scher Klavierwerke;* a *Kritische Ausgabe von J. S. Bach's Klavierwerken;* etc.

Bisch'off, Hermann, b. Duisburg, Jan. 7, 1868. Pupil of Jadassohn at the Leipzig Cons.; living in Munich. Has written 2 symphonies (E and D m.); a symph. poem, *Pan; Gewittersegen;* also *Das deutsche Lied* (1905).

Bisch'off, Kaspar Jakob, b. Ansbach, Apr. 7, 1823; d. Munich, Oct. 26, 1893, where he studied (1842) under Ett, Stuntz, and Franz Lachner, and 1848–9 in Leipzig. Founded (1850) an 'Evangelical Sacred Choral Society' at Frankfort, where he lived as a singing-teacher.—Works: An opera, *Maske und Mantilla* (Frankfort, 1852); 3 symphonies; overture to *Hamlet;* chamber- and church-music, etc.; also a *Manual of Harmony* (1890).

Bisch'off, Ludwig Friedrich Christian, b. Dessau (where his father, Karl, was court-musician), Nov. 27, 1794; d. Cologne, Feb. 24, 1867. 1823–49, director of gymnasium at Wesel; founder (1850) and editor of the 'Rheinische Musikzeitung' at Cologne, superseded (1853) by the 'Niederrheinische Musikzeitung'; he translated Oulibicheff's *Beethoven* (1859) into German.

Bishop, Sir **Henry Rowley,** noted English composer; b. London, Nov. 18, 1786; d. there Apr. 30, 1855. Pupil of Francesco Bianchi; attracted attention by his first opera, *The Circassian Bride* (Drury Lane, 1809); 1810–11 comp. and cond. at Covent Garden, 1813 alternate cond. of the Philharmonic, 1819 oratorio-cond. at Covent Garden, 1825 cond. at Drury Lane Th., 1830 Musical Director at Vauxhall; took degree of Mus. Bac. at Oxford, 1839; 1840–1, mus. dir. at Covent Garden; 1841–3, Prof. of Mus. at Edinburgh; knighted in 1842; cond. of Ancient Concerts, 1840–8; in 1848 was app. Prof. of Mus. at Oxford (succeeding Dr. Crotch), where he received the degree of Mus. Doc. in 1853. A remarkably prolific dramatic composer, having produced about 130 operas, farces, ballets, adaptations, etc. His operas are generally in the style of English ballad-opera; some of the best are *Cortez*, *The Fall of Algiers*, *The Knight of Snowdon*, and *Oberon*. He also wrote *The Fallen Angel* (oratorio), *The Seventh Day* (cantata), etc.; his glees and other lyric vocal productions are deservedly esteemed. (An article on the Glees, by G. A. Macfarren, is in the 'Musical Times' of 1864, April *et seq.*) He publ. vol. i of *Melodies of Various Nations*; also 3 vols. of *National Melodies*, to which Moore wrote the poems.

Bispham [bisp'h'm], **David** (**Scull**), admirable dramatic and concert baritone; b. Philadelphia, Jan. 5, 1857. He sang at first as an amateur in the principal choruses of Philadelphia, and the choirs of Holy Trinity and St. Mark's churches, also in private theatricals. In 1886 he went to Milan, studying there with Vannuccini, Hall, and (1887–90) Francesco Lamperti; later in London with Shakespeare and Randegger. Professional operatic début as Longueville in Messager's *Basoche* at the R. Engl. Opera House, London, Nov. 3, 1891, and 'won immediate favour by his humorous acting and artistic singing' [GROVE]. First appearance in serious opera at Drury Lane, June 25, 1892, as Kurwenal, one of his best parts; the baritone rôles in Wagner's operas are his specialties, particularly Beckmesser. After

the autumn of 1896 he divided his time between Covent Garden and the New York Metropolitan Opera (down to 1908–9). He created the rôles of William the Conqueror in Cowen's *Harold*, Chillingsworth in Damrosch's *The Scarlet Letter* (Boston, Feb. 10, 1896), Benedick in Stanford's *Much Ado about Nothing*, and Rudolph in Miss Smyth's *Der Wald*. Some of his other rôles (favorites in sm. caps.) are Pizzarro; Caspar and Ottokar (*Freischütz*); Mephistopheles and Valentin; Escamillo (*Carmen*); De Nevers; Figaro (*Nozze*); Tonio and Silvio (*Pagliacci*); Alfio (*Cavalleria Rusticana*); Vulcan (*Phil. et Baucis*); MEFISTO (*Mefistofele*, Boito); Philippo (*Don Carlos*); Iago; FALSTAFF; Manru; Johannes (*Evangelimann*); Peter (*Hänsel und Gretel*); Fiorenzo (*Rantzau*). In 1895 he sang the part of Christ in the St. Matthew Passion at the Bach Festival, and has sung chief parts in Perosi's oratorios. For several seasons he gave series of recitals in London and New York, being the first to sing Brahms's 'Four Serious Songs' in Britain and America. In recitation (*Enoch Arden*, with R. Strauss's incid. music; *A Midsummer Night's Dream*, with Mendelssohn's music; etc.) he has made a deep impression. In fact, his recitals became so successful, that he abandoned opera after 1909. He is also a strong advocate of the use of the vernacular in all operatic productions in the U. S., and was probably the first artist to sing all songs at his recitals in English translations.

Bitter, Karl Hermann, b. Schwedt-on-Oder, Feb. 27, 1813; d. Berlin, Sept. 12, 1885. From 1879–82, Prussian Minister of Finance. Wrote *Joh. Seb. Bach* (1st ed. 1865, 2 vols.; 2nd, 1881, 4 vols.; abridged Engl. ed. by Shuttleworth, 1873); *Mozart's Don Juan and Gluck's Iphigenia in Tauris; ein Versuch neuer Übersetzungen* (1866); *K. Ph. E. und W. Friedemann Bach und deren Brüder* (1868, 2 vols.); *Über Gervinus' 'Händel u. Shakespeare'* (1869); *Beiträge zur Gesch. des Oratoriums* (1872); *Studie zum Stabat Mater* (1883); *Die Reform der Oper durch Gluck und Wagner* (1884); editor of Karl Loewe's Autobiography (1870).

Bittner, Julius, b. Vienna, Apr. 9, 1874. Studied jurisprudence, and at the same time music with J. Labor; won the Mahler prize (founded 1912 for the encouragement of composers) in 1915. Wrote the operas *Die rote Gret* (Vienna, 1907), *Der Musikant* (ib., 1910), *Der Bergsee* (ib., 1911), *Der Abenteurer*, (ib., 1913); a ballet-opera, *Der Markt der Liebe* (ib., 1909); choruses and songs. Two other operas, *Alarich* and *Das höllische Gold* (finished 1915), have not yet been performed. B. is his own librettist.

Bitto'ni, Bernardo, organist, and comp. of admirable sacred music (in MS.); b. Fabriano, 1755; d. there May 18, 1829. —Biogr. by Alfieri (1852).

Bizet [bē-zā'], **Georges** (baptismal names **Alexandre-César-Léopold**), b. Paris, Oct. 25, 1838; d. Bougival, June 3, 1875. He entered the Paris Cons. at nine, his teachers being Marmontel (pf.), Benoist (org.), Zimmerman (harm.), and Halévy, his future father-in-law (comp.). In 1857 he took, among 78 competitors, the prize offered for the composition of an opera buffa, *Le docteur Miracle*, and also won the Grand prix de Rome. Instead of the prescribed mass, he sent from Rome, during his first year, a 2-act Ital. opera buffa, *Don Procopio* (Monte Carlo, 1906); later he sent 2 movements of a symphony, an overture (*La Chasse d'Ossian*), and a comic opera (*La Guzla de l'Émir*). Returning, he prod. a grand opera, *Les Pêcheurs de perles* (Th.-Lyrique, 1863); but this work, like *La jolie fille de Perth* (1867), failed of popular approval. A 1-act opera, *Djamileh* (1872), fared no better;—but Pasdeloup brought out his overture *Patrie*, and the 2 symphonic movements, with success. The incidental music to Daudet's *l'Arlésienne* (1872), however, turned the tide of popular favor; and the striking success of *Carmen* (Opéra-Com., Mar. 3, 1875), showed what B. might have done had he been spared; he died just three months after his hardly-won triumph. Besides the above-mentioned works, B. comp. two operas, *Numa* (1871), *Ivan le Terrible* (not perf.); about 150 pf.-pcs. of all kinds (he was a brilliant pianist), and songs, etc. The music of *l'Arlésienne*, transformed into a suite, had great success, and was followed by three other suites: *l'Arlésienne No. 2*, *Roma*, and *Jeux d'enfance*, all well received.—Biographical: E. Galabert, *Georges Bizet* (Paris, 1877); Ch. Pigot, *B. et son œuvre* (1886); C. Bellaigue, *Bizet* (1891); P. Voss, *Bizet* (Reclam, Leipzig, 1899); A. Weissmann, *Bizet* (in R. Strauss's coll. 'Musik', Berlin, 1907); O. Séré, *G. B.*, in *Musiciens français d'aujourd'hui* (Paris, 1911); H. Gauthier-Villars, *B. Biographie critique* (Paris, 1911); R. Brancour, *La vie et l'œuvre de G. B.* (Paris, 1913).

Black, Andrew, baritone singer, originally an organist; b. Glasgow, Jan. 15, 1859. Pupil of Randegger and J. B. Welch; then of Dom. Scafati, at Milan. First great success at a Crystal Palace concert on July 30, 1887; first appearance at a provincial festival at Leeds, 1892; in 1894 he sang Elijah at the Birmingham Fest., and the same at Gloucester, 1895, and Norwich, 1896. Professor of singing at the Manchester R. C. M. since 1893. Has also appeared in opera; and has sung in the United States.

Blaes [blahs], **Arnold Joseph,** b. Brussels, Dec. 1, 1814; d. there Jan. 11, 1892. Clarinettist, pupil of Bachmann, whom he succeeded in 1842 as solo clarinet and teacher at the Brussels Cons.

Blaes, Edward, b. Ghent, Nov. 19, 1846; pupil of Cons. there and at Brussels, also of Benoît at Antwerp; in 1876 m. de chap. at St.-Bavo's ch., and municipal music-director of Ghent and bassoon-teacher at the Cons., being solo bassoonist 1875–96 at the French Th. in Ghent. A popular director of choral societies, and comp. of choruses.

Blagrove, Henry Gamble, violinist; b. Nottingham, Oct. 20, 1811; d. London, Dec. 15, 1872. Pupil of his father, R. M. Blagrove, and played in public at 5; was the first pupil of the R. A. M. (opened 1823), where he took the silver medal in 1824. Studied under Spohr at Kassel, 1833–4; after which he played at the leading London concerts and provincial festivals.

Bla'hack, Josef, b. Raggendorf, Hungary, 1779; d. Vienna, Dec. 15, 1846; from 1802–23, tenor at the Leopoldstädter Th., Vienna; 1824, Kapellm. of St. Peter's, Vienna, succeeding Preindl.—Works: 14 masses; 25 graduals; 29 offertories; 10 Tantum ergos; 2 Te Deums.

Blahet'ka (or **Plahetka**), **Marie-Léopoldine,** pianist and composer; b. Guntramsdorf, n. Vienna, Nov. 15, 1811; d. Boulogne, Jan. 12, 1887. St. pf.-playing under Josef Czerny, Kalkbrenner, and Moscheles; comp. under Sechter. A brilliant pianist, she made successful tours, and composed effective pf.-pcs. (concertos, polonaises, rondos, sonatas, variations, pf.-trios, etc.), and songs; also wrote a romantic opera, *Die Räuber und die Sänger* (Vienna, 1830). She resided from 1840 in Boulogne.

Blainville [blăn-vēl'], **Charles-Henri,** b. in a village n. Tours, 1711; d. Paris, 1769. He was a 'cellist, music-teacher and composer, his most noted works being a symphony (1751) in the 'mode hellénique' [e-f-g-a-b-c-d-e], which excited Rousseau's admiration and Serre's pungent criticism.—Writings: *L'harmonie théorico-pratique* (1751); *L'esprit de l'art musical* (1754; German transl. in Hiller's 'Nachrichten'); and *Histoire générale, critique et philologique de la musique* (1767).

Blamont [-mŏhn'], **François Colin de,** b. Versailles, Nov. 22, 1690; d. there Feb. 14, 1760. A pupil of Lalande, he became superintendent of the King's music, and comp. many court ballets, 'fêtes,' operas, etc.; also 3 books of cantatas, 2 of motets, and numerous songs. Wrote *Essai sur les goûts anciens et modernes de la musique française* (1754).

Blanc [blăhn], **Adolphe,** b. Manosque, Basses-Alpes, June 24, 1828; d. Paris, May, 1885. Pupil of Paris Cons. (1841), and private pupil of Halévy. The Prix Chartier was awarded him in 1862 for chamber-music. For a short time he was conductor at the Théâtre-Lyrique.—Works: A 1-act comic opera, *Une Aventure sous la Ligue* (1857); 2 operettas, *Les deux billets* (1868), and *Les Rêves de Marguerite;* a burlesque symphony; an overture; trios, quartets, quintets and septets f. strings, with and without pf.; pf.-pcs.

Blanchard [blăhn-shahr'], **Henri-Louis,** b. Bordeaux, Feb. 7, 1778; d. Paris, Dec. 18, 1858. Violinist and composer; conductor (1818–29) at the Théâtre des Variétés, Paris; 1830–3 manager of the Théâtre Molière. Later he became a distinguished mus. critic. He produced several operettas and some chamber-music.

Blangini [-jē'nē], (**Giuseppe Marco Maria**) **Felice,** b. Turin, Nov. 18, 1781; d. Paris, Dec. 18, 1841. In 1789, choir-boy at Turin cathedral; at 12 he played the cathedral organ, composed sacred music, and was a skilful 'cellist. In 1797 the family moved to the south of France, and in 1799 to Paris; B. gave concerts, wrote fashionable *romances,* and came into vogue as an opera-composer in 1802, when he completed Della-Maria's *La fausse duègne;* as a singing-teacher he was also in request. After producing an opera in Munich (1805), he was app. court Kapellm. (1806), and Princess Borghese made him her Director of Music. King Jérôme app. him General Music-Director at Kassel, 1809; he returned to Paris in 1814, and was made superintendent of the King's music and composer to the Court, and also prof. of singing at the Cons.; but in 1830 he lost all his places at Court, and passed the remainder of his days in comparative obscurity. He wrote 30 operas, 4 masses w. orch., 170 notturnos f. 2 voices, and 174 romances f. one voice. M. de Villemarest edited his autobiography: *Souvenirs de F. Blangini* (Paris, 1834).

Blan'kenburg, Quirin van, b. Gouda, Holland, 1654; d. The Hague, 1749, as org. of the Reformed Church. He wrote *Elementa musica* (1739), and *Clavicembel en Orgelboek der gereformeerde Psalmen en Kerkgezangen* (1732; 3rd ed. 1772); a method for flute; etc.

Bla'ramberg, Paul Ivanovitch, b. Orenburg, Russia, Sept. 26, 1841. Pupil of Balakirev. Law-student, government statistician, and journalist; since 1870 editor of the Moscow 'News', and prof. of theory, instrumentation, and the science of form, at the Moscow Philh. School since its foundation in 1878. His first large work was a cantata

(music to Ostrovsky's *Voievode*, 1865); followed by the symph. poem *The Demon* (1869, after Lermontov); the cantata f. female ch., soli and orch., *The Locusts* (1879); cantata f. male ch. and orch., *On the Volga* (1880); symph. poem *The Dying Gladiator* (1882); the operas *Maria of Burgundy* (Petrograd, 1882), *The First Russian Comedian* (ib.), *The Juggler*, *The Watersprite*, and *Tushintsÿ* (Moscow, 1885; v. succ., and held to be his best work); also a symphony and a scherzo f. orch.; choruses, songs, etc.

Blaser'na, Pietro, b. Fiumicello, near Aquileja, Feb. 29, 1836. St. nat. sciences in Vienna and Paris; prof. of physics at the Univs. of Palermo (1863) and Rome (1872); R. senator, 1890. His investigations in the field of acoustics rank in importance with those of Helmholtz, Tyndall and Stumpf, and have thrown light on many dark problems; he has been an earnest advocate of the acoustic purity of intervals. His principal work is *La teoria del suono nei suoi rapporti colla musica* (1875; tr. into Ger., 1876, Fr., 1877).

Bla'sius, Mathieu-Frédéric, b. Lauterburg, Alsatia, Apr. 23, 1758; d. Versailles, 1829. Violinist, clarinettist, flutist, and bassoonist; 1795–1802 prof. of wind-instrs. at the Cons., Paris; 1802–16 conductor at the Opéra-Comique.—He wrote 3 operas; 3 melodramas; string-quartets; 3 violin-concertos, etc.; but his most popular comps. were for the above wind-instrs. in various combinations.—See Q.-Lex.

Blauvelt, Lillian Evans, concert and dram. soprano; b. Brooklyn, N. Y., Mar. 16, 1874. Having studied the violin for some years, she began to study singing in 1889, with J. Bouhy at the Nat. Cons. in N. Y.; cont. her studies with Bouhy in Paris; sang in concerts in France, Belgium and Russia; operatic début at Th. Monnaie, Brussels, in Gounod's *Mireille* (1893); after her return to the U. S. she was heard frequently in large orchl. concerts (Seidl, Damrosch, Thomas, van der Stucken, etc.); sang before Queen Victoria in 1899, and next year was soloist at the great Handel Fest. at Crystal Palace; since then has appeared annually in London; at the coronation festivities in 1902 she sang the coronation ode, and received from King Edward the 'Coronation' medal; sang several seasons at Cov. Garden (Marguerite, Micaëla, Juliette, Zerlina, etc.); recipient of various Engl., Ger., Fr. and Russian decorations.

Blau'waert [-vahrt], **Emiel,** bass-baritone concert-singer; b. St. Nicholas, Belgium, June 13, 1845; d. Brussels, Feb. 2, 1891. Pupil of Brussels Cons. (Goossens and Warnots); début 1865 in Benoît's *Lucifer* as the 'Spotgeest' (mocking spirit); also sang the rôle of Gurnemanz in *Parsifal* at Bayreuth. After 1877 he taught at Bruges, Antwerp and Mons.

Blaze [blahz], (called **Castil-Blaze**), **François-Henri-Joseph,** the father of modern French musical criticism; b. Cavaillon, Vaucluse, Dec. 1, 1784; d. Paris, Dec. 11, 1857. Taught by his father, Henri-Sébastien Blaze [1763-1833], in early youth; he went to Paris to study law, but kept up his musical studies, and finally (1820) devoted himself wholly to music. His work *L'Opéra en France* (1820), a telling arraignment of contemporary French opera-production, won him first of all the post of critic on the 'Journal des Débats'; his articles, signed 'XXX,' made him a power among musicians. During 40 years of uninterrupted literary activity, he publ. many works on music: *Dictionnaire de musique moderne* (1821, 2 vols; 2nd ed., 1825; 3rd ed., edited by J. H. Mees, with historical preface and a supplement of Netherland musicians, 1828, 1 vol.); *Chapelle-musique des Rois de France* (1832); *La Danse et les Ballets depuis Bacchus jusqu'à Mlle. Taglioni* (1832); *Mémorial du grand Opéra* (from Cambert, 1669, down to and incl. the Restoration); *Le Piano; hist. de son invention*, etc. ('Revue de Paris,' 1839–40); *Molière musicien* (1852); *Théâtres Lyriques de Paris* (2 vols.; on the Grand Opéra [1855], and on the Italian opera 1848–1856 [1856]); *Sur l'opéra français: vérités dures mais utiles* (1856); *L'art des jeux lyriques* (1858).—His translations of German and Italian opera-libretti (*Der Freischütz*, *Don Giovanni*, *Figaro*, *Il Barbiere*, *Fidelio*, *La Gazza ladra*, and many others) gave a great and needed impetus to the production of these operas in France. He composed 3 operas, and several skilfully contrived 'pastiches'; a collection of *Chants de la Provence;* chamber-music, romances, etc.

Blaze, Henri, Baron **de Bury,** son of preceding; b. Avignon, May 17, 1813; d. Paris, March 15, 1888. His title was bestowed on him while the attaché of an embassy; before and after which time he devoted himself to literary work. He wrote many essays, historical, esthetical, and biographical, for the 'Revue des Deux Mondes,' and other periodicals; these essays were subsequently collected as *Musiciens contemporains* (1856), *Meyerbeer et son temps* (1865), *Musiciens du passé, du présent, etc.* (1880), *Goethe et Beethoven* (1882), etc. His most elaborate and valuable work is *La Vie de Rossini* (1854).

Blech [blĕyh], **Leo,** b. Aachen, April 22, 1871. After leaving school he tried a mercantile career for 4 years; then (1890) was for 1 year a pupil of the Hochschule für Musik at Berlin (Rudorff, Bargiel); study here proving

tedious, he returned to Aachen as Kapellm. of the Municipal Theatre during the winters of 1893–6, pursuing during the summers a course of study under Humperdinck. Then (1896) 1st Kapellm. at Aachen; in 1899 engaged (on Angelo Neumann's recommendation) as 1st Kapellm. at the R. German Landestheater in Prague; 1906, Kapellm. at the Royal Opera in Berlin. His début as conductor was in 1893; as pianist in 1880.—Works: The operas *Aglaia* (Aix-la-Chapelle, 1893) and *Cherubina* (ib., 1894; both immature); the 1-act 'opera-idyl' *Das war ich* (Dresden, 1902; very succ.); the 3-act opera *Alpenkönig und Menschenfeind* (Dresden, Oct. 1, 1903; succ. [it was reconstructed from Raimund's opera]); the 3-act opera *Aschenbrödel* (Prague, 1905); and the 1-act opera *Versiegelt* (Hamburg, 1908; N. Y., 1912); 3 symphonic poems, *Die Nonne, Waldwanderung, Trost in der Natur;* choruses with orch., *Sommernacht, Von den Englein;* also songs, pf.-pieces (op. 11, *10 Kleinigkeiten* for pf. 4 hands); etc.—Cf. E. Rychnowsky, *L. B.* (Prague, 1905); id., *L. B.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Bleich'mann, Julius Ivanovitch, b. Petrograd, Dec. 6, 1868. Pupil of Soloviev and R.-Korsakov at the Petrograd Cons., later of Jadassohn and Reinecke in Leipzig. Founded in Petrograd the Popular Symphony Concerts in 1893; cond. the Philh. Concerts, 1894–5. He has composed 2 operas, a few other orchl. works, some chamber-music, choruses, pf.-music, and songs.

Bleu'er, Ludwig, violinist; b. Budapest, Aug. 21, 1863; d. Berlin, Sept. 15, 1897. Studied with Grün (Vienna) and in the Berlin Hochschule; 1883–93, leader of Philh. Orch., Berlin; 1894, of Detroit Philh. Club.

Blew'itt, Jonathan, b. London, 1782; d. there Sept. 4, 1853. Pupil of his father, Jonas B., and Battishill. Org. in several London and provincial churches, finally at St. Andrew's, Dublin (1811), and comp. and cond. at the Theatre Royal there; also grand org. to the Masonic Soc. of Ireland. Returning to London in 1826, he became mus. director at Sadler's Wells Theatre, and brought out several operas, stage-pieces with incidental music, pantomimes, etc., at Drury Lane and elsewhere. He wrote many popular ballads; also a treatise on singing, *The Vocal Assistant.*

Bleyle, Karl, b. Feldkirch, Vorarlberg, May 7, 1880. Pupil of Wehrle (vln.) and S. de Lange (comp.) in Stuttgart, 1894–7; 1897–9 of Singer and de Lange at the Cons.; 1904–7, studied comp. with Thuille at Munich, where he resides. He is one of the most important of contemporary German composers.—Publ. works: Op. 2, *An den Mistral* [Nietzsche], for m. ch. and orch.; op. 4 and 7, male choruses [Nietzsche]; op. 6, symphony; op. 8, *Lernt lachen* [after excerpts from Nietzsche's 'Also sprach Zarathustra'], for alto, bar., mixed ch. and orch.; op. 9, *Flagellantenzug* for orch.; op. 10, concerto for vln. and orch. in C; op. 11, *Mignons Beisetzung* for mixed ch., boys' ch. and orch.; op. 12, *Musikalische Bausteine* (10 pf.-pieces); op. 13, *Heilige Sendung* for tenor and bar. soli, ch. and orch.; op. 14, *Ein Blumenstrauss* (10 songs); op. 16, *Gnomentanz* for orch.; op. 17, *Die Höllenfahrt Christi* for bar. solo, men's ch. and orch.; op. 19, *Chorus mysticus* (from 'Faust') for mixed ch., pf. and harm.; op. 20, *Ein Harfenklang* for alto solo, mixed ch. and orch.; op. 21, *Siegesouvertüre* for orch.; op. 22, 4 duets for m.-sop. and bar.; op. 23, *Reineke Fuchs,* overture for orch.; op. 24, *Lustiges A B C* (variations for pf.); op. 25, *Prometheus* for male ch. and orch.

Bliss, P. Paul, organist, editor; b. Chicago, Nov. 25, 1872. Graduate Princeton Univ. (1894); studied theory with Clarke and Zeckwer in Phila. (1895–6); with Guilmant (org.) and Massenet (comp.), Paris (1896–8); org. and dir. at Oswego, N. Y. (1900–4); mus. ed. with John Church Co. (1904–10); since 1911 mus. ed. with Willis Music Co.—Works: Three operettas, *Feast of Little Lanterns, Feast of Red Corn, In India;* cantatas, *Pan on a Summer Day, Three Springs, The Mound-Builders;* piano-suite, *In October;* Graded Course for piano (4 vols.); many songs and choruses.

Bloch, Ernest, b. Geneva, July 24, 1880. Pupil of Jaques-Dalcroze and L. Rey; 1897–9 at Brussels Cons. (E. Ysaÿe and F. Rasse); 1900 at Hoch Cons. in Frankfort (I. Knorr); living in Geneva (app. prof. of comp. at the Cons. there in 1915). Has written the opera *Macbeth* (Paris, Op.-Com., 1910); the symph. poems *Vivre et Aimer* and *Printemps-Hiver; Trois Poèmes juifs* for orch.; Psalm 22 for bar. and orch.; Psalm 114 for sop. and orch.; Psalm 137 for do.; *Poèmes d'Automne* for m.-sop. with orchestra.—See APPENDIX.

Bloch, Georg, b. Breslau, Nov. 2, 1847; d. Berlin, Feb. 11, 1910. Pupil of Hanisch and J. Schubert; later, at Berlin, of Taubert and F. Geyer. Teacher in Breslaur's Cons., Berlin; founder (1879) and director of the Opera Society (now Bloch'scher Verein). Has written numerous choruses with orchestra.

Bloch, Josef, b. Pest, Jan. 5, 1862. Pupil of Karl Hubay and Volkmann; later, of Ch. Dancla at the Paris Cons.; for 6 years a member of the Hubay-Popper Quartet; vln.-teacher 1890–1900 in the Hungarian Nat. Cons.—Works: Hung. overture, Hung. rhapsody, and 2 suites for orch.; 2 grand suites for strings; a violin-concerto; a string-quartet; pieces and études for violin. He publ. a Method for vln. in 5 parts (1904).

Blockx [blŏhx], **Jan,** b. Antwerp, Jan. 25, 1851; d. there May 26, 1912. Pianist and composer; pupil in the Flemish Music School of Callaerts (pf.) and Benoît (comp.); also studied with L. Brassin. In 1886, teacher of harm. at the Antwerp Cons.; also mus. dir. of the 'Cercle artistique' and other societies.—Works: The operas *Jets vergeten* (1-act, Antwerp, 1877); *Maître Martin* (Brussels, 1892); *Herbergprinses* [*Princesse d'Auberge*] (Antwerp, 1896; N. Y., 1909); *Thiel Uylenspiegel* (Brussels, 1900); *De Bruid der Zee* (Antwerp, 1901); *De Capel* (ib., 1903); *Baldie* (ib., 1908);—the great choral works with orch. *Vredezang; Het droom vant paradies; De klokke Roelandt; Op den stroom; Scheldezang;* a ballet, *Milenka* (1887); *Rubens*, overture for orch.; vl.-romanza with orch., in D; and a few earlier works for orch.

Blo'dek, Wilhelm, b. Prague, Oct. 3, 1834; d. there May 1, 1874. Studied at Prague Cons., where, after teaching 3 years at Lubycz, Poland, he became prof. (1860). He died insane.—Works: *V Studni* [*In the Well*], 1-act comic Czech opera (Prague, 1867; very succ.); given in German as *Im Brunnen* (Leipzig, 1893); opera *Zidek* (unfinished); a mass, an overture, quartets for men's voices, pf.-music, and songs.

Blon, Franz von, b. Berlin, July 16, 1861. Pupil of the Stern Cons. and the Hochschule für Musik. Leader in the Hamburg City Th. orch.; 1898, cond. of the Berlin Philh. Blas-Orchester; 1900, of the Berlin Tonkünstler-Orch.—Operettas: *Sub rosa* (Lübeck, 1887), *Die Amazone* (Magdeburg, 1903); a ballet *In Afrika* (Berlin, 1899); also light orchestral pieces, piano-pieces, songs, etc.

Blondeau [blŏhn-doh'], **Pierre-Auguste-Louis,** b. Paris, Aug. 15, 1784; d. there 1856. Pupil of Baillot, Gossec, and Méhul at Paris Cons.; Prix de Rome, 1808, with cantata *Maria Stuart;* till 1842, viola-player in Grand Opéra orch.—Works: 1 opera, *Alla fontana* (1893); 1 ballet, 3 overtures, 1 mass, 2 Te Deums, chamber-music, pf.-pieces, songs; also a number of theoretical works.

Bloomfield Zeisler, Fanny. See ZEISLER, FANNIE BLOOMFIELD.

Blow, (Dr.) **John,** b. N. Collingham, Nottinghamshire, Feb. (baptized 23d), 1648; d. Westminster (London), Oct. 1, 1708. In 1660, chorister at the Chapel Royal, under Henry Cooke; on leaving the choir, he studied under John Hingeston and Dr. Chr. Gibbons, becoming a skilful organist. App. organist of Westminster Abbey, 1669, but had to make way for Purcell in 1680; on Purcell's death, he was reappointed (1695–1708). Gentleman of the Chapel Royal, March, 1674, and, in June, succeeded Humphreys as Master of the Children; later he became organist of, and (1699) composer to, the Chapel Royal. Oxford Univ. conferred on him the degree of Mus. Doc.—Blow began to compose when a boy in the Ch. R., and wrote a vast amount of church-music (services, anthems, odes for St. Cecilia's day and New Year's); many anthems are printed. Also organ-music, pieces for harpsichord, and songs.—See Q.-Lex.

Blum [bloom], **Karl Ludwig,** b. Berlin, 1786; d. there July 2, 1844. A most versatile musician: dramatic composer, organist, 'cellist, conductor, actor, singer, and poet. Pupil of H. Grossi (Berlin), Fr. A. Hiller (Königsberg), and Salieri (Vienna); in 1820, app. chamber-musician to the Prussian court; in 1822, stage-manager of the Berlin Opera. He produced over 50 operas, ballets, vaudevilles, etc., and was the first to bring vaudeville on the German stage. His vocal and instrumental music is forgotten.

Blu'menfeld, Felix Michailovitch, b. Kovalevska, Govt. of Cherson, Russia, April 19, 1863; from 1881–5, pf.-pupil of Th. Stein at Petrograd Cons.; took gold medal. From 1885, teacher, 1897, prof. at Cons.; 1898–1912, cond. at Imp. Opera in Petrograd.—Works for pf.: *Allegro de concert*, with orch., op. 7; *Variations caractér.*, op. 8; *24 Préludes*, op. 17; mazurka for orch.; string-quartet in F, op. 26; symphony in C m., op. 39; pieces for 'cello; songs; etc.

Blu'menfeld, Sigismund, b. Odessa, Dec. 27, 1852; brother of Felix. Vocal comp.; has also written some pf.-music (op. 5, Six Brimborions; op. 6, Two Mazurkas). Lives in Petrograd.

Blu'menschein, William Leonard, b. Brensbach, Germany, Dec. 16, 1849; d. Dayton, Ohio, March 27, 1916. Pupil from 1869–72, in Leipzig Cons., of Wenzel, Paul, Reinecke, Richter, David, etc. (piano, organ, vln., theory). After 1897, organist and choir-director of the Third St. Presb. Ch., Dayton, Ohio; after 1881, director of the Dayton Philh. Soc. From 1891–6, the energetic and efficient chorus-master of the Cincinnati May Festival Assoc.; cond. of various smaller societies.—His published comps., which reached op. 110, include 50 sparkling piano-pieces of the lighter genre, a score of secular songs, some 60 effective anthems and sacred songs, and several secular choruses.

Blu'menthal [-tahl], **Jacob** [**Jacques**], pianist, b. Hamburg, Oct. 4, 1829; d. London, May 17, 1908. Pupil of Grund (Hamburg), of Bocklet and Sechter (Vienna), and of Herz and Halévy (Paris Cons., 1846). Settled in London, 1848; pianist to the Queen, and successful teacher. B. composed many melodious and effective salon-pieces f. pf.; also music f. 'cello and vln., and numerous songs.

Blu'menthal, Joseph von, b. Brussels, Nov. 1, 1782; d. Vienna, May 9, 1850. Violinist and composer; pupil of Abbé Vogler in Prague and (1803) Vienna, where he became choirmaster in the Church of the Piarists.—Works: An opera, *Don Sylvio de Rosalba* (1805); music to several other stage-pieces; a ballet; symphonies, string-quartets, duos and other violin-music; also a Method for violin.

Blu'menthal, Paul, b. Steinau-on-Oder, Silesia, Aug. 13, 1843; pupil of the R. Acad., Berlin; 1870, organist in Frankfort-on-Oder; 1876, created 'R. Music-director'; 1899, cantor at St. Mary's; 1905, created 'R. Professor'.—Works: Masses, motets, orchestral music (incid. music to Wildenbruch's *Karolinger*); he has publ. motets and male choruses, songs, and pieces for organ and for pf.

Blum'ner, (Dr.) **Martin,** b. Fürstenberg, Mecklenburg, Nov. 21, 1827; d. Berlin, Nov. 16, 1901. Pupil of S. W. Dehn in Berlin (1847); 1853, vice-conductor, 1876, regular conductor of the Berlin 'Singakademie.' He was a vocal composer in the strict style.—Works: 2 oratorios, *Abraham* (1860) and *Der Fall Jerusalems* (1874); 2 grand cantatas for ch., soli and orch., *In Zeit und Ewigkeit* (1885) and *Festival Cantata* (1891); *Te Deum* in 8 parts; motets, psalms, Lieder, etc.

Blüth'ner [blüt-], **Julius (Ferdinand),** b. Falkenhain, n. Merseburg, March 11, 1824; d. Leipzig, April 13, 1910. Celebrated piano-maker. Founded his establishment at Leipzig, 1853, with 3 workmen; had in 1897 over 500, and turned out some 3,000 pianos yearly (63,000 up to 1904). B. was awarded many first medals. His specialty was the 'Aliquot-flügel,' a grand piano with a sympathetic octave-string stretched over and parallel with each unison struck by the hammers.—Together with H. Gretschel he wrote *Der Pianofortebau* (1872; 3d ed. rev. by R. Hannemann, Leipzig, 1909).

Bobin'ski, Henry Antonovitch, pianist; b. Warsaw, Feb. 1, 1861, and studied at the Cons. there and the Philh. School in Moscow, where he became a teacher in 1887; since 1893, teacher in the school of the R. Russ. Mus. Soc. at Kiev. Début as pianist, 1887, at Cracow; has played in other Russian towns, Vienna (1893), etc.—Publ. an orchl. overture, a pf.-concerto (op. 8), variations for string-quartet, minor pf.-pieces, etc.

Boccheri'ni, Luigi, b. Lucca, Italy, Feb. 19, 1743; d. Madrid, May 28, 1805. Pupil of Abbate Vannucci, and studied later in Rome. Being a fine 'cellist, he undertook a long concert-tour with the violinist Manfredi; in 1768 they were in Paris, and B. publ. his op. 1 (6 string-quartets), also 2 books of trios for 2 vlns. and 'cello. These charming works established his fame as a chamber-composer. In 1769 he settled in Madrid as chamber-virtuoso to the Infante Luis, and later to the King. In 1787 he dedicated a work to Friedrich Wilhelm II of Prussia, who thereupon conferred on him the title of chamber-composer, with a salary which ceased at the King's death in 1797. After this, excepting a brief period under the munificent patronage of Lucien Bonaparte, B.'s affairs went from bad to worse, and he died in extreme poverty. He was a prolific chamber-composer (2 octets, 16 sextets, 125 string-quintets, 12 pf.-quintets, 18 quintets f. strings and flute [or oboe], 91 string-quartets, 54 string-trios, 42 trios, sonatas and duets for vln., etc. Also 20 symphonies, an opera, an orchestral suite, a 'cello-concerto, sacred music, etc. Monographs on B.'s life and works by L. Picquot (Paris, 1851); D. M. Cerù, *Cenni intorno alla vita e le opere di L. B.* (Lucca, 1864); G. Malfatti, *L. B. nell' arte, nella vita e nelle opere* (Lucca, 1905); H. M. Schletterer, *B.* (Leipzig, 1882, Br. & H.).—See Q.-Lex.

Boch'koltz-Falconi, Anna (*recte* **Bockholtz**), b. Frankfort, 1820; d. Paris, Dec. 24, 1879. Vocalist, pupil of Brussels Cons. Settled in Paris, as a teacher, in 1856. She published songs and vocal studies.

Boch'sa, Karl, b. Bohemia; d. Paris, 1821, as a music-seller. He was previously oboist in Lyons and Bordeaux theatres.—Works: 9 quartets for clarinet and strings; 9 quartets for oboe and strings; 6 duos concertants for 2 oboes; a clarinet-concerto; 2 quintets; a Method for Flute; do. f. Clarinet.

Boch'sa, Robert-Nicolas-Charles, son of Karl B.; b. Montmédy, Meuse, Aug. 9, 1789; d. Sydney, Australia, Jan. 6, 1856. At first his father's pupil, he played in public at 7, wrote a symphony at 9, and an opera at 16. He studied under Fr. Beck (Bordeaux), and Méhul and Catel at Paris Cons. (1806); Naderman and Marin were his harp-teachers, but he devised novel methods; he became harpist to Napoleon, and also to Louis XVIII. Detected in forgeries, he fled to London (1817); Parish-Alvars and Chatterton were his pupils there. With Smart he inaugurated the Lenten oratorios in 1822, conducting them alone from 1823. He was harp-prof. at the Acad. of Music from 1822–7, when he was dismissed; from 1826–32 he conducted Italian opera at the King's Th.; in 1839 he eloped with Sir Henry Bishop's wife, made long concert-tours with her in Europe and America, and finally went to Australia.—Works: 9 French operas, one prod. in Lyons (1804), the rest in Paris (1813–16); 4 ballets; an oratorio; orchestral music, etc.; very many compositions of all kinds for harp; and a Method for Harp (a standard work).—Under

the title *Un musicien voleur, faussaire et bigame* Arthur Pougin published a series of articles in 'Le Ménestrel' (Jan. 13 to March 9, 1907) on the career of this erratic harpist.

Böck'eler, Heinrich, b. Cologne, July 11, 1836; d. Aix-la-Chapelle, Feb. 20, 1899. In 1862 he was vicar-choral and conductor of cathedral-choir at Aix-la-Chapelle; from 1876, editor of the 'Gregorius-Blatt.' — Works: Church-music; choruses for men's voices.

Bock'let, Karl Maria von, brilliant pianist; b. Prague, 1801; d. Vienna, July 15, 1881. Pupil of Zawora (Prague) and Hummel (Weimar) for pf.; of Dionys Weber (Prague) for comp.; and of Pixis for violin. In 1820, violinist at the Vienna 'Th. an der Wien'; later he embraced the career of a concert-pianist and pf.-teacher; Louis Köhler and Jacob Blumenthal were his pupils.

Bocquillon-Wilhem [bŏh-kē-yŏhn'], **G. L.** See WILHEM.

Bodanzky, Artur, b. Vienna, Dec. 16, 1877. Having graduated from the Vienna Cons., he began his career in 1897 as one of the first violins at the Court Opera, continuing his studies in comp. with A. von Zemlinski; 1900, cond. of operettas at the Stadtth. in Budweis; 1901, at Karl-Th. in Vienna; 1903, correpetitor and assistant to Mahler at the Court Opera; 1904, cond. at Th. an der Wien; 1905, first cond. at Lortzing Th. in Berlin; 1906–9, cond. at the Landestheater in Prague, and also of the symph. concerts. Here his excellent work attracted such attention that in 1909 he was called to Mannheim as first cond. and operatic director at the Grand-Ducal Th.; also cond. of symph. and oratorio concerts. In 1912 he arranged a 3-day Mahler festival, when he cond. a body of 1,500 vocalists and instrumentalists. The overwhelming success of the first *Parsifal* performances in England, which he cond. at Covent Garden in 1914, was largely instrumental in determining his selection as Hertz' successor for the German operas at the M. O. H., where he chose for his début *Götterdämmerung* on Nov. 17, 1915. He is a conductor of the Mahler type, forceful, authoritative, electrifying; a wonderful builder of climaxes, a master in the distribution of light and shade and in maintaining a just balance between voices and orchestra. At all times he secures a full, mellow tone; even in the most tremendous fortissimos the orchestra is always euphonious.

Bo'de, Johann Joachim Christoph, b. Barum, Brunswick, Jan. 16, 1730; d. Weimar, Dec. 13, 1793. Oboist in Cette, 1755; from 1762–3, music-teacher and editor at Hamburg, and later became Lessing's partner as printer and publisher. Settled in Weimar 1778. Published concertos for 'cello, bassoon and vln.; symphonies, etc.

Bo'denschatz, Erhard, b. Lichtenberg, Saxony, 1576; d. as pastor at Gross-Osterhausen, near Querfurt, in 1638. He published valuable collections: *Florilegium Portense* (Leipzig, 1603 and 1618), containing 115 motets; ditto (2nd part, Leipzig, 1621), containing 150 motets, all by contemporaries; also *Florilegium selectissimorum hymnorum* for schools (1606; last ed. 1721). His own compositions are less interesting.—See Q.-Lex.

Boe'decker [bö-], **Louis,** pianist, music-teacher and critic; b. Hamburg, 1845; d. there June 5, 1899. Pupil of E. Marxsen. Publ. works: a *Phantasie-Sonate* for pf. and violin; a *Trio-Phantasie;* about 30 pf.-pieces; songs; in MS., orchestral, choral, and chamber-music.

Boehe, Ernst, composer; b. Munich, Dec. 27, 1880; studied theory with R. Louis and Thuille, and pf.-playing with H. Schwartz. In 1907 he cond., with Courvoisier, the 'Volkssymphoniekonzerte' in Munich; since 1913, Hofkapellm. in Oldenburg. He has brought out a number of important orchestral works: 4 episodes from *Odysseus' Fahrten* (*Odysseus' Ausfahrt und Schiffbruch, Die Insel der Kirke, Die Klage der Nausikaa, Odysseus' Heimkehr*), the first prod. in London, 1906; the symph. poem *Taormina;* a *Tragische Ouvertüre; Symph. Epilog zu einer Tragödie; Eine Komödienouvertüre;* also songs with orchestra; etc.

Boehm; Boehme. See BÖHM, BÖHME.

Boe'kelmann [boo-], **Bernardus,** pianist; b. Utrecht, Holland, June 9, 1838. Pupil of his father, musical director A. J. B.; studied 1857–60, under Moscheles, Richter and Hauptmann, at Leipzig Cons.; 1862–4, private pupil of Bülow, Kiel and Weitzmann at Berlin, also teaching at Stern's Cons. Since 1866 in New York, where he founded and directed (till 1888) the N. Y. Trio Club for chamber-concerts. From 1883–97, Mus. Dir. at the Ladies' School in Farmington, Conn.; since then private instructor in New York. B. is a well-known teacher and player. Has composed for orch., and has publ. special études for pf.; solo pieces for pf., 4 and 8 hands; pieces for vln. and pf.; and songs. His analytical edition of Bach's *Well-tempered Clavichord* and 2-part *Inventions*, in colors, is unique.

Boëllmann, Léon, comp. and organist; b. Ensisheim, Alsatia, Sept. 25, 1862; d. Paris, Oct. 11, 1897. A pupil of the Niedermeyer School, Paris, his teacher being the celebrated organist Gigout, in whose Organ School B. taught later. A successful comp. in almost all styles, he left 68 published works; among his noteworthy comps. are a

symphony in F; *Variations symphoniques* for 'cello and orch.; a *Fantaisie dialoguée* for orch. with organ; *Suite gothique* for organ; a pf.-quartet; a pf.-trio; a sonata for 'cello; *Rhapsodie carnavalesque* for pf. 4 hands; *Heures mystiques* (a coll. of 100 pieces for organ).—Cf. P. Locard, *L. B.* (Strassburg, 1901).

Boëly, Alexandre-Pierre-François, b. Versailles, April 19, 1785; d. Paris, Dec. 27, 1858. Pianist; also vln.-pupil of Ladurner at Paris Cons., and organist (for some years at St.-Germain l'Auxerrois). He wrote a mass f. Christmas, *4 offertoires* and many other pcs. f. org., much pf.-music, and 3 string-trios, etc.

Boers [boors], **Joseph Karel,** b. Nymwegen, Holland, 1812; d. Delft, Oct. 1, 1896. Pupil of Lübeck in R. Cons. at The Hague; 1831, cond. at R. Th. there. Held similar posts at Paris and Metz; 1841, app. prof. at the Normal School, Nymwegen, and cond. of Choral Society; 1853, music-director at Delft. He wrote an interesting *History of Musical Instrs. in the Middle Ages;* also a complete bibliography of ancient and modern musical works produced in the Netherlands. Comp. a symphony, overtures, cantatas, songs, etc.

Boësset [bwĕhs-sā′], **Antoine,** Sieur **de Villedieu,** Intendant of Music to Louis XIII; b. circa 1585; d. 1643. Celebrated as the composer of many *Airs de cour* in 4 or 5 parts, and of numerous ballets.

Boetius [bō-ā′tĭ-ŭs] (or **Boethius**), **Anicius Manlius Torquatus Severinus,** b. Rome circa 475 A. D., executed 524 (6?), on suspicion of treason, by Theodoric, whose counsellor he had been for years. Philosopher and mathematician; author of *De Musica,* a Latin treatise (in 5 books) on Greek music, which was the chief source for the theorizing monks of the middle ages. Besides MSS. in many libraries, *De Musica* has been published at Venice (1491–2 and '99), Basel (1570), and Leipzig (1867); and in a German transl. by Oscar Paul, with interesting introduction, at Leipzig (1872); a French transl. by Fétis remained MS.

Bohl′mann, Georg Karl, b. Copenhagen, April 8, 1838; organist and music-director there. Has written numerous vocal and orchl. works (e. g., the overture *The Vikings' Voyage*).

Bohl′mann, Theodor Heinrich Friedrich, pianist; b. Osterwieck am Harz, Germany, June 23, 1865; studied with Dr. Stade (Leipzig), Barth, Klindworth, Tiersch, d'Albert, and Moszkowski (Berlin). Début Berlin, March 3, 1890, marked success; concert-tour in Germany. From Sept., 1890, prof. of pf. at Cincinnati Cons. Has given many successful concerts.

Bohm, Karl, b. Berlin, Sept. 11, 1844; pupil of Löschhorn, Reissmann, and Geyer. Pianist and *salon*-composer; lives in Berlin.—Works: Trios, pf.-pieces, vln.-music, songs.

Böhm, Georg, organist and clavichordist; b. Hohenkirchen, Thuringia, Sept., 1661; d. Lüneburg, May 18, 1733. His organ preludes and compositions for harpsichord, rank high among works of the time. Monograph by Buchmayer in the 'Programmbuch des 4. Bachfestes' (1908).

Böhm, Josef, b. Kühnitz, Moravia, Feb. 9, 1841; d. Vienna, Nov. 6, 1893. Pupil of Bocklet and Krenn, Vienna; 1865 organist, 1867 choirmaster, 1877 Kapellm., at the Hofpfarrkirche, Vienna; also director of the school of church-music of the Ambrosius-Verein.

Böhm, Joseph, b. Pest, Mar. 4, 1795; d. Vienna, Mar. 28, 1876. Violinist, pupil of his father; at 8 years of age he made a concert-tour to Poland and Petrograd, where he studied for some years under P. Rode. His first concert at Vienna (1815) was very successful; after a trip to Italy, he was app. (1819) vln.-prof. at Vienna Cons., and (1821) entered the Imp. orch. He formed distinguished pupils—Joachim, Ernst, Auer, Hellmesberger (Sr.), Singer, Ludwig, Strauss, Rappoldi, Hauser, etc. Retired from Cons. 1848, from orch. 1868.—Wrote concert-pcs. and quartets; also duets, songs, etc.

Böhm, Theobald, inventor of the 'Böhm flute'; b. Munich, Apr. 9, 1794; d. there Nov. 25, 1881. Flutist, comp. f. fl., 'Hofmusikus,' and member of the royal orch.—His system of construction marks a new departure in the make of wood-wind instrs. To render the flute acoustically perfect, he fixed the position and size of the holes so as to obtain, not convenience in fingering, but purity and fullness of tone; all holes are covered by keys, whereby prompt and accurate 'speaking' is assured; and the bore is modified, rendering the tone much fuller and mellower.—B. publ. *Über den Flötenbau und die neuesten Verbesserungen desselben* (Mayence, 1847; Engl. transl. by W. S. Broadwood, London, 1882).—See Ch. Welch, *History of the Boehm Flute* (London, 1896); and V. Mahillon, *Étude sur le doigté de la flûte Boehm* (1885).

Böh′me, August Julius Ferdinand, b. Gandersheim, Brunswick, Feb. 4, 1815; d. there May 30, 1883. Pupil of Spohr; Kapellm. of theatres at Berne and Geneva; 1846–76 cond. of the 'Euterpe' at Dordrecht. Comp. orchestral and chamber-music, songs, etc.

Böh′me, Franz Magnus, b. Willerstedt, n. Weimar, Mar. 11, 1827; d. Dresden, Oct. 18, 1898. Pupil of J. G. Töpfer (Weimar), and Hauptmann and Rietz (Leipzig). For 11

years school-teacher, then for 20 years music-teacher in Dresden; received the title of 'Prof.' from the King; 1878, teacher of cpt. and hist. of music at Hoch Cons., Frankfort; retired 1885 to Dresden.—Literary works: *Altdeutsches Liederbuch* (Leipzig, 1877; a coll. of German folk-songs—words and melodies—of the 12th–17th centuries): *Aufgabenbuch zum Studium der Harmonie* (1880); *Kursus der Harmonie* (Mayence, 1882); *Geschichte des Tanzes in Deutschland* (Leipzig, 1886); *Volkstümliche Lieder der Deutschen im 18. und 19. Jahrh.* (Leipzig, 1895, pp. 628); *Deutsches Kinderlied und Kinderspiel* (1897).—He edited Erk's *Deutscher Liederhort* (new ed., 3 vols., 1893–94); and publ. several books of sacred part-songs and male choruses.

Böh'me, Willy, b. Dessau, Nov. 16, 1861; pupil of Bartels, Rösler, Diedecke and Thiele, then 1881–6 of the R. Hochschule at Berlin, where he has establ. a conservatory.—Works: An opera, *Der Cid* (Dessau, 1887); a symph.; an overture; the cantata *Kaiser Wilhelms Meerfahrt* (1893); also 'Marinelieder' and 'Nationallieder' f. male chorus.

Böh'mer, Karl (Hermann Ehrfried), violinist and composer; b. The Hague, Nov. 6, 1799; d. Berlin, July 20, 1884. Pupil of Polledro; 1835, member of the royal orch., Berlin.—Works: Operas (*Meerkönig und sein Liebchen*, etc.), orchestral music, much violin-music, etc.

Bohn, Emil, b. Bielau, n. Neisse, Jan. 14, 1839; d. Breslau, July 5, 1909. Student of philol. at Breslau; but later devoted himself to music. 1868, org. of the Kreuzkirche, Breslau; also founded the Bohn Choral Society, noted for its historical concerts. 1884, Ph. D. (hon. c., Breslau), director of the University Choral Society, and lecturer at the Univ.; also mus. critic of the 'Breslauer Zeitung.' 1895, 'R. Prof.' of Music; 1908 full professor at the Univ.—Works: *Bibliographie d. Musikdruckwerke bis 1700, welche auf der Universitätsbibliothek, etc., zu Breslau aufbewahrt werden* (1883); *Die mus. Handschriften des 16. und 17. Jahrh. in der Stadtbibl. zu Breslau* (1890); *Die Nationalhymnen der europäischen Völker* (1908).—He composed part-songs and songs; and edited the pf.-works of Mendelssohn and Chopin.

Böh'ner, (Johann) Ludwig, b. Töttelstedt, n. Gotha, Jan. 8, 1787; d. Gotha, Mar. 28, 1860. A composer of great talent but weak character—the reputed original of E. A. T. Hoffmann's 'Kreisler.' Excepting a year (1810) as Kapellm. at Nuremberg, he led a roving life, and finally became addicted to drink.—Works: An opera, *Der Dreiherrnstein;* overtures, marches, dances, etc., f. orch.; concertos and sonatas f. pf.; much left in MS.

Boh'rer, Anton, b. Munich, 1783; d. Hanover, 1852. Violinist, pupil of R. Kreutzer in Paris. Composed chamber-music, also concertos and solo-pcs. f. vln. With his brother **Max,** the 'cellist, he was a member of the Bavarian court orch.; from 1810–14 the two made tours through Austria, Poland, Russia, Scandinavia and England; 1815 in France, 1820 in Italy. In 1834, Anton became leader of the orch. at Hanover.

Boh'rer, Max, 'cello-virtuoso; b. Mannheim, 1785; d. Stuttgart, Feb. 28, 1867. After long concert-tours with Anton, he settled (1832) in Stuttgart as first 'cellist in the orch. Tour in the United States, 1842–43. Compositions of minor importance.

Boieldieu [bwäh-el-d'yö'], **Adrien (-Louis-Victor),** son of F.-A. B.; b. Paris, Nov. 3, 1816; d. Quincy, July 9, 1883. Wrote several attractive operas and operettas; also masses, cantatas, etc.

Boieldieu, François-Adrien, French dramatic comp.; b. Rouen, Dec. 16, 1775; d. Jarcy, n. Grosbois, Oct. 8, 1834. Son of Archbishop Larochefoucauld's secretary; his mother was a milliner. Through conjugal differences, the pair were divorced, and the boy was apprenticed to Broche, the cathedral organist, a pupil of Padre Martini. Broche, of intemperate habits, was brutal; the boy, at 12 years of age, ran away; he went on foot to Paris, and was with difficulty found and brought back. Broche appears to have been his only teacher in youth, natural talent supplying the lack of serious study. At 18 years of age he prod. with success an opera to his father's libretto, *La Fille coupable* (Rouen, 1793), followed, in 1795, by *Rosalie et Myrza.* His local reputation encouraged him to extend his sphere, and again he walked to Paris, but his reception was chilling, and he was glad to earn a living by teaching and piano-tuning, Érard employing him. He made the acquaintance of Méhul, Rode, Cherubini, and Garat the tenor, who sang the young man's songs in public, and thus procured him recognition and a publisher. *Le Ménestrel, S'il est vrai que d'être deux, Ô toi que j'aime,* are still found on concert-programs. Fiévée the novelist wrote him a libretto, and *La Dot de Suzette,* in one act, was prod. with success (Opéra-Com., 1795), followed by *Les deux Lettres* (1796), and in 1797 by *La Famille suisse* (Th.-Feydeau). 1798 saw the production of pf.-sonatas, pf.- and harp-duets, and a pf.-concerto; their success obtained for him, 2 years later, the appointment of professor of piano at the Paris Conservatory. *Zoraïme et Zulnare* (1798), *Beniowski,* and *Le Calife de Bagdad* (1800), added to his reputation. Cherubini good-naturedly twitted him on his 'undeserved success,' and B. took a strict

course of contrapuntal study, benefiting much by the advice of Cherubini and Méhul. Three years elapsed, and *Ma tante Aurore* (Th.-Feydeau, 1803), showed marked improvement, and was greeted with great applause. In 1802 he had married Clotilde-Auguste Mafleuroy, a ballet-dancer, and the conjugal misery that resulted led to his self-expatriation in 1803. He went to Petrograd, and was app. cond. of the Imperial Opera, with a handsome salary. He stayed in Russia 8 years; his contract included 3 operas per annum, and a number of military marches, but of this period little was worthy of preservation. The war between Russia and France caused his return to Paris, in 1811. A revival of *Ma tante Aurore*, the production of a revised version of *Rien de trop* (comp. in Russia), followed in 1812 by *Jean de Paris*, created the wildest enthusiasm, opera having been at a low ebb for some time. In 1817 he succeeded Méhul as prof. of comp. at the Cons., and was elected a member of the 'Institut.' In 1818 *Le petit chaperon rouge* was another triumph. In 1821 he was created Chevalier of the Legion of Honor. Precarious health caused a silence of 7 years, but in 1825 *La Dame blanche* met with unparalled success, and remains his masterpiece. He was well remunerated for his last opera, *Les deux nuits* (1829), but it was a failure. In delicate health, with pulmonary trouble contracted in Russia, mortification and disappointment aggravated the disorder. His first wife had died in 1825, and in 1827 he married Mlle. Phillis, a singer, and the mother of his only son Adrien. This union was most happy, and in his last days of illness and pecuniary difficulties he was much consoled by her kindly care and unswerving fidelity. He had retired from the Cons. in 1829, with a pension, but in 1830 the new government revoked the pension. He applied for reinstatement at the Cons., was reappointed, but did not teach again; for Thiers, minister of Louis Philippe, recognized the master's work, and relieved his anxieties by an annual grant of 6000 francs. A journey to Pisa in search of health was of no benefit; he returned to Paris, but again had to seek the mild Southern climate, and died at his country-house at Jarcy.—Among his pupils were Zimmerman, Fétis, Adam, and Labarre. —Boieldieu ranks as the foremost composer of his generation, of French 'opéra comique.' Despite the carelessness of his early education, his masterpieces exhibit evidences of painstaking and conscientious labor, resulting in a high degree of finish and perfection. Besides the operas mentioned, he collaborated with Cherubini in *La Prisonnière* (1799); with Méhul, Kreutzer, et al., in *Le Baiser et la Quittance* (1802); with Cherubini, Catel, and Nicolò Isouard—his former rivals—in *Bayard à Mézières*; with Kreutzer in *Henri IV en voyage* (1814); with Mme. Gail, pupil of Fétis, in *Angéla, ou l'Atelier de Jean Cousin* (1814); with Hérold in *Charles de France;* with Cherubini, Berton, et al., in *La Cour des Fées* (1821); with Auber in *Les trois Genres;* with Cherubini, Berton, et al., in *Pharamond;* with Berton, et al., in *La Marquise de Brinvilliers*.—Biographical: G. Hequest, *A. B., sa vie et ses œuvres* (Paris, 1846; pp. 115); A. Pougin, *B., sa vie et ses œuvres* (Paris, 1875); Lucien Augé de Lassus, *B.*, in series 'Les Musiciens célèbres' (Paris, 1908; pp. 125, with list of minor publications concerning B.); P. L. Robert, *Correspondance de B.* (Turin,1912). —See Q.-Lex.

Boisdeffre [bwăh-dĕf′fr], **Charles-Henri-René de,** b. Vesoul (Haute-Savoie), April 3, 1838; d. at his estate Vezelise, Dec. (?), 1906. Pupil of Ch. Wagner and Barbereau in Paris, where he resided. Composer; in 1883 the Prix Chartier was awarded him for chamber-music.—Works: A symphony in A m. (1883); *Scènes champêtres* f. orch.; pf.-sextet (op. 43); 2 pf.-quintets (op. 11 and 25); a pf.-quartet (op. 13); 2 pf.-trios (op. 10 and 32); pf.-sonatas, *Romances sans paroles, Mélodies; Messe solennelle* (1890); *Cantique des cantiques* for soli, ch. and orch. (op. 16); *Moïse sauvé des eaux* (op. 18); choruses *Dans la forêt* (op. 41) and *Les lendemains de la vie* (op. 46); etc.—Cf. H. Imbert's 'Nouveaux Profils de Musiciens' (Paris, 1892).

Boise, Otis Bardwell, b. Oberlin, Ohio, Aug. 13, 1845; d. Baltimore, Dec. 16, 1912. Organist at 14. In 1861 studied under Hauptmann, Richter, Moscheles, etc., at Leipzig; 1864 under Kullak at Berlin. 1864–70, organist and teacher in Cleveland; 1870–76, in New York; 1876–78, spent in Europe. He taught in Berlin 1888–1901; since then, prof. of theory and comp. at the Peabody Inst., Baltimore. Among his pupils are Ernest Hutcheson, Howard Brockway, Percy Atherton, and Arthur Nevin.—Works: Symphonies and overtures for orch.; pf.-concertos, and minor pieces; also a text-book, *Harmony Made Practical* (N. Y. 1900).

Boisselot [bwăhs-lŏh′], **Jean-Louis,** b. Montpellier circa 1785; d. Marseilles, 1847. A maker of stringed instrs. at Montpellier, he removed to Marseilles and soon set up a successful piano-factory, of which his eldest son, Louis (1809–50), was the manager; François, the present proprietor, is the founder's grandson.

Boisselot, Xavier, second son of J.-L. B.; dramatic composer; b. Montpellier, Dec. 3, 1811; d. Marseilles, Apr. 10, 1893.—Works: The operas *Ne touchez pas à la reine* (Paris,

1847); *Mosquita la sorcière* (Paris, 1851); *l'Ange déchu* (Marseilles, 1869); and a cantata, *Velleda* (1836).

Boito [bô'ē-tŏh], **Arrigo,** poet and opera-composer; b. Padua, Feb. 24, 1842. From 1856–62, pupil in Milan Cons. of Alberto Mazzucato and Ronchetti-Monteviti. His first important ventures were two cantatas, *Il 4 giugno* (1860) and *Le Sorelle d'Italia* (1862; w. Faccio); the latter being so succ. that the Italian government granted the authors not only the usual gold medal, but a stipend for two years' foreign travel. B. spent most of this time in Paris, the remainder chiefly in Germany; strongly influenced by hearing and studying a variety of French and German music then practically unknown in Milan, where nothing but Italian or French operas interested the public, he wrote the libretto and gradually finished the music for the opera *Mefistofele* (Milan, La Scala, Mar. 5, 1868), the unusual style of which made warm partisans, but also aroused the bitter opposition of the strong anti-Wagnerite faction, so that the opera was withdrawn after a second performance. Remodelled, it has met with success at Bologna (1875), Hamburg (1880), and Milan (1881); nevertheless, two others, *Nerone* and *Orestiade*, have never been offered for production, and of an earlier opera, *Ero e Leandro*, nothing remains but a few musical themes and the book. B. ranks high as a poet ('Il Libro dei Versi,' written 1861–7, publ. Turin, 1877, under the anagrammatic pen-name of 'Tobia Gorrio'), and is the author of all his own libretti; he has made admirable translations of some others (*Tristan und Isolde*, *Rienzi*), and wrote the books for *Amleto* (Faccio), *Gioconda* (Ponchielli), *Alessandro Farnese* (Palumbo), *Tram* (Dominiceti), *Otello* and *Falstaff* (Verdi; the last held to be his masterpiece), and *Un Tramonto* (Coronato). Is also a novelist of distinction. From the King he has the titles of 'Cavaliere,' 'Ufficiale,' and 'Commendatore'; in 1892 he was app. Inspector-General of Technical Instruction in the Italian Conservatories and Lyceums; in 1895 he was made Chevalier of the Legion of Honor. He lives in Milan.—Cf. C. C. Trevor, *B.'s Nero* (in 'M. T.,' June, 1916).

Bolck, Oskar, b. Hohenstein, East Prussia, Mar. 4, 1837; d. Bremen, May 2, 1888. Pupil (1857) of Leipzig Cons. (Rietz and Moscheles). After teaching in Leipzig, Wiborg (Finland), and Liverpool, he became (1868) Kapellm. at the Würzburg Th., and 1869 at Aachen. 1875, teacher at Riga, where his opera *Pierre und Robin* (1876) was produced. After this he was chorusmaster, in turn, at Leipzig, Hamburg, and Bremen. He wrote 2 other operas, *Gudrun* and *Der Schmied von Gretna Green* (both not perf.), pf.-music, songs, etc.

Bollinger, Samuel, pianist, composer; b. Fort Smith, Ark., Sept. 22, 1871. Studied pf. with Emil Winkler and, at Leipzig Cons., with Reinecke, Schreck, and others; org. Amer. Ch., Leipzig, 1893–5; founded Bollinger Cons. at Ft. Smith in 1896; taught in San Francisco (1897), and Chicago (1906); since 1907 in St. Louis; head of pf. dept. Strassberger Cons.—Works: Op. 3, dramatic overture, *Pompilia e Caponsacchi*, for orch.; op. 9, Waltzes for orch.; op. 17, *Romantic Fantasy* for organ; op. 18, *The Sphinx*, fantasy-suite, five scenes for orch.; op. 19, Sonata for pf. and vln.; numerous works for pf.

Böl'sche, Franz, b. Wegenstedt, n. Magdeburg, Aug. 20, 1869; 1889–94 pupil of the Berlin 'Hochschule' (Bargiel, Spitta, Heymann); 1896, teacher of theory in Cologne Cons. Editor, for the 'Denkmäler deutscher Tonkunst,' of the instrl. works of Melchior Franck; has comp. an overture, *Judith*, chamber-music, pf.-pieces, songs, etc.

Bol'te, Johannes, contemporary German writer; author of *Die Singspiele der englischen Comödianten und ihrer Nachfolger in Deutschland, Holland, und Scandinavien* (Leipzig, 1893).

Bolzo'ni, Giovanni, b. Parma, May 14, 1841. Pupil of del Maino (vl.) and Rossi (comp.) at the Cons. there; began as violinist in the orch. at Savona; during the next six years rose to leader and conductor; 3 years in Perugia as cond. and dir. of 'Istituto Morlacchi'; lived a short time in Piacenza; since 1887 dir. of the 'Istituto Musicale,' leader at the 'Teatro Regio' and 'Concerti Popolari' at Turin.—Works: The operas *Il Matrimonio civile* (Parma, 1870), *La Stella delle Alpi* (Savona, 1876), *Jella* (Piacenza, 1881); *Tema con variazioni* for string-orch.; *Al Castello medioevale* for small orch.; a symphony; quartets and quintets; pieces for vln.

Bomtem'po, João Domingos, fine pianist; b. Lisbon, Dec. 28, 1775; d. there Aug. 13, 1842. He went in 1802 to Paris for study, and lived there and in London till 1818. In 1833, Director of Lisbon Cons.—Works: 6 symphonies, 4 pf.-concertos, 14 pf.-sextets, a pf.-quintet, sonatas and variations f. pf., an opera (*Alessandro in Efeso*), several masses, a requiem; and a Method for pf. (London, 1816).

Bo'na, Giovanni, cardinal; b. Mondovi, Oct. 12, 1609; d. Rome, Oct. 25, 1674. Wrote especially *De divina Psalmodia. . . . tractatus historicus, symbolicus, asceticus* (Rome, 1653), containing valuable information on ancient church-music. Compl. ed. of works publ. Rome, 1747.

Bo'na, Valerio, b. Brescia, c. 1560; still living in 1619; Franciscan monk, in 1596 m. di capp. at Milan. Voluminous composer of sacred and secular vocal music; also theorist; publ. *Regole del Contrappunto e Composizione* (Casalé, 1595), and *Essempi delli Passaggi delle Consonanze, et Dissonanze* (Milan, 1596).—See Q.-Lex.

Bonaventu'ra, Arnoldo, b. Leghorn, July 28, 1862. St. jurisprudence and chemistry, but devoted himself entirely to musicology. Prof. hist. of music and librarian at the R. Inst. of Mus. in Florence.—Works: *Manuale di storia della musica* (Leghorn, 1898; 4th ed. 1913); *Elementi di Estetica musicale* (ib., 1904); *Storia degli stromenti musicali* (ib., 1908); *La vita musicale in Toscana* (Florence, 1910, in 'La Toscana al fine del granducato'); *Saggio storico sul teatro musicale italiano* (Leghorn, 1913); besides num. essays in various journals.

Bo'nawitz (or **Bonewitz**), **Johann Heinrich,** b. Dürkheim-on-Rhine, Dec. 4, 1839. Pianist, pupil of the Liège Cons. till 1852, when his parents took him to America. Lived 1861–6 in Wiesbaden, Paris, and London, giving concerts and teaching. From 1872–3 he conducted the Popular Symphony Concerts in New York, an enterprise which failed from lack of popular appreciation; after a successful pianistic tour in the U. S. (1873), he produced 2 operas in Philadelphia, *The Bride of Messina* (1874), and *Ostrolenka* (1875). Returned to Europe, 1876, and has since lived in Vienna and London. He has composed 2 other operas and a variety of pf.-music.

Bon'ci [-tchē], **Alessandro,** lyric stage-tenor; b. Cesena (Romagna) in 1870; studied 5 years under Carlo Pedrotti and Felice Coen at the Liceo Rossini, Pesaro, and in 1896 made his début at the Teatro Regio in Parma as Fenton in *Falstaff;* was then eng. to give Faust at the T. dal Verme, Leghorn; next at La Scala, Milan, in *I Puritani.* Here his success was established; he was immediately eng. at Petrograd, then at Vienna, Berlin, Lisbon, Madrid, London (1900), etc.; later in South America and Australia. New York début in Dec., 1906, at the new Manhattan Opera House (Hammerstein), where he sang during three seasons; 1908–9 at M. O. H., also appearing at Covent Garden in 1908. In the season of 1910–11 he sang in concerts in the U. S. His voice is a distinctly lyric tenor of great sweetness and charm. Favorite rôles are Almaviva (*Barbiere*) and Rodolfo (*La Bohème*). He is one of the few Italian singers that have achieved distinction also as lieder singers.

Bö'nicke, Hermann, b. Endorf, Nov. 26, 1821; d. Hermannstadt, Transylvania, Dec. 12, 1879, as conductor of the Musical Society there.—Works: An opera, *Der Liebesring;* part-songs for men's voices; an excellent *Method of Choral Singing;* and *Kunst des freien Orgelspiels* (a valuable work).

Boniven'ti (or **Boneventi**), **Giuseppe,** dramatic comp.; b. Venice, c. 1660; d. (?). He was m. di capp. to the Duke of Mantua, later to the court of Baden. Wrote 11 operas for Venice, and one for Turin.

Bonnet [bŏhn-nā'], **Jacques,** b. Paris, 1644; d. there 1724. Publ. *Histoire de la musique et de ses effets, depuis son origine jusqu'à présent* (1715), and *Histoire de la danse sacrée et profane* (1723).—See Q.-Lex.

Bonnet, Jean-Baptiste, violinist and composer; b. Montauban, Apr. 23, 1763; organist there from 1802; d. (?) Wrote violin-music (2 concertos, 2 *symphonies concertantes* f. 2 vlns., and many duos).

Bon'no (or **Bono**), **Joseph,** b. Vienna, 1710; d. there Apr. 15, 1788. In 1739, imperial court comp.; 1774, court Kapellm.; from 1732–62 he wrote 20 operas and serenades; also 3 oratorios, 4-part Psalms, and a Magnificat (all in MS.).

Bononci'ni [-tchē-] (he usually wrote his name **Buononcini**), **Giovanni Battista,** celebrated dramatic composer, son of G. M. B.; b. Modena, 1660; d. Venice (?), 1750 (or later). He was taught at first by his father; then by G. P. Colonna and Don Giorgio Buoni ('cello), at Bologna, where he brought out some masses and instrumental music (7 vols., publ. 1685–91), and 3 oratorios; in 1690 he was called to Vienna as court 'cellist; went to Rome in 1694, there producing his first opera, *Tullo Ostilio,* and a second, *Serse* (both 1694). Returning to Vienna in 1699, he brought out *La Fede pubblica* (1699) and *Gli Affetti più grandi vinti dal più giusto* (1701); then, under the patronage of Queen Sophie Charlotte, he spent two years (1703–5) at Berlin as court composer, and wrote *Polifemo* (1703); on the suppression of the opera-company after the Queen's death (Feb. 1, 1705), B. again betook himself to Vienna, where several new operas were performed (*Endimione,* 1706; *Turno Aricino,* 1707; *Mario fuggitivo,* 1708; *Il Sacrificio di Romolo,* 1708; *Abdolonimo,* 1709; *Muzio Scevola,* 1710; etc.). He also resided and wrote, at intervals, in various Italian cities; while at Rome, in 1716, he was invited to London as conductor and dramatic composer for the new King's Theatre, and more particularly, under the Duke of Marlborough's protection, as the rival of Handel. This operatic (almost political) warfare was waged with varying success; B. prod. *Astarto* (1720); 3 more, *Ciro, Crispo,* and *Griselda,* in 1722; *Farnace*

(1723); *Erminia* (1723); *Calpurnia* (1724); and *Astianatte* [*Astianax*] (1727). In 1731, however, it was asserted that he had given out, some years previously, a madrigal by A. Lotti as of his own composition. Disgraced by this supposed act of plagiarism, and crushed by Handel's dramatic supremacy, B. lost position and friends; in 1733 he fell into the hands of an alchemist, who swindled him out of the remains of the fortune amassed in his days of triumph. He now wandered from place to place; turned up in Paris, a few years later, when he comp. a motet for the 'Chapelle royale,' playing himself the 'cello-accomp. before the King; in 1737 his opera *Alessandro in Sidone*, and an oratorio, *Ezechia*, were given in Vienna; and after the peace of Aix-la-Chapelle the Emperor summoned him to Vienna to compose the festival music celebrating the event (1748). Soon after this he went to Venice, where he was employed as theatre-composer, and was still in that position at the age of 90; after which all traces of him are lost.—In London B. publ. Suites f. harpsichord (n. d.); *Cantate e Duetti*, dedicated to George I (1721); *Divertimenti* for harpsichord (1722); and *12 sonatas or chamber airs for 2 violins and a bass* (1732).—See Q.-Lex.

Bononci'ni, Giovanni Maria, b. Modena, 1640; d. there Nov. 19, 1678. Entered very young into the service of Duke Francesco II; became later m. di capp. in the churches of S. Giovanni in Monte, and of S. Petronio, at Bologna.—Publ. 12 vols. (1666–78) containing *Sinfonie*, *Gighe*, and *Sonate da camera* in 1-3 or more parts, w. instrs.; 6-p. Madrigals; Allemandes f. 3-4 instrs.; etc.; also a work, *Musico-pratico* . . . . on song-composition and the art of counterpoint.—See Q.-Lex.

Bononci'ni, Marco Antonio, brother of G. B. B.; b. Modena, 1675 (?); d. there July 8, 1726. A dramatic comp. of distinction; from 1721 he was maestro to the Duke of Modena. Before this, he travelled in Italy and Germany, bringing out a number of operas, praised by Padre Martini for their 'lofty style,' and thought by him superior to those of most contemporaries.—Works: 19 operas, among them *Camilla, regina de' Volsci* (Vienna, 1692); *Griselda* (1700?); *Andromeda; Arminio; Sesostri; Il Turno Aricino* (Florence, 1704); *Etearco* (Vienna, 1707); *La Regina creduta re* (Venice, 1707); *Tigrane, re d'Armenia; Cajo Gracco* (Venice, 1710); *Astiniatte* (Venice, 1718); and an oratorio, *La Decollazione di S. Giovanni Battista* (Vienna, 1709).—See Q.-Lex.

Bontem'pi (*recte* **Angeli'ni**), **Giovanni Andrea,** b. Perugia, circa 1624; d. Bruso, near Perugia, June 1, 1705. Maestro at Rome and Venice, later in Berlin and Dresden; returned to Italy in 1694, and was in Paris in 1697.—Works: 3 operas, *Paride* (1662), *Apollo e Dafne* (1671), *Jupiter ed Io* (1673); the oratorio *Martirio di S. Emiliano;* and the treatises *Nova quatuor vocibus componendi methodus . . .* (1660), *Tract. in quo demonstrantur occultae convenientiae sonorum systematis participati* (1690), and an *Istoria musica, nella quale si ha piena cognizione della teoria e della pratica antica della musica armonica* (1695).—See Q.-Lex.

Bonvin [böhn-văn'], **Ludwig,** b. Siders, Switzerland, Feb. 17, 1850. His musical training in early youth was irregular; as a musician he is chiefly self-taught. After a course of medical study in Vienna, and a journey to Italy, he entered in 1874 the Jesuit novitiate in Holland, becoming organist and choir-master, and studying harmony and counterpoint; further study of early church-music and of Wagner scores gave him insight into the mysteries of composition, and awakened his talent for composing. From 1887–1907 Father B. was director of chorus and orch. at Canisius College, Buffalo, N. Y. Since then he has been devoting all his spare moments to composing and to historico-musical studies; has written numerous articles with the object of restoring the Gregorian chant to its original rhythm.—His publ. works include 6 masses (op. 6, 26, 49, 63, 83, 84), and much other sacred music (Litanies, Vespers, *Ave Maria, Ecce sacerdos, Omne die dic Mariae*, antiphones, chants, sacred songs, hymns, etc.); *Wittekind* (op. 28), for soli, male ch. and orch. (Ger. text); *Du sonnige, wonnige Welt* (op. 20), for sop. and bar. soli, mixed ch. and orch.; *In the summer night* (op. 39), for bar. solo, ch. and orch.; *Morn on the northern coast* (op. 50); *Bretagne* (op. 60), for mixed ch., bar. and orch.; *Drei Tonbilder* (op. 12), a *Ballade* (op. 25), a *Festzug* (op. 27), *Reminiscences* [symphony in G m.] (op. 67), *Two Symphonic Movements* (op. 71) for full orch.; *Christmas Night's Dream* (op. 10), for string-orch.; organ-pieces, songs, etc. His works have reached the opus-number 108 (1916).

Boom [bohm], **Jan E. G. van** (Senior), b. Rotterdam, April 17, 1783. Flutist and composer for flute; lived in Utrecht.

Boom, Jan (Johannes) van, son of preceding; b. Utrecht, Oct. 15, 1807; d. Stockholm, March 19, 1872. Accomplished pianist; on a concert-tour through Scandinavia in 1825 he was induced to settle in Stockholm, where he was prof. at the Royal Academy 1849–65.—Works: Operas, symphonies, overtures, string-quartets, trios, a pf.-concerto, and much pf.-music (studies, duets, etc.).

Boosey, Thomas, founder (1825) of the London music-publishing house of Boosey &

Co.; until 1854 copyright publishers of Italian operas; now of cheap editions of standard works and popular English music. In 1868 they bought the factory for musical instrs. of Henry Distin. In 1874 both the publishing business and the factory were combined under the firm name of Boosey & Co.

Boott, Francis (pen-name 'Telford'), b. Boston, Mass., June 24, 1813; d. there in March, 1904. A Harvard graduate in 1831, and a devoted amateur of music, he lived for many years in Florence, Italy, where he studied under L. Picchianti; for the last 30 years he resided in Cambridge. He was quite a fruitful composer in the lesser forms: Secular and sacred songs, anthems, and chorales; many pieces are in the service-book of King's Chapel, Boston. An *Ave Maria* and a *Maria Mater*, with the songs *Here's a health to King Charles*, *When Sylvia sings*, and *Lethe*, are widely known. Larger works are Grand Mass; Te Deum; *Song of Zechariah*, for soli, ch. and orch; Miserere (a capp.); and string-quartets.—Mr. B. bequeathed to Harvard Univ. the sum of $10,000, the interest to form an annual prize for the best 4-part vocal composition written by a Harvard man.

Bopp, Wilhelm, b. Mannheim, Nov. 4, 1863; pupil of Jean Becker and F. Langer, later of Leipzig Cons. (Jadassohn, Schradieck, Herrmann), and of Emil Paur at Mannheim. After a 5-years' career as cond., he became a teacher at the Mannheim Cons.; in 1900 founded a 'Hochschule für Musik' there; in 1907 succeeded von Perger as dir. of the Vienna 'Cons. der Musikfreunde,' transformed on Jan. 1, 1909, into a State inst.

Borch, Gaston Louis Christopher, b. Guines, France, March 8, 1871. Pupil in comp. of Massenet; 'cello-pupil of Delsart (1891–3). Cond. Philh. Soc., Christiania, Norway (1896–8); cond. Central Th. there (1897); cond. 'Musikförening,' Bergen, Norway (1898–9); 'cellist, Thomas Orch. (1899–1900), Pittsburgh Orch. (1903–6); cond. Lausanne Symphony Orch., Switzerland (1906). Tours in France, Belgium, Holland, Germany as visiting cond. (1894–6).—Works: *Concerto* for pf. and orch. in A m.; three symph. poems, *Genoveva*, *Quo Vadis*, *Frithjof;* a symphony; *Romanza* and *Elegy* for vln. and pf.; about 50 pieces for pf.; songs; much sacred music; has made numerous arrangements for orch., and arranged some 50 standard works as pf.-trios. A 1-act opera, *Silvio*, was produced in Christiania (1898).

Bor'chers, Gustav, born at Woltwiesche (Brunswick), Aug. 18, 1865; d. Leipzig, Jan. 19, 1913. Pupil of Leipzig Cons. 1887–9, and till 1895 cond. of various choral societies; 1896, singing-teacher at the Nikolai-Gymnasium; 1901, also cantor at the Peterskirche; founded, in 1898, a seminary for singing-teachers, employing the methods of Jaques-Dalcroze ('rhythmical gymnastics') and Eitz ('Tonwort'); on this latter and its author he published a monograph in 1908.

Borde, de la. See LABORDE.

Bordes [bŏhrd], **Charles,** b. Roche-Corbon, n. Vouvray-sur-Loire, May 12, 1863; d. Toulon, Nov. 8, 1909. Pupil of Marmontel (pf.) and César Franck (org., comp.) 1887–90; from 1890–1905, m. de chap. at St.-Gervais, Paris. The performances of a cappella music which he gave with this choir immediately became famous, so that in 1892 the singers were organized as 'Les Chanteurs de St.-Gervais'; the next year B. founded and edited the 'Anthologie des Maîtres religieux primitifs' and 'Répertoire moderne de musique vocale et d'orgue.' Having interested Guilmant and d'Indy for his ideals, he founded, with them, the 'Schola Cantorum' in 1894, originally for the purpose of training singers in the Palestrina style; at the same time he founded the 'Tribune de St.-Gervais' as the official organ of the Schola (first number appeared January, 1895). The S. C. was formally opened in 1896; before long its scope was enlarged, and to-day it ranks among the foremost conservatories of the world. A nervous breakdown, the result of overwork, compelled B. in 1905 to leave Paris for the south. But even then he would not rest, for in the same year he founded the 'Schola de Montpellier'; he died suddenly from a stroke of apoplexy. In 1889–90, by commission of the government, he studied Basque folk-songs, of which he collected 100 (published in 'Archives de la tradition Basque'); contrib. numerous articles to 'La Grande Encyclopédie,' 'Musica,' 'Le Figaro,' etc.—Compositions: *Suite basque* for flute with string-quartet; *Errege Juan*, overture to a Basque drama; *Danses béarnaises* for orch.; *Rhapsodie basque* for pf. and orch.; *Divertissement* for trpt. with orch.; several choruses a capp. (2–7 voices); pieces for pf.; songs. A 3-act opera, *Les trois Vagues*, he left almost completed.—Cf. O. Séré, *C. B.*, in *Musiciens français d'aujourd'hui* (2nd ed. Paris, 1911).

Bordese [-dā'zĕ], **Luigi,** b. Naples, 1815; d. Paris, Feb. 17, 1886. Pupil of Naples Cons.; after the unsuccessful production (Turin, 1834) of his opera *Zelimo e Zoraide*, he went to Paris, where, finding no success as a dramatic composer, he settled as a singing-teacher and composer. Besides 8 operas, he wrote 3 masses, a requiem, motets, and hundreds of sacred and secular songs; also two Vocal Methods, and many vocalises, etc., which are famous.

Bordier [bŏhr-d'yā'], **Jules,** b. Angers, Aug. 23, 1846; d. Paris, Jan. 29, 1896. Distin-

guished comp.; founded concerts of the 'Association Artistique d'Angers' in 1875; went to Paris (1893) as partner in a music-publishing house. Early champion of Wagner's music in French provinces.—Works: Several symph. poems; *Méditation* on Bach's 7th prelude; Hungarian Dance, and other instr. pieces, including a *Danse macabre* for violin; music to A. de Vigny's *Chatterton;* 2 operas, *Nadia* (Paris), and *Le Fiancé de la Mer* (Rouen); 4-part male chorus *Patrie* (1893).

Bordo'gni [-dŏhn'yē], **(Giulio) Marco,** distinguished tenor and singing-teacher; b. Gazzaniga, n. Bergamo, 1788; d. Paris, July 31, 1856. A pupil of S. Mayr, his début (La Scala, Milan, 1813) as Tancredi was brilliant. From 1819–33 he was engaged at the Th. des Italiens, Paris; after this he devoted himself to teaching. From 1820 (with occasional interruptions) he was prof. at the Paris Cons.; Sontag was one of his pupils. His *36 Vocalises*, in 2 suites, have run through many editions; he also published several other sets.

Bordo'ni, Faustina. See HASSE, FAUSTINA.

Bor'ghi, Luigi, skilful violinist and composer, was a pupil of Pugnani, and settled in London circa 1774. He was leader of the 2d violins at the Handel Commemoration in 1784. Published a great variety of excellent instrl. music, chiefly for violin.—See Q.-Lex.

Bor'ghi-Mamo, Adelaide, celebrated dramatic mezzo-soprano; b. Bologna, Aug. 9, 1829; d. there Sept. 28, 1901. Acting on the Pasta's advice, she trained herself for the stage; début, in 1846, in *Il Giuramento*, by Mercadante, at Urbino, where she was eng. She next sang in Malta and various Italian cities, in Vienna and Paris (1854–6), and 1856–9 was eng. at the Grand Opéra. In 1860 she appeared with great success in London; then returned to Italy, and retired to Florence.—Her daughter **Erminia,** endowed with a grand soprano voice, made her début at Bologna (1875) as Helen of Troy and Margaret in Boito's *Mefistofele;* has sung on important Italian stages; also at the Italian Opera, Paris, and in Madrid and Lisbon.

Bo'ri, Lucrezia, lyric soprano; b. Valencia, Dec. 24, 1888. Studied for 6 years with Melchior Vidal, and later in Milan and Rome. Début as Carmen, Rome, Oct. 31, 1908; sang in Paris, Milan, Naples, Buenos Aires; since 1913 at M. O. H.—Principal rôles: Chief soprano parts in *Amore dei tre Re*, *Manon Lescaut* (Puccini), *L'Oracolo*, *L'Amore medico*, *Königskinder*, *Der Rosenkavalier*.

Born'schein, Franz Carl, solo violinist and composer; b. Baltimore, Feb. 10, 1879. Received early education from father; studied at Peabody Cons. from 1895–1902 (vln. with Joan C. Van Hulsteijn, harm. with Phillip Kahmer and Otis Bardwell Boise). Teacher of vln. and dir. junior orch., Peabody Cons.; dir. of orch. of Baltimore Music School Settlement since 1913; mus. critic, 'Evening Sun,' Baltimore (1910–13); on the staff of several mus. publications; has written many educational articles. Works: *The Djinns*, symph. ballad for bar. and orch. (1913); *A Wet Sheet and a Flowing Sea*, prize madrigal; *Onowa*, prize cantata for sop., ch. and orch. (1916); *The Phantom Canoe*, orch. suite (1916). In MS. the symph. poems *The Sea-god's Daughter* and *A Hero's Espousal;* a string-quartet; a string-quintet; a pf.-quintet; a sextet for strings and flute.

Bo'rodin [-dēn], **Alexander Porfirievitch,** b. Petrograd, Nov. 12, 1834; d. there Feb. 27, 1887. Student of medicine and chemistry; army-surgeon; prof. at the Petrograd medico-surg. Institute; Counselor of State; Knight; president of the mus. Soc. of Amateurs. Intimate with Liszt (in Weimar), and Balakirev, at whose suggestion he studied music, of which he was passionately fond. He became a foremost exponent of the neo-Russian musical cult.—Works: A 4-act opera, *Prince Igor* [posthumously finished by Rimsky-Korsakov and Glazunov] (Kiev, 1891, very successful; N. Y., 1915); 3 symphonies (E♭, D, A m. [unfinished]); symphonic poem *Dans les steppes de l'Asie Centrale*, scherzo for orch. (A); 2 string-quartets; suite for pf.; pf.-pieces; songs; etc. A string-trio (dated 1860) and a pf.-quintet were recently discovered and prod. at Moscow in 1915.—Cf. V. Stassov, *A. B.* (Petrograd, 1889 [in Russian]; French transl. by A. Habets [with correspondence between B. and Liszt], Paris, 1893; Engl. transl. by R. Newmarch, London, 1895, as *B. and Liszt* [biogr. and letters]).

Boro'ni (or **Buroni**), **Antonio,** b. Rome, 1738; d. there 1792. A pupil of Padre Martini and Girolamo Abos, he prod. many operas at Treviso (1), Venice (10, 1762–72), Verona (1, 1770), Prague (2, 1765, '67), Stuttgart (6, 1773–8), and Rome (1, 1778); was court Kapellm. at Stuttgart, and finally m. di capp. at St. Peter's, Rome.—See. Q.-Lex.

Borow'ski, Felix, editor, composer; b. Burton, England, March 10, 1872. Studied with his father; vln. with Jacques Rosenthal and Adolf Pollitzer (London), and theory w. Chas. W. Pearce; entered Cons. of Cologne, 1888, studying comp. with Gustav Jensen, pf. with Ernst Hauser and vln. with Georg Japha. Taught pf. in Aberdeen, Scotland (1892); devoted himself to comp. in London (1894); Grieg advised him to study the racial style. Since 1897, prof. of theory and comp. at Chicago Mus. College; also taught violin there; Chicago correspondent for 'Musical

Courier' (1905); critic, 'Chicago Even. Post,' 1906–9; mus. critic, 'Chicago Herald,' since 1909; author of program-books of Chicago Symph. Orch. since 1908.—Works: *Eugene Onégin*, symph. poem; Concerto in D m. for pf. and orch.; *Marche triomphale* for orch.; *Allegro de concert* in D for org. and orch.; *Valse pathétique* for orch.; *Petite Suite* in G for small orch.; *Crépuscule* and *Sérénade*, 2 pieces for string-orch.; a suite for org. (E m.); 2 sonatas for org. (A m., C); *Sonate russe* for pf.; a string-quartet in A m.; also pf.-pieces, and pieces for vln. and pf.

Bort'kiewicz [-k'yā-vitch], **Sergei Eduardovitch**, b. Kharkov, Feb. 28, 1877. Pupil of van Ark and Liadov at the Petrograd Cons., 1896–9; in 1900 at Leipzig of Reisenauer (pf.) and Jadassohn and Piutti (comp.); début as pianist in Munich, February, 1902; concert-tours of Germany, Austria, Hungary, France and Russia; since 1904 prof. at Klindworth-Scharwenka Cons. in Berlin; a very successful teacher. Has written a number of works for pf.: *Esquisses de Crimée*, op. 8; sonata in B, op. 9; *Pensées lyriques* (6 pieces), op. 11; *Souvenirs d'enfance*, op. 14; concerto in B♭ for pf. and orch., op. 16; also a symph. poem, *Othello*.

Bortnian'sky, Dimitri Stepanovitch, b. Gluchov, Ukraine, 1752; d. Petrograd, Oct. 7, 1825. Pupil of Galuppi at Petrograd, and later (1768), at Venice; also studied in Bologna, Rome, and Naples. After producing the operas *Creonte* at Venice (1776), and *Quinto Fabio* at Modena (1778), he returned (1779) to Petrograd, and was app. director of the Empress's Church-Choir, later (1796) called the Imperial Chapel Choir, which he brought to a high state of efficiency by radical reforms, and for which he wrote a 3-part Greek mass; 35 4-part sacred concertos and 10 8-part psalms; 10 concertos for double choir, etc. (works edited by Tchaikovsky and published in 10 vols.).

Borwick, Leonard, b. Walthamstow, Essex, England, Feb. 26, 1868. Eminent concert-pianist, pupil of H. R. Bird, then (1884–90) of Frankfort Cons. (Clara Schumann, B. Scholtz, Ivan Knorr). Début at concert of London Philh. Soc., May 8, 1890; has played with marked success at the Popular Concerts and Crystal Palace; successful tours in Germany (1895–6) and U. S. (1914).

Bos, Coenraad van, pianist and remarkable accompanist; b. Leyden, Dec. 7, 1875. Pupil of J. Röntgen at the Cons. in Amsterdam; always showed a decided preference for ensemble playing. With two countrymen, J. van Veen (vln.) and J. van Lier ('cello), he formed a trio in Berlin in 1901 which soon enjoyed an enviable reputation. His masterly accompaniment on a tour with Ludwig Wüllner attracted more than ordinary attention, and made him one of the most sought accompanists both in Europe and the U. S., where he has been heard frequently.

Boschot [bŏh-shoh'], **Adolphe**, b. Fontenay-sous-Bois, near Paris, May 4, 1871. Since 1910, musical critic of 'Echo de Paris'; contributor to many important journals. His greatest work is the exhaustive biography of Berlioz in 3 vols. (See Bibliography under BERLIOZ.) For this work B. received a prize from the Academy. Wrote also *Le Faust de Berlioz* (1910), *Carnet d'art* (1911), etc.

Bo'se, Fritz von, b. Königstein, Oct. 16, 1865. Pupil of Jadassohn (comp.) and Reinecke (pf.) at the Leipzig Cons. from 1883–7; spent winter of 1887–8 with Bülow in Hamburg, studying interpretation and répertoire; début as pianist in 1888 at Leipzig; taught pf. at Cons. in Karlsruhe, 1893–8; since then at Leipzig Cons.; made prof., 1912; for many years regular accompanist for Alice Barbi. B. is famous as a performer in chamber-music. Has written some choruses for men's and mixed voices, and pf.-music of merit (a suite, sonatinas, études, etc.).

Bö'sendorfer. Firm of pf.-makers at Vienna, established by Ignaz Bösendorfer (b. Vienna, July 28, 1796; d. there April 14, 1859) in 1828, later managed by his son Ludwig (b. Vienna, April 10, 1835). Its specialty is concert-grands.

Bos'si, (Marco) Enrico, b. Salò, Brescia, Italy, April 25, 1861; son and pupil of the organist **Pietro B.**, of Morbegno [b. 1834; d. Dec. 30, 1896]. He studied (1871–3) in the Liceo Rossini, Bologna, and 1873–81 at Milan under Sangalli (pf.), Fumagalli (org.), Campanari (vln.), Boniforti (cpt.), and Ponchielli and Dominiceti (comp.). From 1881–91, m. di capp. and org. at Como cath.; then, until 1895, prof. of org. and harm. in the R. Cons. San Pietro a Majella at Naples; from Jan. 1, 1896, to 1902, Director of, and prof. of advanced comp. and org. in, the Liceo Benedetto Marcello, Venice; 1902–12, Director of the Liceo Musicale at Bologna; retired in 1912, and now living in Como. He was also cond. of the 'Benedetto Marcello' Soc. of Concerts in Venice; member of the permanent govt. commission for mus. art; Chevalier of the Italian Crown, and Chevalier of the order of Isabella la Católica (Span.).—Works: *Paquita*, 1-act opera, op. 10 (R. Cons., Milan, 1881); *Il Veggente*, 1-act opera seria, op. 69 (Dal Verme Th., Milan, 1890); *L'Angelo della notte*, 4-act melodrama, op. 52 (Como); *Mossa d'Averno*, cantata for 4 voices, pf. and harmonium, op. 87; *Tota pulchra*, for mixed ch. and org., op. 96; *Marinaresca*, for soli, ch. and orch., op. 108; symph. poem *Il Cieco* (1897), for tenor solo, ch. and orch., op. 112;

Messa (*a S. Marco*) for 3 equal voices and organ, op. 61; *Westminster Abbey, Inno di Gloria*, for ch. and org., op. 76 (perf. twice by Riedelverein, Leipzig); Requiem Masses, op. 83, 90; a great quantity of other church-music (e. g., op. 12–48, written for Como cathedral, all MS.); overture for orch., op. 1; *Impromptu* for orch., op. 55; organ-concerto, op. 100; much fine organ-music (op. 3, overture; op. 49, 2 scherzi and an impromptu; op. 53, *Inno Trionfale;* op. 54, Suite *Res severa magnum gaudium;* op. 59, 4 pieces; op. 60, Sonata 1, in D m.; op. 62, *Fede a Bach*, a fugue; op. 64, *Fantasia;* op. 68, *Processional March;* op. 70, 6 pieces; op. 71, Sonata No. 2; op. 72, *Marche héroïque;* op. 74, 3 pieces; op. 78, *Étude symphonique;* op. 92, 3 pieces; op. 94, 2 pieces; op. 100, concerto in A m. for organ with orch.; op. 104, 5 pieces; op. 113, 5 pieces); a string-trio in D m., op. 107, and other chamber-music (f. vln. and pf., 'cello and pf., etc.); pf.-music (15 opus-numbers); vocal *romanze*, etc.; op. 120, *Canticum canticorum;* op. 123, pf.-trio in D; op. 125, *Il Paradiso Perduto;* op. 126, orchl. suite; op. 127, *Intermezzi Goldoniani*, for string-orch.; *Concertstück* in C m. for org. and orch.; *Giovanna d'Arco* for soli, ch. and orch. His great *Metodo di Studio per l'Organo moderno*, written in collaboration with G. Tebaldini (Milan, 1893), is op. 105.

Bo'te & Bock. Berlin firm of music-publishers, established 1838 by Eduard Bote and Gustav Bock (successors of Fröhlich & Westphal). Present head is Hugo Bock (b. Berlin, July 25, 1848).

Bö'tel, Heinrich, tenor; b. Hamburg, May 6, 1858; 'discovered' by Pollini (he was a cab-driver), début 1883 as Lyonel in *Martha;* since then lyric ten. in Hamburg City Theatre.

Botgor'schek, Franz, b. Vienna, May 23, 1812; d. The Hague, May, 1882, as teacher in the Cons. Flutist, pupil of Vienna Cons. Published flute-music.

Bot'stiber, Hugo, b. Vienna, April 21, 1875; pupil of R. Fuchs in the Cons., later (private) of v. Zemlinsky, and of H. Rietsch and G. Adler at the Univ., where he took the degrees of Dr. jur. et phil. with a dissertation on *Johann Pachelbel;* 1896, asst. at library of Cons.; 1900, secretary of the 'Konzertverein'; 1905, sec. of the 'K. K. Akademie der Tonkunst'; now (1916) general sec. of the 'Konzerthaus-Gesellschaft'; Knight of the order of Franz Josef.—Edited 1904–11 the 'Musikbuch aus Österreich,' also organ-comps. by Pachelbel and pf.-works of the Vienna masters for the 'Denkm. d. Tonkunst in Österreich'; wrote *Jos. Haydn und das Haus Artaria* (1908); *Geschichte der Ouvertüre* (1913); and is now completing Pohl's biography of Haydn.

Bott, Jean Joseph, eminent violinist; b. Kassel, March 9, 1826; d. New York, April 30, 1895. His father, the court musician A. Bott, was his first teacher; M. Hauptmann and L. Spohr completed his training. Winner of the Mozart scholarship (1841), solo violinist in Electoral orch. (1846), 2d Kapellm. (1852), court Kapellm. at Meiningen (1857) and Hanover (1865), pensioned 1878. Taught in Magdeburg and Hamburg, and came to New York in 1885.—Works: 2 operas, *Der Unbekannte* (Kassel, 1854), and *Aktäa, das Mädchen von Korinth* (Berlin, 1862); symphonies, overtures, vln.-concertos, solos for vln. with pf., pf.-music, songs.

Bot'ta, Luca, dramatic tenor; b. Amalfi, Italy, April 16, 1882. Pupil of G. Vergine; début in 1911 at Naples as Turiddu in *Cavalleria Rusticana;* has sung in Malta, Turin, Mantua, Verona, Barcelona, Buenos Aires, Milan; 1915 at M. O. H.—Principal rôles: Chief tenor parts in *La Gioconda, Rigoletto, La Traviata, Pagliacci, Tosca, La Bohème, Madama Butterfly, L'Amore dei tre Re, L'Oracolo, Ero e Leandro* (Mancinelli), *Fedora, Iris, Loreley* (Catalani), *Andrea Chénier, Isabeau* (Mascagni), *Adriana Lecouvreur* (Cilèa), *Oberon*, etc.

Bottée de Toulmon, Auguste, b. Paris, May 15, 1797; d. there March 22, 1850. A lawyer by profession, he turned his attention to music, becoming a good amateur 'cellist; he was librarian (gratis) of the Cons. 1831–48, and wrote: *De la Chanson en France au moyen âge* (1836); *Notice biographique sur les travaux de Guido d'Arezzo* (1837); *Des instrs. de musique en usage au moyen âge* (1838; 2d ed. 1844); *Instructions sur la musique des Français au moyen âge* (1839); *Notice des manuscrits autographes de Cherubini* (1843); all publ. in the 'Annuaire Historique,' and separately.—Cf. Vincent, *Notice sur la vie et les travaux de B. de T.* (1851).

Bottesi'ni, Giovanni, double-bass virtuoso and composer; b. Crema, Lombardy, Dec. 24, 1821; d. Parma, July 7, 1889. Studied at Milan Cons. 1835–9 under Rossi (double-bass), and Basili, Vaccai, Piantanida, and Ray. His first concert at Crema, 1840, was eminently successful; until 1846, he made tours in Italy, then went to Havana, visited the United States (New York, 1848), England (London, 1849), etc., and was from 1855–7 conductor at the Th. des Italiens, Paris. Thence made concert-tours throughout Europe, became m. di capp. at Palermo (Bellini Th.) in 1861, at Barcelona in 1863; founded the 'Società del Quartetto' at Florence, cond. the opera at Cairo, Egypt, and at the Lyceum, London (1871), and became dir. of Parma Cons.—Operas: *Cristoforo Colombo* (Havana, 1847), *L'Assedio di Firenze* (Paris,

1856), *Il Diavolo della notte* (Milan, 1859), *Marion Delorme* (Palermo, 1862), *Vinciguerra* (Paris, 1870), *Ali Baba* (London, 1871), *Ero e Leandro* (Turin, 1879), *La Regina del Nepal* (ib., 1880); the oratorio *The Garden of Olivet* (Norwich Festival, 1887); symphonies, overtures, quartets; unpublished pieces for double-bass; songs.

Bottriga'ri, Ercole, b. Bologna, August, 1531; d. S. Alberto, Sept. 30, 1612. A man of profound learning, he wrote *Il Patrizio, ovvero de' tetracordi armonici di Aristosseno* (Bologna, 1593); *Il Desiderio, ovvero de' concerti di varî stromenti musicali, dialogo di musica* (1594, under the assumed name 'Alemanno Benelli'); *Il Melone, discorso armonico* (Ferrara, 1602). [Patrizio, Desiderio and Melone were names of friends.] He left a translation of Boetius, and other works in MS.—See Q.-Lex.

Boucher [boo-shā'], **Alexandre-Jean,** b. Paris, Apr. 11, 1778; d. there Dec. 29, 1861. Remarkable and original violin-virtuoso, self-styled 'l'Alexandre des violons.' Played at the Concerts Spirituels when but six; 1787–1805, soloist to Charles IV of Spain. Travelled in Holland, Germany, England, etc. Wrote 2 vln.-concertos.—Cf. *Boucher, son temps,* in 'Études d'histoire, etc.', by G. Vallat (1890).

Bouhy [boo-ē'], **Jacques-Joseph-André,** celebrated baritone and singing-master; b. Pepinster, Belgium, June 18, 1848. St. at the Cons. in Liège, and later at the Cons. in Paris; début as Mephistopheles in *Faust* at Grand Opéra, Paris, in 1871 with unusual success, so that Massenet chose him to create the title-rôle in his *Don César de Bazan* (Nov. 30, 1872); also created Escamillo in *Carmen* (Mar. 3, 1875); sang at Cov. Garden in 1882; from 1885–9 in N. Y. as dir. of the N. Y. Cons.; then returned to Paris, sang again at the Grand Opéra, and created the rôle of the High Priest in *Samson et Dalila* (Nov. 23, 1892). After another stay in the U. S. (1904–7) he settled in Paris as a teacher. Many of his pupils (Clara Butt, Witherspoon, Rains, etc.) have become famous.

Bouichère [bwē-shär'], **Émile,** b. 1860(?), d. Paris, Sept. 4, 1895. Brilliant pupil of Gust. Lefèvre's Acad.; early known by important sacred comps. (masses, motets); also chamber-music. In 1892 he est. a successful vocal academy. He was musical director of La Trinité.

Bourgault-Ducoudray, Louis-Albert, b. Nantes, Feb. 2, 1840; d. Paris, July 4, 1910. Pupil of Ambroise Thomas at Paris Cons., taking Grand prix de Rome in 1865 with a cantata, *Louise de Mézières.* He founded an amateur choral society in Paris (1868); spent some time in researches in Greece, after which he wrote *Souvenirs d'une mission musicale en Grèce, 30 Mélodiès populaires de Grèce et d'Orient,* and *Études sur la musique ecclésiastique grecque.* App. professor of mus. hist. at Paris Cons. (1878). He composed 4 operas: *Thamara* (Paris, 1891), *Michel Colomb* and *Bretagne* (not perf.), *Myrdhin* (posth., Nantes, 1912); for orch., a fantaisie in C m., a Gavotte, a *Marche athénienne, l'Enterrement d'Ophélie,* and a *Rhapsodie cambodgienne;* a symphonie for female chorus and soli, *La conjuration des fleurs;* numerous songs with pf. — Also publ. *30 Mélodies populaires de la Basse-Bretagne,* with French translations (1885).—Cf. M. Emmanuel, *Éloge funèbre de L.-A. B.-D.* (Paris, 1911; with complete catalogue of works).

Bourgeois [boor-zhwäh'], **Loys [Louis],** b. Paris, circa 1510; d. (?); a follower of Calvin, with whom he lived 1545–57 at Geneva. He is renowned as one of the first to harmonize the melodies to Marot's French version of the Psalms, collections in 4–6 parts having been publ. by him at Lyons (1547); some of these melodies are his own. His treatise, *Le droict chemin de musique,* etc. (Geneva, 1550), proposed a reform in the nomenclature of the tones acc. to the solmisation-syllables, which was generally adopted in France.—Cf. Douen, *Clément Marot et le Psautier Huguenot* (2 vols.; Paris, 1878–79).

Bourges [boorzh'], **Jean-Maurice,** b. Bordeaux, Dec. 2, 1812; d. Paris, March, 1881. Composer (pupil of Barbereau) and mus. critic, co-editor of the 'Revue et Gazette musicale.'—Works: An opera, *Sultana* (Paris, Op.-Com., 1846); a Stabat Mater; 2 pf.-trios, 2 pf.-sonatas, many solo pf.-pcs., vocal romances, etc.

Bousquet [boos-kā'], **Georges,** b. Perpignan, March 12, 1818; d. St.-Cloud, June 15, 1854. St. in Paris Cons., taking Grand prix de Rome in 1838; was chef d'orch. at the Opéra (1847), and (1849–51) at the Th. Italien, and critic for 'Le Commerce,' 'l'Illustration,' and the 'Gazette musicale.'—Works: 3 operas, *l'Hôtesse de Lyon* (Cons., 1844), *Le Mousquetaire* (Op.-Com., 1844), and *Tabarin* (Th.-Lyrique, 1852); 2 masses, a cantata, a Miserere, chamber-music, etc.

Bovery [bŏh-vrē'], **Jules** (*recte* **Bovy, Antoine-Nicolas-Joseph**), b. Liège, Oct. 21, 1808; d. Paris, July 17, 1868. Self-taught violinist and composer; conducted theatre-orchestras at Lille, Douai, Lyons, Amsterdam, Antwerp, Rouen, Ghent (1845), and Paris (Th. Cluny). Wrote about a dozen operas, operettas, ballads, etc.

Bovy, Charles-Samuel (known under the *nom de plume* of **Lysberg**), pianist and salon-composer; b. Lysberg, near Geneva, March 1,

1821; d. Geneva, Feb. 25, 1873. Educated in Geneva and Paris (Chopin, pf., and Delaire, harm.); teacher of pf. at Geneva Cons.—Works: The 1-act comic opera *La Fille du carillonneur* (Geneva, 1854); and, f. piano, a romantic sonata, *l'Absence*, much brilliant salon-music (*La Napolitaine*, op. 26; *Deux nocturnes*, op. 29; *Menuet*, op. 60; *Le Chant du rouet*, Idylle, op. 64; *Sur l'onde*, op. 94; etc.), paraphrases of opera-themes, etc.

Bowen, York, b. Crouch Hill, London, Feb. 22, 1884. St. pf. for two years with A. Izard at the Blackheath Cons.; then won successively the Érard and Sterndale Bennett scholarships at the R. A. M., where he st. 1900–5, chiefly with T. Matthay (pf.) and F. Corder (comp.); since 1905 teacher of pf. there. Has written 3 concertos for pf. and orch.; a concerto for vla. and orch.; *Miniature Suite* for orch.; *Second Suite;* a sonata for vla. and pf.; several smaller pcs. for vla. and pf.

Bowman, Edward Morris [F. C. M., A. C. O., London], b. Barnard, Vermont, July 18, 1848; d. N. Y., Aug. 27, 1913. Pupil of William Mason (pf.) and J. P. Morgan (org. and theory) at New York, 1866–7; from 1867–70 was organist in St. Louis, Mo., of the Union Meth. Ch., then for 2 years of the Second Presb. Ch.; studied in Berlin, 1872–74, with Fr. Bendel (pf.), Ed. Rohde and Aug. Haupt (org.), and Weitzmann (theory, comp. and orchestration); spent summers of 1873–4 at Paris as Ed. Batiste's pupil in organ-playing, and another year in Berlin. In 1874 he resumed his last position in St. Louis; 1877–87, music-director and organist of the Second Baptist Ch. in that city, with an interval of European study under Bridge, Macfarren, Turpin, and Guilmant in 1881, during which B. passed the examination of the London Royal Coll. of Organists, being the first American to do so. In 1883, president of the Music Teachers' Nat. Assoc. (reëlected 1884, '93, '94 and 1905); in 1884, with 15 others, he founded the Amer. Coll. of Musicians; was its first president, and served 8 terms; 1887–94, organist and dir. of the Peddie Memorial Baptist Ch., Newark, N. J.; 1891–95, Ritter's successor as prof. and director of the dept. of music at Vassar College. In 1895 he organized the fine 'Temple Choir,' Brooklyn (200 voices, with orch. of 40), which he conducted till 1906. He was then called to organize and conduct a similar choir for Calvary Baptist Ch., New York (Manhattan). One of the foremost organists, pianists and theorists in the United States, he was a very successful teacher. Publ. Bowman's-Weitzmann's *Manual of Musical Theory* (1877; an Engl. compilation, from oral communications, of W.'s principles and rules of harmony; approved by W., and later translated into German); and other works.

Boyce, William, organist and composer; b. London, Feb. 7, 1710; d. Kensington, Feb. 7, 1779. Chorister in St. Paul's under Ch. King; articled pupil to Maurice Greene, org. there, and studied later with Pepusch. Became (1734) org. at Oxford Chapel, and in 1736 at St. Michael's, Cornhill; also composer to the Chapel Royal and the King; conductor of the festivals of the Three Choirs (Gloucester, Worcester, Hereford) in 1737; org. of Church of Allhallows in 1749; Master of the Royal Band, 1775; and associate organist to the Chapel Royal, 1758, then resigning his position at St. Michael's and Allhallows to devote himself to issuing Greene's collection of Cathedral Music (1760–78) in 3 vols., comprising morning and evening services, the anthems, and settings of the Sanctus, by Aldrich, Batten, Bevin, Blow, Bull, Byrd, Child, Jer. Clarke, Creyghton, Croft, Farrant, Gibbons, Goldwin, Henry VIII, Humphrey, Lawes, Locke, Morley, Purcell, Rogers, Tallis, Turner, Tye, Weldon, and Wise.—Compositions: *Lyra Britannica* (several books of songs, cantatas, and duets); 15 *Anthems*, *Te Deum and Jubilate* (1780); 12 *Anthems and a Service* (1790); an oratorio, *Noah;* masque, *Peleus and Thetis;* a masque for *The Tempest;* dirges for *Cymbeline* and *Romeo and Juliet;* several odes, symphonies, a vln.-concerto, 12 vln.-sonatas, etc.—See Q.-Lex.

Boyer, (Louis-Joseph-Victor-) Georges, b. Paris, July 21, 1850; won the Prix Rossini, over 169 competitors, with the libretto of *Hérode* (set to music by Chaumet; Bordeaux, 1892). Also wrote libretti for *Le Portrait de Manon* (Massenet), *Mirka, l'enchanteresse, Dolorès*, and several other lyric pieces. Writer for the 'Figaro,' 'l'Événement,' and the 'Petit Journal.'

Boyle, George F., pianist and composer; b. Sydney, N. S. W., June 29, 1886. Pupil of his father and mother, both well-trained musicians; début at Sydney at the age of 7; studied further with his mother till 14, when he made a concert-tour of the chief Australian towns. In 1901 a course of study with Sydney Moss, Australia's foremost piano-pedagogue, was cut short after 9 months by the teacher's decease. At 16 B. toured Australia and New Zealand with Mark and Boris Hambourg; at 19 he became a pupil of Busoni in Berlin. Toured Holland with Emma Nevada; lived two years in London, where (April 23, 1908) he married Elise van den Heuvel, a noted Dutch Lieder-singer. He has given recitals in the principal cities of England, Germany, and Holland. Came to America in 1910 to take post of prof. of pf.

at the Peabody Conservatory, Baltimore.—His comps. include 2 cantatas for soli, chorus and orch., *The Pied Piper of Hamelin* (Browning), and *Don Ramiro* (Heine); *Symphonic Fantasie, Slumber Song* and *Aubade* f. orch.; a concerto in D m. for pf. w. orchestra; a sonata for pf. in B; 2 trios for pf., vln., and 'cello; a sonata for pf. and 'cello; several pieces for 'cello with pf., and violin with pf.; about 100 pf.-pieces; about 50 songs.

Bradbury, William Batchelder, b. York, Me., Oct. 6, 1816; d. Montclair, N. J., Jan. 7, 1868. Studied under Sumner Hill and Lowell Mason; 1847–9 at Leipzig under Hauptmann, Moscheles, and Böhme. Till 1854 he taught, wrote, and conducted mus. conventions; 1854–67, was in business as a piano-maker. Edited more than 50 collections of music, some of which had an immense sale (e. g., *Fresh Laurels*, 1867, 1,200,000 copies).—Composed 2 cantatas, *Daniel* (with G. F. Root, 1853), and *Esther* (1856).

Brad'ský, (Wenzel) Theodor, b. Rakovnik, Bohemia, Jan. 17, 1833; d. there Aug. 10, 1881. Taught by Caboun and Pischek at Prague; joined the cathedral-choir at Berlin, where he gave singing-lessons and composed. Prince George of Prussia, whose opera *Iolanthe* he set to music in 1872, app. him his court composer in 1874.—Operas: *Der Heiratszwang* (MS., 1859); *Roswitha* (Dessau, 1860); *Die Braut des Waffenschmieds* (MS., 1861); *Das Krokodil* (MS., 1862); *Jarmila* (Prague, 1879); *Der Rattenfänger von Hameln* (Berlin, 1881); many popular part-songs and songs.

Bra'ga, Gaetano, b. Giulianova, Abruzzi, June 9, 1829; d. Milan, Nov. 21, 1907. Eminent 'cellist, pupil of C. Gaetano at Naples Cons. (1841–52). A great traveller, he lived at Florence, Vienna, Paris, and London (between which last two cities he latterly divided his time), besides making concert-tours of Europe.—Works: Several operas, of which *La Reginella* (Lecco, 1871) was the most successful; vocal chamber-music; pieces for 'cello; and a *Metodo di Violoncello.*

Brah-Müller (real name **Müller**), **Karl Friedrich Gustav,** b. Kritschen, Silesia, Oct. 7, 1839; d. Berlin, Nov. 1, 1878. Teacher at Pleschen, then at Berlin, where he studied under Geyer and Wüerst; from 1867, teacher at Wandelt's Inst., Berlin.—Works: 'Singspiel' *Ein Matrose von der Nymphe* (Berlin, 1864); operetta *Deutschland im Urwald;* Te Deum for ch. and orch.; vln.-quartets; organ- and pf.-music, songs, etc.

Braham (*recte* **Abraham**), **John,** renowned tenor; b. London, 1774; d. there Feb. 17, 1856. Pupil of Leoni (London), Rauzzini (Bath), and Isola (Genoa). Début at Covent Garden April 21, 1787; appeared as tenor at Drury Lane in 1796 (opera *Mahmoud*), and was engaged for the Italian Opera. After study in Italy, and singing in several cities there, he reappeared at Covent Garden in 1801; endowed with a powerful voice of nearly 3-octave compass, his career was now an unbroken series of triumphs. He created the rôle of Hüon in Weber's *Oberon* (London, 1826). As a ballad-writer he was very popular; also wrote much of the music for the operatic rôles which he assumed, and the incidental music to 12 or more dramas.—See Q.-Lex.

Brahms, Johannes, one of the greatest masters, was born in Hamburg, May 7, 1833; he died in Vienna, Apr. 3, 1897. His father, a double-bass player in the Hamburg City Theatre, was his first teacher; but his chief instructor was Marxsen of Altona. At 14 he made his pianistic début at Hamburg, playing variations of his own on a folk-song. In 1853 he made a concert-tour with Remenyi. At Göttingen he was heard by Joachim, who sent him to Schumann. On him B.'s talent made so profound an impression that he published an enthusiastic article, 'Neue Bahnen' [New Paths], in the 'Neue Zeitschrift für Musik,' hailing B. as the coming hero among composers. However, a number of compositions, among them the three pf.-sonatas and three books of songs, published at Schumann's instigation, failed of popular appreciation. B. now served for a time as conductor of the Prince of Lippe-Detmold's orchestra; the years 1858–62 he spent in diligent study at Hamburg.—Although B., from the outset, confronted the public (to employ Schumann's dictum) 'fully equipped, as Minerva sprang from the brain of Jupiter,' his earlier compositions show a preponderance of technical learning. But in the Serenades for orchestra (1860–1) he already relegates theoretical science to its proper position as a means to an end. In 1862 he went to Vienna, and acted as conductor of the 'Singakademie' in 1863–4; from 1864–9 he lived in various towns (Hamburg, Zurich, Baden-Baden, etc.), and also made concert-tours, rewarded by ever-growing artistic and pecuniary success, with his friend Stockhausen; in 1869 he returned to Vienna. From 1871–4 he conducted the grand orchestral concerts of the 'Gesellschaft der Musikfreunde'; when Herbeck assumed this function, B. again left Vienna, and lived for a time near Heidelberg, but came back in 1878, and thenceforward made Vienna his home. In 1877 Cambridge University tendered him the degree of Mus. Doc.; but he ignored the offer, accepting however, the degree of Dr. phil. from Breslau in 1881, expressing his acknowledgment of the honor in the *Akademische Festouvertüre.* In 1886 he was created a knight of the

Prussian 'Ordre pour le mérite,' with voting privilege, and elected a member of the Berlin Acad. of Arts. In 1889 he was presented with the freedom of his native city. His compositions during the first few years in Vienna were chiefly in the genre of chamber-music, which no other latter-day composer has so enriched; the string-sextet, piano-quintet, and the first three piano-quartets, were written at this time. He also composed several sacred works, among them *Ein deutsches Requiem*, op. 45, the first 3 choruses of which were given in Vienna in 1867, and the entire work produced in the Bremen cathedral in April, 1868. He left his mark on every branch of composition except opera; he frankly admitted that he 'knew nothing about the theatre.' Nevertheless, the idea of writing an opera was not wholly strange to his mind (cf. Widmann, 'J. B. in Erinnerungen'). B. was put forward by Hanslick, and other critics and musicians opposed to Wagnerian tendencies, as the modern champion of what they term 'absolute music.' B. himself, however, was not hostile to Wagner; he was a close student of Wagner's scores, and highly valued several Wagner autographs in his possession; he even (on Hanslick's authority) defended Wagner against hostile criticism. Though a conservator of established forms, B. was a thoroughly modern musician—a master, not a slave, of form, who did not hesitate to deviate from conventional lines when it suited his artistic purpose. Since Robert Schumann penned his fervent greeting to the twenty-year-old Brahms, the musical world had naturally watched the growth of the composer with the liveliest interest and, likewise, with the keenest scrutiny. The very manner of his introduction to the public was like a challenge calculated to arouse latent opposition and to whet active criticism. And hardly any modern musician, save Wagner, has been the object of so much hostility and animadversion as Brahms. Did he, in fact, fulfil the confident and impassioned predictions of his earliest champion? Yes:—and no! His life-work proved a disappointment to many once ardent admirers. Liszt, hearing B. play his scherzo in E♭ minor, mistakenly welcomed him as an apostle of extreme romanticism. And the young Brahms—Brahms the pianist, the youth full of 'fire and flame,' might well have been expected boldly to explore untravelled paths leading to a new Olympus. Instead of this he chose, unmoved by praise or blame, to be a standard-bearer of the traditions of a glorious past. The new paths which he trod were hardly those which Schumann so fondly anticipated. Austerely resisting the blandishments of the Muse of Programs, he stepped aside the throng to worship at the shrine of 'Classic' Music. His works prove conclusively that the classic forms were not exhausted even by the titanic Beethoven; he shows that in the hands of a master these forms are inexhaustible, that details can be rearranged without disturbing the fundamental lines. With B., as with Beethoven, the form is eminently plastic; it always adapts itself to the artistic content; it never fetters the imagination. B. is an idealist of the highest and purest type. The fine fibre of his musicianly feeling vibrates in his humblest song as in his proudest symphonic movement. In the case of his larger tone-pictures, a first hearing will not give unalloyed pleasure. The ear is sometimes wearied while seeking to follow the clue to his meaning through mazes of labyrinthine intricacy; and the difficulty is increased, it must be confessed, by the peculiarities of an instrumentation to which the undignified epithet 'muddy' has been applied, and which, contrasted with the glowing, scintillating, flashing, kaleidoscopic orchestral color of many of his contemporaries, shows dull and monotonous. But this is the worst that can be urged against B. the composer; and, given a conductor wholly in sympathy with the work and of an analytic turn of mind, passages which under other hands seemed like interminable, dreary wastes, are made to 'blossom like the rose.' Appreciation comes only after familiarity, and when an impression has been made, the effect is generally deep and lasting. In his treatment of thematic rhythms, B. is a lineal successor of Beethoven; in many of his songs one would say that Schubert lives again, but a Schubert whose intense spontaneity is controlled by a subtler feeling for formal finish. Schubert, Schumann, Franz, Brahms and Hugo Wolf are the five great figures in the history of the *Lied*. Brahms' powerful individuality reaches the very heart of the poem, the mood in which the poet conceived it, and reflects it in the vocal melody; this vocal melody is so closely interknit with the piano-accompaniment, that both flow on together in one broad, deep current of song. His songs, part-songs, and chamber-music, much of the piano-music, and several of the choral works (notably the *Deutsches Requiem*, the *Triumphlied*, and the *Schicksalslied*), enjoy real and undisputed popularity; his four symphonies, the concerto for violin, and the two piano-concertos, are only now coming into their own. He was a model of patient, unremitting industry; he labored, for example, over ten years, off and on, upon his first symphony, which created a profound sensation when produced in 1877; his fame had already been established, however, by his *Requiem* (1868).

Brahms the pianist was, in his youth, a brilliant and versatile player, of peculiar note

in Bach and other classics. At the age of 20, having to play the Kreutzer Sonata at a concert with Remenyi, the piano was discovered to be a semitone below concert-pitch; there being no time to retune it, B., playing without notes, transposed his part a semitone higher throughout (A to B♭) [as Beethoven transposed his own concerto in C to C♯, at a rehearsal]. But early in the '70's, owing to lack of regular practice, his playing had lost its former charm; though still masterly in feeling and intent, it was too insecure in technique and weak in climax to afford full pleasure. It is by his compositions that posterity will judge him; and even the present generation no longer regards Bülow's phrase about 'the three great B.'s as a witty saying, but as a profound truth. In the fields of choral and absolute music the works of Bach, Beethoven and Brahms mark the highest achievement.

In 1906 there was founded in Berlin the 'Deutsche Brahmsgesellschaft,' the chief object of which is the publication of books about the master.

COMPOSITIONS (exclusive of songs for one voice with pf.):—Op. 1, sonata for pf. in C; 2, sonata for pf. in F♯ m.; 4, scherzo for pf. in E♭ m.; 5, sonata for pf. in F m.; 8, trio in B, for pf., vln., and 'cello; 9, variations for pf. on a theme by Schumann; 10, 4 ballads for pf.; 11, serenade for full orch., in D; 12, *Ave Maria* for female ch. and orch. (or org.); 13, funeral hymn for chorus and wind; 15, pf.-concerto in D m.; 16, serenade for small orch., in A; 17, 4 songs for female ch., 2 horns and harp; 18, sextet No. 1, in B♭, for strings; 20, 3 duets for S. and A., with pf.; 21, variations for pf. in D: (1) on original theme; (2) on a Hungarian melody; 22, 7 *Marienlieder*, for mixed ch., in 2 parts; 23, variations for pf., 4 hands, on theme by Schumann; 24, variations and fugue for pf., on theme by Handel; 25, pf.-quartet No. 1, in G min.; 26, pf.-quartet No. 2, in A; 27, Psalm xxiii for women's voices, with org. (or pf.); 28, 4 duets for alto and bar., with pf.; 29, 2 motets for 5 voices; 30, Sacred Song (Paul Flemming), for 4 voices, mixed ch., and org.; 31, 3 quartets for S., A., T. and B., with pf.; 34, pf.-quintet in F m.; 34a, sonata for pf. 4 hands (arr. from op. 34); 35, 28 variations (*Studien*) for pf.; 36, sextet No. 2, in G, for strings; 37, 3 sacred choruses for female voices; 38, sonata in E m., for pf. and 'cello; 39, 16 waltzes for pf. 4 hands; 40, trio in E♭, for pf., vln., and horn (or 'cello); 41, 5 part-songs for 4 men's voices; 42, 3 songs for 6-part ch. a cappella; 44, 12 songs and romances for female ch. a cappella; 45, *Ein deutsches Requiem* f. soli, ch. and orch.; 50, *Rinaldo*, cantata (Goethe), for T. solo, male ch., and orch.; 51, 2 string-quartets (C m. and A m.); 52, *Liebeslieder*, waltzes for pf. and 4 voices; 53, Rhapsodie (from Goethe's 'Harzreise'), for alto solo, male ch., and orch.; 54, *Schicksalslied* [Song of Destiny] (F. Hölderlin), for ch. and orch.; 55, *Triumphlied* (Revelations, chap. xix), for 8-part ch. and orch.; 56, variations for orch. on a theme by Haydn; 60, pf.-quartet No. 3, in C m.; 61, 4 duets for S. and A.; 62, 7 songs for mixed ch.; 64, 3 vocal quartets with pf.; 65, *Neue Liebeslieder*, waltzes for 4 voices and pf.; 66, 5 duets, S. and A.; 67, string-quartet No. 3, in B♭; 68, symphony No. 1, C m.; 73, symphony No. 2, in D; 74, 2 motets for mixed ch.; 75, 4 ballads and romances for 2 voices with pf.; 76, 8 piano-pieces; 77, violin-concerto in D; 78, sonata for pf. and vln., in G; 79, 2 rhapsodies for pf. (B m. and G m.); 80, *Akademische Festouvertüre*, f. orch.; 81, *Tragische Ouvertüre*, for orch.; 82, *Nänie* (Schiller), for ch. and orch.; 83, pf.-concerto No. 2, in B♭; 84, 5 romances and songs, for 1 or 2 voices; 87, pf.-trio in C; 88, string-quintet in F; 89, *Gesang der Parzen* (Goethe), for 6-part ch. and orch.; 90, symphony No. 3, in F; 91, 2 songs for alto, with viola and pf.; 92, 4 vocal quartets with pf.; 93a, songs and romances, for 4-part mixed ch.; 93b, *Tafellied*, for 4-part mixed ch.; 98, symphony No. 4, in E m.; 99, sonata No. 2, in F, for 'cello and pf.; 100, sonata No. 2, in A, for vln. and pf.; 101, pf.-trio in C m.; 102, concerto in C, for vln. and 'cello; 103, 8 *Zigeunerlieder*, for 4 voices, with pf.; 104, 5 songs for mixed ch.; 108, sonata No. 3, in D m., for vln. and pf.; 109, *Deutsche Fest- und Gedenksprüche*, for double ch.; 110, 3 motets for 4 and 8 voices; 111, string-quintet No. 2, in G; 112, *Zigeunerlieder*, for 4 voices, with pf.-accomp.; 113, 13 canons for female voices, with pf.-accomp.; 114, trio in A m., for pf., clarinet and 'cello; 115, quintet in D m., for clar. and strings; 116, 7 *Fantasien* for pf.; 117, *3 Intermezzi* for pf.; 118, *6 Clavierstücke* (Intermezzi in A m., A, F m., and E♭ m.; Ballade, Romanze); 119, *4 Clavierstücke* (Intermezzi in B m., E m., and C; Rhapsodie); 120, 2 sonatas for clarinet (or vla.) and pf.; 121, *4 ernste Gesänge*, for bass with pf.; 122, 11 *Choralvorspiele* for organ (posth.).

Brahms' songs for one voice, with piano-accompaniment, are published in sets, varying in number, as op. 3, 6, 7, 14, 19, 32, 33 (from Tieck's 'Magelone'), 43, 46, 47, 48, 49, 57, 58, 59, 63, 69, 70, 71, 72, 84, 85, 86, 91, 94, 95, 96, 97, 105, 106, 107, 121.

WORKS WITHOUT OPUS-NUMBER: Hungarian Dances for pf. 4 hands (4 books); *Studien* for pf. [1. Chopin's F m. Étude, arr. in sixths; 2. Weber's Moto perpetuo in C; 3 and 4, Presto by Bach (2 arrs.); 5. Bach's Chaconne (for left hand alone)]; German Folk-songs, 51 Exercises for pf. (7 books); Joachim's overture to *Henry IV*, arr. for 2 pfs.; Gluck's Gavotte in A, arr. for pf.; a song, *Mondnacht*;

15 Volkskinderlieder. For organ, Prelude and Fugue in A m., and a Fugue in A♭ m.—Further (posth. publ.) a sonata-movement for pf. and vln.; 2 cadenzas to Beethoven's G major pf.-concerto; and a transcr. of Schubert's *Ellens zweiter Gesang*, for soprano solo, female ch., and wind-instruments.

A Thematic Catalogue of B.'s compositions was publ. by N. Simrock (Berlin, 1897; 2d edition 1902).

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B. CORRESPONDENCE: The complete correspondence has been publ. by the 'Deutsche Brahmsgesellschaft' in 7 vols. (Berlin, 1906–12) as follows: I, II. Ed. by M. Kalbeck, *J. B. im Briefwechsel mit Heinrich u. Elisabeth v. Herzogenberg* (1906); III. Ed. by W. Altmann, *J. B. im Briefwechsel mit Reinthaler, Bruch, Deiters, Heimsoeth, Reinecke, Rudorff, Bernh. u. Luise Scholz* (1907); IV. Ed. by R. Barth, *J. B. im Briefwechsel mit J. O. Grimm* (1907); V, VI. Ed. by A. Moser, *J. B. im Briefwechsel mit Joseph Joachim* (1908); VII. Ed. by L. Schmidt, *J. B. im Briefwechsel mit Levi, Gernsheim u. den Familien Hecht u. Fellinger* (1912). Of these, vols. i and ii appeared in Engl. transl. by A. Bryant (London, 1909). Interesting letters of B. are found in G. Fischer, *Briefe Billroths* (Hanover, 1895; 7th ed. 1906).

C. CRITICISM, APPRECIATION: L. Köhler, *J. B. u. seine Stellung in der Musikgeschichte* (Hanover, 1880); E. Krause, *J. B. in seinen Werken* (Hamburg, 1892); D. G. Mason, *From Grieg to Brahms* (New York, 1902); R. Barth, *J. B. u. seine Musik* (Hamburg, 1904); G. Jenner, *J. B. als Mensch, Lehrer u. Künstler* (Marburg, 1905); W. A. Thomas, *J. B. Eine musikpsychologische Studie* (Strassburg, 1905); J. Knorr and H. Riemann, *J. B., Symphonien u. andere Orchesterwerke erläutert* (Berlin, 1908); M. Burckhardt, *J. B.; ein Führer durch seine Werke* (ib., 1912); W. Hammermann, *J. B. als Liederkomponist* (Leipzig, 1912); E. Evans, *Historical, Descriptive and Analytical Account of the Entire Works of J. B.* (London, 1912; so far only vol. i, 'The Vocal Works,' has app.). See also W. Müller zu Aichholz, *Ein B.-Bilderbuch* (Vienna, 1905); M. Fellinger, *B.-Bildnisse* (Leipzig, 1911).

Bram'bach, (Kaspar) Joseph, b. Bonn, July 14, 1833; d. there June 19, 1902. His first teacher in comp. was A. zur Nieden; he then studied 1851–4 in Cologne Cons.; won Mozart scholarship, and studied at Frankfort under Ferd. Hiller. Teacher in Cologne Cons., 1858–61; 1861–9, musical director at Bonn, where he lived as a teacher and comp. His secular cantatas are especially noteworthy; the larger works are *Trost in Tönen, Das eleusische Fest, Frühlingshymnus, Die Macht des Gesanges, Velleda, Alcestis, Prometheus,* and *Columbus* (1886); lesser works are *Germanischer Siegegesang* (1874), *Das Lied vom Rhein, Lenzerwachen, Loreley* (for alto solo, male ch., and orch.), and *Rheinfahrt*.—Other works: An opera, *Ariadne;* concert-overture *Tasso;* pf.-concerto, a pf.-sextet, a string-sextet, 2 pf.-quartets, vocal music.

Bram'bach, Wilhelm, b. Bonn, Dec. 17, 1841; philologist; in 1866 prof. extraordinary, 1868 ordinary prof., at Freiburg; 1872–1904, head-librarian at Karlsruhe.—Works: *Das Tonsystem und die Tonarten des christlichen Abendlands im Mittelalter* (1881); *Die Musiklitteratur des Mittelalters bis zur Blüthe der Reichenauer Sängerschule* (1883); *Hermanni Contracti musica* (1884); *Die Reichenauer Sängerschule* (1888); *Gregorianisch. Bibliographische Lösung d. Streitfrage über d. Ursprung d. Gregor. Gesangs* (1895; 2d ed. 1901).

Brambil'la, Marietta, daughter of P. B., b. Cassano d'Adda, 1807; d. Milan, Nov. 6, 1875. Famous dramatic contralto and singing-teacher, pupil of Milan Cons.; début London, 1827, as Arsace in Rossini's *Semiramide*, and sang for years in the principal theatres of Italy, London, Vienna, and Paris. —Publ. songs, vocalises, etc.

Brambil'la, Paolo, b. Milan, 1786; d. there 1838. Comp. 4 operas for Milan and Turin (1816–19), and 6 ballets for La Scala, Milan (1819–33).

Brambil'la, Teresa (sister of Marietta), b. Cassano d'Adda, 1813; d. Milan, July (?), 1895. Studied singing at Milan Cons. Began dramatic career 1831 in small theatres; 1833, sang with great success in Milan, then in Odessa (*Norma*); recalled 1837 to Milan, sang 1840, at La Scala, in *Due illustri rivali* by Mercadante, and *I Corsari* by Mazzucato,

and became famous. After passing two years in Spain, she sang (1846) in Paris in *Nabucco* with great success; then eng. at La Fenice Th., Venice, where on March 11, 1851, she created the rôle of Gilda in *Rigoletto*.

Bran'ca, Guglielmo, b. Bologna, April 13, 1849. Pupil of A. Busi in Bologna Cons.; has written the operas *La Catalana* (Florence, 1876), *Hermosa* (Florence, 1883), and *La Figlia di Jorio* (Cremona, 1897).

Brancac'cio [-kăht'chŏh], **Antonio,** b. Naples, 1813; d. there Feb. 12, 1846. Pupil of Naples Cons.; wrote the operas *Rosmunda* (Venice, 1830); *I duje Vastasi di Porto* (Naples, 1830?); *I Panduri* (Naples, 1843); *Il Morto ed il Vivo* (ib., 1843); *L'Assedio di Costantina* (Venice, 1844); *Francesca da Rimini* (Venice, 1844); *L'Incognita, ossia Dopo 15 anni* (Venice, 1846); *Il Puntiglio* (Naples, 1845); *Le Sarte calabresi* (Naples, 1847); *Lilla* (Venice, 1848).

Brancour, René, b. Paris, May 17, 1862. Since 1904 curator of the museum of musical instruments at the Paris Cons., and since 1906 also lecturer on esthetics at the Sorbonne and Alliance Française. Besides valuable essays in various journals, he has written biographies of *Félicien David* (1911) and *Méhul* (1912) in 'Musiciens Célèbres'; also *La vie et l'œuvre de Georges Bizet* (Paris, 1913). Composer of a sonata for vln. and pf., songs, and some instrumental pieces.

Bran'deis, Frederic [Friedrich], b. Vienna, July 5, 1835; d. New York, May 14, 1899. Pupil of J. Fischhof and Karl Czerny (pf.) and Rufinatscha (comp.), also of Wilhelm Meyerhofer in New York. Went to the United States in 1849; début as pianist in N. Y., 1851. He toured the country with various troupes, notably Vincent Wallace's concert-company, as solo pianist and cond. Organist of several N. Y. churches.—Works: For orch.: Introd. and Capriccio; Grand March; prelude to Schiller's *Maria Stuart; Danse héroïque;* a Suite for string-orch.; *Romanza* for oboe and orch. For military band: *Funeral March of Humpty Dumpty*, and *Polish Dance;* a ballade, *The Bards*, duet for tenor and bar., with orch.; ballade, *The Ring*, for soli, ch. and orch.; ballade, *The Sunken Cloister*, for ch. and orch.; pf.-trio in G; several sextets for flute and strings. The above are unpubl., though performed.—Published works include a great variety of pf.-pieces, songs, vocal music (sacred and secular), etc.

Bran'des [-dess], **Emma,** pianist; b. near Schwerin, Jan. 20, 1854. Pupil of Aloys Schmitt and court pianist Goltermann; had made several very successful tours of England, Germany and Austria when she retired from public life after her marriage to Prof. Engelmann, of Utrecht.

Bran'des, Friedrich, b. Aschersleben, Nov. 18, 1864; pupil of Spitta, Bellermann and Kretzschmar; 1895, Gleich's successor as mus. critic of the 'Dresdner Anzeiger'; 1898 succeeded Krantz as cond. of the Dresdner Lehrergesangverein; in 1909 he followed Reger as musical director at Leipzig Univ., with the title of 'R. Saxon Prof.'; since 1911, editor of 'Neue Zeitschrift für Musik.'—Has composed male choruses, songs, and piano-pieces.

Bran'dl, Johann, b. Kloster Rohr, near Ratisbon, Nov. 14, 1760; d. Karlsruhe, May 26, 1837, as musical director to the Archduke of Baden.—Works: 2 operas, *Germania* (1810) and *Hermann* (1814); melodrama *Hero;* oratorios, masses, a symphony, much chamber-music, and minor pieces.

Bran'dl, Johann, b. Kirchenbirk, Boh., Oct. 30, 1835; d. Vienna, June 10, 1913. Operetta-composer in Vienna; produced 9 operettas since 1869, all of short-lived popularity (*Die Kosakin;* Ischl, 1892); incidental music to some 100 stage-pieces; etc.

Brand'stetter. See GARBRECHT.

Brandt, Marianne (*recte* **Marie Bischof**), b. Vienna, Sept. 12, 1842. Brilliant contralto stage-singer, pupil of Frau Marschner at Vienna Cons., and 1869–70 of Viardot-Garcia, Paris; eng. 1867 in Graz, 1868–86 at Berlin Court Opera. Sang the rôle of Kundry in *Parsifal* at Bayreuth, 1882, alternating with Frau Materna, who created it. In 1886 she sang in German opera at New York. Since 1890, singing-teacher in Vienna.—Cf. La Mara, 'Musikalische Studienköpfe,' vol. v (Leipzig, 1902; 3d ed.).

Brandts-Buys [boiss], **Henry,** b. Deventer, April 20, 1851; d. Amsterdam, Oct. 15, 1905. A Dutch choral conductor; composer of male choruses, and the opera *Albrecht Beyling* (Amsterdam, 1891).

Brandts-Buys, Jan, b. Zutphen, Sept. 12, 1868; nephew of preceding. Pupil of M. Schwarz and A. Urspruch at the Raff Cons. in Frankfort; lived many years in Vienna, declining to accept any position; since 1910 living as a solitary eccentric near Bozen. A concerto for pf. and orch. in F, winning the Bösendorfer prize in 1897, attracted attention; since then the Fitzner Quartet has produced some of his chamber-music, and Lilli Lehmann has sung a number of his songs. His first attempt at opera, *Das Veilchenfest* (Berlin, 1909), met with opposition; a second opera, *Das Glockenspiel* [*Le Carillon*]. (Dresden, 1913), was received more kindly, while a third, *Die drei Schneider von Schönau* (ib., 1916), met with real success.

Bran'dukov [Brandukow], Anatole Andreievitch, violoncellist; b. Moscow, Jan. 6, 1859; pupil of Cossmann and Fitzenhagen at

Moscow Cons. Going to France, he made his public début under Saint-Saëns at Angers in 1881; he played in the principal Parisian and London concerts; founded a quartet with Marsick in 1886; lived in Paris till 1889, and settled in Moscow, 1890.—Works: Solo pieces for 'cello, with orch. or pf.

Brandus, Dufour et Cie. Paris firm of music-publishers, founded by M. Schlesinger (1834), and taken over in 1846 by the brothers Louis Brandus (d. 1887) and Gemmy B. (d. 1873).

Brant, Jobst (or **Jodocus**) **vom** (Junior), captain at Waldsachsen, and governor of Liebenstein, in the 16th century. 54 German part-songs, and a 6-part motet, show that he was a musicianly contrapuntist.—See Q.-Lex.

Brassin [brăhs-săn′], **Gerhard,** violinist, brother of Louis; b. Aix-la-Chapelle, June 10, 1844; teacher at the Bern Music-School in 1863; leader at Gothenburg, Sweden; teacher at Stern Cons., Berlin, in 1874; conductor of 'Tonkünstlerverein' in Breslau, 1875–80; later in Petrograd; now in Constantinople. Publ. valuable solo pieces for violin.

Brassin, Leopold, brother and pupil of Louis; b. Strassburg, May 28, 1843; d. Constantinople, May, 1890. Court pianist at Koburg; teacher at the Bern Music-School, later at Petrograd and Constantinople. He comp. concertos for 1 and 2 pfs.; also many solo pieces for pf.

Brassin, Louis, pianist; b. Aix-la-Chapelle, June 24, 1840; d. Petrograd, May 17, 1884. Pupil of Moscheles at Leipzig Cons., and made concert-tours with his brothers Leopold and Gerhard; became teacher in the Stern Cons., Berlin; 1869–79, at Brussels Cons.; then at Petrograd Cons.—Works: 2 operettas, *Der Thronfolger* (Brussels, 1865), *Der Missionar* (MS.); the valuable *École moderne du piano; 12 études de concert;* salon-pcs. f. pf.; songs. His splendid transcription of the Magic Fire music from *Die Walküre* is in the répertoire of every concert-pianist.

Brau′er, Max, b. Mannheim, May 9, 1855. From 1875–6, pupil of Vincenz Lachner, Karlsruhe; then, until 1880, of Hiller, Jensen and de Lange at Cologne Cons. From 1880–8, 'Musikdirektor' at Kaiserslautern; since 1888, musical director at the court church, Karlsruhe, and of the 'Bachverein', which he founded in 1905.—Publ. works: Pf.-pcs. f. 2 and 4 hds.; Sonata f. pf. and vln.; pieces f. vln., 'cello, organ (*Funerale;* 2 Fugues); Suite f. string-orch.; Serenade f. 10 wind-instrs. and bass. Also *Der Lotse,* 1-act opera, prod. succ. at Karlsruhe, 1895; rewritten, Lucerne, 1913; and the 3-act opera *Morgiane* (Karlsruhe, 1899).

Braunfels, Walter, b. Frankfort, Dec. 19, 1882. Pupil of J. Kwast there, then in Vienna of Leschetizky (pf.) and Nawratil (comp.), and in Munich of L. Thuille (comp.); living in Munich since 1903.—Works: Two operas, *Prinzessin Brambilla* (Stuttgart, 1909), *Ulenspiegel* (ib., 1913); op. 15, variations f. orch.; op. 18, *Ariels Gesang* f. small orch.; Serenade f. do; op. 17, *Offenbarung Johannis,* chap. vi, f. ten., ch. and orch.; songs and pf.-pcs. (very modern).

Brecher, Gustav, b. Eichwald, near Teplitz (Bohemia), Feb. 5, 1879. His father, a physician, removed in 1889 to Leipzig, where B. attended the Nikolaigymnasium 1889–98, and pursued his musical studies under Jadassohn, Richard Hofmann, and Gustav Schlemüller; his first important work, the symph. poem *Rosmersholm,* was brought out in 1896 by Richard Strauss at a Liszt-Verein concert in Leipzig, and B.'s début as conductor was made next year at a similar concert. In 1898 he became 'Correpetitor' at the Municipal Th., also conducting operatic performances; 1901, cond. at the Vienna Court Opera; 1902, first Kapellm. at Olmütz City Th.; in 1903 first Kapellm. at the Hamburg City Th.; since 1911 first Kapellm. of the Cologne Opera.—His orchl. works are *Rosmersholm* and a symph. fantasia, *Aus unserer Zeit* (op. 2); has publ. several sets of songs (op. 3–7), a favorite number being *Der Arbeitsmann* (op. 7, No. 1); and several essays: *Über die veristische Oper, Analysen zu Werken von Berlioz und Strauss, Richard Strauss,* a monograph [1900] (these 3 publ. by the Harmonie-Verlag, Berlin), and *Über Operntexte und Opernübersetzungen: eine Studie* (Jungdeutscher Verlag, Berlin). He also brought out a revised ed. of Auber's *La Muette de Portici* in the 'Peters Ed.'

Bree [brā], [**Johannes Bernardus**] **Jean Bernard van,** b. Amsterdam, Jan. 29, 1801; d. there Feb. 14, 1857. Violinist and composer; pupil of Bertelmann; 1819, orch.-player in the Th. Français, Amsterdam; 1829, director of the Felix Meritis Society; founded the 'Cecilia' in 1840; director of the Music-School of the Soc. for the Promotion of Music.—Works: Dutch opera *Sapho* (1834); German opera *Nimm dich in Acht* (1845?); opera *Le Bandit* (The Hague, 1840); 2 melodramas; several masses, cantatas, overtures, chamber-music, etc.—Cf. H. Beijermann, *J. B. van B.* (1857).

Brei′denstein, Heinrich Karl, b. Steinau, Hesse, Feb. 28, 1796; d. Bonn, July 13, 1876. From 1823, Music-Director at Bonn Univ. He was the originator of the movement for the Beethoven monument in Bonn, and at its unveiling delivered the festival

address (1845).—Works: A cantata; chorals, etc.; and a Method of Singing.

Breit'haupt, Rudolf (Maria), b. Brunswick, Aug. 11, 1873; student at Jena, Leipzig and Berlin; pupil of Teichmann, Paul and Jadassohn at Leipzig Cons. (1897); contributor to the 'Redende Künste' and 'Neue Zeitschrift für Musik'; lives in Berlin as writer and piano-teacher.—Works: *Die natürliche Klaviertechnik*, 1907, in 2 Parts (P. I. 1904; 3d ed. 1912; P. II, *Grundlagen der Klaviertechnik*, 1907, transl. into French [1908] and Engl. [1909]); and coll. essays as *Musikalische Zeit- und Streitfragen* (1906); also a few songs.

Breit'kopf & Härtel. Firm of music-publishers at Leipzig, founded (as a printing-office) in 1719 by Bernhard Christoph Breitkopf (b. Klausthal, Harz, Mar. 2, 1695; d. Mar. 26, 1777). His son and successor, J. G. Immanuel Breitkopf (b. Nov. 23, 1719; d. Jan. 29, 1794), entered the business in 1745; in 1754, his invention (or revival of Petrucci's invention) of movable types rendered it possible for him to add music-printing to the firm's resources, thus laying the foundation for future expansion. His son, Chr. Gottlob B., relinquished the business in 1795 in favor of his friend Chr. Härtel (b. Schneeberg, Jan. 27, 1763; d. July 25, 1827), in whose hands its prosperity was assured; he added a piano-manufactory, founded the 'Allgem. musikalische Zeitung' (1798), introduced pewter plates, and also lithographed titles. Successive heads of the business were Florenz Härtel (1827–35); Dr. Hermann Härtel (d. 1875), and his brother Raimund Härtel (retired 1880; d. 1888); and finally the sons of two sisters of Hermann and Raimund—Wilhelm Volkmann (b. 1837, d. 1896), and Dr. Oskar von Hase (b. 1846). With Dr. von Hase is now associated Dr. Ludwig Volkmann, the son of Wilhelm V.—Dr. v. Hase is the author of several valuable works on the history of the book-trade; Dr. Volkmann is an authoritative writer on art. —A son of Dr. v. Hase, Hermann (b. 1880), entered the firm in 1904, and is devoting himself to a study of the firm's valuable archives. He has publ. *J. Haydn u. B. & H.* (1909) and *K. Ph. Bach u. B. & H.* (1911). Among representative enterprises must be mentioned the monumental editions of Bach, Beethoven, Berlioz, Chopin, Froberger, Gluck, Grétry, Handel, Haydn, di Lasso, Liszt, Mendelssohn, Mozart, Palestrina, Schein, Schubert, Schumann, Schütz, Victoria, Wagner.

Brema, Marie (stage-name of **Minny Fehrmann**), dram. mez.-sop.; b. Liverpool, Feb. 28, 1856 (father German, mother from Richmond, Va.). Began serious study (after her marriage to Mr. Arthur Braun of Liverpool in 1874) under Henschel in 1890; début at the Popular Concert of Feb. 21, 1891, in Schubert's *Ganymed*, under the name of 'Bremer' (her father being a native of Bremen); after further teaching by Mme. Bessie Cox and Mr. Blume, she made her stage-début at Oxford in 1891 as Adrienne Lecouvreur, and on Oct. 19 created the rôle of Lola (*Cavalleria Rusticana*) in London; sang Orfeo on Nov. 27. After continued concert-work, she was eng. by Cosima Wagner to sing the Ortrud at Bayreuth in 1894, also appearing several times as Kundry. In the season of 1895 she sang the rôles of Ortrud, Brangäne and Brünnhilde (*Walküre*) with the Damrosch company in New York and elsewhere; sang in Brussels (Orphée, Dalila, Amneris) with great success; in the season of 1895–6 she sang all the great Wagner rôles at the M. O. H.; and was again at Bayreuth 1896–7 as Fricka and Kundry. Was well received as Orphée in Paris (1898), and has been a special favorite of the Parisians since her singing of Brangäne at the Lamoureux concerts of 1900, and Brünnhilde (*Götterdämmerung*) in German at the Château d'Eau performances under Richter in 1902. Her Marcelline, at the revival of Bruneau's *Attaque du Moulin* in London (1897), was a telling impersonation. She created the Beatrice in Stanford's *Much Ado about Nothing* (May 30, 1901), and the Angel in Elgar's *Dream of Gerontius* (1900, Birmingham Fest.). Now ranks among the leading singers of Britain in festivals, concerts, and opera; prof. of singing at the R. C. M. at Manchester.

Bren'del, Karl Franz, b. Stolberg, Nov. 26, 1811; d. Leipzig, Nov. 25, 1868. Writer and critic of neo-German tendency; pf.-pupil of Fr. Wieck; editor from 1844 of Schumann's 'Neue Zeitschrift für Musik,' and 1850–60 of the monthly 'Anregungen für Kunst, Leben und Wissenschaft.' He was later app. prof. of mus. hist. at Leipzig Cons.; was also one of the founders (1861), and for years the president, of the Allgemeiner deutscher Musikverein.—Works: *Grundzüge der Geschichte d. Musik* (1848; 5th ed. 1861); *Gesch. d. Musik in Italien, Deutschland u. Frankreich von den ersten christlichen Zeiten an*, etc. (1852; 7th ed., edited by Kienzl, 1888; new augm. ed., edited by R. Hövker, 1902, and reissued 1906); *Die Musik der Gegenwart u. die Gesammtkunst der Zukunft* (1854); *Franz Liszt als Symphoniker* (1859); *Die Organisation des Musikwesens durch den Staat* (1865); *Geist u. Technik im Klavierunterricht* (1867); also many newspaper articles, publ. 1888 as *Gesammelte Aufsätze zur Geschichte u. Kritik d. neueren Musik.*

Brenet, Michel [brŭ-nā'], *recte* **Bobillier**, French musicograph; b. Lunéville, April 12,

1858. After living in Strassburg and Metz she has resided in Paris since 1871.—Works: *Histoire de la symphonie à orchestre depuis ses origines jusqu'à Beethoven* (1882); *Grétry, sa vie et ses œuvres* (1884); *Deux pages de la vie de Berlioz* (1889); *Jean d'Okeghem* (1893); *La musique dans les processions* (1896; lectures); *Sébastien de Brossard* (1896); *La musique dans les couvents de femmes* (1898; lectures); *Claude Goudimel* (1898); *Notes sur l'histoire du luth en France* (1899); *Les concerts en France sous l'ancien régime* (1900); *Additions inédites de Dom Jumilhac à son traité* (1902); *La jeunesse de Rameau* (1903); *Palestrina* (1906); *La plus ancienne méthode française de musique* (1907); *Haydn* (1909; in 'Les Maîtres de la musique'); *Les Musiciens de la Sainte-Chapelle: documents inédits, etc.* (1910); *Musique et musiciens de la vieille France* (1911); *Hændel* (1913, 'in 'Musiciens Célèbres'); valuable essays and articles in the 'Grande Encyclopédie,' the 'Correspondant,' 'Guide musical,' 'Journal musical,' 'Revue musicale,' 'Tribune de St.-Gervais,' 'Rivista Musicale Italiana,' and the publications of the I. M. S.

Bren'ner, Ludwig (Ritter) **von,** b. Leipzig, Sept. 19, 1833, and pupil of the Cons.; d. Berlin, Feb. 9, 1902. After tours on the Continent, he settled in Petrograd for 15 years as a member of the Imp. orch.; 1872–6, cond. of the Berlin Symphony Orch.; in 1876, est. an orch. of his own ('Neue Berliner Symphoniekapelle'). Removed to Breslau, where from 1897 he cond. Meyder's Concert Orch., succeeding Meyder.—Works: 4 grand masses; 2 Te Deums; symphonic poems, overtures, and other orchestral music.

Bres'laur, Emil (Prof.), b. Kottbus, May 29, 1836; d. Berlin, July 27, 1899. Studied 1863–7 at the Stern Cons., Berlin; from 1868–79, teacher at Kullak's Acad.; from 1883, choirmaster at the Reformed Synagogue. A Music-Teachers' Society founded by him in 1879 developed in 1886 into the 'Deutscher Musiklehrer-Verband.' He was also the founder and director of a Piano-Teachers' Seminary, editor of the 'Klavierlehrer', and the author of several important works on piano-playing: *Die technische Grundlage des Klavierspiels* (1874, earned him the title of 'Prof.'); *Führer durch die Klavierunterrichts-Litteratur; Zur methodischen Übung des Klavierspiels; Der entwickelnde Unterricht in der Harmonielehre; Über die schädlichen Folgen des unrichtigen Übens;* also a *Klavierschule;* a compilation, *Methodik des Klavierunterrichts in Einzelaufsätzen* (1887); and a *Melodiebildungslehre auf Grundlage des harmon. u. rhythm. Elements* (1896).

Bress'ler-Giano'li, Clotilde, dramatic contralto; b. Geneva, of Italian parents, June 3, 1875; d. there May 12, 1912 (after an operation for appendicitis). A precocious pianistic talent, she played in public at 7 in Geneva; studied at the Cons. there under Krause (pf.), Hugo de Sänger (harm.), and Barblan (pf. and harm.); later vocal training at Milan Cons. with Sangiovanni, G. Giacosa and Ronconi, making operatic début when only 19 at Geneva in *Samson et Dalila.* After two years in Geneva followed a season at La Scala, Milan, an engagement at the Monnaie, Brussels, a season at Bordeaux; she then sang at Lyons, and at the Opéra-Comique, Paris, where her Carmen made a sensation. As a member of the San Carlos company at New Orleans and New York she won great favor, which increased during her subsequent engagement by Hammerstein at the Manhattan Opera House (N. Y.; 1906–8); after the season 1909–10 at the M. O. H., she was a member of the Phila-Chicago Opera Co. until her death. She was an enthusiastic student of Wagner, and sang Fricka (*Walküre*), Ortrud, and Brangäne; created several rôles in modern French operas (*Orphée, Louise, Jaël, La Vendéenne, Les Barbares, Janie* [Jaques-Dalcroze], *Déidamie*); favorites were Orphée, Carmen, Princesse Rayon de Soleil, Rosina (*Barbiere*), Magdalene (*Meistersinger*). Her repertory embraced some forty standard operas, from *Rigoletto* and *Traviata* to *Madama Butterfly* and *Pelléas et Mélisande.* Her voice was a sweet and powerful contralto of 2½ octaves' compass.

Bretón y Hernández [är-nähn'dāth], **Tomás,** b. Salamanca, Dec. 29, 1850. Studied at the Cons. in Madrid; one of the most fertile and most important dram. composers of Spain. The more important operas (all prod. at Madrid) are *Los Amantes de Teruel* (1889), *Juan Garín* (1892), *Dolores* (1895), *El Domingo de Ramos* (1896), *La Verbena de la Paloma* (1897), *Raquel* (1900), *El Caballo del señorito* (1901), *Farinelli* (1903), *Taboré* (1913); an oratorio, *Apocalipsia,* was prod. in Madrid in 1882; wrote also for orch. (*Escenas Andaluzas,* Polonaise, Scherzo, Funeral March for Alfonso XII); chamber-music.

Breu'er [broi-], **Hans,** dramatic tenor; b. Cologne, April 27, 1870 (not 1869); pupil 1890–2 of Iffert and Stolzenberg at Cologne Cons.; then studied (on invitation of Frau Cosima Wagner) at the Bayreuth 'Stilbildungsschule' till 1896 under Kniese. Début at Bayreuth in 1896 as Mime (first production of the Ring cycle since 1876); then called to Breslau for the festival performances in honor of the Czar, and sang there one year; season of 1897–8 in the United States with Damrosch (David, Erik, Jaquino, *Ring* rôles); summer of 1898 at Covent Garden, London, and the following winter season

starred in Holland, Germany, Switzerland, England, etc.; 1892–1900 in America with Grau, and in the summer at London, next winter at the Vienna Court Opera; has sung at all the Bayreuth Festivals from 1896 to 1914 (Mime, David), and in 1907–8 at the Munich Festivals; also 1906 at the Mozartfest in Salzburg (Basilio in *Figaro*). His specialties are Wagner and Mozart, but he sings the entire repertory of German rôles for 'Spieltenor.'

Breuning [broi'-], (**Moritz**) **Gerhard von,** b. Vienna, Aug. 28, 1813; d. there May 6, 1892. A son of Beethoven's friend Stephan von B.; wrote *Aus dem Schwarzspanierhause* (Vienna, 1874; new ed., with additions by Kalischer, Berlin, 1907), valuable because of the author's personal association with the master.

Bréval, Jean-Baptiste, b. Dept. of l'Aisne, France, 1765; d. Chamouille, 1825. 'Cellist, pupil of Cupis; 1st 'cellist at Grand Opéra (1781–1806), and 'cello-prof. at Cons. (1796–1802).—Works: 2 operas, 8 symphonies, 7 'cello-concertos, much chamber-music, and a Method for 'cello.—See Q.-Lex.

Bréval, Lucienne (stage-name of **Bertha Brennwald**), b. Männedorf, Switzerland, Nov. 4, 1870. Educated at first as a pianist in Lausanne and Geneva; ent. Paris Cons. in 1885; pupil there of Warot, d'Obin and Giraudet; took 1st prize for opera in 1890. Début at Grand Opéra as Selika in *l'Africaine*, Jan. 20, 1892; since then principal dram. soprano at the Opéra; has not sung outside of France, except two seasons in America (1900–1 and '01–2) and some appearances at Cov. Garden. At the first performances of the Wagner dramas at the Opéra she invariably created the chief sop. rôles; created also chief rôles in Holmès' *La Montagne noire* (1895), Guiraud's *Frédégonde* (1895), Vidal's *Burgonde* (1898), Massenet's *Grisélidis* (1901), Erlanger's *Fils de l'étoile* (1904), Dukas' *Ariane et Barbe-Bleue* (1907), Massenet's *Bacchus* (1909), Bloch's *Macbeth* (1910). She has actually sung about 50 rôles; in Boston (Apr. 9, 1901) she sang Brünnhilde in German.

Bréville, Pierre (-Onfroy) de, b. Bar-le-Duc, Feb. 21, 1861. Intended for a diplomatic career, he took up music instead, studying at first at the Cons. with Th. Dubois (1880–2), later with César Franck, whose devoted admirer he became; he completed (with d'Indy and others) Franck's unfinished opera *Ghiselle*. Since 1889 he has been prof. of cpt. at the Schola Cantorum; also member of the examination committee for chamber-music and comp. at the Cons.; 1897–9 critic for 'La France', 'La Revue internationale de Musique' and 'Mercure de France'. A serious composer of modern French tendencies.—Works: *Eros Vainqueur* (3-act lyric opera, Brussels, 1910); *Sainte-Rose de Lima*, 'Scène mystique' for chorus, soli and orch.; 3-part mass (w. org., str.-orch. and harp); motets, liturgical choral comps.; also overture to Maeterlinck's *La Princesse Maleine*, and incidental music to M.'s *Sept Princesses* and Kalidasa's *Sakuntala;* the orch. suites *Nuit de Décembre* and *Stamboul; Une ouverture pour un drame*, for orch.; *Médeia*, for soli, female voices and orch.; *La tête de Kenware'h*, for baritone, ch. and orch.; *l'Ondine et le pêcheur*, for mixed ch. and orch.; *Bernadette*, ditto; an organ-suite, pf.-pieces, etc.; and published *Sur les chansons populaires françaises* (1901).

Brewer, Alfred Herbert, organist, comp.; b. Gloucester, England, June 21, 1865. Won the first musical scholarship and studied at the R. C. M. under Sir Walter Parratt, Sir Chas. Stanford, and Sir Fred. Bridge. Org. of St. Catherine's Ch., Gloucester (April, 1881); of Bristol Cathedral (1885); organist and music-master Trowbridge School (1892); since 1896 organist and choirm. Gloucester Cath.; also conductor Gloucester Triennial Musical Festival, of the Gloucestershire Orchestral Society, Choral Society and Orpheus Soc.; Mus. Bac., Dublin (1897); Mus. Doc., Cantab. (1905); Examiner Assoc. Board of the R. A. M. and R. C. M.—Works: The sacred cantatas *Dedication Ode, The Holy Innocents, A Song of Eden, Emmaus; England, my England*, for baritone with orch.; *Summer Sports*, suite for chorus and orch.; 2 pieces for orch., *Age* and *Youth; Idyl*, for orch.; several services; anthems; organ-pieces; pieces for pf. and vln.; songs.

Brewer, John Hyatt, org. and composer; b. Brooklyn, N. Y., Jan. 18, 1856. For 7 years he was boy-soprano in various churches; was a vocal pupil of Walter, Cutler, and Wilder, learned pf. and harm. of R. Navarro, and organ-playing of Diller, Caulfield, Whitely, and Dudley Buck (pupil of the latter for 10 years, in org., cpt., and composition). In 1871, B. began his career as org. at the City Park Chapel, passing to the Ch. of the Messiah (4 yrs.), Clinton Ave. Congr. Ch. (4 yrs.), and finally (1881) to the Lafayette Ave. Presby. Ch. as organist and director, which he holds at this date (1916). Active member of the N. Y. MS. Soc., the N. Y. State M. T. A., the Brooklyn Institute of Arts and Sciences (Sec. of mus. dept.; elected Fellow in 1906), Brooklyn Apollo Club (charter member, and accompanist during the conductorship of Dudley Buck, whom he succeeded as cond. in 1903); co-founder of the A. G.

O., and its warden for 3 years. Has cond. the Brooklyn Hill, Orpheus, Damrosch, and Boylston Glee Clubs, the Cæcilia Ladies' Vocal Soc., and the Hoadley Amateur Orch.; prof. of music at Adelphi College, 1899–1906; Mus. Doc. (hon. c.) N. Y. Univ., 1916; and is a busy instructor in voice, pf., organ, and theory.—Works: Over 150, incl. some 30 songs (sacred and secular), duets, quartets, anthems, glees, choruses and cantatas (for women's voices, *Hesperus, The Sea and the Moon, Herald of Spring, Twilight Pictures*, etc.; for men's voices, *Autumn, Calvary Song, Birth of Love, 'Sing, sing, music was given,' 'Break, break, break,' The Dunderberg*, etc.); also pieces for organ, pf. and strings; duos for organ and pf.; a Suite (MS.) for orch.; a string-quartet in D m.

Briard [brē-ahr'], **Étienne,** type-founder at Avignon, 1st half of 16th century. His types had *round* note-heads instead of the ordinary angular ones, and separate notes instead of ligatures. Carpentras' works were printed (Avignon, 1532) with them.

Briccial'di [brēt-chăhl'dē], **Giulio,** renowned flutist, b. Terni, Papal States, Mar. 2, 1818; d. Florence, Dec. 17, 1881. At 15 he was elected a member of the St. Cecilia Acad. at Rome; 1834, maestro to the Prince of Syracuse. Made concert-tours in England, America, etc. After 1842, lived chiefly in London.—Works: Opera *Leonora de' Medici* (Milan, 1855); excellent works f. flute, also a Flute Method.

Bridge, Sir **John Frederick,** b. Oldbury, Worcestershire, England, Dec. 5, 1844. He became a chorister in Rochester cathedral in 1850, and was then articled to J. Hopkins, and studied later under Sir John Goss. Organist (1865) of Trinity Ch., Windsor, 1869 of Manchester cathedral; 1875 deputy, and 1882 principal, organist at Westminster Abbey. In 1868 he took the degree of Mus. Doc. (Oxford) with the oratorio *Mount Moriah.* Now professor of harmony and counterpoint at the R. A. M., prof. at the University of London, also at Gresham Coll., and conductor of the Madrigal Society. Knighted in 1897.—Works: Cantatas *Boadicea* (1880), *Rock of Ages* (1885), and *Callirrhoë* (Birmingham, 1888); *The Repentance of Nineveh*, dramatic oratorio (Worcester, 1890); *The Lord's Prayer* [after Dante] (1892); *The Cradle of Christ* ('Stabat Mater speciosa,' 1894); 5 choral ballades, *The Festival, The Inchcape Bell, The Flag of England, The Ballad of the Camperdown, The Forging of the Anchor;* concert-overture, *Morte d'Arthur; Magnificat* and *Nunc Dimittis*, in D; anthems, part-songs, and songs. Has written primers on Counterpoint, Double-Counterpoint, Canon, and on the Organ-accompaniment of the Choral Service; *A Course of Harmony* (1899); and *Samuel Pepys, Lover of Musique* (1903). Editor of selected motets of Gibbons (1907).

Bridge, Joseph Cox, brother of preceding; b. Rochester, England, Aug. 16, 1853. Pupil of his brother and Hopkins; since 1877, org. of Chester cathedral. In 1879 he revived the Chester Triennial Musical Festival (which had not been held for 50 years) and was the cond. until 1900; since then Hon. Sec. of same; founded and cond. the Chester Mus. Soc. (1883); cond. Bradford Fest. Chor. Soc., 1887–90; since 1908 prof. of music at Univ. of Durham. Is also vice-pres. of the Chester Archæological Society and Fellow of the 'Society of Antiquaries'; examiner in music to the Univs. of Durham, Oxford and London. Mus. Bac., Oxon., 1876; Mus. Doc., 1884. —Works: Oratorio *Daniel* (1885); cantatas *Rudel* (1891) and *Resurgam* (1897); *Evening Service* in C, w. orch. (1879); *Requiem Mass* (1900); operetta, *The Belle of the Area;* a symphony in F (1894); a string-quartet; a sonata f. 'cello and pf.; anthems, part-songs, songs, organ-music, pf.-pieces, etc.

Brie'gel, Wolfgang Karl, b. Germany, May 21, 1626; d. Darmstadt, Nov. 19, 1712. Org. in Stettin; 1650, court cantor in Gotha; 1670, court Kapellm. at Darmstadt. His numerous church-comps. and instrumental pcs. (publ. 1652–1709) were highly esteemed. —See Q.-Lex.

Brie'semeister, Otto, operatic tenor; b. Arnswalde, May 18, 1866; student of medicine and M. D., but took up vocal study under Wiedemann at Potsdam; début Detmold, 1893; eng. later at Aachen and Breslau; now unattached. As Loge, and particularly as Herodes in Strauss' *Salome*, his impersonations are highly characteristic.

Bright, Dora Estella, pianist; b. Sheffield, Aug. 16, 1863; pupil 1881–8 of the R. A. M. at London, where she is well known for her yearly recitals (e. g., in 1892, the historical concerts 'from Byrd to Cowen'). Has also made successful tours of Germany. Married in 1892 to Capt. Knatchbull.—Works: 2 pf.-concertos, 1 pf.-quartet, a suite f. pf. and vln., a Duo f. 2 pfs., Variations f. pf. with orch., songs, etc.

Brink, Jules ten, b. Amsterdam, Nov. 4, 1838; d. Paris, Feb. 9, 1889. Pupil of Heinze (Amsterdam), Dupont (Brussels), and E. Fr. Richter (Leipzig); 1860–8, music-director at Lyons; then settled in Paris.—Works: 2 operas, *Calonice* (1870, 1-act, comic), and a grand opera (?) (MS.); suite f. orch.; symphony, symphonic poem, violin-concerto, etc.

Brinsmead, John, b. Wear Gifford, North Devon, Oct. 13, 1814. Founded his cele-

brated piano-factory in London, 1835. In 1863 his sons, Thomas and Edgar, were admitted to partnership ('John B. & Sons'). His 'Perfect Check Repeater Action' (pat. 1868) is well spoken of. The firm was incorporated in 1900.—Edgar B. wrote a *History of the Pianoforte* (1868; revised and republ. 1879).

Briss'ler, Friedrich Ferdinand, b. Insterburg, June 13, 1818; d. Berlin, July 30, 1893. Pupil (1836) of the Berlin Academy; gave piano-recitals and concerts 1838–45; and became teacher at the Stern Cons.—His 2- and 4-hand arrangements of classical works are noteworthy. He comp. an opera, symphony, and other music.

Bristow, George Frederick, b. Brooklyn, N. Y., Dec. 19, 1825; d. New York, Dec. 13, 1898. Violinist (1836) in Olympic Th., N. Y.; from 1842, in the N. Y. Philh. Soc.; also from 1851–62 cond. of the Harmonic Soc., afterwards of the Mendelssohn Union, and organist at several churches.—Works: Opera, *Rip Van Winkle* (N. Y., 1855); opera *Columbus* (unfin.); 2 oratorios, *Praise to God* (1860) and *Daniel* (1867); 2 cantatas, *The Great Republic*, w. orch. (1880) and *Niagara;* 5 symphonies; 2 overtures; 2 string-quartets; anthems, songs, pcs. f. org., pf., and vln.—His father, **W. R. Bristow** (b. England, 1803; d. 1867), was well known as a conductor in New York.

Bri'xi, Franz Xaver, church-composer; b. Prague, 1732; d. there Oct. 14, 1771. Taught by Segert at Prague; organist of St. Gallus; 1756, Kapellm. at Prague cathedral.—Works: 52 grand masses, 24 minor ones, several oratorios, a Requiem, etc.—See Q.-Lex.

Broadwood & Sons, London firm of pf.-makers; est. 1730 by the Swiss **Burkhard Tschudi** (**Shudi**), a renowned harpsichord-maker. **John Broadwood** (1732–1812), a Scotch joiner, was Shudi's son-in-law and successor, and was in turn succeeded by his sons **James Shudi** and **Thomas. Henry Fowler Broadwood** was the head of the firm at the time of his death (London, July 8, 1893). Up to 1885 the firm had turned out nearly 180,000 instruments. They use the 'English action,' based on the Cristofori-Silbermann model, successively improved by Americus Backers and the Broadwoods.

Brockway, Howard A., b. Brooklyn, N. Y., Nov. 22, 1870. St. pf. 18 mos. with H. O. C. Kortheuer, and went to Berlin in 1890, studying there for 5 years under Barth (pf.) and O. B. Boise (composition). Returning in 1895 he settled in N. Y. as a teacher and concert-pianist; 1903–9 member of faculty of Peabody Inst., Baltimore; since 1910 again in N. Y., teaching pf. and comp., and concertizing.—Publ. works: Variations on an original theme, f. pf.; 6 Clavierstücke; Sonata f. pf. and vln. (G min.); Ballade f. pf.; a Cavatina and a Romanze f. vln. and orch. (both publ. w. pf.-accomp.); Nocturne f. pf.; *Charakterstücke* 'Paganini,' f. pf.; *Moment musical* f. vln. and pf.; *Phantasiestücke* f. pf. (publ. in Berlin); *Dance of the Sylphs* f. pf. (arr. from *Sylvan Suite* f. orch.); sets of 4, 2 and 6 pf.-pcs. (op. 21, 25, 26); 2 ditto (op. 39); Serenade f. pf.; 6 pf.-pcs., *Moods* (op. 36); 3 pcs. f. vln. and pf.; suite f. 'cello w. orch., E min. (publ. w. pf.-acc.); *Des Sängers Fluch* f. 8-part ch. a capp.; 2 8-p. mixed choruses a capp., op. 24; cantata *Herr Oluf*, f. mixed ch. w. orch.; numerous songs.—In MS., *Sylvan Suite* f. orch. (Boston, 1903, Gericke); Symphony in D (Boston, 1907, K. Muck); Scherzo f. orch.; Ballad in G m. for orch.;—B. was appointed by Earl Grey as sole musical judge in the 'Earl Grey Musical and Dramatic Trophy Competition' held in Toronto, Canada, in April, 1910.

Brod'sky, Adolf, distinguished violinist; b. Taganrog, Russia, Mar. 21, 1851. Pupil of J. Hellmesberger and the Vienna Cons. (1860–6). Member of the Hellmesberger Quartet; 1868–70, of the Imp.-orch.; studied with Laub at Moscow (1873–5), and followed him as prof. at the Cons. Leaving Moscow in 1879, he cond. the symphony concerts at Kiev, and made long and successful concert-tours in 1881 (Paris, Vienna, London). At a concert of the Philharm. Soc. at Vienna in 1882 he gave the first public performance of Tchaikovsky's concerto for vl., and won a sensational success, which was repeated in many other German centres where he performed this concerto by request. From 1883–91 he was prof. at the Leipzig Cons., succeeding H. Schradieck. Here he established the Brodsky Quartet (with H. Becker, O. Novaček, J. Klengel), which soon enjoyed international reputation, appearing on frequent tours of Germany, Russia, Italy, Holland and Belgium. The years 1891–4 he spent in New York as concert-master of the N. Y. Symphony Orch., and touring the U. S. and Canada; then returned to Germany for further tours of that country and Russia. In 1895 he settled in Manchester as leader of the Hallé Orchestra and principal prof. of vl. at the R. C. M. Three weeks after his arrival Sir Charles Hallé died, and B. succeeded him as dir. of the R. C. M., a position which he has held ever since. There he also established another quartet (with Briggs, Speelman, Fuchs), whose reputation is scarcely less than that formerly enjoyed by the Leipzig organization. In 1892 he was honored with the Norwegian Order of St. Olaf; in 1902 Victoria Univ. conferred upon him the degree of Mus. Doc. (hon. c.). He

was on intimate terms with Grieg, Tchaikovsky and Brahms; the last two met each other for the first time at B.'s house in Leipzig.—B. draws a beautiful, large tone, and impresses by grandeur of conception.

Broek'hoven, John A., b. Beek, Holland, 1852. Prof. of harm. and comp., Cincinnati Coll. of Mus.—Works: *Suite créole* f. orch.; grand overture *Columbia* f. orch.

Bron'sart von Schel'lendorf, Hans [Hans von Bronsart], b. Berlin, Feb. 11, 1830; d. Munich, Nov. 3, 1913. Student at Berlin Univ., 1849–52, also taking lessons in theory from Dehn, and on the piano from Kullak; st. with Liszt at Weimar for some years; gave pf.-concerts in German capitals, Paris, and Petrograd; conducted the 'Euterpe' in Leipzig (1860–2), and the 'Gesellschaft d. Musikfreunde' in Berlin (1865–6, succeeding von Bülow); in 1867 was app. intendant of the R. Th. at Hanover, and 1887 'Höfmusikintendant' at Weimar. He retired in 1895 with the title 'Wirklicher Geheimrat,' and after that devoted himself entirely to composition.—Works: Opera, *Der Corsar* (MS.); Cantata *Christnacht;* symphony with chorus, *In den Alpen;* symphony No. 2, also with chorus, *Schicksalsgewalten; Manfred*, dramatic tone-poem in 5 tableaux (1901); *Frühlingsfantasie* for orch.; a string-sextet; a pf.-concerto in F# m.; a pf.-trio in G m.; a Fantasia, and other solo pieces for pf.

Bron'sart, Ingeborg von (*née* **Starck**), wife (since 1862) of preceding; b. (of Swedish parents) Petrograd, Aug. 24, 1840; d. Munich, June 17, 1913. Pianist, pupil of Liszt, and a talented composer; 4 operas, *Die Göttin zu Saïs; König Hjarne* (Berlin, 1891); *Jery und Bäteli* (Weimar, 1873); *Die Sühne* (Dessau, 1909); also interesting pf.-music (concertos, sonatas, fugues, études, salon-pieces, etc.), vln.-music, pieces for 'cello, songs, etc.

Brooks, Walter William, b. Edgbaston, England, March 19, 1861. Chorister in St. Martin's Ch.; pupil of King Edward's School, and won first place in all England for theory of music in the Oxford local exams.; 1877–81, pupil of Prout at the R. A. M., then settling in London. Since 1889, teacher of pf. and voice at the Wm. Ellis Endowed School. Has written for the 'Monthly Musical Record,' which he edited for a time, 'Mus. Opinion,' and the London 'Figaro.'—Works: *Allegro* for orch. (prize at Belfast, 1891); pieces for vln. and pf. (op. 14, 48, 50); pf.-pieces (*Prelude and Fugue; The Family Circle*, 12 characteristic pieces; 6 Progr. Studies); songs and part-songs.

Broome, William Edward, b. Manchester, England, 1868. Pupil for piano and organ of Dr. Roland Rogers at Bangor Cathedral, Wales, 1876–90; chiefly self-taught in theory and composition. Asst.-organist of Bangor Cath., and organist of St. Mary's at Bangor, 1883–90; cond. of B. Choral Society, also (1893) of Penrhyn Male Chorus (60 men) at their visit to the Chicago World's Fair. From 1894–1905, organist in Montreal; since then, organist of the Baptist church in Toronto. As a composer B. has won 8 medals and money-prizes at Welsh National Festivals, the last being £50 for the dramatic cantata *The Siege of Cardiff Castle* (1908). Has publ. much church-music, a recent and notable work being *A Hymn of Trust* for ch. and orch.—B. is Mus. Doc. by examination of Trinity Univ., Toronto. He is a senior on the staff of the Toronto Cons. of Music; specialist in voice-training (pupil of Claude Trevor in Florence) and choral conducting.

Bros'chi [-kē], **Carlo.** See FARINELLI.

Brosig, Moritz, prolific church-composer; b. Fuchswinkel, Upper Silesia, Oct. 15, 1815; d. Breslau, Jan. 24, 1887. Pupil of Franz Wolf, the musical director and cath. organist at Breslau, and succeeded him in 1842; in 1853, cathedral Kapellm., and received the honorary degree of Ph. D.; became asst.-director of the R. Inst. for Catholic Ch.-Music, and University lecturer.—Works: 4 grand and 3 short instrumental masses; 7 books of graduals and offertories; 20 books of organ-pieces; an *Orgelbuch*, a *Choralbuch*, a *Modulationstheorie*, and a *Harmonielehre* (1874; 4th ed. 1899 as *Handbuch d. Harmonielehre u. Modulation*, ed. by Thiel); also *Über die alten Kirchenkompositionen u. ihre Wiedereinführung* (1880).

Brossard [-sahr'], **Noël-Matthieu**, b. Châlons-sur-Saône, Dec. 25, 1789; d. there (after 1853) as magistrate. Wrote *Théorie des sons musicaux* (Paris, 1847), a treatise on the variability of tones according to modulation (he reckons 48 distinct tone-degrees within the octave); also minor works.

Brossard, Sébastien de, b. 1654; d. Meaux, France, Aug. 10, 1730. In 1689, Kapellm. at Strassburg cathedral; 1700–30, 'grand chapelain' and 'maître de musique' at Meaux cathedral. Famous as the author of the earliest dictionary of musical terms (except Tinctor's *Definitorium* [circa 1475], and Janowka's *Clavis ad thesaurum magnae artis musicae*, etc. [1703], to neither of which he had access, however). Its title reads *Dict. de musique, contenant une explication des termes grecs, latins, italiens et français les plus usités dans la musique*, etc. (Paris, 1703; 2d ed. 1705; 3d and last, no date). He also publ. a considerable variety of church-music.—Cf. Michel Brenet, *S. de B., d'après des papiers inédits* (Paris, 1896).—See Q.-Lex.

Brouillon-Lacombe [broo-yŏhn'läh-kŏhnb']. See LACOMBE.

Brou'noff, Platon G., composer and pianist; b. Elizabethgrad, Russia, May 10, 1869. Graduate of Warsaw Mus. Inst. and Petrograd Imp. Cons.; pupil of Anton Rubinstein and Rimsky-Korsakov. Lecturer for B. of Education, N. Y., since 1900; lectures on Russian music throughout United States; conductor of 'The Modern Symph. Orch.', 'Russian Choral Soc.,' and 'Peoples' Male Chorus.'—Works: *Ramona*, opera in 3 acts (not perf.); *Angel*, cantata for 2 solo voices, ch. and orch.; *The Glory of God*, oratorio; *'Titanic' Symphony; Russia*, symphonic poem for orch.; *Russian Village*, suite for orch.; pf.-pieces; songs.

Broustet [broo-stā'], **Édouard,** pianist; b. Toulouse, April 29, 1836; pupil of Stamaty, Litolff and Ravina. After tours to Petrograd, and to Spain and Portugal, he settled in Toulouse.—Works: *Symphonie concertante* for pf. and orch.; pf.-concerto; 3 pf.-trios; 1 pf.-quintet; solo pieces for pf.; etc.

Brown, James Duff, b. Edinburgh, Nov. 6, 1862; from 1888, librarian of the Clerkenwell Library at London. Author (w. Stephen S. Stratton) of *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers born in Great Britain and its Colonies* (1897; pp. 462), a very valuable work of reference, for facts without critical comment. Also publ. *Biogr. Dict. of Musicians* (1886); *Guide to the Formation of a Music Library* (1893); *Characteristic Songs and Dances of All Nations*, with historical notes and a bibliography (1901), and *Subject Classification* (1908).

Brown, (Dr.) **John,** b. Rothbury, Northumberland, 1715; d. by his own hand (insane), Sept. 23, 1766. He studied at Cambridge, and became vicar of Great Horkesley, Essex, in 1754, and of St. Nicholas', Newcastle, in 1758. Author of an interesting and original *Dissertation on the Rise, Union, and Power, the Progressions, Separations and Corruptions of Poetry and Music, to which is prefixed The Cure of Saul, A Sacred Ode* (London, 1763; German transl., Leipzig, 1769; Italian transl., 1772). It was followed by *Remarks on some observations on Dr. Brown's* 'Dissertation,' etc.' (London, 1764).

Browne, John Lewis, organist, composer; b. London, May 18, 1864. Until 1883, pupil of his father, Wm. Browne, noted org.; then of S. P. Warren (1884) and F. Archer (1887). Organist Holy Name Cathedral in Chicago (1888); org. and cond. of symph. concerts in San Francisco (1892–98); organist Sacred Heart Ch., Atlanta (1899–1907); also cond. of symphony orch. there; mus. director at John Wanamaker's, Phila. (1908–10); since 1912, org. and chm., St. Patrick's and Our Lady of Sorrows Ch., Chicago; appeared at Royal Academy of St. Cecilia, Rome (1901). Gave over 500 concerts in Phila.; toured U. S.; designed organ for Medinah Temple, Chicago, and inaugurated it with the first perf. of Borowski's *Allegro de Concert* for organ and orch., written especially for the occasion. Elected member of R. Philh. Academy at Rome in 1914.—Works: Opera *La Corsicana* (N. Y., 1903; received 'hon. mention' in Sonzogno competition of 1902); Ode, *The Granite Walls Rise Fair* (1911); *Ecce Sacerdos Magnus* (Vatican, Rome, 1912); *Missa Solemnis* (1913); many songs; organ-pieces; pf.-pieces; etc.

Bruch, Max, dramatic, choral and instrumental composer, and pianist; b. at Cologne, Jan. 6, 1838. His mother (*née* Almenräder), a singer, was his first instructor. He afterwards studied with Breidenstein at Bonn. In 1853 he won the four-year scholarship of the Mozart Foundation, at Frankfort, and became a pupil of Ferdinand Hiller, Reinecke and Breuning. At 14 years of age he brought out a symphony at Cologne, and in 1858, in the same city, produced his first dramatic work, Goethe's 'Singspiel' *Scherz, List und Rache* (op. 1). In 1861 he visited Berlin, Leipzig, Vienna, Dresden, Munich, and Mannheim, where he remained until 1864, producing an opera, *Loreley* (1863; op. 16), composed to the libretto Geibel had written for Mendelssohn. Here he also composed his choral work for men's voices, *Frithjof*, which, on a tour in 1864–5, was given with genuine artistic and popular success at Aix, Leipzig and Vienna. At Koblenz (1865–7) he wrote his first violin-concerto (G min.), a favorite with all violinists. In Berlin, where he resided 1871–3, he produced in 1872, with but scanty success, his opera *Hermione*, based on Shakespeare's *Winter's Tale*. From 1873–8, with the exception of two artistic journeys to England, he remained at Bonn, devoting himself to composition and producing the two choral works *Arminius* (1875) and *Das Lied von der Glocke* (1878), and the second violin-concerto in D min. In 1883 Bruch visited the United States, and brought out his *Arminius* at Boston. Bruch's chief claim to distinction lies in his development of the epic cantata (frequently called 'weltliches Oratorium' [secular oratorio]), a branch of composition to which comparatively little attention had been paid. Among his works in this line for soli, mixed ch. and orch., are *Odysseus, Arminius, Lied von der Glocke, Achilleus;* and, for male chorus, *Frithjof, Salamis, Normannenzug* and *Leonidas*. Beautiful sound-effects and clear melodious invention are prominent characteristics of his style. Among his smaller works, *Kol Nidrei*, a Hebrew melody for violoncello, has become popular.

Bruch practised as a music-teacher at Cologne 1858–61, was musical director at Ko-

blenz 1865–7, and court Kapellm. at Sondershausen 1867–70. In 1878 he succeeded Stockhausen as conductor of the Stern Choral Union; from 1880–3 he was conductor of the Philh. Society, Liverpool; in 1883 he succ. Bernhard Scholz in the direction of the Orchestral Soc. at Breslau. He remained in Breslau until 1890, and in 1892 he succeeded von Herzogenberg as director in the branch of composition at the Royal Hochschule in Berlin, with the title of R. Prof. In 1910 he retired, and has since been living in Friedenau, near Berlin. In 1881 he married the singer Klara Tuczek. The Univ. of Cambridge conferred upon him in 1893 the degree of Mus. Doc. (hon. c.); in 1898, the French Academy elected him corresp. member; in 1908 he received the Prussian 'Ordre pour le mérite,' for Arts and Sciences.

Works with Opus Number

1. *Scherz, List und Rache*, 1-act comedy-opera. Text after Goethe.
2. *Capriccio* for pf. 4 hands.
3. *Jubilate, Amen*, for S. solo, mixed ch. and orch. Poem by Moore.
4. 3 duets for S. and A., with pf.
5. Trio for pf., vln. and 'cello (C m.).
6. 7 little 2- and 3-part songs for women's voices, with pf.
7. 6 songs with pf.
8. *Die Birken und die Erlen*, for S. solo, ch. and orch. Poem by Pfarrius.
9. Quartet for 2 vlns., vla. and 'cello (C m.).
10. Quartet for ditto (E).
11. Phantasie for 2 pfs. (D m.).
12. 6 piano-pieces.
13. Hymnus: *Dem, der von Nächten*, f. S. solo, w. pf.
14. 2 piano-pieces (*Romanze, Phantasiestück*).
15. 4 songs with pf.
16. *Die Loreley*. Grand romantic opera in 4 acts. Text by Geibel.
17. 10 songs with pf.
18. 4 songs for Bar. with pf.
19. 4 male choruses with orch.
20. *Die Flucht der heiligen Familie*, for mixed ch. with orch.
21. *Gesang der heiligen drei Könige*, for 3 men's voices with orch.
22. (Unpublished.)
23. *Frithjof*, for Bar. and S. soli, male ch. and orch. Text by Tegnér.
24. *Schön Ellen*, Ballade for S. solo, mixed ch. and orch. Text by Geibel.
25. *Salamis*, for soli (T. I, II; B. I, II), male ch. and orch. Text by Lingg.
26. First concerto for vln. with orch. (G m.).
27. *Frithjof auf seines Vaters Grabhügel*. Concert-scene for Bar. solo, female ch. and orch.
28. First symphony for orch. (E♭).
29. *Rorate cœli*, for mixed ch., orch. and organ.
30. *Die Priesterin der Isis in Rom*, for A. solo with orch.
31. *Die Flucht nach Egypten*, for S. solo, female ch. and orch. Text by R. Reinick.
32. *Normannenzug*, for Bar. solo, unison male ch. and orch. Text by Scheffel.
33. 4 songs with pf., for Bar.
34. *Römische Leichenfeier*, for mixed ch. with orch.
35. Kyrie, Sanctus and Agnus Dei, for double ch., 2 S. soli, orch. and organ.
36. Second symphony for orch. (F m.).
37. *Das Lied vom deutschen Kaiser*, for mixed ch. with orch.
38. 5 songs for mixed ch. a cappella.
39. *Dithyrambe*, for T. solo, 6-part ch. and orch. Text by Schiller.
40. *Hermione*. Grand opera in 4 acts. Text by E. Hopffner, after Shakespeare's *Winter's Tale*.
41. *Odysseus*, for soli, ch. and orch. Text by W. Paul Graff.
42. *Romanze* for violin with orch.
43. *Arminius*, oratorio for soli, ch. and orch. Poem by J. Cüppers.
44. Second concerto for violin with orch. (D m.).
45. *Das Lied von der Glocke*, for soli, ch., orch. and organ. Poem by Schiller.
46. *Fantasie* for violin with orch. and harp.
47. *Kol Nidrei*. Adagio for 'cello with orch. and harp, on Hebrew melodies.
48. 4 male choruses a cappella.
49. 7 Lieder und Gesänge with pf.
50. *Achilleus*, for soli, ch. and orch. Poem by Bulthaupt.
51. Third symphony for orch. (E).
52. *Das Feuerkreuz*, dramatic cantata for soli, ch. and orch. (organ ad lib.). Poem by Bulthaupt.
53. 2 male choruses.
54. 6 *Lieder und Gesänge* with pf. and vln. (Heyse).
55. *Canzone* for 'cello with orch. (or pf.).
56. *Adagio* (on Celtic themes) for 'cello with orch.
57. *Adagio appassionato* for 'cello with orch.
58. Third concerto for violin with orch. (D m.).
59. 5 songs for Bar. with pf.
60. 9 songs for mixed ch.
61. *Ave Maria*, Konzertstück for 'cello with orch.
62. *Gruss an die heilige Nacht*, for A. solo, ch., orch. and organ.
63. Swedish Dances for vln. and pf.
64. Hymn, for soli, mixed ch., orch. and organ.
65. *In Memoriam*. Adagio for vln. with orch.
66. *Leonidas*, for Bar. solo, male ch. and orch. Poem by Bulthaupt.
67. *Moses*. Oratorio for soli, ch., orch. and organ. Text by Ludwig Spitta.
68. 3 'new' male choruses w. orch. (*Seeräuberlied;* Psalm 23; *Kriegsgesang*).
69. *Sei getreu bis in den Tod*, for 5-part ch. w. org.
70. 4 pieces for 'cello with pf.
71. 7 songs for mixed chorus.
72. *In der Nacht*. Choral song for A., T. I & II, B.
73. *Gustav Adolf*, for soli, ch., orch. and organ.
74. *Herzog Moritz*, warsongs for male chorus.
75. Serenade for violin with orch.
76. *Der letzte Abschied des Volkes* (1888), for male ch., orch. and organ.
77. (Unpublished.)
78. *Damajanti*, from the Hindu poem *Nala und Damajanti*, for S. solo, ch. and orch.
79. Songs and Dances for violin with pf. (on Russian and Swedish folk-tunes).
80. *Szene der Marfa*, for M.-S. solo with orch. (from Schiller's *Demetrius*).
81. *Osterkantate* for S. solo, mixed ch., orch. and organ.
82. *Das Wessobrunner Gebet*, for mixed ch. with orch. and organ (arranged from male ch. in op. 19).
83. 8 trios for pf., vln. and 'cello (or 3 clarinets).
84. *Konzertstück* for violin and orch.
85. *Romanze* (in F) for violin and orch.
86. *Sechs Lieder* for mixed chorus.
87. *Die Macht des Gesanges* (Schiller), for Bar. solo, ch., orch. and organ.
88. *Konzert für 2 Klaviere und Orchester*.
89. *Heldenfeier*, for chorus and orch.

Without Opus-Number

Dem Kaiser, for male ch. with orch. Poem by Lüders.
Denkmale des Volksgesanges. Folk-songs of all nations, set for 4 parts.
Hebräische Gesänge, for ch., orch. and org. (ad lib.).
Folk-songs of Wales and Scotland, for male chorus.
Vom Rhein, for 4-part male ch. Poem by Bodenstedt.
12 Scotch folk-songs for solo voice, pf.-accomp. added.

Bruch, Wilhelm, b. Mayence, June 14, 1864; a distant relative of the preceding. While preparing for the legal profession he studied at the same time at the Leipzig Cons.;

was theatre-conductor at Strassburg; cond. of the Scottish Orchestra at Edinburgh; now (1916) conductor of the Philharmonic Orch. in Nuremberg. Has composed two operas, *Hirlanda* (Mayence, 1886), and *Das Winzerfest am Rhein* (Nuremberg, 1903).

Bruck (or **Brouck**), **Arnold von,** conjecturally a German Swiss; d. 1545. In 1534, Kapellm. to Kaiser Ferdinand I. Eminent composer, many of whose motets, hymns, German part-songs, etc., are preserved in collections of the 16th century.

Brück'ler, Hugo, b. Dresden, Feb. 18, 1845; d. there Oct. 4, 1871. Gifted song-composer.—Works: Op. 1 and 2, songs from Scheffel's *Trompeter von Säkkingen* (1, 5 songs of Young Werner by the Rhine; 2, Margaret's Songs); also *Sieben Gesänge* and a ballad, *Der Vogt von Tenneberg.*—Posth.: *Nordmännersang,* and *Marsch der Bürgergarde.* (See Musiol's monograph, *H. B.*)

Bruck'ner, Anton, b. Ansfelden, Upper Austria, Sept. 4, 1824; d. Vienna, Oct. 11, 1896. Organist, composer, and teacher. Son of a village schoolmaster, early orphaned, and chiefly self-taught, he became by diligent study and practice so remarkably able an organist and contrapuntist as to obtain, in 1855, the appointment as cathedral organist at Linz-on-Danube, in competition with many rivals. As opportunity offered, he st. comp. with O. Kitzler, and cpt. with Sechter; in 1867 he succeeded Sechter as court-organist at Vienna, also as prof. of organ, harm. and cpt. at Vienna Cons.; in 1875 he was also app. 'Lektor' of music at Vienna Univ.; in 1891 the Univ. gave him the title of Ph. D. (hon. c.). Journeys to France (1869) and England (1871) established his fame as one of the greatest of contemporary org.-virtuosi. His compositions, in which Wagner's influence is strongly felt, include 9 symphonies: 1st, C m.; 2nd, C m.; 3rd, D m.; 4th (Romantic), E♭; 5th, B♭; 6th, A; 7th (with lovely adagio), E; 8th, C m.; 9th (unfinished); a fine Te Deum (1886, Vienna); Grand Masses in D m., E m., and F m.; a Requiem, Graduals, Offertories, Psalms; *Germanenzug,* for male chorus; several other works for ditto; chamber-music; string-quintet in F; etc. His music seems, in general, lacking in inspiration and individuality. A list of his works was published by Doblinger.—BIOGRAPHY: F. Brunner, *B.* (Linz, 1895); R. Louis, *A. B.* (Munich, 1905); Leo Funtek, *Bruckneriana* (Leipzig, 1910); F. Graeflinger, *A. B. Bausteine zu seiner Lebensgeschichte* (Munich, 1911); M. Morold, *A. B.* (Leipzig, 1912); A. Hahn, *Die Symphonie A. B.'s* (1914). Letters of B. are contained in F. Graeflinger's *Karl Waldeck* (Linz, 1905).

Brück'ner, Oscar, excellent 'cellist; b. Erfurt, Jan. 2, 1857. Pupil, at Dresden, of Fr. Grützmacher, Sr., and Draeseke (theory). After tours in Germany, Russia, Poland and Holland, he was app. ducal chamber-virtuoso at Strelitz; since 1889, 1st 'cello at the R. Th., Wiesbaden, and teacher in the Cons. In 1896 he received the title of 'R. Concertmeister'; in 1908, of 'R. Professor.'—Works: Soli for 'cello; pf.-music, songs, etc.

Bruhns, Nikolaus, b. Schwabstädt, Schleswig, 1665; d. Husum, 1697. Organist, pupil of Buxtehude at Lübeck, on whose recommendation he was app. organist at Copenhagen. He was also a violinist, and composed for organ and pf. (Three fine organ-pieces are in vol. i. of Commer's 'Musica Sacra.')

Brüll, Ignaz, b. Prossnitz, Moravia, Nov. 7, 1846; d. Vienna, Sept. 17, 1907. Pupil, at Vienna, of Epstein (pf.), Rufinatscha (comp.), and Dessoff (instrumentation). After giving pf.-recitals and concerts of his own compositions he made extended pianistic tournées, and then settled in Vienna, where from 1872–8 he was pf.-prof. at the Horák Institute. In 1878 he played in 20 concerts at London. His first opera, *Die Bettler von Samarkand* (1864), was not specially successful; but the second, *Das goldene Kreuz* (Berlin, 1875), speedily attained great popularity both in Germany and abroad; it was followed by *Der Landfriede* (Vienna, 1877), *Bianca* (Dresden, 1879), *Königin Mariette* (Munich, 1883), *Gloria* (Hamburg, 1886), *Das steinerne Herz* (Vienna, 1888), *Gringoire* (1-act, Munich, 1892), *Schach dem König* (Munich, 1893), and a 2-act comic opera *Der Husar* (Vienna, March 2, 1898; very succ.).—Other works: The ballet *Ein Märchen aus der Champagne* (1896); *Ouverture pathétique,* for orch.; *Im Walde* (*Jagdouvertüre*) for orch.; 3 serenades for do.; overture to *Macbeth; Tanz-Suite* for orch.; 2 pf-concertos; Konzertstück for pf. and orch., op. 88; Rhapsodie for ditto; 1 vln.-concerto; suite for pf. and vln.; Trio; sonata for 'cello and pf.; do. for 2 pfs. 4 hands; ditto for vln. and pf.; 4 suites for piano, 2 hands; pf.-pieces; part-songs, songs, etc. Among his literary remains were found a *Dramatische Ouvertüre,* and fragments of an opera, *Rübezahl.*

Brumel, Anton, Flemish contrapuntist; b. circa 1480; d. circa 1520. Lived at the court of Sigismund Cantelmus, Duke of Sora; in 1505 he took service with Alfonso I, Duke of Ferrara. Many of his masses are found in old collections; others are in MS. at Munich, etc. Henri Expert publ. the mass *De beata Virgine* in vol. ix of 'Maîtres Musiciens'; in Maldeghem's 'Trésor' are some other pieces. —Cf. vol. vi of 'La Musique aux Pays-Bas,' by Van der Straeten.—See Q.-Lex.

Bru'ne, Adolf Gerhard, b. Bakkum, n. Hanover, June 21, 1870. Received his first instruction from his father (pf.); then studied organ at the Teacher's Seminary in Osnabrück with E. Brennecke; came to the U. S. in 1889, and was 5 years organist in Peoria, Ill.; settled in Chicago in 1894, studying with E. Liebling (pf.) and B. Ziehn (comp.); since 1898, teacher of pf. and comp. at Chicago Mus. Coll.—Works: 3 symphonies (E, E m., D); 2 symph. poems, *Lied des Singschwans* and *Evangeline; Symphonic Fantasy* in C; Variations on a theme by Beethoven; 4 overtures; Suite for string-orch.; *Jerusalem*, cantata for mixed voices and orch.; *Sängers Fluch*, for male voices and orch.; *Saxons' War Song*, ditto; 2 concertos for pf. and orch. (C m., F m.); ditto, for org. and orch. (E♭ m.); 6-part mass in E m., a capp.; Psalm 84, for 10 voices; 6 choruses (canons) for female voices; 5 string-quartets; 2 string-quintets; 1 pf.-quartet; 1 pf.-trio; organ-works (Fantasie, Passacaglia, Fugue, Suite, etc.); pf.-pieces (2 suites, 2 ballads, variations on a theme by Bach, etc.); about 50 songs.

Bruneau [brü-noh'], **(Louis-Charles-Bonaventure-) Alfred,** b. Paris, March 3, 1857; entered Cons., 1873, pupil of Franchomme; 1st 'cello prize, 1876; also studied harmony (1876–9) with Savard, and comp. with Massenet; prize, 1881, with cantata *Sainte-Geneviève*. Mus. critic for 'Gil Blas,' 1892–5; then for 'Le Figaro'; now (1916) for 'Le Matin'; 1903–4, first cond. at Opéra-Comique; app. member of the 'Conseil Supérieur' at the Cons. in 1900; successor of Reyer in 1909 as Inspector of mus. instruction. He has made extensive tours of Russia, England, Spain, and the Netherlands, conducting his own works. Made 'chevalier' of the 'Légion d'Honneur' in 1895; 'officier' in 1904; 'Commandeur de St.-Charles' in 1907.—Works: The operas *Kérim* (Opéra-Populaire, 1887); *Le Rêve* (Op.-Comique, 1891); *l'Attaque du Moulin* (Op.-C., 1893; N. Y., 1910); *Messidor* (Grand Opéra, 1897); *l'Ouragan* (Op.-C., 1901); *l'Enfant Roi* (Op.-C., 1905); *Naïs Micoulin* (Monte Carlo, 1907); *La Faute de l'Abbé Mouret* (Odéon, 1907); the ballets *l'Amoureuse leçon* (Th. des Arts, 1913); *Les Bacchants* ([after Euripides], Gr. Op., 1913); and an 'épisode lyrique,' *Le Tambour* (Op.-C., 1916). Other works: *Ouverture héroïque; Léda*, lyric scene; *La Belle au Bois dormant*, symph. poem; *Penthésilée*, symph. poem, with ch.; a requiem; *Lieds de France* (poems by C. Mendès); *Chansons à danser* (do.); *Les Chants de la Vie* (poems by Saint-Georges de Bonnélier, H. Bataille, F. Gregh); pieces for various combinations of string and wind-instrs.—Also noteworthy as a writer: *Musique d'hier et de demain* (1900); *La Musique française* (1901; transl. into German by M. Graf in 'Die Musik,' Berlin, 1904); *Musique de Russie et musiciens de France* (1903).—Cf. A. Hervey, *A. B.* (in 'Living Masters of Music,' London, 1907) and O. Séré in *Musiciens d'aujourd'hui* (Paris, 1911).

Brunel'li, Antonio, m. di capp. to the Duke of Florence, publ. (1605–21) motets, canzonette, madrigals, etc.; also a treatise, *Regole e dichiarazioni di alcuni contrappunti doppî, ... con diversi canoni sopra un sol canto fermo* (Florence, 1610), a curious work.—See Q.-Lex.

Brunet'ti, Gaetano, b. Pisa, 1753; d. Madrid, 1808. Pupil of Nardini, and protégé of Boccherini, whom he rewarded with ingratitude. Court musician to Charles IV of Spain.—Works: 32 symphonies, 5 concerted symphonies for various instruments, 6 sextets, 32 quintets, etc., mostly in MS.

Bru'ni, Antonio Bartolommeo, violinist and dramatic composer; b. Coni, Piedmont, Feb. 2, 1759; d. there 1823. Pupil of Pugnani (vln.), and Spezzani (comp.); 1781, 1st violin at the Comédie Italienne; 1789, conductor at the Th. de Monsieur, later at the Opéra-Comique. He wrote 18 operas, a quantity of violin-music, and Methods for violin and viola.—See Q.-Lex.

Brun'ner, Christian Traugott, b. Brünlos (Erzgebirg), Dec. 12, 1792; d. Chemnitz, April 14, 1874, as organist and conductor of choral societies. Wrote instructive pf.-pieces, also potpourris, etc.

Bruyck [broik], **Karl Debrois van,** composer and author; b. Brünn, March 14, 1828; d. Aug. 5, 1902, at Waidhofen on the Ybbs. A law-student at Vienna, he turned to music in 1850, studied theory with Rufinatscha, and wrote for musical papers. His comps. are mostly in MS.; his chief literary productions are a *Technische und ästhetische Analyse des Wohltemp. Claviers* (1867; 1889); *Robert Schumann* (1868, in Kolatschek's 'Stimmen der Zeit'); and *Die Entwickelung der Klaviermusik von J. S. Bach bis R. Schumann* (1880).

Bryen'nius, Manuel, the last Greek writer on music (circa 1320). He is not an original theorist, however, his *Harmonica* being a compilation and summary from earlier Greek authorities. Publ. in Johann Wallis's 'Opera mathematica' (vol. iii, 1699)

Buch'halter, Simon, b. Kiev, Russia, April 20, 1881. Pianist, pupil of Paolo Gallico and Leopold Kramer in N. Y. (1898–1901); of Julius Epstein and Stefan Stocker in Vienna (1902–1905). Tours of U. S. (1905–6 and 1909–10); in charge of pf.-department, Lindberg School of Music, Wichita, Kansas (1907); tour (1912–13); located permanently in Chicago in 1913.—Works: An oratorio, *Drama of Exile; Psalm CXLII;*

Symphonic Overture (on themes from *A Drama of Exile*) for orch.; several works for pf. (*Sonata Heroic* in F m., op. 24; *Prelude and Fugue* in D m.; *Étude de Concert* in G m.; *Scherzo* in A; nocturnes, etc.); songs.—An opera, *A Lovers' Knot*, was produced Jan. 15, 1916, in Chicago by the Chicago Opera Company (published by Schirmer).

Buch'holz, Johann Simeon, b. Schlosswippach, n. Erfurt, Sept. 27, 1758; d. Berlin, Feb. 24, 1825; founder of the celebrated firm of organ-builders. He was succeeded by his son **Karl August** (1796–1884), whose son, **Karl Friedrich**, last of the name, d. Feb. 17, 1885.

Buch'mayer, Richard, b. Zittau, April 19, 1857. Entered Dresden Cons. in 1875, and devoted himself especially to pf.; after a 4-years' residence in Russia he returned to Dresden as teacher of pf. at the Cons.; resigned in 1890; taught then a few years at the Musikschule, but has given up all connections with institutions, and is dividing his time between private teaching, concertizing and research work. He always showed a preference for the older piano-music, and his historical recitals have won him an enviable reputation. During a visit to the municipal library of Lüneburg, in 1903, he discovered some valuable manuscripts of organ- and piano-works of the early part of the 17th century, throwing new light on the subject of organ-tablatures. The results of his studies he has publ. in 'Sbd. Int. M.-G.,' 'Bach-Jahrb.' (1908), 'Signale,' etc. Has edited Ch. Ritter's cantata *O sanctissime sponse Jesu*, and G. Böhm's cantata *Mein Freund ist mein* (B. & H.).

Büch'ner, Emil, b. Osterfeld, n. Naumburg, Dec. 7, 1826; d. Erfurt, June 9, 1908. Pupil (1843–6) of Leipzig Cons.; 1865, court Kapellm. at Meiningen.—Works: 2 operas, *Dame Kobold* (1860?) and *Launcelot;* cantata, *König Harald's Brautfahrt; Wallenstein* overture; *Wittekind*, for ch. and orch.; other overtures, symphonies, chamber-music, etc.

Buck, Dudley, noted organist, composer, and teacher; b. Hartford, Conn., March 10, 1839; d. Orange, N. J., Oct. 6, 1909. Pupil of W. J. Babcock (pf.); later, at Leipzig Cons. (1858–9), of Plaidy and Moscheles (pf.), Hauptmann (comp.), and J. Rietz (instrumentation); also studied under Rietz and Johann Schneider (organ) at Dresden, and thereafter spent a year (1861–2) for study in Paris. Returning to America, he became (1862) organist of the Park Ch., Hartford; later of St. James', Chicago; in 1872 of St. Paul's, Boston, where he was also organist to the Music Hall Association. In 1875 he was the organist of the Cincinnati May Festival; then, at New York, asst.-conductor of Th. Thomas's Central Park Garden Concerts, and organist of St. Anne's, Brooklyn; in 1877 he became the organist of Holy Trinity Ch., Brooklyn, and director of the Apollo Club. In 1902 he accepted the position of organist at Plymouth Ch., where, however, he remained only one year, for in 1903 he resigned all positions. He was one of the first American composers to achieve general recognition; his church-music and numerous cantatas, sacred and secular, are deservedly popular.—Works: The comic opera *Deseret* (1880); a grand opera *Serapis* (not perf.); symphonic overture *Marmion* (1880); a Canzonetta and Bolero for vln. and orch. ORGAN-MUSIC: Grand Sonata in E♭, op. 22; Sonata No. 2, in G m., op. 77; Triumphal March, op. 26; Impromptu and Pastorale, op. 27; Rondo-Caprice, op. 35; Idylle *At Evening*, op. 52; *Four Tone-pictures;* various transcriptions and sets of variations; also 18 *Pedal-phrasing Studies*, op. 28 (2 books); and *Illustrations in Choir-accompaniment, with Hints on Registration*, a valuable handbook for organists and students;—PF.-MUSIC: *Midsummer Fancies, Winter Pictures, Rondo-Caprice, Scherzo-Caprice;*—CANTATAS (a) for male chorus: Chorus of Spirits and Hours, from *Prometheus Unbound; King Olaf's Christmas; The Nun of Nidaros; Voyage of Columbus; Paul Revere's Ride;* (b) for mixed chorus: *Centennial Meditation of Columbia; Hymn to Music; Legend of Don Munio; The Golden Legend; The Light of Asia; Easter Morning; The 46th Psalm; The Christian Year*, a series of 5 cantatas (1, *The Triumph of David;* 2. *The Coming of the King;* 3. *The Song of the Night;* 4. *The Story of the Cross;* 5. *Christ, the Victor*); etc. Furthermore, a great variety of excellent church-music (hymns, anthems, 3 Latin offertories, Glorias, Jubilates, Te Deums, 3 *Benedic anima*, 4 *Benedictus*, 3 *Bonum est*, 3 *Cantate Domino*, etc.).—B. also publ. *The Organist's Répertoire* (with A. P. Warren); *The Influence of the Organ in History* (1882); and a *Dictionary of Musical Terms*.—A complete list of his compositions was published by G. Schirmer.

Buck, Dudley (Jr.), son of the preceding; b. Hartford, Conn., April 5, 1869. Pupil of Vannucini in Florence, Stockhausen in Frankfort, J. de Reszké in Paris, Shakespeare and Randegger in London; début in *Cavalleria Rusticana*, Sheffield (England), Sept. 8, 1895; until 1899 he sang in various cities of Great Britain in opera, oratorio and concert; then returned to the U. S., and was heard in concerts (Worcester Fest., etc.); since 1902 has been living in N. Y. as a singing-teacher.

Buck, Percy Carter, b. London, Mar. 25, 1871. Pupil of C. J. Frost and F. Davenport at G. S. M.; winning a scholarship, he cont. his studies at the R. C. M. under C. H. H.

Parry, C. H. Lloyd, W. Parratt; Mus. Doc., 1897; 1896, organist at Wells Cath.; at Bristol Cath., 1899–1901; since 1901, music director at Harrow School; succ. Prout as prof. of music at Trinity College, Dublin, 1910.—Works: Op. 17, pf.-quintet; op. 19, string-quartet; op. 21, sonata for pf. and violin; op. 22, pf.-quartet; *Cœur de Lion*, overture for orch.; an organ sonata; trios for female voices; anthems; pf.-pieces; also publ. *Ten Years of University Music in Oxford* (1894; with Mee and Woods); *Unfigured Harmony* (1911); *Organ Playing* (1912); *First Year at the Organ* (1912); *The Organ. A Complete Method for the Study of Technique and Style* (N. Y., Schirmer).

Bühler, Franz [Pater **Gregorius**], born in Schneidheim, near Nördlingen, April 12, 1760; d. Augsburg, Feb. 4, 1824. A Benedictine monk at Donauwörth; Kapellm. at Botzen, 1794; at Augsburg cathedral, 1801.—Works: Opera, *Die falschen Verdachte;* oratorio, *Jesus, der göttliche Erlöser* (1816); masses, psalms, hymns, and the like; several colls. of German songs with pf.; sonatas and preludes for org.; theoretical pamphlets; etc.

Bull, John, famous org. and contrapuntal comp.; b. Somersetshire, England, 1563; d. Antwerp, March 12, 1628. Pupil of William Blitheman in the Chapel Royal; organist of Hereford cathedral, 1582; later also Master of the Children. 1586, Mus. Bac., 1592, Mus. Doc., Oxon. In 1596 he was appointed, on Queen Elizabeth's recommendation, prof. of music at Gresham College; a post resigned on his marriage, 1607. In 1611 he was in the service of Prince Henry, and left the country two years later, becoming one of the organists to the Archduke at Brussels. In 1617 he became organist of the cathedral of Notre Dame at Antwerp. 200 compositions are attributed to him; list in Ward's 'Lives of the Gresham Professors'; several were printed in contemporary collections (exercises and variations for the virginals, some canons, and an anthem), and a few are reprinted in Pauer's 'Old English Composers'.

Bull, Ole Bornemann, famous violinist; b. Bergen, Norway, Feb. 5, 1810; d. at his country-seat, Lysoén, near Bergen, Aug. 17, 1880. At first a pupil of Paulsen, he rapidly outgrew that teacher's method, and formed a style peculiarly his own, preferring an almost level bridge and flat fingerboard. A student of theology, he failed to pass the examinations; directed the Philh. and Dram. Societies at Bergen (1828); went to Spohr at Kassel in 1829, found him uncongenial, and proceeded to Paris (1831), where he was strongly influenced by Paganini, and made his début in 1832. Now, technically considered, a finished virtuoso, he began his long travels throughout Europe, and 5 times to North America (1843–79). A leading trait of B.'s character was his passionate love for his native land; he founded a national theatre at Bergen, but became involved in troublesome disputes, left the town, and in 1852 bought a tract of 125,000 acres in Pennsylvania to establish a Norwegian colony; but the scheme failed, and he was swindled out of an immense sum. His loss was soon made good, however, by renewed artistic tours. Ole B. did not rank high as a cultivated musician, but he was a past-master of all resources and tricks of technique, and played his own pieces (he rarely attempted others) with wonderful skill and expression. He wrote 2 concertos (A and E m.), and a variety of characteristic solo pieces; of all his works only 3 have been published (*La Preghiera d'una madre, Variazioni di bravura,* and a *Notturno.*)—Biogr.: *Ole Bull: A Memoir* (Boston, 1883), by Sara C. Bull, his second wife (German ed. Stuttgart, 1886); O. Vik is his Norwegian biographer (Bergen, 1890).

Bullard, Frederick Field, b. Boston, Mass., Sept. 21, 1864; died there June 24, 1904. He renounced the study of chemistry for music, taking a four-years' course of composition under Rheinberger at Munich (1888–92). He then settled in Boston as a teacher of composition and composer; was mus. critic for 'Time and the Hour,' 1897–8. He publ. about 40 songs (*The Sword of Ferrara, Beam from yonder star, The Water-lily, A June Lullaby, The Singer, The Hermit, De profundis,* etc.); also church-songs, hymn-anthems, duets, and a score of 4-p. songs for male voices, several of which are popular.

Bülow [bü'loh], **Hans Guido von,** a pianist, conductor and critic of wonderful versatility and the highest attainments; born Dresden, Jan. 8, 1830; died Feb. 12, 1894, at Cairo, Egypt, whither he had gone in the vain hope of restoring his undermined health. At the age of 9 his teachers were Friedrich Wieck (pf.) and Eberwein (harmony); when, in 1848, he matriculated at Leipzig Univ. as a law-student, he continued contrapuntal study under Hauptmann. Next year, however, found him at Berlin, where he adopted Wagner's radical tendencies (see W.'s *Die Kunst und die Revolution,* then just publ.); was confirmed in his views by hearing *Lohengrin* given at Weimar under Liszt's direction, and joined Wagner in his exile at Zurich. During 1850–1 the master initiated him into the art of conducting; B. then acted as conductor in the theatres at Zurich and St. Gallen, and finally became Liszt's pupil at Weimar. His first pianistic tour (1853), through Germany and Austria, met with fair success; his second, in 1855, secured

him the succession to Kullak as first pf.-teacher in the Stern Cons., Berlin, a post held until 1864. He married Cosima Liszt in 1857; in 1858 he was app. court pianist; in 1863 the Univ. of Jena made him Ph. D. (hon. c.). Wagner, having been recalled from banishment by Ludwig II of Bavaria, influenced his royal patron to invite B. to Munich in 1864, as court pianist; from 1867–9 he was also court Kapellm., and Director of the School of Music. From 1869, after separation from his wife, B. lived in Florence as a teacher, pianist, and concert-giver till 1872; here he was also a power in musical circles, and did much to introduce German music. After an interval filled chiefly by concert-tours, he succeeded Fischer, in 1878, as court Kapellm. at Hanover; but frequent embroilments with the theatre Intendant led to B.'s resignation in 1880, and from Oct. 1, of that year, until 1885 he acted as 'Hofmusik-Intendant' at Saxe-Meiningen. In 1882 he took his second wife, Marie Schanzer, an actress at Meiningen. From 1885–8 B. devoted much time to teaching at the Raff Cons., Frankfort, and Klindworth's Cons., Berlin; he likewise directed the Philharm. Concerts at Petrograd and Berlin. In 1888 he founded, at Hamburg, the Subscription Concerts, which were a great success from the start.

Bülow's characteristics, both as a player and conductor, were complete identification with the spirit of the interpreted compositions; careful attention to the minutest details of phrasing, shading, and technique, resulting in reproductions of flawless accuracy; tireless energy; and an almost unexampled memory, enabling him not only to play his entire and unmatchable repertory by heart, but also to conduct the most intricate orchestral works without score—a modern fashion in which he was the pioneer. His training of the Meiningen orchestra, with which he made world-renowned concert-tours, will, in particular, ever be quoted as an astounding example of the subordination of the instrumental factors to lofty artistic intelligence and will-power. No pianist except d'Albert has successfully followed his lead in giving programs filled solely with the most difficult of Beethoven's sonatas; he was, indeed, a classical player *par excellence*, though having at his fingers' ends all the best productions of modern piano-literature. His pianistic tours in Europe and America (where he gave 139 concerts in 1875–6) were the triumphal progresses of a genuine apostle of high art.—His published comps. include the music to Shakespeare's *Julius Cæsar* (op. 10), a Ballade f. orch., *Des Sängers Fluch* (op. 16), a symphonic 'Stimmungsbild' *Nirwana* (op. 20), *4 Charackterstücke* for orch. (op. 23), and a few pf.-pieecs and songs; also masterly transcriptions of the prelude to Wagner's *Meistersinger* and the whole of *Tristan und Isolde*, also of Berlioz's overtures to *Le Corsaire* and *Benvenuto Cellini*. His critical editions of Beethoven's sonatas, and of Cramer's études, attest his eminent editorial ability.—BIBLIOGRAPHY: E. Zabel, *H. v. B.* (Hamburg, 1894); Th. Pfeiffer, *Studien bei H. v. B.* (Berlin, 1894; 6th ed. 1908); R. Sternfeld, *H. v. B.* (Leipzig, 1894); J. V. da Motta, *Nachtrag zu den Pfeiffer'schen 'Studien bei H. von B.'* (Leipzig, 1895); W. Altmann, *Chronik des Berliner philharmonischen Orchesters, 1882–1901. Zugleich ein Beitrag zur Beurteilung H. v. B.'s* (Berlin, 1902); G. Fischer, *H. v. B. in Hannover* (Hanover, 1902); H. Reimann, *H. v. B. Sein Leben und sein Wirken* (Berlin, 1909).—His writings were publ. by B.'s widow, Marie v. Bülow, under the title *Briefe und Schriften Hans von Bülows* (8 vols., Leipzig, 1895–1908; vol. iii contains selected essays, the other vols. letters); La Mara, *Briefwechsel zwischen Franz Liszt und Hans von Bülow* (Leipzig, 1898); E. Förster-Nietzsche and P. Gast, *Friedrich Nietzsches gesammelte Briefe* (Berlin, 1905; vol. iii contains the correspondence between N. and B.); selected letters in English translation were publ. by C. Bache, *The Early Correspondence of H. v. B.* (London, 1896). See also F. Rösch, *Musikästhetische Streitfragen. Streiflichter zu den ausgewählten Schriften von H. v. B.* (Leipzig, 1897).

Bulss, Paul, baritone stage-singer; born Birkholz Manor, Priegnitz, Dec. 16, 1847; d. Temesvar, March 20, 1902. Pupil of G. Engel; eng. in theatres at Lübeck, Cologne, Kassel, Dresden (1876–89); thereafter at the Berlin Court Opera.

Bult'haupt, Heinrich, poet and dramatist; b. Bremen, Oct. 26, 1849; d. there Aug. 21, 1905. He studied jurisprudence at Göttingen, Leipzig and Berlin, spent some time in Kiev as private teacher, and then made an extensive trip in the Orient. In 1879 he was appointed librarian of the Municipal Library at Bremen; 1892 he received the title 'Professor.' Besides his purely literary work he wrote texts to several operas of Reinthaler, Rubinstein, d'Albert, etc., and to choral compositions of Vierling and Bruch. His most important work dealing with music is his *Dramaturgie der Oper* (2 vols., Leipzig, 1887; 2d ed. 1902). He also wrote a biography of Karl Löwe in 'Berühmte Musiker' (1898), and *Richard Wagner als Klassiker* (1899).

Bung'ert, August, b. Mülheim-on-Ruhr, March 14, 1846; d. Leutesdorf, Oct. 26, 1915. Taught by H. F. Kufferåth (pf.); then at

Cologne Cons.; thereafter, for 4 years. at Paris Cons.; he also studied with Mathias, Kapellm. at Kreuznach (1869), and afterwards at Karlsruhe; he lived (1873–81) in Berlin, pursuing contrapuntal studies under Kiel, and from 1882 at Pegli, near Genoa. The last years of his life he lived alternately at Berlin and Leutesdorf on the Rhine. In 1911 he was made 'R. Prof.'—Compositions: Beginning in 1871, B. composed 2 great opera-cycles: I. *Die Ilias*, comprising (1) *Achilles;* (2) *Klytemnestra;*—II. *Die Odyssee*, comprising (1) *Kirke* (Dresden, 1898), (2) *Nausikaa* (ib., 1901), (3) *Odysseus' Heimkehr* (ib., 1896; mod. succ.); (4) *Odysseus' Tod* (ib. 1903).—Each of these 4 'Abende' is also provided with a 'Vorspiel'; the entire work (2 cycles) is entitled *Homerische Welt.* The entire tetralogy was given also in Berlin, Cologne and Hamburg, but everywhere met with an indifferent reception. *Die Ilias* was not completed.—Comic opera *Die Studenten von Salamanca* (Leipzig, 1884); symph. poem *Auf der Wartburg; Hohes Lied der Liebe*, with orch.; *Tasso*, overture; pf.-quartet, op. 18 (won prize offered by Florentine Quartet, 1878); *Symphonia victrix;* var. and fugue for orch., op. 13; a symph., *Zeppelins erste grosse Fahrt; Ein deutsches Requiem* for bar., chorus and orch. (1907); a mystery, *Warum? woher? wohin?* (1908); incidental music to Goethe's *Faust;* a few pieces f. pf.; quartets for men's voices; songs (many to Carmen Sylva's *Lieder einer Königin*).—Cf. M. Chop, *A. B., ein deutscher Dichterkomponist* (Leipzig, 1902).

Bunnett, Edward, b. Shipdham, Norfolk, Engl., June 26, 1834. Chorister at Norwich Cath., 1842; articled to Dr. Buck, 1849, and his assistant 1855–77; then org. of St. Peter's, Mancroft; Borough Organist in 1880. Mus. Bac., Cantab., 1857; Mus. Doc., 1869; F. C. O., 1870. From 1871–92, conductor of the Norwich Mus. Union; organist of the Norwich Mus. Festivals since 1872.—Works: *De Profundis* (Norwich, 1880); services, anthems, etc.; cantata *Rhineland*, f. sopr. solo., ch. and orch. (Norw. Fest., 1872); cantata *Lora* (1876); comedietta *Incognita* (1892); *Victoria*, f. sopr. solo and ch. (1887); part-song *The Rhine Maiden* (1884);—*Andante and Rondo* for pf. and orch.; pf.-trio; duo for pf. and clar.; pf.-pieces; 8 Organ-pieces; 6 original comps. for organ; 12 Short and Easy Pieces for organ; *Largo*, and *Ave Maria*, for organ; etc.

Bunning, Herbert, b. London, May 2, 1863. St. comp. at Milan from 1886 to 1891 under V. Ferroni, then returning to London; app. conductor at Lyric Th., 1892; cond. at Prince of Wales Th., 1894–6.—Works: An Ital. scena, *Ludovico il Moro* (1892); *Shepherd's Call*, intermezzo for horn and strings (1893); 2 overtures, *Mistral* and *Spring and Youth* (both 1897;) *Village-Suite* for orch. (1896); *Sir Launcelot and Queen Guinevere*, scena for tenor and orch. (1905); incid. music to *Robin Hood* (1906); songs and part-songs. An opera, *Princess Osrá*, was prod. at Covent Garden in 1902 (July 14).

Bunting, Edward, historiographer of Irish music; b. Armagh, Feb., 1773; d. Belfast, Dec. 21, 1843. His collections fill 3 volumes (London, 1796; London, 1809; Dublin, 1840) and are based on diligent research, and oral communications from contemporary harpers of note.

Buonamen'te, Giovanni Battista, one of the earliest composers of sonatas for violin, whose works exerted a considerable influence upon the development of violin technic; c. 1626 'Kaiserl. Hofmusikus'; c. 1636 Kapellm. at the Franciscan monastery of Assisi. He published 7 books of sonatas, symphonies and dances at Venice; the last 4 (1626, '29, '36, '37) are preserved in the Municipal Library of Breslau.

Buonamici [-mē'tchē], **Giuseppe,** distinguished pianist; b. Florence, Feb. 12, 1846; d. there March 17, 1914. His uncle, Giuseppe Ceccherini, was his first teacher; from 1868–70, pupil of Bülow and Rheinberger at Munich Cons.; then, for 3 years, teacher there of advanced pf.-classes. 1873, cond. of the Florentine Choral Society 'Cherubini'; later founded the Flor. 'Trio Society' and became prof. at the 'Real Istituto Musicale'. He has publ. a compilation of the technical figures found in Beethoven's pf.-music, in the form of Daily Studies; also 50 Études from Bertini (preparatory to Bülow's 'Cramer'); has edited Bach's lesser Preludes and Fugues, the 'Biblioteca del Pianista,' publ. by Ricordi, and a complete edition of Beethoven's Sonatas. Also published pf.-pieces, a concert-overture, a string-quartet, and songs.

Buongiorno [-jôhr'nōh], **Crescenzo,** b. Bonito, Prov. of Avellino, in 1864; d. Dresden, Nov. 7, 1903. A pupil of Serrao at the Naples Cons., he later settled in Dresden. His first opera, *Etelka* (Naples, 1887; Prague, 1894), was followed by 12 operettas, among them *Abukadabar* (Naples, 1889), *Circe e Calipso* (Turin, 1892), and *La nuova Saltarella* (Trieste, 1894); he then brought out 3 operas in Germany: *Das Erntefest* (Leipzig, 1896); *Das Mädchenherz* [*Il cuore delle fanciulle*] (Kassel, 1901); and *Michel Angelo und Rolla* (Kassel, 1903).

Buononci'ni. See BONONCINI.

Buranel'lo. See GALUPPI.

Burbure [bür-bür'] **de Wesembeek, Léon-Philippe-Marie,** Chevalier **de,** b. Termonde, E. Flanders, Aug. 16, 1812; d. Ant-

werp, Dec. 8, 1889. Nobleman and musical connoisseur; wrote valuable monographs on the ancient Antwerp music-guilds of St. Jacob and Sta. Maria Magdalena; on clavichord- and lute-makers in Antwerp (from the 16th cent.); on the Belgian Cecilian Society; and on Hanssens, Bosselet, and Okeghem. His principal work is *Les œuvres des anciens musiciens belges*.—Publ. comps. for orch., chamber-music, church-music, etc.

Bur'ci. See BURTIUS.

Burck. See BURGK.

Bür'de-Ney, Jenny, dramatic soprano; b. Graz, Dec. 21, 1826; d. Dresden, May 17, 1886. Début at Olmütz, 1847; sang at Prague, Lemberg, Vienna (1850), Dresden (1853), London (1855–6), Berlin, Hanover, etc. Married (1855) the actor E. Bürde; retired 1867.

Burette [bü-ret'], **Pierre-Jean,** b. Paris, Nov. 21, 1665; d. there May 19, 1747, as prof. of medicine at Paris Univ., member of the Acad., etc. His scholarly notes on Greek music, in which he combats the idea that the Greeks cultivated polyphony, are printed in vols. i-xvii of the memoirs of the 'Acad. des Inscriptions.'

Bür'gel, Konstantin, b. Liebau, Silesia, June 24, 1837; d. Breslau, July 1, 1909. Pupil of Brosig (Breslau) and Kiel (Berlin); from 1869–70 was piano-teacher in Kullak's Academy; after that private teacher. Wrote overtures, chamber-music, etc.

Burgk (properly **Joachim Moller** [or **Müller**]), called **Joachim a Burgk** (or **Burg,** or **Burck**), b. Burg, near Magdeburg, circa 1541; d. May 24, 1610, Mühlhausen, Thuringia, where he had been org. since 1566 (?). Very eminent (Protestant) church-composer, whose works were publ. 1550–1626. —Cf. Jordan, *Aus der Geschichte der Musik in Mühlhausen* (Mühlhausen, 1905).—See Q.-Lex.

Burg'mein, J., is the pen-name of Giulio Ricordi, the Milan music-publisher.

Burg'müller, Johann Friedrich Franz, b. Ratisbon, 1806; d. Beaulieu, France, Feb. 13, 1874. Wrote light salon-music; some of his studies (op. 100, 105) are useful.

Burg'müller, Norbert, brother of preceding; b. Düsseldorf, Feb. 8, 1810; d. Aix-la-Chapelle, May 7, 1836. Highly gifted pianist and composer; pupil of Spohr and Hauptmann at Kassel.—Publ. a pf.-concerto in F♯ m. (op. 1); a sonata in F m. (op. 8); Rhapsodie (op. 13); a Polonaise (op. 16); other sonatas, etc.; also quartets, and 2 symphonies.

Burg'staller, Alois, dramatic tenor; b. Holzkirchen, Sept. 27, 1871; pupil of Julius Kniese. At Bayreuth he began with minor rôles in 1894; sang Siegfried (1897), Siegmund (1899), Erik (1901); engaged at the M. O. H. New York, 1902–9; sang Parsifal at the first Amer. perf. in 1903. Since his return to Germany he has sung only occasionally as star; 1916 (after more than a year's retirement for study) appeared again at Frankfort with sensational success.

Burk'hard, Johann Andreas Christian, pastor and school-inspector at Leipheim, Swabia; publ. a small Dict. of Music (Ulm, 1832), and a *Generalbasslehre* (1827).

Burk'hardt, Max, b. Löbau, West Prussia, Sept. 28, 1871. St. at Leipzig (with priv. teachers and at the Cons.) and Greifswald; Ph. D., Leipzig, 1897 (diss.: *Beiträge zum Studium des deutschen Liedes*); 1899, conductor of 'Liederkranz' at Cologne; since 1906 in Berlin as lecturer on music at the Lessing Hochschule, and critic.—Works: The operas *König Drosselbart* (Cologne, 1904), *Das Moselgretchen* (Schwerin, 1912); a symphony, *Aus den Bergen der Heimat;* choral work, *Die Mittagsgöttin;* choruses; songs (attempts to revive the use of lute with *Lautenlieder*). He has also written several excellent guides: *Führer durch R. Wagners Musikdramen* (Berlin, 1909; 3d ed. 1913); *Führer durch die Konzertmusik* (Berlin, 1911; analyzes 1,500 works); *Joh. Brahms: Ein Führer durch seine Werke* (Berlin, 1912).

Burleigh, Cecil, b. Wyoming, N. Y., April 17, 1866. Began study of violin with L. E. Hersey in Bloomington, Ill., in 1890; pupil from 1903–5 in Berlin of A. Witek (vl.) and H. Leichtentritt (comp.); cont. his studies in Chicago with E. Sauret and H. Heermann (vl.) and F. Borowski (comp.) at the Chicago Mus. Coll. from 1905–7. After two years' concertizing he accepted the position of teacher of vl. in the Western Inst. of Mus. and Dram. Art in Denver, Col. (1909–11); from 1911–14 had charge of the depts. of vl. and theory at Morningside Coll., Sioux City, Iowa; holds a similar position since 1914 at the Univ. of Montana, Missoula; since 1915 has appeared frequently in the Eastern States as interpreter of his own works, which consist chiefly of pieces for vln. and pf.—Works: Op. 6, *Eight Characteristic Pieces;* op. 11, *Four Rocky Mountain Sketches;* op. 12, *Scherzando Fantastique;* op. 13, *Four Prairie Sketches;* op. 14, *Five Reminiscences;* op. 15, *Snow-Bound* (after Whittier); op. 16, *Six Winter Evening Tales;* op. 17, *Five Tone-Poems;* op. 18, *Twelve Short Poems;* op. 20, *Skeleton Dance;* op. 21, *Four Small Concert Pieces;* op. 22, *The Ascension,* a sonata in A; op. 23, *Nature Studies* (12 pieces); op. 24, *Five Characteristic Pieces;* op. 25, *Concerto* in E m. (won prize in Chicago, 1916); op. 27, *Sonnets of Autumn* for pf. (7

pieces); op. 30, *Six Pictures;* op. 39, *The North Wind* (concert-étude); op. 40, *Five Indian Sketches;* etc.

Bur'meister, Richard, composer and concert-pianist; b. Hamburg, Germany, Dec. 7, 1860. St. w. Liszt at Weimar, Rome and Pest (1880–3), accompanying him on his travels. Teacher in Hamburg Cons.; then for 12 years director of pf.-dept. in Peabody Inst., Baltimore; 1898 director of the Scharwenka Cons. in N. Y.; taught the advanced classes at the Dresden Cons., 1903–6; since 1907 prof. at the Klindworth-Scharwenka Cons. in Berlin. Has made extensive pianistic tours through Europe and America.—Works: Op. 1, pf.-concerto in D m.; op. 2, *The Chase after Fortune* (*Die Jagd nach dem Glück*), symphonic Fantasy in 3 movements; op. 3, Cadenza to Chopin's F m. concerto; op. 4, 3 songs; op. 5, Capriccio f. pf.; op. 6, *Wanderer's Night Song; The Sisters* (Tennyson), for alto with orch.; a vln. romanza with orch.; pf.-transcriptions of songs. He has rescored Chopin's F minor concerto, and arr. an orchestral acc. for Liszt's 'Pathetic' concerto.

Bur'mester, Willy, brilliant violinist; b. Hamburg, Mar. 16, 1869; was taught by his father till 1882, often playing in public; pupil of Joachim at the Royal Hochschule in Berlin till 1885; artistic tours since 1886; for a short time in 1890, leader at Sondershausen, afterwards living in Weimar; now in Berlin. Scandinavian tour in autumn of 1903; has also toured England and America. When he first appeared, his aim seemed to be to dazzle by his brilliant technic, but later he matured into a consummate artist.

Burney, Charles, b. Shrewsbury, Engl., Apr. 7, 1726; d. Chelsea, Apr. 12, 1814. Pupil of Baker (org. of Chester cath.), and of Arne in London (1744–7). In 1749 he became org. of St. Dionis Back-church, and harpsichord-player at the subscription-concerts in the King's Arms, Cornhill. He was org. at Lynn-Regis, Norfolk, 1751; Mus. Bac. and Mus. Doc., Oxon., in 1769; travelled in France and Italy (1770), and in Germany, the Netherlands, etc. (1772); was elected F. R. S. on his return in 1773. During these journeys, and while living at Lynn-Regis, he collected notes for his historical works: *The Present State of Music in France and Italy,* etc. (1771, in diary-form); *The Present State of Music in Germany, the Netherlands,* etc. (1773); and his *General History of Music* (4 vols., 1776–89). Other writings: *A Plan for a Music-School* (1774); *La musica che si canta annualmente nelle funzioni della settimana santa nella Cappella Pontificia, composta da Palestrina, Allegri e Bai* (1784); the articles on music for Ree's Encyclopædia; and minor works. He composed, for Drury Lane, music to the dramas *Alfred, Robin Hood,* and *Queen Mab* (1750), and *The Cunning Man* (1760, text and music adapted from *Le Devin du village* by Rousseau); also sonatas for pf. and for vln.; vln.-concertos, cantatas, flute-duets, etc.—See Q.-Lex. His daughter, Miss **Frances Burney (Mme. d'Arblay),** wrote the novel *Evelina,* and *Memoirs of Dr. B.* (publ. in 3 vols., 1882).—Cf. C. Hill, *The House in St. Martin Street,* being chronicles of the B. family (London, 1906).

Burnham, Thuel, concert-pianist; b. Vinton, Iowa, Dec. 28, 1884. At the age of six he was exhibited as a child prodigy on tours of the U. S.; studied seriously from 1894–99 in N. Y. with Dr. W. Mason (pf.) and E. M. Bowman (theory); after a successful tour of England (1900) he spent the years 1901–4 studying with Leschetizky in Vienna; since then concertizing throughout Europe, with special success in Paris; returned to U. S. in 1915.

Buroni. See BORONI.

Burr, Willard, b. Ravenna, Ohio, Jan. 17, 1852. Graduate of Oberlin Cons., 1877; pupil of August Haupt at Berlin, 1879–80. Composer and writer in Boston, Mass.—Works: String-quartets, pf.-trios, Grand Sonata f. pf. and vln.; sonatas, nocturnes, fantasias, fugues, études, etc., for pf. (*From Shore to Shore,* op. 19, contains a series of 7 pieces); anthems and other ch.-music; songs.

Burrian, Karl, celebrated heroic tenor; b. Prague, Jan. 12, 1870. Pupil of F. Piwoda there; début at Reval, Russia, as Faust in 1892; then at Berlin, Cologne, Hanover, Hamburg (1898); in that year he sang Parsifal at Bayreuth with great success, and thereafter was a favorite in the Wagner parts. As member of the Dresden Court Op. he created the rôle of Herod in Strauss' *Salome* (Dec. 9, 1905), a part in which he has not been excelled and which he also sang at the M. O. H. (Jan. 22, 1907); at M. O. H. from 1907–12; since 1911 at the Vienna Court Op.; has also sung frequently at Cov. Garden. Besides all the Wagner heroes, his repertory includes the chief tenor rôles in *Aida, Otello, Carmen, Fra Diavolo, Werther, La Bohème,* etc.

Burrowes, John Freckleton, composer and writer; b. London, April 23, 1787; d. there Mar. 31, 1852. Pupil of W. Horsley; member of the Philh. Soc., and org. of St. James', Piccadilly. He was a good pianist and successful teacher; his *Thorough-bass Primer* (London, 1818) has passed through many editions.—Comps.: Overture f. full orch.; sonatas f. pf. and flute, pf. and 'cello, and pf. and vln.; 6 Divertissements f. pf.; 6 Engl. Ballads; many arrangements, etc.; he also wrote *The Pianoforte Primer.*

Bur'tius (or **Bur'ci, Bur'zio**), **Nicolaus,** b. Parma, 1450; d. there Feb., 1518. Author of *Musices opusculum* (Bologna, 1487), specially noteworthy as the earliest specimen of printed mensural music (cut on wooden blocks).

Burton, Frederick Russel, b. Jonesville, Mich., Feb. 23, 1861; d. Lake Hopatcong, N. J., Sept. 30, 1909. Grad. of Harvard, 1882, where he received his entire mus. ed.; 1896 cond. Yonkers Choral Soc.; writer on music for N. Y. 'Sun.' He made a special study of Indian music; publ. *Songs of the Ojibway Indians* (1903), which he later expanded into *American Primitive Music* (publ. [shortly after his death] 1909). Composer of the dramatic cantatas *Hiawatha* (1898) and *The Legend of Sleepy Hollow* (1900); *Inauguration Ode* (1901, on the second inauguration of President McKinley).

Busby, Thomas, b. Westminster, Engl., Dec., 1755; d. London, May 28, 1838. An articled pupil of Battishill (1769–74), he became org. of St. Mary's, Newington, Surrey, and (1798) of St. Mary, Woolnoth, Lombard St.; he took the degree of Mus. Doc. at Cambridge, 1800. His writings include a *Complete Dictionary of Music* (1786); a *General History of Music* (London, 1819; 2 vols., much material being taken from Burney and Hawkins); *Grammar of Music* (London, 1818); *Concert-Room and Orchestra Anecdotes*, etc. (1825; 3 vols.); *Musical Manual, or Technical Directory* (1828). A valuable work is *The Divine Harmonist*, a coll. of sacred music by early English masters (London, 1792). His music comprises an oratorio, *The Prophecy* (1799), several odes, much incidental music to plays; also songs, etc.; and is not of marked originality.—See Q.-Lex.

Busch, Carl, b. Bjerre, Denmark, Mar. 29, 1862. Pupil at R. Cons. of Music in Copenhagen of Tofte (vl.), Hartmann and Gade (cpt. and comp.). After a year spent in Paris, playing viola in the orch. under Godard, he settled in Kansas City in 1887, where he has been active ever since as cond., comp. and teacher; has conducted his own works with several orchestras in the U. S., Denmark and Germany; since 1912 conductor of Kansas City Symph. Orch.—Works: *The Passing of Arthur*, symph. prologue after Tennyson; *Minnehaha's Vision*, symphonic poem; *Elegy*, for string-orch.; the cantatas *The Four Winds*, *The American Flag*, *King Olaf*, *The League of the Alps*, *Quivera*, *May*, *Paul Revere's Ride*, *America;* considerable music for vln.; and songs (favoring Indian themes).

Bu'si, Alessandro, son of G. B., b. Bologna, Sept. 28, 1833; d. there July 8, 1895; violoncellist, composer, contrapuntist; player in orch., then conductor, of Comunale Th.; 1865, teacher of harmony in Bologna Liceo; 1871, succeeded his father as prof. of counterpoint; 1884, also app. Dir. of School of Singing. Biogr. sketch by L. Torchi: *Commemorazione di A. Busi* (Bologna, 1896).—Best works: Requiem mass for tenors, basses, and grand orch.; Mass for ditto; symphony *Excelsior*, for ch. and orch.; *Elegia funebre* (for Rossini); capriccio *In alto mare*, for ch. and orch.; many *Romanze* for voice and pf.; several pf.-pieces.

Bu'si, Giuseppe, b. Bologna, 1808; d. there Mar. 14, 1871. His teachers were Palmerini (harm.) and T. Marchesi (cpt.); from 1830 he was prof. of cpt. at the Bologna Liceo. His church-music is valuable.

Busnois [bü-nwăh'], **Antoine** (properly **de Busne**), contrapuntist of the First Netherland School; 1467, chapel-singer to Charles the Bold of Burgundy; d. Bruges, Nov. 6, 1492. Only 7 chansons in Petrucci's 'Canti centocinquanta' (1503), and a few MS. masses, magnificats, motets, and chansons, are still extant.

Buso'ni, Ferruccio (Benvenuto), b. Empoli, near Florence, April 1, 1866. His father (Ferdinando), a fine clarinettist, and mother (*née* Weiss), an excellent pianist, were his first teachers. At 8 he made his début as a pianist, at Vienna; then st. in Graz, under W. A. Remy (Dr. W. Mayer). In 1881, after a successful concert-tour in Italy, elected a member of the Reale Accademia Filarmonica, Bologna. In 1886 he came to Leipzig; comp. a phantastic opera, string-quartet (D m.), symphonic suite, etc. 1888–9, teacher of pf.-playing in Helsingfors Cons.; 1890, took Rubinstein prizes for compositions and pf.-playing (for *Concertstück* f. pf. and orch., op. 31a; Sonata f. pf. and vln.; pf.-arr. of J. S. Bach's E♭ Prelude and Fugue for Organ; and various pf.-pcs., among them 2 cadenzas to Beethoven's Concerto in G). 1890, prof. in the Imp. Cons. at Moscow; 1891, prof. of pf.-playing in the New Engl. Cons. at Boston, Mass.; 1893, returned to Europe; made a very succ. concert-tour in 1895 (Belgium, Denmark, and Italy). He then settled in Berlin as a teacher; from 1905–7 he conducted a series of orch. concerts, of early music little known or seldom heard. After a year in Vienna (succeeding Sauer as teacher of the 'Meisterklasse' at the Cons.), he returned to Berlin; 1909–11 he made triumphant tours of the U. S. In 1913 he went to Bologna as dir. of the Liceo, cond. of the symph. concerts and supervisor of chamber-music; resigned in 1915, and is now living in Zurich. In 1913 he was decorated with the chevalier's cross of the 'L.d'Honneur,' an honor previously bestowed on only two

Italians, Rossini and Verdi. After his fame as one of the greatest of piano-virtuosos was securely established, his compositions began to attract considerable attention.—Works: An opera, *Die Brautwahl* (Hamburg, 1912); f. orch.: 2 suites (No. 1, *Symphonische*, op. 25; No. 2, *Geharnischte*, op. 34a), *Symphonisches Tongedicht, Lustspielouvertüre* (op. 38), *Symphonische Nocturne;* a concerto f. pf. and orch. (op. 39, 5 movemts. w. final ch.); *New World*, pf.-concerto w. orch. (introd. negro themes); *Indian Fantasy* f. pf. and orch.; 2 concertos f. vl. and orch.; incid. music to Gozzi's *Turandot;* 2 str.-quartets; 2 sonatas f. vl. and pf.; a *Suite* f. vcl.; many works f. pf. (*Sonata*, op. 8; *3 Pezzi nello stilo antico*, op. 10; *Danze antiche*, op. 11; Var. and Fugue, op. 22; etc.). Wrote *Entwurf einer neuen Ästhetik der Tonkunst* (Trieste, 1907; Engl. tr. by Th. Baker, N. Y., 1911) and *Versuch einer organischen Klaviernotenschrift* (Leipzig, 1910); has made pf.-transcriptions of many of Bach's organ-works, and ed. Liszt's works f. pf. in Breitkopf & Härtel's monumental Liszt ed.; a most original and valuable work is his ed. of Bach's 'Well-tempered Clavichord' w. critical notes and special technical studies (Schirmer).

Büsser, Paul-Henri, excellent organist; b. Toulouse, Jan. 16, 1872. Studied in the *maîtrise* of Toulouse cath., then in Paris at the Niedermeyer School, later at the Cons. (Guiraud) and privately with Widor, Gounod and César Franck. Took first prize for fugue in 1891. First Grand prix de Rome in 1893 with his cantata *Antigone*.—Works: 1-act pastorale *Daphnis et Chloé* (Paris, Op.-Com., 1897; mod. succ.); cantata *Amadis de Gaule* (1892, 2nd Grand prix de Rome); op. 3, *Le Sommeil de l'Enfant Jésus* f. vl. and orch.; op. 4, *À la Villa Médicis*, symph. suite f. orch.; op. 7, *Minerva*, concert-overture f. orch.; op. 18, *Hercule au Jardin des Hespérides*, symph. poem; *Suite funambulesque* f. small orch.; op. 24, *A la Lumière* (*Poème lyrique*); op. 26, *Suite brève* f. small orch.; op. 27, *Messe de Noël* for 4 voices w. org. or orch.; op. 32, *Pièce de Concert* f. harp w. orch.; op. 34, *Appassionato* f. alto w. orch.; op. 36, *Marche de Fête* f. orch.; op. 57, *Hymne à la France* f. tenor w. orch. (1915); op. 58, *Impromptu* f. harp w. orch. (1915); several preludes and fugues f. org. on themes by Gounod, Massenet, A. Thomas, etc. Two operas, *Colomba* (op. 40) and *Les Noces corinthiennes* (op. 50), are completed, but have not yet (1916) been produced.

Busshop [bü-shŏhp′], **Jules-Auguste-Guillaume,** b. Paris, Sept. 10, 1810; d. Bruges, Belgium, Feb. 10, 1896. A self-taught, successful composer of motets, cantatas, etc., with and without orch. accomp.; prize-cantata, *Le Drapeau belge*, 1834; Te Deum (Brussels, 1860); several overtures; Symph. in F; opera *La Toison d'or* in MS.; Solemn Mass; considerable military music.

Buss′ler, Ludwig, distinguished musical theorist; b. Berlin, Nov. 26, 1838; d. there Jan. 18, 1900. His father was the painter, author, and privy councillor Robert Bussler; his maternal grandfather was the famous tenor singer, Karl Bader. He studied at first as a choir-boy under von Hertzberg; in theory he was taught later by Dehn and Grell, and learned instrumentation with Wieprecht. In 1865 he became teacher of theory in the Ganz School of Music, Berlin; from 1879, at the Stern Cons.; also acted as cond. at the Memel Theatre in 1869, etc. In 1883 he became the musical critic for the 'National-Zeitung.' His eminently practical writings are a *Musikalische Elementarlehre* (1867, 3d ed. 1882; English transl. N. Y., 1895); *Praktische Harmonielehre in Aufgaben* (1875; 1885; English transl. N. Y., 1895); *Der strenge Satz* (1877); *Harmon. Übungen am Klavier* (no date; Engl. transl. N. Y., 1890); *Kontrapunkt und Fuge im freien Tonsatz* (1878); *Mus. Formenlehre* (1878; Engl. ed. N. Y., 1883; 1896); *Praktische mus. Kompositionslehre:* Part I, *Lehre vom Tonsatz* (1878); Part II, *Freie Komposition* (1879); *Instrumentation und Orchestersatz* (1879); *Elementar-Melodik* (1879); *Geschichte der Musik* (1882, six lectures); *Partiturstudium* [*Modulationslehre*] (1882); *Lexikon der musikalischen Harmonien* (1889).

Buss′meyer, Hans, b. Brunswick, March 29, 1853; pupil of the Royal School of Music at Munich, where he has been teacher from 1874–1904, when he became dir. He studied with Liszt, and made pianistic tours in S. America (1872–4); founder (1879) and cond. (till 1884) of the Munich Choral Society. Among his works op. 2, *Germanenzug*, f. male ch. w. orch., and op. 10, a pf.-concerto, have attracted attention.

Buths [boots], **Julius,** brilliant pianist; b. Wiesbaden, May 7, 1851; pupil of his father (an oboist) and Gernsheim; later of Hiller (Cologne) and Kiel (Berlin). 1871–2, cond. the 'Cecilia' at Wiesbaden; won the Meyerbeer Scholarship in 1873, and lived in Milan and Paris 1873–4; cond. in Breslau, 1875–9; from 1879–90 cond. of the Mus. Soc. at Elberfeld; 1890–1908 music-dir. at Düsseldorf, and cond. of several Rhenish mus. festivals; since 1902 dir. of Düsseldorf Cons.—Works: a concerto for pf. and orch.; a pf.-quintet; a string-quartet; a suite for piano; etc.

Butler, O'Brien (*recte* **Whitwell**), b. Cahersiveen, Ireland, circa 1870; d. May 7, 1915 (lost on the Lusitania). Spent his

boyhood days at Iveragh, a place abounding in old Gaelic traditions; began his musical studies in Italy, finishing with C. V. Stanford and W. Parratt at the R. C. M. in London; then travelled extensively, and spent some time in India, where he wrote an Irish opera, *Muirgheis*, in which considerable use is made of the pentatonic scale. The work was produced in Dublin, in 1903, and was heard in concert-form in New York (1915), during the composer's visit to the U. S. B. also wrote a sonata for vln. and pf. (on Irish themes).—One of his songs, *Cincoradh*, was selected as the test composition for soprano solo singing at the 'Feis Ceoil' at Dublin in 1915.

Butt, Clara, b. Southwick, Sussex, Feb. 1, 1873. Pupil of D. W. Rootham in Bristol till 1889, when she won a scholarship at the R. C. M., where she continued her studies with J. H. Blower; début at Albert Hall as Ursula in Sullivan's *Golden Legend*, Dec. 7, 1892; studied subsequently for a short time with Bouhy in Paris and Etelka Gerster in Berlin (1895). Her success at the festivals at Hanley and Bristol in 1893 was so emphatic, that thereafter she not only was constantly sought for those occasions, but prominent composers wrote works specially for her (F. Cliff, *Triumph of Alcestis;* H. Bedford, *Romeo and Juliet;* E. Elgar, *Sea-Pictures;* etc.); has been heard twice in the U. S. (1899 and 1913); 1913–14 she made a tour around the world with her husband, R. Kennerley Rumford, a distinguished baritone, whom she married in 1900. Her voice is a rich contralto of extraordinary beauty.

Bütt'ner, Paul, b. Dresden, Dec. 10, 1870. Pupil of Draeseke at the Cons.; from 1896–1907, teacher there.—Wrote 3 symphs. (F, G, D♭); 2 symph. fantasies, *Der Krieg* and *Über ein deutsches Volkslied;* overture to Grabbe's *Napoleon; Saturnalia* for wind-instruments and kettle-drums; several sonatas for pf. and vln.; male choruses a capp. and with orch.; also a 1-act opera, *Anka.*

Buus [Paus], **Jachet [Jacques] de,** Flemish contrapuntist; probably b. at Bruges (?); d. (?). In 1541 he was elected asst.-organist at San Marco, Venice; 1553–64, organist of the court-chapel, Vienna. 2 books of *Ricercari*, 2 of *Canzoni francesi*, and 1 of *Mottetti* were published (1547–50).—See Q.-Lex.

Buxtehu'de, Dietrich, b. Helsingborg, Sweden, 1637; d. Lübeck, May 9, 1707, as organist at the Marienkirche, a post he had held since 1668. He was famed far and wide as an organist; in 1673 he established the 'Abendmusiken,' celebrated musical services made up of organ-music and concerted pieces for chorus and orchestra, held on Sunday afternoons from 4 to 5; to hear them, J. S. Bach walked 50 miles, from Arnstadt. As a composer he was greatest in the instrumental fugue and suite. A complete edition of his organ-works has been publ. by Philip Spitta. Other instrl. and vocal works are extant in MS. or in rare printed editions.—Cf. H. Jimmerthal, *D. B.* (Lübeck, 1877), and A. Pirro, *D. B.* (Paris, 1913).—See Q.-Lex.

Buzzola [bŏŏt'sŏh-lăh], **Antonio,** dramatic composer; b. Adria, March 4, 1815; d. Venice, March 20, 1871. Pupil of his father, a musical director, and of Donizetti at Naples. After bringing out at Venice the operas *Ferramondo* (1836), *Mastino I della Scala* (1841), and *Gli Avventurieri* (1842), he travelled, for the purpose of study, in Germany and France, returning (1847) to Venice, where he produced *Amleto* (1848) and *Elisabetta di Valois* (1850). In 1855 he was app. m. di capp. at San Marco, and wrote much good church-music, etc. An opera in Venetian dialect, *La Puta onorata*, remains unfinished.

Byrd (or **Byrde, Bird, Byred**), **William,** b. London, 1538; d. there July 4, 1623. Pupil of Tallis, and (1554) senior chorister at St. Paul's; 1563, organist of Lincoln cath.; 1569, Gentleman of the Chapel Royal. In 1575 a lucrative patent for the exclusive privilege of printing music and selling music-paper was granted to Byrd and Tallis, passing wholly into Byrd's possession on Tallis' death (1585). B. was an excellent organist and skilful contrapuntist—one of the foremost composers of the period.—Publ. Works: *Cantiones . . . sacræ . . . a* 5–6; *Psalms, Sonets and Songs of Sadnes and Pietie . . . a* 5; *Songs of Sundrie Natures . . . a* 3-6; *Liber Primus Sacrarum Cantionum a* 5; *Liber Secundus* (do.); *Gradualia ac cantiones sacræ . . . a* 5–6; *Psalms, Songs and Sonets . . . a* 3–6; separate numbers in various colls. ('Musica Transalpina' [1588]; Watson's 'Italian Madrigales' [1590]; 'Parthenia' [1600]; Leighton's 'Teares or Lamentaciones' [1614; part-songs]; Barnard's 'Selected Church Music' [1641; services and anthems]; Boyce's 'Cathedral Music' [do.]); music for virginals and organ in 'Virginal Book of Queen Elizabeth' and 'Lady Nevill's Virginal Book.'—Newly republ.: A Mass in D m.; Book I of the *Cantiones sacræ;* and several pieces in Pauer's 'Old English Composers.'—See Q.-Lex.

C

Caballero. See FERNANDEZ-CABALLERO.

Cabezón [kah-bĕ-thôn'], Don (**Felix**) **Antonio de,** styled by Pedrell 'the Spanish Bach'; b. Castrojeriz, March 30, 1510; d. Madrid, May 26, 1566, as cembalist and organist to King Philip II. His son and successor, **Hernando,** published his instrumental works, as 'Obras de música para tecla, arpa y vihuela'

[Works of music for keyed instrs., harp, and lute] (Madrid, 1578); the sole extant copy is in Berlin, and contains, progressively arr., 2- and 3-part exercises, arrangements of hymn-tunes, 4-part Tientos (Ricercari), and arr. of motets by Josquin and other Netherlanders up to 6 parts. Pedrell has brought out a new edition in 'Hispaniæ schola musica sacra' (4 volumes).

Ca'bo, Francisco Javier, b. Naguera, n. Valencia, 1768; d. Valencia, Nov. 21, 1832. In 1810 singer, 1816 organist, 1830 maestro at the Cathedral; one of the foremost Spanish church-composers who preserved the traditions of the Palestrina style. Wrote masses, vespers, motets, etc.; also some organ-music.

Caccini [käht-chē'nē], **Giulio,** called **Romano,** because born at Rome, circa 1546; d. Florence, Dec. 10, 1618, where he had resided since 1565 as singer to the Tuscan court. A pupil of Scipione della Palla in singing and lute-playing. His first essays in composition were madrigals in the ancient polyphonic style; but the example of Vincenzo Galilei, and his own surpassing skill as a singer (aided, no doubt, by the discussions of the artists and literati frequenting the houses of Bardi and Corsi at Florence), inspired him to write vocal soli in recitative-form (then termed *musica in istile rappresentativo*), which he sang with great applause to his own accomp. on the theorbo. These first essays in dramatic music were followed by his settings of detached scenes written by Bardi, and finally by the opera *Il combattimento d'Apolline col serpente*, poem by Bardi; then appeared *La Dafne* (1597), in collaboration with Peri, poem by Rinuccini; *Eurydice* (1600), poem by Rinuccini; and *Il rapimento di Cefalo* (Oct. 9, 1600, the first opera ever prod. in a public theatre), poem by Chiabrera. *Eurydice*, upon which C. based his claim as the originator of the new style, was written *after* Peri's comp. of the same text, although both works were produced in the same year. Another epoch-making work was *Le nuove musiche*, a series of madrigals for solo voice, with bass (1601; 1607; 1615). He also published *Nove Arie* (Venice, 1608), and *Fuggilotio musicale* (Venice, 1614; madrigals, sonnets, arias, etc.). Caccini was called, by abbate Angelo Grillo, the 'father of a new style of music'; Bardi said of him that he had 'attained the goal of perfect music.'—Cf. A. Ehrich, *G. C.* (Leipzig, 1908).—See Q.-Lex.

Cadaux [käh-doh'], **Justin,** b. Albi (Tarn), France, April 13, 1813; d. Paris, Nov. 8, 1874. Pupil of Zimmerman (pf.), and Dourlen (harm.), at Paris Cons.; comp. 6 comic operas.

Cadman, Charles Wakefield, composer; b. Johnstown, Pa., Dec. 24, 1881. Studied with Pittsburgh teachers, including Emil Paur (1899–1909); musical critic on 'Pittsburgh Despatch'; organist of East Liberty Presb. Ch.; conductor of 'Pittsburgh Male Ch.'; student of Indian Songs; lectures on Indian lore with Princess Tsianina Redfeather, Indian mezzo-soprano; has appeared in America, London and Paris since 1909. Member Advisory Council for Promotion of Opera in English, Amer. Mus. Soc., A. G. O., MS. Soc.—Works: Trio for vln., 'cello and pf. in D; piano-sonata in A; *The Vision of Sir Launfal*, cantata for male voices (prize comp., Pittsburgh, November, 1909); many Indian songs, and part-songs; many pf.-pieces; 2 operas, *The Land of Misty Water* (3-act), and *The Garden of Death* (1-act), have not yet been produced.

Cady, Calvin Brainard, b. Barry, Ill., June 21, 1851. Pupil of Oberlin Cons.; from 1872–4 at Leipzig Cons., where his teachers were E. Fr. Richter (harm., cpt.), Papperitz (org.), and O. Paul (pf., comp.); taught harm. and pf. at Oberlin Cons., 1874–9; act. prof. of music at Univ. of Mich., 1880–8; until 1894, prof. at Coll. of Music and editor 'Music Review' (1892–4) in Chicago; then lived in Boston as lecturer; since 1907 lecturer on music at Columbia Univ.; since 1908 also at Inst. of Musical Art as lecturer on musical pedagogy; advocates the appreciation of music as essential in all courses leading to a liberal education. Has written *Musical Education* (3 vols., 1902–7).

Cæcilia. See CECILIA.

Cafa'ro, Pasquale (called **Caffarel'li**), noted composer; b. San Pietro in Galatina, province of Lecce, Italy, Feb. 8, 1706; d. Naples, Oct. 23, 1787. Pupil of L. Leo in Naples Cons. della Pietà, and Leo's successor in 1745.—Wrote operas, oratorios, cantatas, etc.; a *Stabat Mater* in 2 parts, with organ, is specially noteworthy.—See Q.-Lex.

Caffarel'li (real name **Gaetano Majorano**), brilliant soprano (*musico*); b. Bari, April 16, 1703; d. on his estate Santo-Dorato, near Naples, Nov. 30, 1783. A poor peasant-boy, endowed with a beautiful voice, he was discovered by a musician named Caffaro (*not* Pasquale Cafaro), who taught him, and sent him to Porpora at Naples. In gratitude to his patron he assumed the name of Caffarelli. After 5 years' hard study Porpora dismissed him with the words: 'Go, my son, I have nothing more to teach you; you are the greatest singer in Italy and in the world.' He was indeed a master of pathetic song, and excelled in coloratura as well; he read the most difficult music at sight, and was an accomplished harpsichord-player. His début at the Teatro Valle (Rome, 1724) in a female rôle (such was the custom for artifical soprani) was attended by a perfect ovation; his

renown increased from year to year. In 1738 he sang in London, and apparently made little impression; but in Italy, Spain, Paris and Vienna, he was triumphantly successful. He amassed a fortune, bought the dukedom of Santo-Dorato, and assumed the title of duke.

Caf'fi, Francesco, b. Venice, 1786; d. Padua, February, 1874. Wrote a *Storia della musica sacra nella già Cappella Ducale di S. Marco in Venezia dal 1318 al 1797* (2 vols.; Venice, 1854, '55), an important and trustworthy work; also monographs on Bonaventura Furlanetto (1820); Zarlino (1836); Lotti, and Benedetto Marcello (in Cicognia's 'Venetiani Iscritioni'); and *Giammateo Asola* (Padua, 1862).

Caffiaux [kăh-f'yoh'], Dom **Philippe-Joseph,** b. Valenciennes, 1712; d. abbey of St.-Germain des Prés, Paris, Dec. 26, 1777. Benedictine monk; his MS. *Histoire de la musique* (in Paris Library) is praised by Fétis.

Cagniard [kăhn-yahr'] **de la Tour, Charles,** Baron **de;** b. Paris, May 31, 1777; d. there July 5, 1859. Improver of the 'Syren' used to record the vibration-numbers of tones.

Cagno'ni [kăhn-yoh'nē], **Antonio,** b. Godiasco, near Voghera, Feb. 8, 1828; d. Bergamo, April 30, 1896. Studied at Milan Cons. (1842–7) under Ray and Frasi; as a student 3 of his operas were produced in the Cons. Th.: *Rosalia di S. Miniato* (semi-seria, 1845); *I due Savojardi* (do., 1846); and *Don Bucefalo* [his masterwork] (buffa, 1847). From 1852–73 he was m. di capp. in the cathedral of Vigevano; 1873, succeeded Cossia as m. di capp. in the cathedral of Novara; 1887, m. di capp. in S. Maria Maggiore, Bergamo. From 1848–74 he brought out some 15 more operas at Rome, Genoa, Turin, Milan, etc. He left 3 operas: *Gli amori di Cleopatra* (buffa, comp. circa 1870), *Re Lear* (finished 1893, 5 acts), and *Il Carabiniere* (in rough sketch).

Cahen [kăhn], **Albert,** composer; b. Paris, Jan. 8, 1846; d. Cap d'Ail, March, 1903. Pupil of Mme. Szarvady (pf.) and César Franck (comp.).—Works: *Jean le Précurseur,* biblical poem (1874); *Le Bois,* comic opera (1880, Opéra-Com.); *Endymion,* mythological poem (1883); *La Belle au bois dormant,* fairy opera (Geneva, 1886); *Le Vénitien,* 4-act opera (Rouen, 1890); *Fleur des neiges,* ballet (Brussels, 1891); *La Femme de Claude,* 3-act lyric drama (Paris, 1896, Opéra-Com.; unsuccessful).

Cahen, Ernest, b. Paris, Aug. 18, 1828; d. there Nov. 8, 1893. Pupil of the Cons., taking first prize for harm. and accomp. in 1847, and the second Grand Prix for comp. in 1849. Pianist and teacher; also 'professeur adjoint' at the Cons.—Works: 2 operettas, *Le Calfat* (1853), and *Le Souper de Mezzetin* (1859), both produced at the Folies-Nouvelles.

Cahn-Speyer, Rudolf, b. Vienna, Sept. 1, 1881. A student of chemistry, but at the same time studied music with H. Grädener at Vienna; while taking courses in science at the Univ. of Leipzig, he continued his musical studies with Jadassohn, Krehl and Riemann; took courses in musicology under Sandmann at Univ. of Munich in 1906; graduated, 1908, with dissertation *Franz Seydelmann als dramatischer Komponist* (Leipzig, 1909); then studied with L. Thuille and A. Beer-Walbrunn; conducted at Kiel (1908) and Hamburg (1909–11); since 1911, prof. at Klindworth Cons. in Berlin. Has written *Zur Opernfrage. Das Wesen der Oper und ihre Entwicklung in der Gegenwart* (Leipzig, 1913).

Calda'ra, Antonio, b. Venice, 1678; d. Vienna, Dec. 28, 1736. Prolific composer of operas and sacred dramas (70), oratorios, masses, and other church-music, chamber-music, etc. He lived in Bologna and Mantua; in 1714 was app. Imp. chamber-composer at Vienna, and from Jan. 1, 1716, was assistant Kapellm. to J. J. Fux.—See Q.-Lex.

Caldicott, Alfred James, b. Worcester, England, Nov. 26, 1842; d. near Gloucester, Oct. 24, 1897. Chorister in Worcester cath., 1851, and articled to the organist, Done, in 1856. He studied at Leipzig Cons. under Moscheles, Hauptmann, etc.; and in 1864 became org. of St. Stephen's church, Worcester, and Corporation organist. Took degree of Mus. Bac., Cantab., 1878; was app. prof. at R. C. M., London, in 1883; from 1885–9 was cond. at the Albert Palace, Battersea; 1890–1, cond. of Huntingdon's travelling opera-company in America; 1892, dir. of R. C. M.; 1893, cond. at Comedy Th., London. —Works: Several cantatas, *The Widow of Nain* (1881), *A Rhine Legend* (for women's voices, 1883), *Queen of the May* (do.); 13 operettas, numerous successful glees, a score of songs, etc. His humorous part-song *Humpty Dumpty* (special prize at Manchester, 1878) was exceedingly popular.

Calega'ri, Antonio, b. Padua, Feb. 17, 1757; d. there July 22, 1828. Dramatic composer, who brought out 3 operas in Venice: *Le Sorelle rivali* (1784), *L'Amor soldato* (1786), and *Il Matrimonio scoperto* (1789); living in Padua, 1800; publ. (Venice, 1801) a curious treatise on composition: *Gioco pittagorico musicale,* republ. in Paris, where he lived for several years, as *L'art de composer la musique sans en connaître les éléments* (1802). Returning to Padua, he was organist at the Ch. of San Antonio till his decease. Subsequently, 2 more works were publ.:

Sistema armonico (1829), and a vocal method, *Modi generali del canto* (1836).—See Q.-Lex.

Calega'ri (or **Callegari**), **Francesco Antonio,** b. Padua, before 1700; d. there 1742. He was a Franciscan monk, 1702–24 m. di capp. in the Minorite monastery at Venice, and then in Padua, at the Ch. of San Antonio, until 1728. He wrote a theoretical treatise *Ampia dimostrazione degli armoniali musicali tuoni* (MS. at Bergamo); also sacred music and chamber-music.—See Q.-Lex.

Calet'ti-Bru'ni. See CAVALLI.

Calkin, John Baptiste, b. London, Mar. 16, 1827; d. there May 15, 1905. Pianist, organist, and composer; pupil of his father, James Calkin; was organist, precentor, and choirmaster at several churches; app. 1899 prof. at Guildhall School of Music. Besides several services, and many anthems, glees, part-songs, and songs, he publ. a string-quartet, a pf.-trio, a sonata f. pf. and 'cello, various pcs. for pf., and organ-music.

Cal'laerts [-lahrts], **Joseph,** b. Antwerp, Aug. 22, 1838; d. there Mar. 3, 1901. Pupil of Lemmens in Brussels Cons. Org. (1851–6) of the Jesuit college, later of the cathedral at Antwerp, and organ-teacher at the Music-School from 1876.—Works: Comic opera *Le Retour imprévu* (Antwerp, 1889); a prize-symphony (1879) and a prize pf.-trio (1882); organ- and pf.-music; cantatas, masses, litanies, etc.

Callcott, John Wall, b. Kensington, Nov. 20, 1766; d. Bristol, May 15, 1821. He received some instruction from Henry Whitney, organist of Kensington Parish Church, but was chiefly self-taught in early youth; he attracted the attention of Dr. Arnold, Dr. Cooke, and John Sale, who aided him. From 1783–5 he was deputy organist to Reinhold, at St. George the Martyr; in the latter year he won 3 prize-medals for a catch, *O beauteous fair;* a canon, *Blessed is he;* and a glee, *Dull repining sons of care;* he joined the orchestra of the Acad. of Antient Music, and also took the degree of Mus. Bac. (Oxon.). He was a co-founder of the Glee Club (1787); joint-org. of St. Paul's, Covent Garden (1788); in 1789 he won all the prizes offered by the 'Catch Club,' and became organist of the Asylum for Female Orphans (1792–1802). He studied instrumental comp. w. Haydn in 1790; in 1800 he was made Mus. Doc. (Oxon.). App. lecturer on music at the Royal Institute, succeeding Dr. Crotch (1806), his mind gave way under the strain incident to this position and overwork on his pet scheme, a dictionary of music, which was never completed. His *Grammar of Music* (1805) was a standard elementary text-book. Many of his numerous glees, catches, and canons are real works of art. A memoir of C. was prefixed to a 'Collection of Glees, Canons, and Catches,' by W. Horsley (London, 1824; 2 vols.).—See Q.-Lex.

Callcott, William Hutchins, son of preceding; b. Kensington, 1807; d. London, Aug. 4, 1882. Organist, pianist, and composer; he wrote a good deal of popular vocal music (songs, anthems), and pf.-music (chiefly instructive pcs. and arrangements).

Callinet. See DAUBLAINE ET CIE.

Calvé, Emma [real name **Emma Roquer**], dramatic soprano; b. Décazeville, near Aveyron, southern France, in 1863 [or 1866?]. Educated from 10–15 in the Convent of the Sacred Heart, Montpellier; studied 1880–2 in Paris with Puget, the former stage-tenor. Début as Marguerite at the Monnaie in Brussels, Sept. 29, 1882; sang there for one year, studied for another year under Mme. Marchesi, and created the rôle of Bianca in *Aben Hamet* at the Th.-Italien, Paris, Dec. 16, 1884; soon after, she entered the Opéra-Comique, and remained there till 1887. Her successes received a temporary check at La Scala, Milan, in Jan., 1887, when she was hissed as Ophelia, but she scored a triumph there, after 18 months' study with Laborde, in the same rôle. She created Santuzza in *Cavalleria Rusticana* (1890); was eng. at the Opéra-Comique for two years (1891–3); sang 1892 at Covent Garden with great applause; eng. by Abbey and Grau for M. O. H. in 1893; New York début Nov. 29, 1893, as Santuzza; played Carmen on Dec. 20, and made an indescribable sensation. Sang at the Opéra-Comique, season of 1894–5; then toured Europe (Madrid, Monte Carlo, Petrograd); created La Navarraise in Oct., 1895; began second American tour on Nov. 20, 1895; created Sapho, Nov. 29, 1897, at Paris. Since then, her career has been an uninterrupted succession of triumphs. In 1903–4, eng. in Paris at the Opéra Municipal du Théâtre de la Gaité; in 1908 at the Manh. Op. House, N. Y., where her Carmen aroused the same enthusiasm as before; after 1910 she practically retired from the stage, confining herself to concert-appearances. The sensational success of her Carmen is undoubtedly responsible for the fact that she has been heard in only a limited répertoire. Besides the rôles mentioned, she has also sung the chief soprano rôles in *Mefistofele, Messaline, l'Hérodiade, Les Pêcheurs de Perles.*—Cf. A. Wisner, *E. C.; Her Artistic Life,* etc. (N. Y., 1902).

Calvi'sius, Sethus (real name **Seth Kall'witz**), son of a poor peasant at Gorschleben, Thuringia; b. Feb. 21, 1556; d. Leipzig, Nov. 24, 1615. By his own efforts (at first as a street-singer for alms, afterwards as a

teacher) he supported himself while studying in the Gymnasia of Frankenhausen and Magdeburg, and the Universities at Helmstadt and Leipzig. In Leipzig he became (1581) mus. director at the Paulinerkirche; from 1582–92 he was cantor at Schulpforta, then cantor of the Thomasschule at Leipzig, and (1594) musical dir. at the Thomaskirche and Nicolaikirche there. C. was not only a musician, but a scholar of high and varied attainments. His writings are valuable sources; *Melopoeia seu melodiae condendae ratio* (1582); *Compendium musicae practicae pro incipientibus* (1594; 3d ed. as *Musicae artis praecepta nova et facillima*, 1612); *Exercitationes musicae duae* (1600); *Exercitatio musicae tertia* (1611).—Publ. compositions: *Auserlesene teutsche Lieder* (1603); *Biciniorum libri duo* (1612); the 150th Psalm (12 parts); a coll., *Harmoniae cantionum ecclesiasticarum a M. Luthero et aliis viris piis Germaniae compositarum 4 voc.* (1596); and a 4-p. arr. of C. Becker's psalm-tunes (1602, '16, '18, '21). MS. motets, hymns, etc., in the Thomasschule Library, Leipzig.—Cf. K. Benndorf, *S. C. als Musiktheoretiker*, in 'Vschr. f. M.-W.', 1894.—See Q.-Lex.

Calvocores'si, Michel D., b. (of Greek parents) Marseilles, Oct. 2, 1877. Having received an excellent classical ed. at the 'Lycée Janson-de-Sailly' at Paris, he took up the study of music with X. Leroux; since 1905 prof. at the 'École des Hautes Études Sociales' and correspondent for numerous Fr. and foreign journals ('Mercure de France,' 'Guide Musical,' 'Musical Times' [London], 'New Mus. Rev.' [N. Y.], 'Die Musik' [Berlin], 'Muzika' [Moscow], etc.); an excellent lecturer, he has been indefatigable in his propaganda of Russian music in France and England, for which he was made officer of the order of St. Anna in 1908; together with L. Vallas, ed. of 'Revue française de Musique'; a capable translator of songs and operas (into Fr., Engl. and Ger.). Has published *La Musique russe* (1907); biographies of *Liszt* (1907), *Moussorgsky* (1908), *Glinka* (1913), *Schumann* (1913); tr. Rimsky-Korsakov's Treatise on Orchestration into French (1914).

Cambert [kăhn-bär'], **Robert**, (the first French opera-composer, preceding Lully), b. Paris c. 1628; d. London, 1677. Pupil of Chambonnières; org. at St.-Honoré; intendant of music (1666) to the queen-dowager Anne of Austria. His first venture on the lyric stage was *La Pastorale*, written by Perrin and successfully produced at the Château d'Issy in 1659); it was followed by *Ariane, ou le Mariage de Bacchus* (rehearsed in 1661), and *Adonis* (1662; not perf.; MS. lost). Perrin having received, in 1669, letters patent for establishing the 'Académie royale de musique' (the national operatic theatre, now the Grand Opéra), brought out, in collaboration with C., the first real opera, *Pomone* (1671); a second, *Les Peines et les plaisirs de l'amour*, was written, but never produced, Lully having meantime (1672) had the patent transferred to himself. [These last 2 operas have been publ. in 'Chefs-d'œuvre classiques de l'opéra français' (Leipzig, Breitkopf & Härtel).] C.'s disappointment drove him to London; he became a bandmaster, and died as Master of the Music to Charles II. —Cf. A. Pougin, *Les vrais créateurs de l'opéra français, Perrin et C.* (Paris, 1881).

Cambi'ni, Giovanni Giuseppe, b. Leghorn, Feb. 13, 1746; d. Bicêtre, Dec. 29, 1825. A pupil of Padre Martini, and a most prolific composer of mediocre instrumental works, writing over 60 symphonies within a few years. He lived chiefly in Paris as a ballet-composer and conductor; he died in the almshouse.—Other comps.: 144 string-quartets; ballets, operas, oratorios, etc.

Camet'ti, Alberto, b. Rome, May 5, 1871. Pupil of the Cons. della Accademia di S. Cecilia; m. de ch. at St. Louis' in Rome; member of the commission app. by Pope Pius X to investigate the condition of church music. Has publ. many sacred and secular comps., but is more important as a writer. Princ. works: *Cenni storici di G. P. da Palestrina* (Milan, 1895); *Il testamento di Jacobello Pierluigi* (1903); *Cristina di Suezia, l'arte musicale e gli spettacoli in Roma* (1911); *Documenti inediti su Luigi Rossi* (Leipzig, 1912); *Chi era l'Ippolita del cardinale di Montalto?* (1913); several valuable essays in 'Rivista Musicale' (*Bellini a Roma* [1900], *Donizetti a Roma* [1904–7], *Mozart a Roma* [1907], *Frescobaldi a Roma* [1908], etc.).

Camidge, John, b. circa 1735; d. York, Engl., Apr. 25, 1803. He was organist at York cath. for 47 years.—Publ. *Six Easy Lessons for the Harpsichord;* other music f. harpsich.; church-music, glees, songs.

Camidge, John (son of Matthew), b. York, 1790; d. there Sept. 29, 1859. Org. of York cath. 1844–59; Mus. Doc. (Lambeth), 1855. Publ. a Service, anthems, 5 double-chants; 6 glees f. 3 and 4 voices; etc.

Camidge, Matthew, b. York, 1758; d. there Oct. 23, 1844; son of John, Sr., whom he succeeded at York cath. (1803–44). Publ. *Cathedral Music; 24 Original Psalm- and Hymn-tunes;* sonatas and marches f. pf.; a *Method of Instruction in Music by Questions and Answers*, etc.

Campagnoli [-păh-ñoh'lē], **Bartolommeo**, b. Cento, Sept. 10, 1751; d. Neustrelitz, Nov. 6, 1827. Renowned violinist, pupil of Dal-

l'Ocha and Guastarobba at Modena, later of Nardini at Florence. After several years of concert-giving in Italy, he became leader (1776) of the Abbot of Freising's orch.; was later mus. dir. to the Duke of Kurland in Dresden (whence he made successful concert-tours); 1797–1818, he was leader at Leipzig; finally he became court Kapellm. at Neustrelitz.—Works: Chamber-music; concerti f. flute; 1 violin-concerto; 7 celebrated Divertissements (studies f. vln.); *41 Caprices pour l'alta-viola* (op. 22); a *Méthode de la mécanique progressive du jeu du violon* (Leipzig, 1824); etc.—See Q.-Lex.

Campa'na, Fabio, b. Leghorn, Jan. 14, 1819; d. London, Feb. 2, 1882. From the beginning of his career he lived in London, popular as a singing-teacher and composer. Besides hundreds of songs w. pf.-acc., he wrote the operas *Caterina di Guisa* (Leghorn, 1838), *Giulio d'Este* (Venice, 1841), *Vannina d'Ornano* (Florence, 1842), *Luisa di Francia* (Rome, 1844), *Almina* (London, H. M.'s Th., 1860), and *Esmeralda, o Nostra Donna di Parigi* (Petrograd, 1869).

Campana'ri, Giuseppe, eminent dramatic baritone; b. Venice, 1859. While playing in the orch. at La Scala in Milan he began to study singing; came to the U. S. in 1884, and was a 'cellist in the Boston Symph. Orch. until 1893; début as leading bar. of G. Hinrichs' Op. Co. in New York, 1893; in his first season he sang Tonio in *Pagliacci* in the first Amer. perf., and was recognized at once as an artist of unusual ability; from 1895-8 member of M. O. H.; since then he has devoted himself chiefly to concert-work and teaching; now (1916) living in New York.

Campana'ri, Leandro, violinist; b. Rovigo, Italy, Oct. 20, 1857; st. Milan Cons., graduating 1877. European tours, 2 years; in America 1881, début at Boston (Symph. Orch.) very successful. Settled in Boston, and organized Campanari String-quartet; 1883, mus. dir. of choir, Jesuit Ch., and 1st prof. of violin in N. E. Cons.; 1887–90 in Europe; 1890 first prof. of vln. and head of orchl. dept. in Cincinnati Cons.; 1897–1905, director and conductor of the grand orchestral concerts in La Scala Th., Milan, and on tours; 1906 for a short time cond. at Manh. Op. House, and (during Scheel's illness) of the Phila. Symph. Orch.; since 1907 living in San Francisco as a successful teacher of of vl. and singing.—Works: Text-books for violin; numerous songs.

Campani'ni, Cleofonte, eminent cond. and op. manager; b. Parma, Italy, Sept. 1, 1860. Pupil at Cons. of Parma (1870–8) of Ferrarini (vl.); later of Bazzini at Milan; début as cond. with *Carmen* at Parma, in 1883; the same year he became asst.-cond. to Vianesi during the first season of opera at the new M. O. H.; was brought over specially in 1887 to conduct the first Amer. perf. of *Otello* at the M. O. H.; then was first cond. at various Italian theatres, La Scala (Milan, 1903–6), San Carlo (Naples, 1 year); made extensive tours of Spain, Portugal and South America; cond. Cov. Garden Th. from 1900–12. A larger field opened to him in 1906, when Hammerstein engaged him for the new Manhattan Opera House in New York. C. was not only the principal cond., but also the artistic director. His success was such that at the end of the first season the new company had become a dangerous rival of the older M. O. H. Differences with Hammerstein led C. to resign in 1909. In the following year he was engaged as princ. cond. of the newly formed Chicago Opera Co., where he had practically autocratic power; in 1913 he was app. general director, which post he still holds. Among operatic conductors he occupies a place in the first rank; in all styles of music he seems to be equally at home. Since 1906 he has introduced the following novelties into the U. S.: Massenet's *Thaïs, Jongleur de Notre-Dame, Grisélidis, Sapho, Hérodiade, Cendrillon, Cléopâtre, Marie Madeleine;* Debussy's *Pelléas et Mélisande;* Charpentier's *Louise;* Wolf-Ferrari's *I Giojelli della Madonna, Il Segreto di Suzanna;* Parelli's *I dispettosi Amanti;* Goldmark's *The Cricket on the Hearth;* Erlanger's *Noël, Aphrodite;* Kienzl's *Ranz des Vaches;* Franchetti's *Cristoforo Colombo;* Gnecchi's *Cassandra;* Nougès' *Quo Vadis?;* Herbert's *Natoma;* Blockx's *Princesse d'Auberge;* Saint-Saëns' *Déjanire;* Buchhalter's *A Lover's Knot;* Gunsbourg's *Le vieil Aigle.*

Campani'ni, Italo, brilliant operatic tenor; b. Parma, June 29, 1846; d. Bigatto, n. Parma, Nov. 22, 1896. St. 3 years in G. Griffini's School of Music. Début 1869, at Odessa, in *Trovatore;* sang for some years without marked success, then studied with Lamperti, and reappeared at Florence, 1871, in *Lohengrin,* with great applause. London début 1872, as Gennaro in *Lucrezia Borgia.* Tours in U. S. A., 1873 and 1879–80 (with Nilsson), 1892 (w. Patti), and 1894. Since 1883, lived principally in New York. Sang leading rôles in *Lohengrin, Mefistofele, Faust, Carmen, Don Juan, Lucia di Lammermoor, Huguenots, Ruy Blas,* etc.

Campbell-Tipton, Louis, composer; b. Chicago, Nov. 21, 1877. Studied with various teachers in Chicago and Boston; pupil of Royal Cons. at Leipzig (1896–9), studying theory and pf. with Carl Reinecke, Gustav Schreck, and Weidenbach; returned to Chicago and was instr. of theory at the

Chicago Mus. Coll. from 1900–5; since then living as private teacher in Paris. His work is highly colored, vigorous, with a strong leaning towards the dramatic. Has written so far chiefly for pf. (*Sonata Heroic, Sea Lyrics, The Four Seasons*, suite, serenade, etc.), *Suite pastorale* f. pf. and vln.; also a number of very effective songs. Has several larger works in MS.

Cam'penhout, François van, b. Brussels, Feb. 5, 1779; d. there Apr. 24, 1848. Beginning as violinist in the Th. de la Monnaie, he studied singing under Plantade, and became a fine stage-tenor, appearing in Belgium, Holland, and France. Retired 1827, and wrote 6 operas, several other stage-pieces, 9 cantatas w. orch., choruses, masses, Te Deums, songs, etc. He is, however, chiefly remembered as the composer of *La Brabançonne*, which was written during the revolution of 1830, and has since become the national air of Belgium.

Campion [kăhn-p'yŏhn'], **François,** theorbist (1703-19) at Grand Opéra, Paris.—Publ. *Nouvelles découvertes sur la Guitare, etc.* (1705); *Traité d'accompagnement pour le théorbe* (1770); *Traité de composition, etc.* (1716); and a supplement (*Additions*) to the last two (1739).—See Q.-Lex.

Campion, Thomas, English physician; also poet, composer, and dramatist; d. London, Feb., 1619.—Publ. *Two Books of Ayres, etc.* (1610), followed by 2 more (1612); *Ayres for the Masque of Flowers* (1613); *Songs of Mourning* [for Prince Henry] (1613); *A New Way of Making Foure Parts in Counterpoint* (1618; also in Playford's 'Introd. to the Skill of Musick,' 1655).—See Q.-Lex.

Campio'ni, Carlo Antonio, b. Leghorn, c. 1720; d. Florence, 1793, as m. di capp. to the Tuscan court. Comp. church-music (a fine Te Deum); also publ. 7 vols. of violin-duets, with basso cont.—See Q.-Lex.

Campore'se, Violante, soprano stage-singer; b. Rome, 1785; d. there 1839. Before 1814, engaged for Napoleon's private music; stage-début in London, 1817 (Haymarket). Engaged until 1818, and again from 1821–3; sang at the Antient and Philh. Concerts, 1824–5. Retired 1829.

Cam'pos, João Ribeiro de Almeida de, b. Vizen, Portugal, c. 1770; d. (?); m. di capp., also professor and examiner for church-singing, at Lamego in 1800. Publ. *Elementos de musica* (1786) and *Elem. de cantochão* [Plain-Song] (1800, and many later editions).

Campra [kăhn'-], **André,** French opera-comp.; b. Aix (Provence), Dec. 4, 1660; d. Versailles, July 29, 1744. A pupil of Guillaume Poitevin, he was app. maître de mus. at Toulon cathedral at the age of 20; in 1681, m. de chap. at Arles, and from 1683–94 at Toulouse cath. Going thence to Paris, he was at first m. de chap. at the Jesuit collegiate ch., and shortly after at Notre-Dame, an appointment held until the successful production of two operas (under his brother Joseph's name) induced him to embrace a secular career. In 1722 he was made cond. of the Royal Orch. His operas were performed after Lully until eclipsed by the genius of Rameau.—Operas, *l'Europe galante* (1697); *Le Carnaval de Venise* (1699); *Hésione* (1700); *Aréthuse, ou la vengeance de l'amour* (1701); *Tancrède* (1702); *Les Muses* (1703); *Iphigénie en Tauride* (1704); *Télémaque* (1704); *Alcine* (1705); *Le Triomphe de l'amour* (1705); *Hippodamie* (1708); *Les Fêtes vénitiennes* (1710); *Idoménée* (1712); *Les Amours de Mars et Vénus* (1712); *Télèphe* (1713); *Camille* (1717); *Les Âges*, ballet-opéra (1718); *Achille et Déidamie* (1735); and several divertissements, etc., for the Versailles court. Also 3 books of cantatas (1708, et seq.), and 5 books of motets (1706, 1710, 1713, etc.).—Cf. A. Pougin, *A. C.* (Paris, 1861), and L. de la Laurencie, *Notes sur la jeunesse d'A. C.* (in 'Sbd. Int. M.-G.', X, 2, 1909); id., *A. C., musicista profano* (in 'L'Année Musicale,' 1913).—See Q.-Lex.

Camps y Soler, Oscar, Spanish pianist, comp. and writer; b. Alexandria, Egypt, Nov. 21, 1837. Pupil of Döhler at Florence, and played in public as early as 1850; st. w. Mercadante, at Naples; made concert-tours in Europe, and settled in Madrid.—Works: Grand cantata; songs; pf.-pcs.—Also a *Teoría musical ilustrada*, a *Método de Solfeo, Estudios filosóficos sobre la música*, and a Span. transl. of Berlioz's *Instrumentation*.

Candeille [kăhn-dā'ē], [**Simons-Candeille,**] **Amélie-Julie,** daughter of Pierre-Joseph C.; b. Paris, July 31, 1767; d. there Feb. 4, 1834; dramatic soprano, actress, and composer. Début 1782 as Iphigénie in Gluck's *Iphigénie en Aulide;* from 1783–96, actress in the Th.-Français. In 1798 she married Simons, a Brussels carriage-builder, was separated from him in 1802, lived in Paris as a music-teacher till 1821, when she married the painter Piérié [d. 1833]. She wrote the libretto and music of the very succ. operetta *La belle fermière* (1792), in which she played the leading part, singing to her own accomp. on piano and harp; and produced an unsuccessful opera, *Ida, l'orphéline de Berlin* (1807). Publ. also 3 pf.-trios, 4 pf.-sonatas, a sonata f. 2 pfs., pf.-fantasias, some romances, and the songs from the *Belle fermière*.

Candeille, Pierre-Joseph, opera-comp.; b. Estaires (dept. du Nord), Dec. 8, 1744; d. Chantilly, Apr. 24, 1827. He wrote

some 20 operas, divertissements, etc., the best being *Castor et Pollux* (1791); most of them were never produced.

Cange [kähn'zh], **Charles-Dufresne, sieur du,** b. Amiens, Dec. 18, 1610; d. Paris, Oct. 23, 1688. A learned lawyer, interested in musical research. Publ. *Glossarium ad scriptores mediæ et infimæ latinitatis* (1678, 3 vols.; 1733–36, in 6 vols.; 1840–50, in 7 vols.), explaining the musical instrs. and terminology of the middle ages.

Can'nabich, Christian, b. Mannheim, 1731; d. Frankfort, Feb. 22, 1798. An accomplished violinist (pupil of Jommelli) and composer, he excelled particularly as conductor of the Electoral orch. at Mannheim, a post to which he was app. in 1775, having been leader since 1765. C. rendered this orch. famous by the (then unique) perfection to which he carried the dynamic nuances, more especially the crescendo and decrescendo. His compositions (operas, ballets, about 100 symphonies, 3 violin-concertos, much chamber-music) were popular. Riemann publ. a symph. in B♭ and an overture in C in 'Dkm. der Tonkunst in Bayern', viii, 2; also a str.-quartet, op. 5, no. 2, in 'Mannheimer Kammermusik.' His father, **Matthias C.,** was a flutist in the Electoral orch.—See Q.-Lex.

Can'nabich, Karl, violinist and comp., son of Christian; b. Mannheim, 1769; d. Munich, May 1, 1806 (whither the orchestra had followed the Elector's court in 1778); Kapellm., from 1800, of the orch.—See Q.-Lex.

Capellen, Georg, b. Salzuflen, Lippe, Apr. 1, 1869. St. philosophy and law at Tübingen, Göttingen and Berlin; notable writer on theory of music. Has publ. *Die musikalische Akustik als Grundlage der Harmonik u. Melodik* (Leipzig, 1903); *Die Freiheit oder Unfreiheit der Töne u. Intervalle als Kriterium der Stimmführung* (ib., 1904; with appendix containing analyses of Grieg's works in proof of his theory); *Die Abhängigkeitsverhältnisse in der Musik* (ib., 1904; presenting a solution of the problems of figuration, sequence and inversion); *Die Zukunft der Musiktheorie* (ib., 1905; against dualism); *Ein neuer exotischer Musikstil* (Stuttgart, 1906); *Fortschrittliche Harmonie- u. Melodielehre* (Leipzig, 1908); *Die Unmöglichkeit u. Überflüssigkeit der dualistischen Molltheorie Riemanns* (in 'Neue Ztschr. f. Musik,' 1901, Nos. 44-50).

Capel'li. Pen-name of **Johann David von Apeil.**

Capoc'ci [-pōht'chē], **Filippo,** b. Rome, May 11, 1840; d. there July 25, 1911. Reputed to have been the finest Italian organist of his time. From 1875, organist of San Giovanni in Laterano.—Wrote an oratorio, *S. Atanasio* (1863); six sonatas, and other works f. organ.

Capoc'ci, Gaetano, b. Rome, Oct. 16, 1811; d. there Jan. 11, 1898. Organ-pupil of Sante Pascoli; st. later under Fioravanti and Cianciarelli (comp.), and in 1833 brought out his first oratorio, *Battista.* He became org. at the Ch. of S. Maria di Vallicella, and (1839) at S. M. Maggiore; elected, in 1855, maestro direttore of the 'Cappella Pia' at the Lateran, succeeding Meluzzi. He wrote and publ. a vast amount of sacred music (another oratorio, *Assalonne;* masses, motets, litanies, offertories, psalms, introits, etc.), and formed numerous distinguished pupils.

Capoul [-pool'], **Joseph-Amédée-Victor,** brilliant stage-tenor; b. Toulouse, Feb. 27, 1839; pupil (1859) of Révial and Mocker at Paris Cons. Début at Opéra-Com., Aug. 26, 1861, as Daniel in Adam's *Le Chalet;* eng. at the Opéra-Com. 1861–72, and has since then sung in London (with Nilsson), New York, and other cities; 1892, prof. of operatic singing in National Conservatory, New York; since 1897 stage-manager at the Grand-Opéra. Has created the chief tenor parts in *Les Absents* (Poise), *La Colombe* (Gounod), *La Grand'tante* (Massenet), *Le Premier Jour de bonheur* (Auber), *Vert-Vert* (Offenbach), *Paul et Virginie* (Massé), *Les Amants de Vérone* (d'Ivry), etc.

Caraccioli [-räh-tchoh'lē], **Luigi,** comp. and excellent singing-teacher; b. Adria (Bari), Aug. 10, 1849; d. London, July 22, 1887. Pupil of Cesi, Conti and Mercadante in Naples (1863–9). Called to Dublin (1878) as Dir. of the School of Singing in the R. Irish Academy of Music; removed, in 1881, to London. Wrote a successful opera, *Maso il Montanaro* (Bari, 1874), and innumerable songs, many being very popular (*Danza delle memorie, Un sogno fu!, Rime popolare,* etc.).

Cara'fa de Colobra'no, Michele Enrico, b. Naples, Nov. 17, 1787; d. Paris, July 26, 1872. A son of Prince Colobrano, Duke of Alvito, he began mus. study early and while very young wrote an opera, 2 cantatas, etc. Though he became an officer in the army of Naples, and fought in Napoleon's Russian campaign, he devoted his leisure to music, and after Waterloo adopted it as a profession. Up to 1819 he produced 9 operas on Italian stages; from 1821–33, about 20 in Paris, most successful among which were *Le Solitaire* (1822), *Masaniello* (1827, his best), and *La Violette* (1828); also a few others in Italy and Vienna. Settled in Paris, 1827; member of the Academy (Lesueur's successor), 1837; in 1840, prof. of comp. at Cons. Besides operas, he wrote ballets, cantatas, and considerable good church-music.

Cardon, Louis, eminent harpist; b. Paris, 1747; d. Russia, 1805, whither he had fled at the outbreak of the Revolution. His *Art de jouer de la harpe* (Paris, 1785) is one of the earliest methods for that instrument; wrote 2 *symphonies concertantes* for harp and string-orch., op. 18; several sonatas, trios and duos for harp; numerous arrangements.

Caresti'ni, Giovanni (stage-name **Cusanino,** from the family of Cusani in Milan, his protectors); b. Monte Filatrano (Ancona), circa 1705; d. there 1760. Soprano singer (*musico*) at Rome, Prague, Mantua, London (1733–5, under Handel, in rivalry with Farinelli), then at Venice, Berlin and Petrograd (1755–8).

Carey, Henry, b. 1685 (?); d. London, Oct. 4, 1743. A reputed natural son of George Savile, Marquis of Halifax. His teachers were Linnert, Roseingrave, and Geminiani, but he was chiefly self-taught. He lived as a music-teacher, and writer for the theatres. His claim to authorship of *God Save the King* is disputed, despite the attempts of his son, Gerome Savile Carey (1743–1807), to substantiate it (*v.* articles by Cummings, 'Mus. Times,' 1878). His song *Sally in Our Alley* still enjoys popularity. His musical dramas (ballad-operas), 9 in number, had considerable success; in 1737 he publ. 100 ballads, *The Musical Century.*—See Q.-Lex.

Caris'simi, Giacomo, b. Marino, near Rome, about 1604; d. Rome, Jan. 12, 1674. From 1624–7 he was organist at the Cath. of Tivoli; from 1628 to his death m. di capp. in the Ch. of S. Apollinare, Rome. A prolific and original church-composer, he broke with the Palestrina tradition, devoting himself to perfecting the monodic style, as is evidenced by his highly developed recitative and more pleasing and varied instrumental accompaniments. His music MSS. were dispersed at the sale of the library of the German College, and many are lost; but few printed works are still extant. There were publ. the 5 oratorios *Jephte* (his masterpiece), *Judicium Salomonis, Jonas, Jonah, Balthazar;* 2 colls. of motets *a* 2, 3 and 4 (Rome, 1664, '67); masses *a* 5 and 9 (Cologne, 1663, '67); *Arie da camera* (1667); and detached pieces in several collections. The finest coll. of his works is that made by Dr. Aldrich at Christ-Church College, Oxford. He also wrote a treatise, publ. only in German: *Ars cantandi, etc.* (Augsburg; 2d ed. 1692; 3d, 1696). F. Chrysander publ. 4 oratorios (*Jephte, Judicium Salomonis, Balthazar, Jonas*) in vol. ii of 'Dkm. der Tonkunst.'—Cf. M. Brenet, *Les Oratorios de C.* ('Riv. Mus. Ital.', 1897); A. Schering, *Geschichte des Oratoriums* (Leipzig, 1911).

Carl, William Crane, concert-organist; b. Bloomfield, N. J., March 2, 1865. Pupil for several years in New York of S. P. Warren (org. and theory) and Mme. Mad. Schiller (pf.); also, for nearly 2 years, of Alex. Guilmant, Paris (org. and theory). From 1882–90, organist of First Presbyterian Ch., Newark, N. J.; since 1892, organist and choirmaster of the Old First Presby. Church, New York; 1893–1900, conductor of N. Y. 'Baton Club' (mixed ch. of 75 voices; merged after 1898 in the 'Gamut Club'); founder and dir. of 'Guilmant Organ Sch.', N. Y.; Mus. Doc., N. Y. Univ., 1911; also 'Officier de l'instruction publique' since 1909. As a concert-organist with an enormous repertory, C. has played in most large cities between New York and San Francisco, both with the large orchestras and in recital, and has inaugurated many organs, etc. Founder, and member of Council, of Amer. Guild of Organists. Has publ. *Masterpieces for the Organ; 30 Preludes for the Organ; Novelties for the Organ* (2 books); *Master Studies for the Organ.*

Carmichael, Mary Grant, contemporary British pianist and composer; b. Birkenhead. Pupil of O. Beringer, W. Bache, and F. Hartvigson (pf.), and E. Prout (comp.). She is an accomplished accompanist.—Works: Operetta, *The Snow Queen;* a Suite for pf. 4 hands, and minor pf.-pieces; many songs, including *The Stream,* a song-cycle.—Transl. H. Ehrlich's *Celebrated Pianists of the Past and Present* (London, 1894).

Carnicer [-nē-thār'], **Ramón,** b. Tarrega, Catalonia, Oct. 24, 1789; d. Madrid, March 17, 1855. From 1818–20, conductor of the Italian Opera, Barcelona; 1828–30, of the Royal Opera, Madrid; 1830–54, professor of comp. at Madrid Cons. One of the creators of Spanish national opera (the *zarzuela*), he composed 9 operas, wrote much church-music, many symphonies, Spanish songs, etc.; also *Dulce Patria,* the national hymn of Chile.

Ca'ro [kah-], **Paul,** b. Breslau, Oct. 25, 1859. Pupil of J. Schäffer and B. Scholz; 1880–85, at Vienna Cons., of Door and Bruckner; lives in Breslau.—Works: Op. 2, sonata in F; op. 6, string-quartet in B♭ m.; op. 8, pf.-trio in E; op. 19, string-quartet in D m.; op. 20, ditto, in F♯ m.; numerous pf.-pieces and songs. In MS. he has 5 symphs.; a sinfonietta; several symph. poems; 2 serenades for string-orch.; 2 sacred cantatas; a Requiem; a pf.-quintet; about 30 string-quartets; an overture to *Faust.* An opera, *Hero und Leander,* was produced at Breslau (1912); another opera, *Die Hochzeit von Ulfosti,* has not yet been produced.

Caron [kah-rōhn'], **Philippe,** famous (Netherland?) contrapuntist of the 15th century, a pupil of Binchois and Dufay; his only extant works are a few masses in

the Papal Chapel, and a MS. of 3-part chansons in the Paris Library.

Caron, Mme. **Rose** (*née* **Meuniez**), dramatic soprano; b. Monerville, France, Nov. 17, 1857; entered the Paris Cons. (already married) in 1880, leaving in 1882 to take lessons with Marie Sasse in Brussels, where her début was made as Alice in *Robert* (1884). Here she created Brunehilde in *Sigurd* (1884), and Eva in *Les Maîtres-Chanteurs* (1885); then sang 2 years at the Opéra, Paris, and again in Brussels 1888–90, creating Laurence (in *Jocelyn*), Richilde, and Salammbô (1890); in 1890 she returned to the Paris Grand Opéra, where she created Sieglinde (1893) and Desdemona (1894) in the first performances of *Walküre* and *Otello* in France; in 1898 she created Fidelio at the Op.-Comique (first perf. in France!). Other principal rôles are Rachel, Norma, Marguerite, Valentine (*Huguenots*), Elsa, Elisabeth. Since 1900 she has appeared almost exclusively on the concert-stage; in 1902 app. prof. of singing at the Cons.—Cf. H. de Curzon, *Croquis d'artistes* (Paris, 1898).

Carpa'ni, Giuseppe Antonio, writer and poet; b. Villalbese (Como), Jan. 28, 1752; d. Vienna, Jan. 22, 1825, as court poet; for a short time censor and theatre-dir. at Venice, but lived the greater part of his life in Vienna. Chief works: *Le Haydine, ovvero lettere sulla vita e le opere del celebre maestro Giuseppe Haydn* (Milan, 1812); and *Le Rossiniane, ossia lettere musico-teatrali* (Padua, 1824). He was the author of several opera-libretti; transl. others from the French and German.

Carpenter, John Alden, composer; b. Park Ridge, Ill., Feb. 28, 1876. Studied at Univ. Sch., Chicago; at Harvard Univ. he pursued besides the regular acad. course (A. B. 1897) the full course in music under Prof. John K. Paine; pupil of Edward Elgar (Rome, 1906) and of Bernhard Ziehn (Chicago, 1908–12). In his compositions he follows the modern impressionistic tendencies. Has written *Adventures in a Perambulator*, orch. suite (1914); *Gitanjali*, song-cycle (1913); concertino f. pf. and orch. (1915); sonata f. vln. and pf. (1912); numerous songs.

Carpentras [-păhn-trah'], (**Il Carpentrasso** in Italian; his real name was **Eliazar Genet**); b. Carpentras (Vaucluse), c. 1475; d. Avignon (?), c. 1532. In 1515, leading singer in, and soon after m. di capp. of the Pontifical chapel; in 1521 he was sent to Avignon on negotiations connected with the Holy See. 4 volumes of his works (Masses, 1532; Lamentations, 1532; Hymns, 1533; Magnificats) were printed at Avignon, by Jean de Chaunay, in round notes and without ligatures. A few motets are printed in Petrucci's 'Motetti della Corona' (vol. i, 1514, and vol. iii, 1519).

Carr, Frank Osmond, English composer; b. Yorkshire, Apr. 23, 1858. Mus. Bac., Oxon., 1882; Mus. Doc., 1891.—Works: several farces, burlesques, and comic operas: *Joan of Arc* (1891), *Blue-eyed Susan* (London, 1892), *In Town* ('92). *Morocco Bound* ('93), *Go Bang* ('94), *His Excellency* ('94, book by Gilbert), *Biarritz* ('96), *Lord Tom Noddy* ('96), *The Clergyman's Daughter* (Birmingham, '96; London, Gaiety Th., later, as *My Girl*), *The Rose of the Riviera* ('99), *Roger de Coverley* (1907), etc.

Carré, Albert, nephew of the librettist Michel Carré; b. June 22, 1852, at Strassburg, where he st. in the Lycée. At first an actor in the Vaudeville Th., Paris, he assumed the direction of the theatre at Nancy in 1884; in 1885, that of the Vaudeville (with Deslandes till 1890); and 1894–98, of the V. and the Gymnase together (with Porel). Also, 1885–90, director of the Cercle at Aix-les-Bains. From 1898–1912 he was director of the Opéra-Comique, succeeding Léon Carvalho. During his incumbency the performances rose to high a degree of excellence, and as C. produced several works which, according to French standards, belong to grand opera, the Op.-Com. for a time became a serious rival of the Grand Opéra. Carré has written a number of light stage-pieces, set to music by various composers.

Carre'ño, Teresa, b. Caracas, Venezuela, Dec. 22, 1853. A pupil of L. M. Gottschalk, afterwards of Georges Mathias in Paris, she has become one of the foremost pianists. She played in public 1865–6; her reputation was well established in 1875, when she made a tour of the United States. For several years she resided in London, and then travelled 1889–90 throughout Germany, everywhere winning applause and greatly enhancing an already brilliant reputation. In 1893 she received the title of Court Pianist to the King of Saxony. She has played in all the chief European and American towns. In 1872 she married the violinist Émile Sauret; was divorced after a few years and married the baritone Giov. Tagliapietra; again div., and married to Eugen d'Albert (1892–5); after being div. from him, she married a younger brother of Tagliapietra. A daughter, **Teresita,** has appeared as a pianist. Mme. C.'s playing is characterized by brilliancy, dash and masculine vigor; she has publ. a str.-quartet in B, and a number of brilliant concert-pcs. for pf.

Carro'dus, John Tiplady, eminent violinist; b. Keighley (Yorks.), Jan. 20, 1836; d. Hampstead, London, July 13 (*not* 12), 1895. A pupil of Molique at London and Stuttgart,

he returned to England in 1853; had played since then in the best English orchestras, succeeding Sainton (1869) as leader of the Covent Garden Orch.; later he was also leader at the Philharmonic, and at the chief provincial festivals; made his début as soloist in 1863. He was an excellent teacher, and publ. several pieces for solo violin.—Cf. A. Carrodus, *J. T. C., Violinist: a Life-Story* (London, 1897).

Carse, A. von Ahn, b. Newcastle-on-Tyne, May 10, 1878. Pupil of F. Corder at R. A. M., London; teacher of comp. there since 1902. Wrote 2 symphs. (C m., G m.); prelude to *Manfred;* a concert-overture (D); 2 symph. poems, *The Death of Tintagiles* and *In a Balcony;* a cantata, *The Lay of the Brown Rosary;* chamber-music; pf.-pieces; songs.

Carter, Ernest, organist, composer; b. Orange, N. J., Sept. 3, 1866. Studied pf. and harm. with Mrs. Mary F. Bradshaw (1874–81); pf. with William Mason (1883–4); comp. and cond. with Prof. Wilhelm Freudenberg, Berlin (1894–8); comp. with O. B. Boise, Berlin (1895–7); organ with Arthur Egidi, Berlin (1897–8), and Homer N. Bartlett (1898–9). Mus. dir. of Thatcher School, Nordhoff, Cal. (1892–4); org. and choirm. American Ch., Berlin (1897–8); lecturer on music, and organist and choirm., at Princeton Univ. (1899–1901); now in N. Y. City as arranger, cond. and comp. Received A. B., Princeton (1888); A. M., Columbia Univ. (1899); admitted to the Bar in 1891.—Works: *The Blonde Donna, or The Fiesta of Santa Barbara,* opéra comique; a string-quartet in G; *Symphonic Suite* in D m. for orch.; many songs; anthems (*The Lord's Prayer, Out of the Depths,* etc.); male quartets.

Carter, Thomas, b. Ireland, 1734; d. London, Oct. 12, 1804. Organist of St. Werburgh's Ch., Dublin, 1751–69; studied in Italy (1770–1); from 1771–2, cond. of theatre in Bengal; settled in London, 1773, as composer to theatres. He composed incidental music to several plays; also a concerto for bassoon and pf.; 6 pf.-sonatas; songs; *Lessons for the Guitar.*—See Q.-Lex.

Cartier [kär-t'yā'], **Jean-Baptiste,** b. Avignon, May 28, 1765; d. Paris, 1841. Pupil of Viotti; violinist at Grand Opéra (1791–1821); 1804, member of the Imperial Orch.; 1815, of the Royal Orch.; pensioned 1830.—Works: 2 operas; sonatas, variations, duets, and études for vln.; and *L'art du violon* (Paris, 1798, 1801), containing selections from eminent French, Italian and German masters of the 17th and 18th centuries.

Carul'li, Ferdinando, b. Naples, Feb. 10, 1770; d. Paris, February, 1841. Brilliant self-taught guitar-player, whose original method is the basis of modern guitar-playing. He lived in Paris, from 1808, as an eminently successful and popular concert-giver and teacher. His compositions are nearly 400 in number (concertos, quartets, trios, and duos; fantasias, variations, and solos of all descriptions). He wrote a Method, and a treatise, *L'harmonie appliquée à la guitare* (Paris, 1825).

Carul'li, Gustavo, son of preceding; b. Leghorn, June 20, 1800; d. Boulogne, April, 1877. Vocal composer, and excellent singing-teacher; wrote a *Méthode de Chant,* many vocal exercises, songs with pf., trios (his best works), etc.; also an opera, *I tre mariti* (Milan, 1825).

Caru'so, Enrico, the greatest dramatic tenor of the present time, and probably of this generation, was born at Naples, Feb. 25, 1873. Reared amid humble surroundings as a member of a large family, he began serious vocal training in 1891 under Guglielmo Vergine (voice-placement), studying for 3 years and finishing under Vincenzo Lombardi. His début was made in April, 1895, at Caserta (near Naples), in the rôle of Faust; but he was hardly known till his appearance in 1896 at the Fondo Th., Naples, in *La Traviata,* successfully seconded by *La Favorita* and *Gioconda.* His position became assured with his engagement at the Teatro Lirico in Milan, where he was chosen to create the rôle of Loris in Giordano's *Fedora* (1898); he also sang at the Carlo Felice in Genoa, for two winter seasons at Petrograd, and during five summer seasons (1899–1903) at Buenos Aires. For the Carnival of 1901 he appeared at La Scala, Milan, in *La Bohème, Mefistofele,* and *L'Elisir d'amore,* and created the Florindo in Mascagni's *Le Maschere.* In the autumn of 1901 he sang at Treviso and Bologna in *La Tosca;* for the Carnival of 1902 again at Milan (T. Lirico), creating the leading tenor rôles in Cilèa's *Adriana Lecouvreur* and (at La Scala) Franchetti's *Germania.* In 1902 he likewise sang with Melba at Monte Carlo (where he was engaged for four seasons), and made his London début on May 14 at Covent Garden as the Duke in *Rigoletto* with unmistakable success so far as the discriminating public was concerned, though the critics reserved their enthusiasm. During the winter season of 1903–4 he sang at Rome and Lisbon; later (Nov. 23, 1903) making his American début at the Metr. Opera House, New York, in *Rigoletto;* here he has appeared regularly ever since. At Monte Carlo (March, 1904) he took the part of Pinkerton in the creation of Puccini's *Madama Butterfly.* From his summer season of 1903 at Covent Garden dates his immense popularity in London, where he has not appeared in opera since 1907, the management being unwilling to accede to his terms; he has, however, sung at private entertainments and in concert,

where his wonderful gifts are displayed to great advantage. In 1907 he included Leipzig, Hamburg and Berlin in a German tournée which became an ovation; in the autumn of 1907 he was enthusiastically greeted at the Court Opera in Vienna. When he sang there again in 1913 he received 15,000 crowns ($3,000) for each performance. Since then he has received similar fees everywhere, and when he appears now in Germany or Austria the seats are practically sold at auction. It is said that the royalties paid to him for his records are some $75,000 a year. It would be idle, even if it were possible, to attempt a complete list of the theatres in which he has sung. His tone has the ring of the true dramatic tenor, combined with a sweetness and power unrivalled to-day on the stage. In perfection of breath-control and equalization throughout its compass his voice is an admirable exemplar of the so-called Old Italian Method of *bel canto;* in range of expression, from the rude passion of the Italian veristic opera to the tranquil beauty of lyric episodes, he stands alone on the stage. He himself says that he has no 'favorite rôles'—that all should have equal importance for the conscientious singer. His repertory of over 50 parts sung on the stage includes the chief rôles of modern French and Italian opera.—Cf. J. H. Wagenmann, *E. C. und das Problem der Stimmbildung* (Altenburg, 1911).

Caruso, Luigi, b. Naples, Sept. 25, 1754; d. Perugia, 1822. M. di capp. at Perugia cathedral, and a remarkably prolific dramatic comp. (69 operas); he also wrote 5 oratorios and much other church-music.—See Q.-Lex.

Carvalho [-văhl'yŭ], (really **Carvaille**), **Léon,** distinguished opera-manager; b. 1825 in a French colony; d. Paris, Dec. 29, 1897. Himself a good singer, he met Mlle. Miolan, the celebrated soprano, at the Opéra-Comique, and married her in 1853. From 1872–4, manager of the Théâtre du Vaudeville; for 1 year, stage-manager at the Grand Opéra; from 1875, Director of the Opéra-Comique, succeeding du Locle. After the terrible fire of 1887, in which 131 persons perished, he was arrested and sentenced to 6 months' imprisonment, and a fine of 200 fr.; but was acquitted on appeal, and finally reinstated in 1891. He not only produced acknowledged masterworks, but encouraged many young artists by bringing out new operas.

Carvalho-Miolan [kăhr-văhl'yŭ-m'yohlăhn'], **Caroline-Marie-Félix,** b. Marseilles, Dec. 31, 1837; d. near Dieppe, July 10, 1895. Famous dramatic soprano. Entered Paris Cons. at 12; st. under Duprez; took first prize after 4 years. Trial début 1849, in *Lucia* (Act I), at the Opéra-Comique, where she was engaged 1849–56. In 1853 married Léon C.—Favorite *par excellence* in Op.-Comique, Th.-Lyr., and (1868) Grand Opéra. Leading rôles: Juliette, Marguerite, Mireille, Dinorah, Ophélie, Valentine, Pamina, Cherubino, Zerlina.—Cf. H. de Curzon, *Croquis d'artistes* (Paris, 1898).

Cary, Annie Louise, distinguished contralto singer in opera and concert; b. Wayne (Kennebec County, Me.), Oct. 22, 1842. Studied in Boston and Milan; début at Copenhagen; studied under Mme. Viardot-Garcia at Baden-Baden; engaged at Hamburg (1868), later at Stockholm. Has sung since then in theatres at Brussels, London, New York (1870), Petrograd (1875). Married C. M. Raymond in 1882 at Cincinnati, and retired at the height of her powers. She appeared in concert or oratorio in all leading cities of America.

Casals [kăh-săhls'], **Pablo,** famous violoncellist; b. Vendrell, Catalonia, Spain, Dec. 30, 1876; until 11, pupil of his father; from 12–15, at Barcelona, of José Garcia ('cello) and J. Rodereda (comp.). From 1894–6 he studied in Madrid under the queen's patronage with Tomás Bretón (comp.) and assisted in the chamber-music class of Jesús de Monasterio, whom he succeeded in 1895. His first public appearance was in 1889; his professional début at the Concerts Lamoureux, Paris, 1898. Prof. of 'cello at Barcelona Cons., 1897; solo'cellist at Paris Grand Opéra, 1895–8. On concert-tours, in 1895–9, throughout western Europe; to the United States, 1901–2 and 1903–4; again, with almost sensational success, in 1914–16 (as soloist and in ensemble); to South America, 1903, 1904. It is safe to say that at present he has no superior, and but few equals. In 1914 he married the American singer, Susan Metcalf. —Comps.: *La Vision de Fray Martin*, symph. poem for orch., org., soli and ch.; another symph. poem for orch. (1902); a Miserere; orchl. pieces; pieces for pf. and 'cello, and for pf. and vln.; etc.

Casamora'ta, Luigi Fernando, b. Würzburg, May 15, 1807; d. Florence, Sept. 24, 1881. Student of law and music at Florence; co-editor of the Florentine 'Gazz. Mus.' from the start (1842). Failing as a comp. of ballet and opera, he devoted himself to vocal ch.-music and instrumental composition. He wrote *Origine, storia e ordinamento del R. Istituto musicale fiorentino*, of which Inst. he was a promoter and co-founder; also many critical and historical essays. His comps. embrace numerous vocal and instrl. works; he published (1876) a *Manuale d'armonia.*

Casella, Alfredo, b. Turin, July 25, 1883. Began to play the pf. at the age of four, and received his entire instruction from his

mother until 1896, when he entered the Paris Cons.; studied there pf. with L. Diémer (first prize, 1899) and comp. with G. Fauré. Has made successful concert-tours (as soloist and in chamber-music) of France, Spain, Portugal, Italy, Germany, the Netherlands, Russia, etc.; has also appeared as visiting cond. with several of the larger European orchestras (Colonne, Lamoureux, Concert-Gebouw, etc.); in 1912 cond. of the 'Concerts Populaires' at the Trocadéro in Paris; prof. of advanced pf.-classes at the Paris Cons. from 1912–15; in 1915 he succeeded Sgambati as prof. of pf. at the Liceo musicale di S. Cecilia in Rome. Gen. sec. of 'Société musicale indépendente'; chevalier of the Crown of Roumania.—Has written for orch. *Italia*, a rhapsody; *Prologue pour une tragédie;* 2 symphs.; *Notte di maggio*, with ch.; considerable chamber-music (string-quartet, sonata for vcl. and pf., etc.); *l'Adieu à la vie*, a cycle of 4 Hindu lyrics from the *Gitanjali* of S. Tagore, and other songs; pieces for pf. (*9 Pièces, sonatina, Pupazetti*, etc.). Has orchestrated Balakirev's *Islamey*.—*Le Couvent sur l'eau*, a choreographic comedy, is MS.

Casella, Pietro, the oldest composer of madrigals, a personal friend of Dante, died before 1300.—Cf. C. Perinello, *C. Appunti sulla vita, etc.* (Trieste, 1904).

Casel'la, Pietro, b. Pieve (Umbria), 1769; d. Naples, Dec. 12, 1843. Wrote numerous operas for Naples and Rome; was maestro at several Naples churches and (1817–43) prof. at the R. Cons., Naples. His numerous masses, vespers, psalms, motets, etc., are said to lack originality.

Caslo'va, Marie, concert violinist; b. Ozark Mts., Mo., March 29, 1895. Studied with Geo. Heerich, St. Louis; then with Ottokar Ševčik (Prague), and Carl Flesch and Arrigo Serato (Berlin); début with Blüthner Orch., Berlin (Oct. 1, 1913); American début with N. Y. Symph. Orch. (Nov. 14, 1913); toured with Gadski; has appeared since with several of the larger symphony orchs. and in many recitals in the U. S. and Canada.

Cassiodo'rus, Magnus Aurelius, b. circa 470 at Syllaceum (Lucania). Of his work, *De artibus ac disciplinis liberalium litterarum*, the section treating of music, '*Institutiones musicae*, is printed in Gerbert's 'Scriptores,' vol. i.

Castel', Louis-Bertrand, Jesuit; b. Montpellier, Nov. 11, 1688; d. Paris, Jan. 11, 1757. Struck by Newton's observation on the correspondence, in proportionate breadth, of the 7 prismatic rays with the string-lengths required for the scale *re, mi, fa, sol, la, si, do*, he attempted the construction of a 'Clavecin oculaire,' to produce color-harmonies for the eye as the ordinary harpsichord produces tone-harmonies for the ear. These expensive experiments led to no practical result. His 'Clavecin' is explained in an essay, *Nouvelles expériences d'optique et d'acoustique* (1735; Engl. transl., London, 1757; Germ. transl., Hamburg, 1739). His other treatises are of no special interest.

Castel'li, Ignaz Franz, b. Vienna, March 6, 1781; d. there Feb. 5, 1862. He was 'Court Theatre-Poet' at the Kärntnerthortheater; founder, and (1829–40) editor, of the 'Allgem. musikal. Anzeiger.' He wrote the libretto of Weigl's *Schweizerfamilie*, and other popular opera-books, and translated many foreign operas for the German stage. His *Memoirs* were publ. in 1861 in 4 vols.

Castelmary [-mah'rē], (stage-name of [comte] **Armand de Castan**), dramatic baritone; b. Toulouse, Aug. 16, 1834; d. New York, Feb. 8, 1897, on the stage of the Metropolitan Opera House, just after the 1st act of *Martha*. Début at Gr. Opéra, Paris, in 1864; he remained there till 1870; then went over to Italian opera, in which he had much success, particularly at Drury Lane, London, 1873, as Mephistopheles in *Faust*, Covent Garden, London, and New York. His repertory of bass and baritone rôles was immense.

Castil-Blaze. See Blaze, F.-H.-J.

Castillon [kăh-stē-yōhn'], **Alexis de** (vicomte **de Saint-Victor**), b. Chartres, Dec. 13, 1838; d. Paris, March 5, 1873. St. with V. Massé, but, becoming dissatisfied, went to César Franck, under whose guidance he wrote a pf.-quintet. This he designated as op. 1, and destroyed all previous compositions. He is one of the first French composers of the last century to cultivate absolute music; one of the original founders of the 'Société nationale de musique' (1871).—Works: Psalm 84 for soli, ch. and orch.; overt., *Torquato Tasso;* 2 suites for orch.; *Esquisses symphoniques;* a concerto for pf. and orch.; a str.-quartet; a pf.-quartet; 2 pf.-trios; a sonata for pf. and vl.; pf.-pcs.; songs.

Castrucci [-strŏŏ'tchē], **Pietro,** violinist; b. Rome, 1689; d. Dublin, Feb. 29, 1752. A pupil of Corelli, he came to London (1715) as leader of Handel's opera-orch. He was a fine player on the 'violetta marina,' a stringed instrument invented by himself, and resembling the 'viol d'amore' in tone. In *Orlando*, Handel wrote an air accomp. on 2 'violette marine' 'per gli Signori Castrucci'—Pietro, and Prospero, his brother.—Publ. vln.-concertos, and 2 books of vln.-sonatas.—**Prospero C.**, who died in London, 1760, and was a violinist in the Italian Opera-orch., publ. 6 soli for vln. and bass.

Catalani [-lah'nē], **Alfredo,** gifted dram. comp.; b. Lucca, July 19, 1854; d. Milan, Aug. 7, 1893. Taught by his father, a fine musician, and by F. Magi; wrote (1868) a Mass for 4-parts and orch., by which he gained admission without examination to the Paris Cons. Returned to Italy 1873; studied in Milan Cons. 2 years; then devoted himself to dramatic composition; he was the successor of Ponchielli as prof. of comp. in Milan Cons. (1886). —Works: Operas: *La Falce* (1 act, Milan, 1875); *L'Elda* (Turin, '80); *Dejanice* (Milan, '83); *Ero e Leandro* (Milan, 1885); *Edmea* (Milan, '86); *Loreley* [a new version of *L'Elda*] (Turin, '90); *La Wally* (La Scala, Milan, '92; N. Y. 1909); of his operas *Dejanice*, *Loreley*, and *La Wally*, met with brilliant success.—Also various orch.-pieces (e. g., *Silenzio e contemplazione*); symph. poem *Ero e Leandro;* chamber-music (also vocal), and pf.-pcs.

Catala'ni, Angelica, b. Sinigaglia, May 10, 1780; d. Paris, June 12, 1849. Renowned soprano stage-singer of fine, commanding presence; endowed with a voice of wide range (to g^3) and wonderful flexibility, she excelled in *bravura* singing. Taught at the convent of S. Lucia di Gubbio (Rome), she made her début in 1795 at the Fenice Th., Venice, passing to La Pergola, Florence (1799), and La Scala, Milan (1801). Engaged in 1801 at the Ital. Op., Lisbon, she married M. Valabrègue, an attaché of the French embassy; proceeded to Paris, where she gave only concert-performances, and (1806) to London (début King's Th., Dec. 15), where brilliant engagements brought in £16,700 within a year. After a sojourn in Great Britain of 7 years, she returned to Paris (1814), and undertook the management of the Théâtre Italien, without much success; so that she gave it up in 1817, travelled for 10 years, singing for the last time at Berlin in 1827, and at the York Festival in 1828. She retired to her country-seat near Florence.

Catel', Charles-Simon, b. l'Aigle, Orne, June 10, 1773; d. Paris, Nov. 29, 1830. Pupil of Gossec and Gobert at the Paris École R. du Chant (later merged in the Cons.), where he was app. (1787) accompanist and 'professeur adjoint'; in 1790, accomp. at the Opéra, and asst.-cond. (to Gossec) of the band of the Garde Nationale. 1795, on the establishment of the Conservatoire, he was app. prof. of harmony, and commissioned to write a *Traité d'Harmonie* (publ. 1802, and the standard at the Cons. for 20 years). With Gossec, Méhul, and Cherubini, he was made inspector of the Cons., resigning 1814. Member of the Acad., 1815.—Works: 11 operas (*Sémiramis*, 1802; *Les Bayadères*, 1810; *Les Aubergistes de qualité*, 1812; etc.); national festival cantatas, chamber-music; none of special originality. Cf. J. Carlez, *C. Étude biographique et critique* (Caen, 1895); F. Hellouin and J. Picard, *Un Musicien oublié: C.* (Paris, 1910).—See Q.-Lex.

Catela'ni, Angelo, b. Guastalla, March 30, 1811; d. S. Martino di Mugnano, Sept. 5, 1866. Pupil of Asioli (pf.) and M. Fusco (harm.); entered Naples Cons. in 1831 (Zingarelli), also private pupil of Donizetti and Crescentini. 1834, cond. of Messina opera; 1837, town maestro at Correggio; 1838, m. di capp. at cathedral and court of Modena; 1859, asst.-librarian of the Este Library. Having composed 3 operas (2 not produced; 1 succ.), he now devoted himself to musical history; wrote *Notizie su padre Aaron e su Nicola Vicentino* ('Gazz. Mus. di Milano,' 1851); *Epistolario di autori celebri in musica* (1852–4); *Bibliografia di due stampe ignote di Ottaviano Petrucci da Fossombrone* [discovered by Gaspari at Bologna] (1858); *Della vita e delle opere di Orazio Vecchi* (1858); ditto *di Claudio Merulo da Correggio* (1860); and *Delle opere di Aless. Stradella, etc.* (1866).

Catoir [kăh-twahr'], **Georg Lvovitch,** b. Moscow, April 27, 1861. While pursuing courses in mathematics at the Univ. of Berlin, he studied music with Klindworth (pianoforte) and Rüfer (comp.); then pupil of Liadov in Petrograd; now (1916) living in Moscow.—Works: Op. 5, *Russalka*, cantata; op. 7, symphony in C m.; op. 13, *Mtsÿri*, symph. poem; op. 14, string-trio; op. 16, string-quintet; op. 17, 4 preludes for pf.; op. 18, 3 poems of Tiutshev for female voices with pf.; op. 19, 3 songs for one voice; op. 20, *Poème*, a sonata for vln. and pf.; op. 21, concerto for pf. and orch.; op. 22, songs; op. 23, string-quartet.

Catru'fo, Giuseppe, dramatic comp.; b. Naples, April 19, 1771; d. London, Aug. 19, 1851. Pupil of the Cons. della Pietà de' Turchini. Officer in the French army till 1804; then settled in Geneva, where he wrote and produced 4 operas; went to Paris (1810), produced 10 more operas, and to London (1835). He publ. a *Méthode de Vocalisation*, solfeggî, church-music; cantatas; pf.-pieces; songs.

Caurroy [kŏh-rwăh'], **François-Eustache du,** sieur **de St.-Frémin**; b. Gerberoy, near Beauvais, February, 1549; d. Paris, Aug. 7, 1609. Singer, cond., and from 1599 superintendent 'de la musique du roi.' His works, mostly for church, were much valued by contemporaries.

Cavaillé-Col [kăh-văh-yā'-], **Aristide,** celebrated organ-builder; b. Montpellier, Feb. 2, 1811; d. Paris, Oct. 13, 1899. His father, Dom. Hyacinthe C.-C. (1771–1862), was also an organ-builder. Aristide went to Paris in 1833; built the organ at St.-Denis, and thereafter many famous organs in Paris (St.-Sul-

pice, Madeleine, etc.), the French provinces, Belgium, Holland, and elsewhere. He invented the system of separate wind-chests with different pressures for the low, medium, and high tones; also the 'flûtes octaviantes.' —Writings: *Études expérimentales sur les tuyaux d'orgue* (Report for the Académie des Sciences, 1849); *De l'orgue et de son architecture* ('Revue générale de l'architecture des Travaux Publics,' 1856), and *Projet d'Orgue monumental pour la Basilique de Saint-Pierre de Rome* (1875).—Cf. A. Peschard, *Notice biogr. sur A. C.-C. et les orgues électriques* (Paris, 1899).

Cavalieri [-văh-l'yā'rē], **Emilio del,** a Roman nobleman; b. circa 1550; d. Rome, March 11, 1602. He was 'Inspector-General of Art and Artists' to the Tuscan court at Florence, where he was one of the 'inventors' and most zealous promoters of the (then) new 'stilo rappresentativo'—i. e., the homophonic style, melody with accompanying harmonies. His chief work, *La Rappresentazione di anima e di corpo* (Rome, 1600), is regarded as the first oratorio; in his *Il Satiro* (1590), *Disperazione di Filene* (1590), and *Giuoco della cieca* (1595), are the germs of modern opera, despite the crudities of their harmonies and melodic monotony. In the *Rappresentazione*, too, occurs a 'basso continuato' with thorough-bass figuring; and the melody shows attempts at figuration; the work was published by Aless. Guidotti in 1600, with an explanatory preface. A facsimile edition of the libretto was publ. by D. Alaleona (Rome, 1912), and ditto of the orchl. score in Mantice's 'Collezione di prime fioriture del melodramma italiano' (ib., 1912).—Cf. D. Alaleona, *Su E. C., etc.* (in 'Nuova Musica,' Florence, 1905); L. Guidiccioni-Nicastro, *La rappresentazione di anima e di corpo . . . notizie storiche* (Leghorn, 1911).

Cavalie'ri, Katherina, b. Währing, Vienna, 1761; d. Vienna, June 30, 1801. Although she scarcely ever sang outside of Vienna, she has become known to fame from a passage in a letter of Mozart's, calling her 'a singer of whom Germany might well be proud.' For her he wrote the rôle of Constanze (*Entführung*), and the aria 'Mi tradì' in *Don Giovanni* at its Vienna production.

Cavalie'ri, Lina, dram. soprano; b. Rome, Dec. 25, 1874. Pupil of Mme. Mariani-Masi at Paris; début at Lisbon, Dec., 1900; then sang several seasons in Naples, Rome, Florence, Palermo, Warsaw, and Petrograd; 1906–7 at M. O. H.; 1908–9 at Manhattan Op. H., N. Y.; 1915–16 with Chicago Op. Co. On July 10, 1913, she was married to the tenor Lucien Muratore. Her voice is of magnificent quality, but the registers are not perfectly equalized; neither is her acting impressive; her success is due chiefly to her personal beauty and a fiery temperament.

Caval'li, Francesco, b. Crema, Feb. 14, 1602; d. Venice, Jan. 14, 1676. His real name was Pier Francesco **Caletti-Bruni,** his father, Giambatt. **Caletti,** called **Bruni,** being maestro at Crema; his protector was a Venetian nobleman, Federigo Cavalli, and, according to the prevailing fashion, he took the latter's name. Trained in Venice, he was a singer at S. Marco as 'Bruni' in 1617, as 'Caletti' in 1628, and in 1640 second organist, as 'Caletti detto Cavalli.' App. first organist in 1665, he became m. di capp. at S. Marco in 1668. A pupil of Monteverde, his chief works were dramatic (41 operas), which show a marked advance, both in breadth of form and power of expression, rhythmic and melodic, over his master. His *Giasone* (Venice, 1649) was applauded on all the chief stages of Italy; his *Serse* (Venice, 1654) was the opera chosen for the marriage festivities of Louis XIV in 1660, and his *Ercole amante* was written for the inauguration of the hall of the Tuileries (1662). C. was also a fine organist, and composed a noble Requiem, and much good church-music.—Cf. L. Galvani, *I teatri musicali di Venezia nel secolo XVII* (1878); H. Kretzschmar, *Die venezianische Oper und die Werke Cavallis u. Cestis* (in 'Vschr. f. M.-W.', 1892); E. Wellecz, *C. und der Stil der venezianischen Oper von 1640–60* (in Adler's 'Studien zur M.-W.,' 1913).—See Q.-Lex.

Cavan, Marie (stage-name of **Mary Edith Cawein**), soprano opera-singer; b. New York, Feb. 6, 1889; studied in N. Y. with Rose Marie Heilig, and coached with Miss Harriet Ware; concert-début May 1, 1909, at Hotel Plaza, N. Y.; sang in choir of Trinity Methodist Ch.; in summer of 1910 coached by the baritone Charles Clark, at Paris, in singing German *Lieder*. An accidental meeting with Andreas Dippel (to whom she sang by request in Munich, and again in Carlsbad) led to an engagement for the Chicago-Phila. Opera Co., 1910–12. Operatic début as Irma in *Louise* at Chicago, Nov. 9, 1910. Other rôles are Frasquita (*Carmen*), Myrtale (*Thaïs*), Iras (*Quo Vadis*).

Cavos, Catterino, b. Venice, 1776; d. Petrograd, April 28, 1840. A pupil of Fr. Bianchi, he first produced two patriotic cantatas in Venice, and in 1798 went to Petrograd, where the success of his Russian opera *Ivan Sussanin* (1799) procured his app. as court conductor. He wrote in all 13 Russian operas; 1 in French, and 1 in Italian; besides 6 ballets, and vaudevilles, choruses, etc.

Caylus [kā-lüs'], **Anne-Claude-Philippe de Tubières,** comte **de,** b. Paris, Oct. 31, 1692; d. there Sept. 5, 1765. He treated of

ancient music in his *Recueil d'Antiquités égyptiennes, étrusques, grecques, romaines et gauloises* (Paris, 1752 et seq.), also in his dissertation printed in the 'Mémoires de l'Académie d'inscr.', vol. xxi, p. 174.

Cecilia (Saint), a Christian martyr, who died for the faith at Rome, A. D. 230. On the Christian calendar, her feast-day is Nov. 22. She is the patron saint of music, more especially of church-music, and legend ascribes to her the invention of the organ.

Celega [chā-lā'găh], **Nicolò,** b. Polesella, Apr. 15, 1844; d. Milan, July, 1906. Pupil of Mazzucato at the Milan Cons.; comp. an opera, *Marino, il cantore di Venezia* (not prod.); a symph. poem performed at the Columbus festivals in 1892; a second symph. poem, *Il Cuore di Fingal;* songs; instrumental pieces; numerous pf.-transcriptions and fantasias on opera-themes, etc. His works were highly esteemed in Italy.

Celler [sĕh-lā'], **Ludovic** (pen-name of **Louis Leclerq**), b. Paris, Feb. 8, 1828. Publ. *La semaine sainte au Vatican* (1867), *Molière-Lully: Le mariage forcé* (*Le ballet du roi*) (1867), *Les origines de l'opéra et le 'Ballet de la reine'* (1868).

Cellier [sĕl-yā'], **Alfred,** born of French parents, Hackney, London, Dec. 1, 1844; d. there Dec. 28, 1891. Chorister at St. James' Chapel Royal; pupil of Thos. Helmore; 1866, cond. at Belfast of the Ulster Hall concerts and the Philharmonic. From 1871–5, cond. at the Prince's Th., Manchester; 1877–9 at the London Opéra Comique, and (with Sullivan) of the Promenade Concerts in Covent Garden. He then spent some years in America and Australia, and returned to London in 1887.—Works: *The Masque of Pandora* (Boston, U. S. A., 1881); the operettas *Charity begins at home* (1870); *The Sultan of Mocha* (1876); *The Tower of London; Nell Gwynne; Bella Donna; The Foster-Brothers; Dora's Dream; The Spectre Knight* (1878); *After all* (1878); *In the sulks* (1880); *Dorothy* (1886); *The Carp* (1886); *Mrs. Jarramie's Genie* (1887); and *The Mountebanks* (London, 1892); also a setting of Gray's *Elegy* (Leeds Fest., 1883), a symphonic suite, and some popular songs and part-songs.

Cero'ne [chĕh-], **Domenico Pietro,** b. Bergamo, 1566; d. after 1613. In 1592 he went to Spain, and became a singer in the court choir; in 1608 he joined the royal choir at Naples. Publ. *Regole per il canto fermo* (Naples, 1609), and *El Melopeo y Maestro, tractado de música teórica y práctica* (Naples, 1613, pp. 1200; a compendium of early mus. theory).

Cerreto [chär-rā'to], **Scipione,** composer, lutist, and theorist; b. Naples, 1551; d. there c. 1632. Publ. 2 valuable works: *Della prattica musica vocale e strumentale, etc.* (Naples, 1601), and *Arbore musicale* (Naples, 1601); a third, in MS., is *Dialogo harmonico* (two copies, 1628, 1631).

Certon [sär-tŏhn'], **Pierre,** a leading contrapuntist of the 16th century, was choirmaster of the Sainte-Chapelle at Paris. His works (masses, motets, psalms, magnificats, and chansons) were printed in the collections of Ballard, Attaignant, Susato, Phalèse, etc., between 1527–60. Cf. M. Brenet, *Les Musiciens de la S.-Chapelle* (Paris, 1910).—See Q.-Lex.

Cerù [chĕh-roo'], **Domenico Agostino,** b. Lucca, Aug. 28, 1817; d. (?); an engineer and musical dilettant, he publ. a biography of L. Boccherini (1864); a letter to his friend Andrea Bernadini, contrasting German with Italian music (1870); and the interesting *Cenni storici dell'insegnamento della musica in Lucca, etc.* (Lucca, 1871).

Červený [chär'-], **V. F. [Wenzel Franz],** celebrated inventor and improver of brass wind-instrs.; b. Dubeč, Bohemia, 1819; d. Jan. 19, 1896, at Königgrätz. In his 12th year he was a good performer on most brass instrs. Learned his trade with Bauer, a mus.-instr. maker in Prague. Worked, later, in Brünn, Presburg, Vienna, and Pest. Est. himself (1842) at Königgrätz. Invented the following instrs.: Cornon ('44), Contrabass ('45), Phonikon ('48), Baroxiton ('53), Contrafagotto in metal ('56), Althorn obbligato ('59), Turnerhorn, Jägerhorn, army Trombones ('67), Primhorn ('73), and after this last proved successful, the complete Waldhorn quartet (Primhorn, E♭ Alto, Waldhorn in F, Tenor in B♭, Basso I° in F, Basso II° in D♭), which he considered his highest achievement. Then followed the Subcontrabass and the Subcontrafagotto. He also made an entire family of improved Cornets ('Kaiserkornette'), also the 'Triumph' Cornet. His 'roller' cylinder-mechanism is an invention of the highest importance. He improved the Euphonion, the Russian Signal-horns, the Screw-drum, and the church kettledrums. His instrs. have taken first prizes in all exhibitions in Europe and America. His factory employs over 100 workmen. Since 1876 the firm has been 'V. F. Č. & Söhne.'

Cervèt'ti. See GELINEK, HERMANN.

Cervet'to [chär-], **Giacomo** (real name **Bassevi**), distinguished 'cellist; b. Italy, circa 1682; d. London, Jan. 14, 1783, where he had lived since 1728, at first as a player, then manager at Drury Lane.—His son, **Giacomo** (James), who d. Feb. 5, 1837, was a fine 'cellist and concert-player; publ. soli for vln., and duets and trios f. vln. and 'cello.

Cesi [chā'zē], **Beniamino,** distinguished pianist; b. Naples, Nov. 6, 1845; d. there Jan. 30, 1907. Pupil of Naples Cons., studying comp. under Mercadante and Pappalardo, and taking private pf.-lessons of Thalberg. App., 1866, pf.-prof. at Naples Cons; 1885–91 at Petrograd Cons.; paralysis of the left hand forced him to give up his pianistic career, and he returned to Italy; for 2 years he was ed. of 'L'Archivio Musicale' (Naples). He gave very successful concerts in Italy, also at Paris, Cairo, Alexandria, etc. Publ. some sixty pf.-pcs. and songs; also a Method f. pf. (Milan, 1895–6–7). An opera, *Vittor Pisani*, has not been produced; wrote *Storia del Pianoforte* (1903).

Cesti [chĕh'stē], **Marc' Antonio,** a Franciscan monk and renowned dramatic comp.; b. Arezzo, Oct. [bapt. 15th], 1618; d. Venice, 1669. Pupil of Carissimi at Rome; in 1646 m. di capp. to Ferd. II de' Medici, at Florence; 1660, tenor singer in the Papal choir; 1666–9, asst.-Kapellm. to the Emperor Leopold I, at Vienna; then returned to Venice. His first opera, *Orontea* (Venice, 1649), was much applauded; other dramatic ventures were also successful: *Cesare amante* (Venice, 1651), *La Dori* (Venice, 1663) [selections publ. in vol. xii of 'Publ. d. Gesellschaft f. Musikforschung'], *Il Principe generoso* (Vienna, 1665), *Il Pomo d'oro* (Vienna, 1666; the score is in the Imp. Library at Vienna) [publ. complete in 'Denkm. d. Tonkunst in Österreich,' III, 2 and IV, 2]; *Tito* (Venice, 1666), *Nettuno e Flora festeggianti* (Venice, 1666), *Semiramide* (Vienna, 1667), *Le disgrazie d'Amore* (Vienna, 1667), *Argene* (Venice, 1668), *Genserico*, and *Argia* (Venice, 1669). Many of his cantatas are preserved in various European libraries; he transferred to the stage the cantata, which had been perfected for the church by his master, Carissimi. He also wrote madrigals, songs, etc.—Cf. H. Kretzschmar, *Die venezianische Oper u. die Werke Cavallis und Cestis* (in 'Vschr. f. M.-W.', 1892).—See Q.-Lex.

Chabrier [shah-br'yā'], **(Alexis-)Emmanuel,** b. Ambert, Puy de Dôme, Jan. 18, 1841; d. Paris, Sept. 13, 1894. Studied law in Paris; later harmony, etc., under Semet and Hignard, and pf. under Édouard Wolff. First opérette, *l'Étoile* (Paris, 1877); then *l'Éducation manquée* (Paris, 1879); 1881, chorusmaster under Lamoureux. In 1885 was produced *La Sulamite* (scene for soprano, female ch., and orch.); 1886, *Gwendoline*, grand opera in 3 acts (Brussels); 1887, the opera *Le Roi malgré lui* (Paris, Opéra-Com.). He left an unfinished opera, *Briséis*. He published pf.-music (e.g., the coll. *Pièces pittoresques*); a chorus, *À la Musique;* and for orchestra a *Marche de fête;* a rhapsody, *España; Suite pastorale; Joyeuse Marche; Marche française.* —Cf. O. Séré, *E. Ch.*, in *Mus. français d'aujourd'hui* (Paris, 1911); G. Servières, *E. Ch.* (Paris, 1912).

Chadwick, George Whitfield, b. Lowell, Mass., Nov. 13, 1854. After some years' study of organ, etc., under Eugene Thayer at Boston, in 1876 he took charge of the musical department of Olivet College, Mich. During 1877–8 he studied in the Leipzig Cons. (Reinecke, Jadassohn), and his graduation-piece (overture to *Rip van Winkle*) was repeated at a Handel and Haydn concert in Boston in 1880. In 1879 he studied composition and organ-playing at Munich under Rheinberger; in 1880 he settled in Boston, becoming organist of the South Congreg. Ch., and teacher of harmony, comp., and instrum. at the N. E. Cons. of Music, of which he was app. Director in 1897, succeeding Faelten. He has received the hon. degree of A. M. from Yale; and for several seasons was conductor of the Worcester Mus. Festival.—C. is one of the leading American composers; a list of his chief works follows: Comic operas *The Quiet Lodging* (Boston, 1892) and *Tabasco* (ib., 1894); the lyric opera *Judith* (Worcester, 1900); music to the morality play *Every Woman* (1911); 3 symphonies: I, in C (MS.); II, in B♭; III, in F; a sinfonietta in D; 6 overtures: *Rip van Winkle, Thalia, Melpomene, The Miller's Daughter, Adonais, Euterpe;* 3 symphonic sketches for orch., *Jubilee, Noël*, and *A Vagrom Ballad; Serenade* in F; *Suite* in A; *Cleopatra*, symph. poem; *Aphrodite*, symph. fantasy; *Suite symphonique; Variations* for organ and orch. Also much church-music, music for pf. and organ, and some 50 songs (among these a set of 12 from Arlo Bates' *Told in the Gate*); Chamber-music: Pf.-quintet in E♭; 5 string-quartets, in G m., C, D, E m. and D m.; string-trio in C m.; Choral works: *The Viking's Last Voyage* (for baritone solo, male ch. and orch., 1886); *The Lovely Rosabelle* (for soli, mixed ch. and orch., 1890); *Phœnix expirans* (1892); *The Lily Nymph* (1895); *The Pilgrim's Hymn* (ode), and *The Columbian Ode* (Chicago, 1893); *Lochinvar*, ballad for baritone and orch.; *Aghadoe*, ballad for soprano and orch.—Also a text-book on *Harmony* (Boston, 1898).

Chaliapine, Feodor. See SHALIAPIN.

Challier [shăhl-yā'], **Ernst,** b. Berlin, July 9, 1843, music-publisher there. His monographic catalogues of songs, duets, and trios, etc., are of interest.

Chamberlain, Houston Stewart, b. Portsmouth, Sept. 9, 1855. He received his earliest education at Versailles, and then studied at Cheltenham Coll., Gloucester. Because of ill health he was obliged to abandon his intention of following the

military career (his father was a British admiral), and in 1870 he went to Stettin. His association with Prof. Kuntze there filled him with enthusiasm for Germanic culture and civilization, to the study of which he devoted many years. The results of these studies he published in a remarkable work, *Die Grundlagen des 19. Jahrhunderts* (Munich, 1899–1901; 10th ed. 1914; Engl. tr. by Lord Redesdale, London, 1910). The years 1879–81 he spent in Geneva, studying science at the Univ. (taking his degree with the diss. *Recherches sur la sève ascendante*) and music with A. Ruthardt. During his residence at Dresden (1885–9) he began his activities as contrib. to various German, French and English journals, writing with equal facility the three languages. From 1889–1908 he lived in Vienna. In the latter year he married R. Wagner's daughter, Eva, and has since lived in Bayreuth. Ch. was one of the most ardent and influential apostles of Wagner's art, a man of deep penetration and keen analytical power. His great Wagner biography is, in fact, rather a profound psychological study than a mere record of events. Besides books dealing with literature and philosophy, Ch. has publ. the following: *Das Drama Richard Wagners* (Leipzig, 1892; 5th ed. 1913; Fr. transl. 1894; Engl. transl. 1915;—still the best work on that subject); *Richard Wagner. Echte Briefe an F. Praeger* (Bayreuth, 1894; 2d ed. 1908); *Richard Wagner* (Munich, 1896; 2d ed. 1911; Engl. tr. 1897; Fr. tr. 1899); *Die ersten 20 Jahre der Bayreuther Bühnenfestspiele* (Bayreuth, 1896); *Parsifalmärchen* (Munich, 1900; 2d ed. 1913).

Chambonnières [shăh**n**-bŏhn-yär′], **Jacques Champion** (called **"Champion de Chamb."**), a cembalist of the 17th century (d. circa 1670), first chamber-cembalist to Louis XIV, and the teacher of the elder Couperins, d'Anglebert, Le Bègue, Hardelle, and others. Two books of his clavecin-pcs. were printed (1670). H. Quittard publ. his cplt. works (1911).—Cf. H. Quittard, *Ch.* (in 'Rev. Int. de Musique' 1898, no. 12).

Chaminade [shăh-mē-năhd′], **Cécile-(Louise-Stéphanie)**, composer and pf.-virtuoso; b. Paris, Aug. 8, 1861, where she resides. A pupil of Lecouppey, Savard, and Marsick; finally (in comp.) of Benj. Godard.—Works: The ballet-symphonie *Callirhoë* (Marseilles, 1888, v. succ.); the symphonie lyrique *Les Amazones* (Antwerp, 1888); 2 Suites for orch.; *Concertstück* f. pf. w. orch.; she has publ. over 60 pf.-pcs., chiefly romantic in style (six Concert-studies, op. 35; *Étude symphonique; Valse-Caprice; La Lisonjera; Arabesque*, op. 61; *Impromptu; Six Airs de ballet*), and a great number of songs. Her piano-pcs. and songs enjoyed great popularity for a time.

Champein [shăh**n**-păn′], **Stanislas**, b. Marseilles, Nov. 19, 1753; d. Paris, Sept. 19, 1830. He studied under Peccico and Chavet in Paris; at 13 he became m. de musique at the Collegiate Ch. at Pignon, for which he wrote a magnificat, a mass, and psalms; in 1770 he went to Paris, where some sacred works, and 2 operettas, made his name known. Up to 1792 he produced 22 operas, the best of which were *La Mélomanie* (1781), *Les Dettes* (1787), and *Le nouveau Don Quichotte* (1789). From 1793–1804 he filled a government position; yet also wrote 15 operas, none of which was prod. After this he gradually lapsed into neglect and deep poverty, from which he was rescued by friends not two years before his death. Though one of the best-known stage-composers of his time, Champein's works are wholly forgotten. —See Q.-Lex.

Champion, Jacques. See CHAMBONNIÈRES.

Chanot [shăh-noh′], **François**, b. Mirecourt, 1787; d. Brest, 1823; son of an instrument-maker; became a naval engineer, was retired on half-pay, and during his forced inactivity invented a violin, made on the principle that the vibratory power would be increased by preserving the longitudinal wood-fibres intact as far as possible. Thus his violin had no bouts, but slight incurvations like a guitar; the sound-holes were almost straight, and the belly nearly flat; the strings were attached to the edge of the belly, instead of to a tail-piece. The violin was submitted to the Academy, whose report after testing it put it on an equality with those of Stradivari and Guarneri (!!). His brother, a *luthier* at Paris, manufactured a number of violins after this model; but gave it up when a few years had demonstrated its unpractical character.

Chantavoine [shăh**n**-tăh-vwăhn′], **Jean**, b. Paris, May 17, 1877. St. hist. of music with Friedländer in Berlin in 1898, and again from 1901-2; since 1903 mus. crit. of 'Revue Hebdomadaire'; while retaining this post, he fills a similar position on 'Excelsior' (since 1911); also (since 1911) one of the editors of 'L'Année Musicale'; editor of the series 'Les Maîtres de la Musique' (a collection of biogrs.), to which he himself has contrib. *Beethoven* (1906) and *Liszt* (1910; 3d ed. 1913). Has also written *Musiciens et Poètes* (Paris, 1912; contains an account of Liszt's early lost opera, *Don Sanche*, the score of which was found by Ch.); publ. first time score and pf.-arr. of Beethoven's 12 minuets for orch. (written 1799, discovered by R. von Perger in 1872).

Chapi y Lorente [chah'pē], **Ruperto,** b. Villena, Alicante, March 27, 1851; d. Madrid, March 23, 1909. Pupil of the Cons. of Madrid; then on a stipend from the Spanish Academy for further study in Rome (1874); wrote some operas (*La hija de Jefte, La hija de Garcilaso,* etc.), but discovered that his talent found more suitable expression in the lighter zarzuela; his work is noted for elegance, grace and exquisite orchestration; of one of his last zarzuelas (*La Revoltosa*) Saint-Saëns remarked, that Bizet would have been proud to sign his name to the score. Ch. wrote 155 zarzuelas and 6 operas.

Chapman, William Rogers, b. Hanover, Mass., Aug. 4, 1855. Chorus-leader and conductor, residing in New York. Founder and cond. of the Apollo (male vcs.) and Rubinstein (female vcs.) Clubs, and since 1903 cond. of the annual Maine Fest. at Bangor and Portland. Has written church-music, choral works, pf.-pcs., songs, etc.

Chappell & Co., London music-publishers, founded in 1812 by Samuel Chappell, J. B. Cramer (the pianist), and F. T. Latour. Cramer retired in 1819, Latour in 1826, and S. Chappell died in 1834, when his son **William** (1809–1888) became the head of the firm. In 1840 he established the 'Antiquarian Society'; he published *A Coll. of National Engl. Airs* (2 vols., 1838–9), Dowland's songs, and *Popular Music of the Olden Time* (2 vols., 1845–9); he left an unfinished *History of Music* (vol. i, London, 1874). His brothers, **Thomas** (1819–1902), and **Arthur** (1834–1904), were respectively the founder and conductor of the Monday and Saturday Popular Concerts.

Chapple, Samuel, b. Crediton (Devon), England, in 1775; d. Ashburton, Oct. 3, 1833; organist and pianist, blind from infancy. Org. at Ashburton 1795–1833.—Publ. 3 pf.-sonatas w. vln.-accomp.; 3 sets of six anthems in score; 12 psalm-tunes; 5 songs and a glee; 6 songs w. pf.; etc.

Chapuis [shăh-püē'], **Auguste-Paul-Jean-Baptiste,** b. Dampierre-sur-Salon (Haute-Saône), France, April 20, 1862. Pupil of Dubois (harm.), Massenet (cpt. and fugue), and César Franck (org., improv., and comp.) at Paris Cons., taking 1st prize in harmony (1877), 1st prize for org., etc. (1880), and the Rossini prize in 1885. From 1882–7, org. at Notre-Dame-des-Champs; since then at Saint-Roch. Since 1894, prof. of harm. at the Cons.; since 1895, Inspector-General of musical instruction in the Paris Schools.—Works: The 4-act lyric drama *Enguerrande* (Op.-Com., 1892; fiasco); *Les Ancêtres,* dram. legend for soli, chorus and orch.; *Les jardins d'Armide,* dramatic cantata; incid. music to *Elen* (1894); *Tancred,* 3-act lyric drama (Op.-Com., 1898?); an oratorio, *Les Sept Paroles du Christ;* Solemn Mass, for soli, ch. and orch.; several short masses w. org.; motets; Fantaisie for orch.; Sonata for vln. and orch.; a string-quartet; a pf.-trio; *Pulchinelli,* pf.-suite; a pf.-suite on the oriental scale; pcs. for 'cello and pf., vln. and pf., and pf. solo; 2 fantaisies for horn w. pf.; organ-music; numerous songs; choruses for children's, women's, men's and mixed voices.—Has also published a *Traité d'Harmonie théorique et pratique.*

Char [kahr], **Friedrich Ernst [Fritz],** b. Cleve-on-Rhine, May 3, 1865. Pupil of C. Kistler at Sondershausen Cons., and of Wüllner and Neitzel at Cologne (1883-6). Held various posts as operatic cond. (Ulm, Stettin, etc.). He wrote text and music of the very successful 3-act romantic opera *Der Schelm von Bergen* (Zwickau, 1895). Other works: Cantata *Spielmann,* for soli, ch. and orch.; *Hymne* for 8-part ch. with orch.; a pf.-concerto; pf.-pcs. (sonata, op. 5, in F m.; *Tanzidylle; Gavotte; Elegie;* scherzo, *Waldeslust);* for vln. and pf., *Lied der Sehnsucht; Albumblatt; Fantaisie* for organ; Lieder; etc.

Charpentier [shar-păhn-t'yā'], **Gustave,** b. Dieuze, Lorraine, June 25, 1860; st. Paris Cons. 1881–7, pupil of Massart (vln.), Pessard (harm.), Massenet (comp.), and took Gr. prix de Rome in 1887 with the cantata *Didon.* Succeeded Massenet in 1912 as member of the Academy. Always interested in the welfare of the working classes, he founded, in 1900, the society 'L'œuvre de Mimi Pinson,' which he organized during the great war as an auxiliary Red Cross Society.—First work, orch. suite, *Impressions d'Italie*; then the songs *Les fleurs du mal* and *Quinze poèmes* (some of the latter with ch. and orch.); *Fausses Impressions,* for ch. and orch.; *Chant d'Apothéose,* do.; *Sérénade à Watteau,* do.; and the operas *Louise* (Paris, 1900; N. Y., 1908) and *Julien* (Opéra-Com., 1913; N. Y., 1914); symphonic drama (or concert-opera) *La Vie du Poète* (Grand Opéra, 1892); symphonic poem *Napoli* (1891). —Cf. O. Séré, *G. Ch.,* in *Mus. français d'aujourd'hui* (2d ed. Paris, 1911).

Charpentier, Marc-Antoine, b. Paris, 1634; d. there Feb. 24, 1704. A student of painting, he went to Italy, where Carissimi's music won him over to the subtler art. He studied with Carissimi, returned to Paris, and was app. m. de chap. to the Dauphin, but lost the post through Lully's influence, which so embittered him against the latter that he totally eschewed his style, although to his own prejudice. He became m. de chap. and music-teacher to Mademoiselle de Guise; then intendant to the Duke of Orleans, then m. de chap. of the Jesuit collegial church and

monastery; and finally m. de chap., till his decease, of the Sainte-Chapelle. He composed 16 operas and kindred scenic works for the public stage, besides several 'tragédies spirituelles' for the Jesuits; also masses and motets, pastorales, drinking-songs, etc. Fétis considers that C. was Lully's superior in learning, though of inferior inventive power. His oratorio *Le reniement de St.-Pierre* was recently revived in Paris with considerable success.—See Q.-Lex.

Chatterton, John Balsir, renowned harpist; b. Norwich, 1805; d. London, Apr. 9, 1871. He was prof. of harp at the R. A. M., and court-harpist to Queen Victoria; publ. original solos for his instr. and transcriptions of popular airs.

Chaumet [shoh-mā′], **William,** b. Bordeaux, Apr. 26, 1842; d. Gajac, Gironde, Oct., 1903. Took the 'prix Cressent,' and the 'prix Rossini' for composition.—Works: The comic opera *Le péché de M. Géronte* (1873), dram. poem *Idéa* (Bordeaux, 1873), com. opera *Bathyle* (1877), dram. poem *Hérode* (Paris Cons., 1885), *Mamzelle Pioupiou* (1889); lyric drama *Mauprat* (MS.); *La petite maison* (1903); orch.-pcs., pf.-mus., songs, etc.

Chausson [shoh-sŏhn′], **Ernest,** b. Paris, Jan. 21, 1855; d. Limay, near Mantes, June 10, 1899. Pupil at the Paris Cons. of Massenet and César Franck; Secretary of the Société Nationale de Musique. Composer of distinguished individuality.—Works: Book and music of the 3-act lyric drama *Le roi Arthus* (Karlsruhe, 1900); 2-act opera *Hélène;* symphonic entr'acte-music to *Les Caprices de Marianne;* symphony in B♭; symphonic poem *Viviane;* orchl. pieces *Un soir de fête, Solitude dans les bois;* music to *The Tempest* (Shakespeare) and the *Légende de Ste.-Cécile* (Bouchor); a string-quartet; a pf.-concerto; a violin-concerto w. pf. and string-quartet; string-trio in G m.; *Poème* f. vln. with orch.; *Hymne védique* f. ch. and orch.; *Le poème de l'amour et de la mer,* and the tragic *Chanson perpétuelle,* both f. vocal solo w. orch.; etc. —In his dramatic music he belonged to the neo-French group of d'Indy and others with more or less pronounced Wagnerian affiliations. Cf. O. Séré, *E. Ch.,* in *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Chauvet [shoh-vā′], **Charles-Alexis,** b. Marines, June 7, 1837; d. Argentan, Jan. 28, 1871. Pupil (1850–60) at Paris Cons. of Benoist (org.) and Ambr. Thomas (comp.); took first prize in organ-class in 1860. He was organist in some minor churches, and then (1869) at the new Église de la Ste.-Trinité. He was a wonderful improviser, and a highly gifted composer; his publ. works are chiefly organ-music.

Chavanne [shăh-văhn′], **Irene von,** dramatic alto; b. Graz, Apr. 18, 1868. St. at Vienna Cons. 1882–5 under Joh. Resz; eng. uninterruptedly since 1885 at the Dresden Court Opera; made 'Kammersängerin' in 1894. Her voice is equally remarkable for its beauty, volume and compass.

Chelard [shŭ-lahr′], **Hippolyte-André-Jean-Baptiste,** b. Paris, Feb. 1, 1789; d. Weimar, Feb. 12, 1861; son of a clarinettist at the Grand Opéra. Pupil of Fétis, then (1803) of Gossec and Dourlen at the Cons., taking the Grand prix de Rome in 1811. He prosecuted his further studies under Baini, Zingarelli, and Paisiello; in 1815 his first opera, *La casa a vendere,* was brought out at Naples. Returning to Paris, he entered the Opéra-orch. as a violinist, and gave music-lessons; after long waiting (1827), his opera *Macbeth* (text by Rouget de Lisle) was prod., but was a flat failure. Discouraged, he withdrew to Munich, where *Macbeth,* rewritten in great part, was so successful as to earn him the app. as court Kapellm. (1828). He went back to Paris in 1829; made a second failure with *La table et le logement;* opened a music-shop, which was ruined in the revolution of the next year. He now produced 2 more succ. operas, *Der Student* and *Mitternacht,* in Munich; conducted the German Opera in London (1832–3), which also failed; and again revisited Munich, where his best opera, *Die Hermannsschlacht,* appeared in 1835. From 1836–50 he was court Kapellm. at Weimar, bringing out 2 comic operas, *Der Scheibentoni* (1842) and *Der Seekadett* (1844). He lived in Paris 1852–4. A posthumous opera, *L'Aquila romana,* was given at Milan in 1864.

Chelius [kā′-], **Oskar von,** b. Mannheim, July 28, 1859. Pupil of F. Steinbach there, of Reiss in Kassel, and of Jadassohn in Leipzig; chose the military career; rose to the rank of major-general in 1911; in 1914 (at the outbreak of the war) military attaché of the German Embassy at Petrograd. Wrote the successful operas *Haschisch* (Dresden, 1897) and *Die vernarrte Prinzess* (Wiesbaden, 1905); Psalm 121; a requiem f. orch; a sonata f. vl. and pf.; pf.-pcs.; songs; etc.

Chelleri [kel′lĕ-rē], **Fortunato** (real family name **Kel′ler**), b. Parma, 1686; d. Kassel, 1757. His teacher was his uncle, F. M. Bassani (m. di capp. at Piacenza cath.). His first opera, *Griselda* (Piacenza, 1707), was followed by 15 more, written for various Italian stages. He settled in Kassel in 1725, and was app. court Kapellm., remaining there till his death, excepting a short sojourn in Stockholm. He wrote no more operas, but composed oratorios, masses, psalms, and chamber-music; he publ. a vol. of cantatas

and arias (London, 1726), and another of sonatas and fugues f. pf. and f. org. (Kassel, 1829).—See Q.-Lex.

Chéri [shā-rē′], **Victor** (real name **Cizos**), b. Auxerre, Mar. 14, 1830; comm. suicide Paris, Nov. 11, 1882. Pupil of Paris Cons. (Massart, A. Adam); excellent conductor, in turn at the Variétés, the Châtelet, and the Gymnase.—Works: Comic opera *Une Aventure sous la Ligue* (Bordeaux, 1857); the music to several ballets and fairy-spectacles; a violin-concerto (MS.); etc.

Cherniavsky [chär-ñăhv′skē], the name of three brothers, members of a famous trio, all born at Odessa.—**Leo,** violinist, b. Aug. 30, 1890, was exhibited as a prodigy while still studying with L. Auer; later he studied at Vienna, and in 1906 finished with Wilhelmj in London.—**Jan,** pianist, b. June 25, 1892, was taught by his father; began to concertize at the age of seven, and was heard by Mme. Essipov, who then became his teacher; finished with Leschetizky in Vienna.—**Michail,** 'cellist, b. Nov. 2, 1893, at first studied violin, but at the age of five took up the 'cello with Versbilovitch, finishing under D. Popper.—In 1900 they formed a trio, and for the first three years toured Russia with phenomenal success; 1904 tour of Germany, Holland and France; 1906 Vienna, London and the English provinces; 1908–9 and '11 South Africa; 1912 again London, and then, until 1914, India, New Zealand and Australia; 1916 Canada and the Western States of the U. S., appearing for the first time in New York on Jan. 16, 1917. So far they have toured 28 different countries.

Cherubi′ni [kā-], (**Maria**) **Luigi** (**Carlo Zenobio Salvatore**), b. Florence, Sept. 14, 1760; d. Paris, Mar. 15, 1842. To the age of 9 his father, cembalist at the Pergola Th., instructed him in music; his subsequent teachers were Bart. and Aless. Felici, then Bizarri and Castrucci, and finally he was sent by Duke Leopold II of Tuscany (the future Emperor L. III) to Milan, in 1779, to perfect himself in counterpoint under Sarti. At 13 he had already written a mass, and a stage-intermezzo for a society theatre; at 15 he composed another intermezzo, *Il Giuocatore;* during his 2 (4?) years with Sarti he confined himself to contrapuntal work and church-music; in 1780, *Quinto Fabio* (perf. at Alessandria della Paglia) opened the series of his dramatic works; its cool reception spurred him to renewed study, and *Armida* (Florence, 1782), *Adriano in Siria* (Leghorn, 1782), *Messenzio* (Florence, 1782), *Quinto Fabio* (revised; Rome, 1783), *Lo Sposo di tre e marito di nessuna* (Venice, 1783), *Idalide* (Florence, 1784), and *Alessandro nelle Indie* (Mantua, 1784) received public approbation. Invited to London in the autumn of 1784, he brought out 2 operas, *La finta principessa* (1785), an opera buffa which had fair success, and *Giulio Sabino* (1786), which was less fortunate; C. held the position of Composer to the King for one year, and in July, 1786, went to Paris, where he spent a year most agreeably; in 1788 he prod. *Ifigenia in Aulide* at Turin; and then settled in Paris. His first French opera, *Démophon* (Grand Opéra, 1788), was a failure, C. finding it impossible to adapt his style of flowing melody to the ill-turned verses of Marmontel, the librettist. Next year Léonard, the Queen's hairdresser, obtained a license to establish Italian opera in a little play-house called the Th. de la foire de St.-Germain; and here C. conducted, until 1792, the best works of Anfossi, Paisiello, and Cimarosa. During this period he developed, inspired by the text of his opera *Lodoïska* (Th. de Monsieur, 1791), a new dramatic style destined to work a revolution on the French stage; the increased breadth and force of the ensemble-numbers, the novel and rich orchestral combinations, and the generally heightened dramatic effect were imitated or expanded by a host of composers of the French school—Méhul, Berton, Lesueur, Grétry. C.'s next dramas, *Eliza, ou le voyage au mont St.-Bernard* (1794), and *Médée* (1797), were weighted by poor libretti. In 1795 C. was app. one of the Inspectors of the new Conservatoire. Composing steadily, he brought out *l'Hôtellerie portugaise* (1798), *La Punition* (1799), *La Prisonnière* (1799; pasticcio, w. Boieldieu), and in 1800, at the Th. Feydeau, *Les deux journées* (prod. in London, 1801, as *The Water-carrier;* in Germany as *Der Wasserträger*), his masterwork in opera. Cherubini had fallen into disfavor with Napoleon, whose opinion in matters musical he had slighted; but after the success of *Les deux journées*, he was able to produce at the Grand Opéra *Anacréon, ou l'amour fugitif* (1803), and the ballet *Achille à Scyros* (1804), neither of which, however, had good fortune. At this juncture C. was invited to write an opera for Vienna—a most welcome diversion, as his financial condition was the reverse of flourishing. *Faniska*, brought out in 1806 at the Kärnthnerthor Theatre, was an overwhelming success; a Vienna critic who ventured the prophecy that Beethoven's *Fidelio* would one day be equally (!) esteemed, was laughed at. Returning to Paris after the French occupation of Vienna, he wrote *Pimmaglione* for the Italian opera at the Tuileries (1808), but did not win the Emperor's favor, and now retired for a time to the château of the Prince of Chimay, where he occupied his leisure with botanizing. The request to

write a mass for the church of Chimay turned the current of his thoughts; he composed the celebrated 3-part mass in F, the success of which was so marked, that C. thenceforward devoted more time to sacred than dramatic composition; though he still prod. *Le Crescendo* (1810), *Les Abencérages* (Opéra, 1813), *Bayard à Mézières* (1814), *Blanche de Provence*, and some minor pieces for the stage. On a visit to London, in 1815, he wrote for the Philharm. Soc. a symphony, an overture, and a Hymn to Spring. In this year he lost his place in the Cons. during the troublous times of the Restoration, but was recompensed by his appointment as superintendent of the Royal Chapel, as Martini's successor. In 1816 he was made prof. of composition at the Cons., and its Director in 1821, retiring in 1841 on account of advanced age.—Cherubini was one of the great modern masters of counterpoint, and his scores, particularly in his admirable sacred music, bear witness on every page to his skill and erudition. As an opera-composer, his main failing was the undue musical prolongation of scenes in which a swifter dramatic action is required. His own catalogue of his works (publ. 1843) includes 15 Italian and 14 French operas (and many vocal numbers occasionally introduced); 1 ballet; 17 cantatas and 'occasional' vocal works w. orch.; many detached airs, romances, nocturnes, duets, etc.; 14 choruses; 4 sets of solfeggî (over 160 numbers); 11 solemn masses, 2 requiems, many detached Kyries, Glorias, Credos, etc.; 1 Credo *a* 8 w. org.; 1 oratorio (op. 17; Florence, 1777); motets, hymns, graduals, etc., w. orch.; 1 Magnificat, 1 Miserere, 1 Te Deum (each w. orch.); 4 litanies, 2 Lamentations, 20 antiphones; etc.;—1 symphony, 1 overture, 11 marches, 11 dances, etc., f. orch.; 6 string-quartets, 1 string-quintet; 1 sonata f. 2 organs; 6 pf.-sonatas, 1 grand fantasia, 1 minuet, 1 chaconne, and other music f. pf.—Ch.'s *Cours de Contrepoint et de Fugue* (n. d.) was prepared for publication by his pupil Halévy. It appeared in a Ger. tr. by Stöpel (1830), in Engl. tr. by J. Hamilton (1837) and C. Clarke (1854). Two new Ger. eds. were recently prepared by G. Jensen (1896) and R. Heuberger (1911).

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Chevé [shŭ-vā′], **Émile-Joseph-Maurice,** b. Douarnenez, Finistère, in 1804; d. Paris, Aug. 26, 1864. A physician of great merit, he became a zealous advocate of Galin's method of mus. instruction; married Nanine Paris (d. 1868), and publ. with her a *Méthode élémentaire de musique vocale* (Paris, 1844), in the preface to which he 'exposes' and attacks the 'defective' methods of the Conservatoire. They also publ. a *Méthode élém. d'harmonie* (Paris, 1846); and Mme. Chevé wrote a *Nouvelle théorie des accords, servant de base à l'harmonie* (Paris, 1844). He is the author of a long series of essays and articles by which he vainly sought to draw out the Cons. professors.

Chevillard [shŭ-vē-yahr′], **Camille,** b. Paris, Oct. 14, 1859. Pf.-pupil of Georges Mathias; took 2d prize at Cons. in 1880. Chiefly self-taught as a composer. From 1886–97, asst.-cond. of the Lamoureux Concerts, when he succeeded L. as conductor-in-chief; since 1907 professor of instr. ensemble classes at the Cons., and since 1913 chef d'orch. at the Grand Opéra. In 1903 he won the 'Prix Chartier' for chamber-music; now (1916) pres. of 'Société française de musique de chambre'; Officier de l'instruction publique; Chev. Légion d'Honneur.—Comps.: A symph. ballade; *Le chêne et le roseau*, symph. poem; and a symph. fantaisie, for orch.; theme and variations, and an *Étude chromatique*, for pf.; a pf.-quintet, quartet, trio; sonata for pf. and vln.; a sonata for vcl. and pf.; incidental music to Schuré's *La Roussalka;* songs with orch., *L'Attente* and *Chemins d'Amour*.—Cf. O. Séré, *C. Ch.*, in *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Chiaromon′te [k'yah-], **Francesco,** b. Castrogiovanni, Sicily, July 20, 1809; d. Brussels, Oct. 15, 1886. Pupil of Ragusa, of Raimondi at Palermo, and of Donizetti at Naples. At first a tenor stage-singer, he made his composer's début with the opera *Fenicia* (Naples, 1844); became prof. of singing at the R. Cons.; was imprisoned 1848–50 as a revolutionist, and banished in 1850 during the successful production of a new opera, *Caterina di Cleves*. He was less succ. at Genoa and Milan, and proceeded (1858) to Paris, where he was app. chorus-master at the Th. Italien. Later he had a similar place in London (Ital. Opera); then (1862) settled in Brussels, and became prof. in the Cons. (1871). He wrote 5 other operas; an oratorio, *Hiob* (1884); and a good *Méthode de Chant*.

Chickering & Sons, a celebrated American firm of pf.-makers, establ. at Boston, Mass., in 1823, by Jonas Chickering (b. New Ipswich, N. H., April 5, 1798; d. Boston, Dec. 8, 1853), who served his apprenticeship under John Osborne, at Boston, from 1818. His

son and successor, Col. Thomas E. Chickering (b. Boston, Oct. 22, 1824; d. there Feb. 14, 1871), was named Chevalier of the Legion of Honor in addition to taking the first prize for pianofortes at the Paris Exposition of 1867. His sons still carry on the manufactory, which is famous both for quality and quantity of its output.

Chignell, Robert, composer and baritone; b. Romsey, Hants, May 8, 1882. Won a scholarship at the R. C. M., where his teachers were G. Garcia (voice) and Sir C. V. Stanford (comp.); later continued vocal studies with C. W. Clark, whose assistant he was for a time; soloist with the Sheffield Choir on its tour of the world. Has written 2 symph. poems; *Sérénade humoresque* for orch.; *Romanza* for vl. and orch.; concerto for vl. and orch.; 2 scenas from Heine's *Nordsee* for bar. solo w. orch.; an opera, *Romeo and Juliet* (prelude perf. 1912).

Child, William, b. Bristol, 1606; d. Windsor, March 23, 1697; org. and (1660) chanter of the Chapel Royal, and a member of the King's private band; Mus. Bac. (1631) and Mus. Doc. (1633), Oxon.—Publ. psalms (1639; 2d ed. 1650); services, anthems, *Court Ayres* (secular vocal music), canons, catches, etc. (see colls. of Arnold, Boyce, Hilton, Playford, and others).—See Q.-Lex.

Chilesot'ti [kē-], **Oscare,** distinguished musician and mus. historiographer; b. Bassano, Italy, July 12, 1848. Graduate in law of Padua Univ. He is also a good flutist and 'cellist; self-taught in harmony. He lives at Milan, where he writes regularly for the 'Gazzetta Musicale,' and contributes to other periodicals; is especially interested in tablatures and the art of the 15th and 16th centuries, on which subjects he has lectured extensively in Italy.—Works: *Biblioteca di Rarità musicali* (1883, etc., 9 vols.), containing transcriptions from little known works of the early 17th century, and (vol. iv) *Arianna* by Benedetto Marcello; *I nostri maestri del passato* (Milan, 1882), biogr. notes on the greatest Italian musicians, from Palestrina to Bellini; *Di G. B. Besardo e del suo Thesaurus harmonicus* (Milan, 1886); *Sulla lettera critica di B. Marcello contro A. Lotti. . .* (Bassano, 1885); *Sulla melodia popolare nel secolo XVI* (Milan); *L'evoluzione nella musica* (*appunti sulla teoria di H. Spencer*) (Turin, 1911). For Lavignac's 'Encyclopédie de la musique' he wrote an elaborate essay on tablatures. He publ. in modern notation Roncalli's *Capricci armonici* on the Spanish guitar (Milan, 1881); and transl. Schopenhauer's *Aphorismen* and *Die Welt als Wille u. Vorstellung* into Italian.

Chipp, Edmund Thomas, leading English organist; b. London, Dec. 25, 1823; d. Nice, Dec. 17, 1886; Mus. Bac. (1859) and Mus. Doc. (1860), Cantab. After holding many positions as organist, he obtained the organ at St. Paul's, Edinburgh, in May, 1866, and that at Ely cathedral in Nov., 1866.—Works: *Job*, an oratorio; *Naomi*, a sacred idyll; and numerous church-comps. for voice and for organ.

Chlad'ni [klăhd-], **Ernst Florens Friedrich,** b. Wittenberg, Nov. 30, 1756; d. Breslau, Apr. 3, 1827. At first a student and prof. of law at Wittenberg and Leipzig, he turned to physics, and made highly important researches in the domain of acoustics. He discovered the 'Tonfiguren' (tone-figures; i.e., the regular patterns assumed by dry sand on a glass plate set in vibration by a bow); and inv. the Euphonium (glass-rod harmonica) and Clavicylinder (steel-rod keyboard harmonica.) To introduce his ideas and inventions, he made long journeys and delivered many scientific lectures. His earlier publications, *Entdeckungen über die Theorie des Klanges* (1787), *Über die Longitudinalschwingungen der Saiten und Stäbe*, and a series of minor articles in various periodicals, were followed by the important works *Die Akustik* (1802; French, 1809); *Neue Beiträge zur Akustik* (1817); *Kurze Übersicht der Schall- und Klanglehre* (1827).

Chop, Max [pen-name 'Monsieur Charles'], b. Greuszen, Thuringia, May 17, 1862. A law-student turned musician, he has publ. several books of songs and ballades, 2 piano-concertos, a pf.-trio, 2 suites for orch.; lived 1885–8 in Berlin as a writer of musical feuilletons; then, until 1902, in Neu-Ruppin as music critic and editor of the 'Märkische Zeitung'; since 1902 again in Berlin. Always an admirer of Bungert, he has written a sketch of his life, analyses of his music-dramas, and is (since 1911) the editor of 'Der Bund,' the official organ of the Bungert Assoc. Publ. *Zeitgenössische Tondichter* (2 vols., 1888, 1890, each containing 12 sketches); analyses of Liszt's symphonic poems and Wagner's music-dramas (in Reclam's ed.); a sketch of August Bungert in vol iii of 'Monographien Moderner Musiker' (1903); *Vademecum für den Konzertsaal* (1904, et seq.); *Führer durch d. Musikgeschichte* (Berlin, 1912).

Chopin [shŏh-păn'], (**François-**) **Frédéric,** pianist of distinction and an incomparable composer for piano; was born at Zelazowa Wola [*Pol.* Jeliasovaya-Volia], a village near Warsaw, on Feb. 22, 1810 [this date is from authoritative documentary evidence], and died at Paris, Oct. 17, 1849. His father, Nicolas C., teacher in the Warsaw gymnasium, was a native of Nancy, France; his mother, Justine (*née* Kryzanowska), was a Pole. Frédéric was brought up in his

father's private school, among sons of the Polish nobility. His musical education was entrusted to the Bohemian pianist Albert Zwyny (pf.), and to the Director of the Warsaw School of Music, Joseph Elsner (harm., etc.). When but 9, he played in public a pf.-concerto by Gyrowetz, and improvisations. His first attempts in composition were dances (Polonaises, Mazurkas, and Waltzes); but he publ. (1825) as op. 1 a Rondo, and as op. 2 a Fantasie w. orch. While a youth, he appeared at irregular intervals as a pianist in several German towns—Berlin, Danzig, Dresden, Leipzig, and Prague. In 1829, already a composer of eminent individuality (his 2 pf.-concertos, several Mazurkas, Nocturnes, Rondos, etc., were then written), and a finished player, he set out for London, *via* Vienna, Munich, and Paris. His concert at Vienna, on Sept. 11, elicited the following criticism in the Leipzig 'Allg. Musikzeitung': "From the outset, Chopin took a place in the front rank of masters. The perfect delicacy of his touch, his indescribable mechanical dexterity, the melancholy tints in his style of shading, and the rare clearness of his delivery, are, in him, qualities which bear the stamp of genius. He must be regarded as one of the most remarkable meteors blazing on the musical horizon." His first concert in Paris was given at Pleyel's house, before an invited audience of musicians, in 1831. His reception was so cordial that he gave up the idea of going to London, and made Paris his home for life. Despite Kalkbrenner's finding fault with his fingering, and despite the dictum of Field (of all men!) that C.'s talent was 'of a sick-chamber order,' Chopin made a deep and lasting impression, not merely on gay Parisian society, of which he soon became the declared favorite, but on men like Liszt, Berlioz, Meyerbeer, Bellini, Adolphe Nourrit, Balzac, and Heine, to whose intimacy he was admitted as a cherished and equal companion. From the beginning he taught the piano; his instruction was eagerly sought, chiefly by members of the French and Polish aristocracy; von Lenz (see below) gives a charming glimpse of Chopin the teacher. He also gave yearly concerts to the musical *élite*, and played frequently in certain salons; but had an unconquerable aversion to miscellaneous concert-giving. His compositions took precedence of all others in the pianistic world. Schumann, in 1831, greeted his op. 2 (the Variations on 'Là ci darem la mano,' from *Don Giovanni*) with 'Hats off, gentlemen! A genius!' and wrote 8 years later, reviewing some of C.'s Preludes (op. 28), Mazurkas (op. 33), and Waltzes (op. 34): 'Er ist und bleibt der kühnste und stolzeste Dichtergeist der Zeit' [He is indeed the boldest and proudest poetic spirit of the time]. ('Neue Zeitschrift für Musik,' 1839; Schumann's 'Collected Works,' 3d ed., 1875; vol. ii, p. 95.) His position, both in society and the world of art, was assured; the devotion of his pupils and admirers bordered on fanaticism.

In 1836 Liszt introduced C. to George Sand (Mme. Dudevant); their mutual attachment formed an episode eventually most painful for the refined and sensitive nature of the artist, dominated by the coarse-fibred woman of the world. A severe attack of bronchitis in the autumn of 1838 overturned his usually normal health, and led C. to spend the ensuing winter in Majorca with Mme. Dudevant, who appears to have nursed him quite tenderly; but the Chopin thinly disguised as 'Prince Karol' in her unamiable novel, 'Lucrezia Floriani' (published shortly afterward), was not at all an engaging personality, and after C.'s malady had developed into consumption, they parted (about 1844). Disregarding his failing health, C. visited Great Britain in 1848, and again in 1849, giving concerts and accepting invitations which exhausted his remaining energies; and finally returned to Paris to die. He was buried at Père la Chaise, between Cherubini and Bellini.

Chopin represents the full liberation of the pianoforte from traditionary orchestral and choral influences—its authoritative assumption of a place as a solo instrument *per se*. By this is intended no depreciation of Beethoven or Weber, or even of the lesser Field; it means simply that C.'s music, as none before, breathes the piano-spirit, incarnates the piano-soul, revels in the pure piano-tone, and illustrates the intrinsic piano-style, without seeking or being swerved by what are called (since Liszt) 'orchestral' effects, tonal or technical. Not requiring of the piano the sonority of an orchestra, he may have seemed 'effeminate' beside the Titan, Liszt; yet his works, more especially the scherzos, ballades, preludes, nocturnes, even the concertos (pianistically considered), mark a boundary in piano-effect which has never been overpassed. In the small forms he chose, there lies a world of originality in constructive ingenuity, in melody and melodic ornament, in harmonic sequence and figuration, of national melancholy or proud reminiscence, of tender or voluptuous sentiment and poetic reverie.

His playing was notable for flawless accuracy and remarkable brilliancy of technique, sensuous charm in touch and tone, and a peculiar yieldingness in the tempo (*rubato*) which was at times almost exaggerated. He was a most exquisite interpreter of his own works, but did not much care to play other piano music; all in all, a remarkably self-centred 'composer-pianist.' A complete edition of Chopin's works in 14 volumes, edited by Liszt, Brahms, Bargiel, Franc'homme, Reinecke and Rudorff, was publ. by Breitkopf

& Härtel. Other excellent editions are those of Chopin's personal pupil, C. Mikuli, of Ignaz Friedmann, and especially of R. Joseffy (with introductions by J. G. Huneker).

WORKS [74 with, and 12 without, opus-number]: (a) For pf. w. orch.: 2 concertos (E min., op. 11; F min., op. 21); *Don Giovanni* Fantasia, op. 2; *Krakoviak*; rondo, op. 14; E♭ Polonaise, op. 22; and a Fantasia on Polish airs;—(b) for pf. w. other instrs.: *Duo concertant* on themes from *Robert le Diable*, for pf. and 'cello; *Introd. et Polonaise*, op. 3, for pf. and 'cello; Sonata for pf. and 'cello, op. 65; a pf.-trio in G min., op. 8; and a Rondo for 2 pfs., in C, op. 73;—(c) for pf. solo: *Allegro de concert*, op. 46; 4 Ballades, op. 23, 38, 47, 52; *Barcarolle*, op. 60; *Berceuse*, op. 57; *Bolero*, op. 19; *3 Écossaises*, op. 72; *12 Grandes Études*, op. 10; *12 Études*, op. 25; *3 Études;* 4 Fantaisies, op. 13, 49, 61, 66; 3 Impromptus, op. 29, 36, 51; *Marche funèbre*, op. 72; 52 Mazurkas, op. 6, 7, 17, 24, 30, 33, 41, 50, 56, 59, 63, 67, 68; *Morceau de concert sur la Marche des Puritains de Bellini;* 19 Nocturnes, op. 9, 15, 27, 32, 37, 48, 55, 62, 72; 11 Polonaises, op. 3, 26, 40, 44, 53, 61, 71; *24 Préludes*, op. 28; *Prélude*, op. 45; 3 Rondos, op. 1, 5, 16; 4 Scherzos, op. 20, 31, 39, 54; 3 Sonatas, op. 4, 35, 58; *Tarentelle*, op. 43; 13 Valses, op. 18, 34, 42, 64, 69, 70, and in B min.; Variations on *Je vends des scapulaires*, op. 12; *Variation dans l'Hexaméron;*—(d) vocal: 16 Polish Songs, for vocal solo w. pf., op. 74 (ed. with Engl. text, New York).

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B. CORRESPONDENCE: The earliest ed. of selected letters is contained in Karasowski's biogr.; M. Karlowicz, *Souvenirs inédits de F. Ch.* (Paris, 1904; letters); G. Petrucci, *Epistolario di F. Ch.* (Rocca San Casciano, 1907); B. Scharlitt, *F. Ch.'s gesammelte Briefe* (Leipzig, 1911; contains all known letters, in German tr.); F. Hoesick, *Chopiniana* (vol. i, Correspondence [in Polish], Warsaw, 1912).

C. CRITICISM, APPRECIATION: F. Liszt, *F. Ch.* (Paris, 1845; English tr. by W. Cooke, London, 1877, also by J. Broadhouse, ib., 1901; German tr. by La Mara, Leipzig, 1880 [repr. in vol. i of F. Liszt's 'Gesammelte Schriften,' Leipzig, 1910]; J. Kleczinski, *F. Ch. De l'interprétation de ses œuvres* (Paris, 1880 [new ed. ib., 1906]; English tr., augm. by N. Janotha, as *Ch.'s Greater Works*, London, 1896; German tr. as *Ch.'s grössere Werke*, Leipzig, 1898); E. Gariel, *F. Ch. La tradición de su música* (Mexico, 1895); G. C. Johnson, *A Handbook to Ch.'s Works* (New York, 1905); H. von Opienski, *Ch. as Creator* [in Polish], Warsaw, 1912); E. Stillman Kelley, *Ch. the Composer* (New York, 1913; a scholarly analysis); W. von Lenz, in *Die grossen Pianoforte-Virtuosen* (Berlin, 1872; English tr. New York, 1899).

Breitkopf & Härtel publ. a *Thematisches Verzeichnis der im Druck erschienenen Kompositionen von F. Ch.* (Leipzig, 1870); a second, augm. ed. (1888) contains also a complete list of books written about Ch. up to 1888.

Chorley, Henry Fothergill, a versatile writer (dramatist, translator, art-critic, poet, novelist, and journalist); b. Blackley Hurst, Lancashire, Dec. 15, 1808; d. London, Feb. 16, 1872. Being from 1833–71 mus. critic of the London 'Athenæum,' and a great traveller, he heard all the best music of the day, and knew many mus. celebrities; but his literary and critical work shows that, although fair-minded, he was of mediocre musical ability.—Works: *Musical Manners in France and Northern Germany* (London, 1841, 3 vols.); *Modern German Music* (1854, 2 vols.); *Thirty Years' Mus. Recolls.* (1862, 2 vols.); an interesting *Autobiography, Memoir, and Letters* (1873, 2 vols., w. photograph; edited by H. G. Hewlett); *Natl. Music of the World* (1880, ed. by Hewlett; 3d ed. 1912). We may also mention *Handel Studies* (1859), and the mus. novel *Prodigy: a Tale of Music* (1866, 3 vols.); the libretti to the *Amber Witch* and the *May Queen;* and his translations of Gounod's *Faust*, Hérold's *Zampa*, and Mendelssohn's *Son and Stranger*.

Choron [koh-rŏhn'], **Alexandre-Étienne,** b. Caen, Oct. 21, 1772; d. Paris, June 29, 1834. A student of languages, and passionately fond of music, he became interested in mus. theory (Rameau) and through it in mathematics, which he studied with ardor till the age of 25; then devoting himself wholly to the theory and practice of music. By several years' serious application to the

Italian and German theorists, he accumulated 'more information relative to the theory and practice of music than any French musician had till then possessed' [Fétis]. Becoming (1805) a partner in a music-publishing firm, he devoted his entire fortune to editing and publishing classic and theoretical works and compositions, diligently contributing new works of his own all the while. In 1811 he became corr. member of the Acad.; he was entrusted with the reorganization of the 'maîtrises' (training-schools for church-choirs), and was app. cond. of religious festivals. In 1816, Director of the Grand Opéra, and reopened the Conservatoire (closed in 1815) as the 'École royale de chant et de déclamation.' Losing his Directorship (1817) through intrigue, and on account of his favoring new works by unknown authors, he established, at first with a very moderate subsidy, the famous 'Institution de musique classique et religieuse,' for forwarding which, and promoting mus. instruction among the masses, he labored indefatigably until the July Revolution (1830), when his subsidy was so reduced that he could no longer hope to carry out his plans; this was his death-blow.—His chief publs. are: *Principes d'accompagnement des écoles d'Italie* (1804); *Principes de composition des écoles d'Italie* (1808); *Dict. hist. des musiciens* (1810–11, 2 vols., with Fayolle) [in which he sank the remainder of his patrimony]; *Méthode élémentaire de musique et de plain-chant* (1811); Francœur's *Traité général des voix et des instrs. d'orchestre* (1813); transls. of Albrechtsberger's *Gründliche Anweisung zur Composition* and *Generalbasschule* (1814, 1815; new ed. 1830), and of Azopardi's *Musico prattico* (1816); *Méthode concertante de musique à plusieurs parties* (1818, written for his Conservatoire); *Méthode de plain-chant* (1818); *Manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale* (1836–8; 6 vols. letter-press and 2 vols. plates; with La Fage).—Cf. H. Réty, *Notice historique sur Ch. et son école* (Paris, 1873); J. Carlez, *Ch., sa vie et ses traveaux* (ib., 1882); G. Vauthier, *Ch. sous l'empire* (Poitiers, 1909).—See Q.-Lex.

Choudens [shoo-dăhn′], **Antony** (son of the mus.-publr.), b. Paris, 1849; d. there 1902. —Compositions: 2 operas, *Graziella* (Paris, 1877) and *La Jeunesse de Don Juan;* a coll., *Dix mélodies* (1870), increased in 1873 to *Vingt mélodies* (*Un dernier baiser; À une étoile*); also *Essais symphoniques*, pf.-pcs., etc.

Chouquet [shoo-kā′], **Adolphe-Gustave,** b. Havre, Apr. 16, 1819; d. Paris, Jan. 30, 1886. He lived in America as a music-teacher 1840–60; since then in Paris. He twice won the 'Prix Bordin'; in 1864 for a Hist. of Music, 14th to 18th cent., and in 1868 for *Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours* (publ. 1873). From 1871, custodian of the coll. of instrs. in the Cons.; in 1875 he publ. a catalogue of them. He wrote the words of several cantatas (e. g., *Hymne de la paix*, prize cantata for the Exposition of 1867).

Christia′ni, Adolf Friedrich, pianist; b. Kassel, Mar. 8, 1836; d. Elizabeth, N. J., Feb. 10, 1885. Went to London in 1855; then to America, teaching in Poughkeepsie, Pittsburgh, Cincinnati, and (1877) New York. From 1880, director of a music-school at Elizabeth. Wrote *The Principles of Mus. Expression in Pf.-playing* (N. Y., 1886; Ger. ed. Leipzig, *Das Verständiss im Klavierspiel*).

Christia′ni, Elise, b. Paris, Dec. 24, 1827; d. Tobolsk, 1853. 'Cello-player (sensational début at Paris, 1845), for whom Mendelssohn wrote the *Lied ohne Worte* for 'cello.

Christ′mann, Johann Friedrich, b. Ludwigsburg, Württemberg, Sept. 10, 1752; d. Heutingsheim, May 21, 1817. Lutheran pastor, and amateur player on harpsichord and flute. Publ. considerable good music for voice, pf., vln., and flute; a 'Vollständige Sammlung' of hymns (with Knecht) containing many by himself; and an *Elementarbuch der Tonkunst* (Speyer, 1782; 2d part 1790).

Chrysan′der, Friedrich, musical historian, critic, and editor; b. Lübtheen, Mecklenburg, July 8, 1826; d. Bergedorf, Sept. 3, 1901. Dr. phil. (Rostock). From 1868–71, and 1875–82, editor of the 'Allg. musikal. Zeitung,' contributing many articles (Sketch of Hist. of Music-printing, 1879; papers on the Hamburg opera under Keiser, Kusser, et al., 1878–9); from 1885 he edited (with Spitta and Adler) a 'Vierteljahrsschrift für Musikwissenschaft.' He also edited two 'Jahrbücher f. musikalische Wissenschaft' (1863, 1867), with important papers by various writers. In 1853 he publ. two pamphlets, *Über die Molltonart in Volksgesängen* and *Über das Oratorium;* he also edited 'Bach's Klavierwerke' (1856), and 'Denkmäler der Tonkunst' (Carissimi's oratorios; the sonatas by Corelli were ed. by Joachim; and Couperin's *Pièces de clavecin*, by Brahms). Together with G. Gervinus he founded, in 1856, the 'Deutsche Händelgesellschaft' for the purpose of publ. a complete edition of the master's works from the original MSS., but before long the other members lost interest, and Ch. and G. really constituted the society. At their own expense they set up a little printing-shop at Bergedorf, near Hamburg; in 1859 King George of Hanover granted Ch. an annual subvention of 1000 thaler, which, after the annexation of Hanover by Prussia, in 1866, was continued by the Prussian government.

After the death of Gervinus, in 1871, Ch., with the assistance of one printer and one engraver, went on undismayed, until vol. 100 (the last) was completed in 1894. During the preparation of this monumental edition he made several protracted visits to London to study Handel's autograph scores and others, in the possession of V. Schölcher, containing corrections and remarks in H.'s own hand. Of the latter he subsequently acquired 80 volumes for the music libr. at Hamburg. The enormous amount of biographical material Ch. had collected led him to begin a life of H., of which, unfortunately, only the first two vols. and half of the third, bringing the life down to 1740, appeared (Leipzig, 1858–67). Max Seiffert has recently undertaken the responsible task of completing Ch.'s work. Some of the characteristics of the great H. edition are: 'A new German translation of the original Engl. text, emphasizing the relation between word and tone; the restoration of the original ornamentation of the arias; and, most important of all, the restoration of the original Handelian orchestration.'—Cf. H. Kretzschmar, *Fr. Chr.* (in Peters' 'Jahrbuch,' 1902).

Chrysan'thos of Madyton, Archbishop of Durazzo in Albania, previously a teacher of church-singing in Constantinople. In his works *Introd. to the Theory and Practice of Church-Music* (1821) and *Great Theory of Music* (1832), he much simplified the liturgical notation of the Byzantine Church.

Chwatal [shwăh'tăhl], **Franz Xaver,** b. Rumburg, Bohemia, June 19, 1808; d. Elmen (Soolbad), June 24, 1879. In 1832, music-teacher in Merseburg, 1835 in Magdeburg. Wrote 2 Methods for pf. (op. 93, op. 135); male quartets; and over 200 pf.-pieces.

Chwatal, Joseph, brother of the preceding; b. Rumburg, Jan. 12, 1811. Organ-builder in Merseburg; invented several minor improvements in the organ-action.

Cifra [chē'-], **Antonio,** b. Rome, c. 1575; d. Loreto, circa 1636. A prolific composer, and one of the best of the Roman school; a pupil of Palestrina and B. Nanini. At first m. di capp. at the German College, 1610–20 at Loreto, for 2 years at the Lateran; and in 1822 in the service of Archduke Carl of Austria, returning to Loreto in 1827.—Publ. 5 books of motets; 3 of psalms; 5 of masses; 10 sets of *concerti ecclesiastici* (over 200 numbers); many more motets and psalms (in 2–12 parts); antiphones, litanies; madrigals; *ricercari; Scherzi ed arie a 1, 2, 3, e 4 voci, per cantar nel clavicembalo, etc.;* and other works, from 1600 to 1638.—See Q.-Lex.

Cilèa [chē-lā'ăh], **Francesco,** b. Palmi, Calabria, July 23, 1866. Pupil at Cons. of Naples (1879-89) of B. Cesi (pf.) and P. Serrao (comp.); prof. of pf. there, 1890–1; prof. harm. at Istituto Musicale at Florence 1897–1905; dir. Cons. at Palermo, 1913–16; since 1916 dir. Cons. at Naples. Member 'R. Accademia Musicale' at Florence (1898); Chevalier of Order of Crown of Italy (1893); Officer of same (1908).—Works: Pf.-trio (1886); Suite for orch. (1887); sonata for vcl. and pf. (1894); the operas *Gina* (Naples, 1889); *Tilda* (Florence, 1892); *Arlesiana* ([4 acts] Milan, 1897; rewritten in 3 acts, ib., 1898); *Adriana Lecouvreur* (Milan, 1902 [very succ.]; New Orleans, 1907); *Gloria* (Milan, 1907). His latest work is *Poema Sinfonico* for solo, ch. and orch. (Genoa, 1913).

Cimaro'sa [chē-], **Domenico,** eminent dramatic composer; b. Aversa, near Naples, Dec. 17, 1749; d. Venice, Jan. 11, 1801. The son of a poor mason and early orphaned, he attended the charity-school of the Minorites, his first music-teacher being Polcano, organist of the monastery. His talent was so marked that in 1761 he obtained a free scholarship in the Conservatorio di S. Maria di Loreto, where he was taught singing by Manna and Sacchini, counterpoint by Fenaroli, and composition by Piccinni. In 1770 his oratorio *Giuditta* was performed in Rome; in 1772 he celebrated his exit from the Cons. by producing his first opera, *Le Stravaganze del Conte*, at Naples, with mediocre results. But with *La finta parigina*, given next season with brilliant success at the Teatro Nuovo, Naples, he was fairly launched on a dramatic career singularly free from artistic reverses. His ease and rapidity of composition were phenomenal; in 29 years he wrote nearly 80 operas. His fame grew steadily; and even Paisiello had to look to his laurels. In 1774 C. brought out *L'Italiana in Londra* in Rome, and lived, until 1781, alternately in Rome and Naples, writing in each, following the custom of the period, one opera after another for the city in which it was to be performed. In 1781, as a *tour de force*, he brought out two operas in Naples, one in Rome, and two in Turin. His works became known far beyond the bounds of Italy, being performed not only by Italian opera-troupes in all European capitals, but also as translated into various foreign tongues. After Paisiello's return from Petrograd, where he had sojourned from 1776–85 as court composer, offers were made to C., who finally accepted them, setting out for Petrograd in July, 1789. His journey thither was like a triumphal progress; at the courts of Florence, Vienna, and Warsaw he was overwhelmed with attentions; and arrived at his destination Dec. 1, wayworn and suffering from the wintry weather, but confident of success. Here he produced 3 operas, and during the three years of his stay

wrote 500 several pieces of music for the court and nobility. Although every effort was made to induce him to remain, the rigorous climate obliged him to leave Russia in 1792; towards the end of the year he arrived in Vienna, where Emperor Leopold engaged him at a salary of 12,000 florins as Kapellmeister. At Vienna, at the age of 43, he brought out his masterpiece, *Il Matrimonio segreto*, the success of which eclipsed not only that of his former works but those of all rivals, not excepting Mozart. It is probably the sole survivor, on the present-day stage, of all C.'s dramatic works; though several of his operas might well replace certain modish puerilities of the hour. C. remained long enough in Vienna to write two more operas; 1793 found him once more at home in Naples, where his *Matrimonio segreto* aroused unexampled enthusiasm, having 67 consecutive performances, the illustrious composer himself presiding at the cembalo for the first seven representations. In 1794 he visited Venice to bring out *Gli Orazi e Curiazi;* in 1796 and '98 he was in Rome, then returning to Naples, and all the time actively engaged in operatic composition. In 1798, too, he was seriously ill at Naples; and the year after, having openly taken part in the Neapolitan revolutionary demonstration on the entrance of the French army into the city, he was imprisoned and condemned to death by King Ferdinand, a sentence commuted to banishment. Going to Venice, he was at work on a new opera, *Artemisia*, when death suddenly overtook him. It was bruited abroad that he had been poisoned by order of Queen Caroline of Naples, as a dangerous revolutionist; the rumor was so persistent, and popular embitterment so great, that the Pope's body-physician, Piccioli, was sent to make an examination; according to his sworn statement, C. died of a gangrenous abdominal tumor. [The date of this statement, Apr. 5, 1801, was erroneously taken by CHAMPLIN as that of C.'s death.]

Comedy-opera was C.'s *forte;* in his happiest moments he rivals Mozart; even in 'opera seria' many of his efforts are worthy of a place on the repertory. The fluidity and fecundity of his melodic vein, his supreme command of form, and his masterly control of orchestral resources, excite astonishment and admiration. He was the peer of his great Italian contemporary, Paisiello. Of the 76 operas known as his, some of the finest are mentioned below: *La finta parigina* (Naples, 1773), *L'Italiana in Londra* (Rome, 1774), *Il Fanatico per gli antichi Romani* (Naples, 1777; a work noted for introducing, for the first time, vocal concerted music—trios and quartets—into the dramatic action), *Il Matrimonio per raggiro* (Rome, 1779), *Cajo Mario* (Rome, 1780), *Artaserse* (Turin, 1781), *Il Convito di pietra* (Venice, 1782), *La Ballerina amante* (Naples, 1782), *Le Trame deluse* (Naples, 1786), *L'Impresario in angustie* (Naples, 1786), *Giannina e Bernadone* (Naples, 1788), *La Vergine del sole* (Petrograd, 1791), *Il Matrimonio segreto* (Vienna, 1792), Le *Astuzie femminile* (Naples, 1794). He also produced 2 oratorios; several cantatas; masses *a* 4, w. instrs.; psalms, motets, requiems, arias, cavatinas, solfeggi, and a great variety of other vocal works; 7 symphonies; etc.—Cf. P. Cambiasi, *Notizie sulla vita e sulle opere di D. C.* (Milan, 1901); F. Polidoro, *La vita e le opere di D. C.* (in 'Atti dell' Accademia Pontiniana', vol. xxxii, 1902).—See Q.-Lex.

Cipolli'ni [chē-], **Gaetano,** dramatic composer; b. Tropea (Catanzaro), Italy, Feb. 8, 1857. Pupil of Francesco Coppa. Besides a great quantity of vocal *Romanze*, and pf.-pcs., he has written *Gennerello*, 3-act melodr. (T. Manzoni, Milan, 1891); *Ai bagni di mare*, operetta (Naples, 1892); *Il piccolo Haydn*, 1-act lyric comedy (T. Sociale, Como, (1893); *Ninon de Lenclos*, 3-act lyr. com. (T. Lirico Internazionale, Milan, 1895); and (in MS.) *Simeta*, 5-act opera.

Cisneros [this-nā'rŏhs], **Eleonora de** (*née* **Broadfoot**), dramatic mezzo-soprano; b. New York, Nov. 1, 1880, and trained there by Mme. Murio-Celli; studied later with Jean de Reszké and Angelo Trabadello in Paris; eng. (by Grau) for the Metr. Op. H., she first appeared in Jan., 1900, at a Sunday concert; operatic début same season at the Phila. Acad. of Music as Amneris in *Aida*. In 1901 she married Count Francesco de Cisneros of Havana, and went abroad for wider experience; eng. at the Regio Th., Turin, made début as Amneris in Dec., 1902, and later sang for a season at Milan in *Il Trovatore* (Azucena), with such success that she continued in that rôle in various Italian cities for more than six months. Next year, in Trieste, she sang the contralto rôles in *Falstaff* and *Die Meistersinger;* next season (summer of 1903) at Rio Janeiro in *Aida*, *La Gioconda* (Laura), and *Carmèn;* followed by ten appearances at Lisbon in revivals of *Semiramide* (Arsace), *Nabucco*, Mercandante's *Il Giuramento*, etc. Sang at Covent Garden, London, autumn of 1903, also the following spring season, and has sung there for five seasons; in 1905, sang at the Vienna Opera, in German, the rôles of Amneris, Azucena and Ortrud, and refused offer of a 5-year contract; début at La Scala, Milan, that winter, and created there the Countess in Tchaikovsky's *Pique-Dame*, and Candia in the d'Annunzio-Franchetti opera *La Figlia di Jorio*. Sang at New York during first two seasons of the Manhattan Opera House

(Hammerstein); concert-tour of Belgium and Germany, summer and early fall of 1908, and in the winter created in Italian the rôle of Clytemnestra in Strauss's *Elektra* at La Scala. Winter of 1909–10 at the San Carlo Th., Naples, singing Eboli in the revival of *Don Carlos;* etc. Season of 1910–11 with the Chicago-Phila. Opera Company; début Chicago as Amneris, Nov. 3, 1910. Accompanied Melba on operatic tour of Australia, summer and autumn of 1911; since 1910, member Chicago Op. Co.; in 1914 she sang at the newly estab. Champs-Elysées Op. in Paris; 1915–16 with the Havana Op. Co. Her repertory embraces about 50 rôles, others being Kundry, La Cieca (*La Gioconda*), Herodias (*Salome*), Nancy (*Martha*), Anne Boleyn (*Henry VIII*), Poppæa (*Quo Vadis*); favorites are Azucena, Amneris, Laura, Brünnhilde (*Walküre*), and Eboli. Her voice is a rich mezzo-soprano with a compass from *g* to $c^{3}\sharp$.

Claas'sen, Arthur, b. Stargard, Prussia, Feb. 19, 1859. After graduating from the Danzig Gymnasium, he entered the Music School at Weimar in 1875, studying under Müller-Hartung, A. W. Gottschalk, and B. Sulze. As early as 1878 his compositions excited Liszt's interest. From 1880–84, conductor at theatre in Göttingen, of the Feichtinger Opera Co., and at Nowak's Victoria Th., Magdeburg. In 1884 C. was chosen, on Dr. Damrosch's recommendation, conductor of the Brooklyn (N. Y.) 'Arion,' which he conducted for 25 years, establishing his reputation as one of the foremost choral conductors; for several seasons also cond. of the N. Y. 'Liederkranz'; first cond. of numerous large festivals. In 1910 he settled in San Antonio, Texas, and became a powerful factor in stimulating the appreciation of music in the South through the founding of the San Antonio Symph. Soc. and the Mozart and Beethoven societies (choral); conductor of 31st Texas State Mus. Fest.—Publ. works: *Festival Hymn* for soli, ch. and orch.; *Waltz-Idyll* for full string-orch.; many songs and choruses, among which latter *Der Kamerad* took 1st 'composition prize' at the N. Y. Singing Festival.—In MS., many orchestral scores, incl. the symph. poem *Hohenfriedberg;* a Suite for orch.; *The Battle,* for soli, ch. and orch. (perf. at Seidl's Madison Sq. Garden Concerts); etc.

Clagget, Charles, b. London, 1755; d. there 1820. Violinist, leader in a Dublin theatre; inventor of instruments (an organ without pipes, a chromatic trumpet, and a chromatic French horn), described in his *Musical Phenomena* (London, 1793, 4to), and exhibited in London, 1791.

Clapisson [klăh-pē-sŏhn'], **Antoine-Louis,** born Naples, Sept. 15, 1808; died Paris, March 19, 1866. A violinist and composer, he became a member of the Inst. of France (1854), prof. of harm. at the Cons. (1861), and custodian of the Cons. coll. of mus. instrs., most of which he had collected and sold to the state. —Works: 21 operas; over 200 songs; etc.

Clari [klah'rē], **Giovanni Carlo Maria,** b. Pisa, 1669; d. Pistoia, 1754, as m. di capp. of the cathedral. He studied under Colonna at Bologna, where (1695) his opera *Il Savio delirante* was prod. His best-known work is a coll. of madrigals for 2 and 3 voices (publ. 1720; reprinted by Carli, Paris, in 1825); he also wrote masses, psalms, and a requiem; etc. —See Q.-Lex.

Claribel. Pen-name of Mrs. CHARLES BARNARD.

Clark, Rev. **Frederick Scotson,** b. London, Nov. 16, 1840; d. there July 5, 1883. Pupil of Sergent (in Paris) for harm. and pf.; of E. J. Hopkins (org.); also, at the R. A. M., of Bennett, Goss, Engel, Pettit, and Pinsuti. Studied for the ministry at Cambridge and Oxford; org. of Exeter Coll., Oxford; studied music in Leipzig and Stuttgart, and returned (1873) to London, where he founded the London Organ School. Was the representative English organist at the Paris Expos. of 1878. His organ-pieces (15 marches, 48 voluntaries, 6 communions, and offertories, improvisations, impromptus, etc.) are his best works; he wrote much for harmonium (on which he was a talented performer); over 100 pf.-pcs.; and sacred vocal music, songs, etc.

Clark(e), Jeremiah, b. London, c. 1670; d. there on December 1, 1707. Chorister in the Chapel Royal; 1693, Almoner and Master of the Children at St. Paul's, succeeding his master, Dr. Blow; 1704, joint-org. with Croft of the Chapel Royal. A hopeless love-affair caused him to take his own life. He was joint-composer of the operas *The World in the Moon* (1697) and *The Island Princess* (1699); wrote incidental music to several plays; was the first who set to music Dryden's *Alexander's Feast* (for St. Cecilia's Day, Nov. 22, 1697); also wrote a cantata, an ode, anthems, songs, etc.—See Q.-Lex.

Clark, Richard, b. Datchet (Bucks), April 5, 1780; d. London, Oct. 5, 1856. Chorister and lay-clerk (1802–11) at St. George's and Eton College; later lay-vicar of Westminister Abbey, Vicar-choral at St. Paul's, and (1820) Gent. of the Chapel Royal. Composed glees, anthems, etc.; publ. essays on Handel's *Messiah* and *Harmonious Blacksmith,* on *God Save the King,* on mus. pitch, on the etymology of the word 'Madrigale'; also a coll. of the words of favorite madrigals, glees, rounds, catches, etc., perf. by the Glee Club (of which

he was secretary) and other societies (1814; 1824; 1833).

Clarke, Hugh Archibald, b. near Toronto, Canada, Aug. 15, 1839. Pupil of his father, James Peyton Clarke. Was org. in several churches, then (1875–97) of the Presby. Ch., Phila. He conducted a male chorus, 'The Abt,' for several years, till 1876. In 1875 he was elected Prof. of the Science of Music in the Univ. of Pennsylvania, a position he still holds (1916), teaching harmony, cpt., form, and orchestration. Mus. Doc. (1886) of Univ. of Penna., when his music to Aristophanes' *Acharnians* (overture and choruses) was produced. C. has also composed music to Euripides' *Iphigenia in Tauris*, an oratorio, *Jerusalem* (Phila., 1891), pf.-music, and songs. Has publ. a treatise on Harmony and one on Counterpoint, also text-books for organ and pf.; a bit of fiction called *The Scratch Club* (1888); *Music and the Comrade Arts* (1900); *Highways and Byways of Music* (1901).

Clarke, James Hamilton Smee, b. Birmingham, Engl., Jan. 25, 1840; d. Banstead, July 9, 1912. An organist at 12, he was apprenticed to a land-surveyor 1855–61; then went over to music, and in 1866 became organist of Queen's College, Oxford (Mus. Bac., 1867); also cond. the Queen's Coll. Mus. Soc. In 1872 he succeeded Sullivan as organist of St. Peter's, South Kensington; was cond. in succession at the Opéra-Comique, Comedy, Toole's, Gaiety, etc.; of the D'Oyly Carte company on tour (1878); and also from 1878 mus. dir. at the Lyceum Th., writing music for dramas given by Irving. In 1893, first cond. of the Carl Rosa company. He publ. about 400 works, including incid. music to *Hamlet, Merchant of Venice, King Lear, The Corsican Brothers*, etc.; operettas and comediettas for the German Reed Company's Entertainments; school-cantatas and operettas; the sacred cantata *Praise;* 8-part anthem, *The Lord is my light* (won prize of Coll. of Organists, 1864); much other church-music; songs and part-songs;—2 symphonies; 6 overtures; a pf.-concerto (op. 78); a pf.-quartet; string-quartets; organ-music (6 sonatas; 3 Andantes; 3 Offertories; 3 Pieces, op. 348); etc.

Clarke, James Peyton, b. Scotland, 1808; d. Toronto, Canada, 1877. In 1829, leader of psalmody in St. George's Ch., Edinburgh; 1834, organist of St. Mary's Episcopal chapel, succeeding Thos. Macfarlane; emigrated to Canada, 1835, settling as a farmer in Ellora, but went to Toronto about 1841; about 1845 was elected prof. of music in Upper Canada University, and in 1848 took degree of Mus. Bac. at King's College with the 8-part anthem *Arise, O Lord God, forget not the poor;* Mus. Doc., 1856. For many years organist of St. James' Cathedral, Toronto, and conducted several choral societies.

Clarke, John [Clarke-Whitfield], born Gloucester, Engl., Dec. 13, 1770; died Holmer, n. Hereford, Feb. 22, 1836. Org.-pupil of Dr. Hayes at Oxford; organist at Ludlow, Armagh, Dublin; 1798–1820, org. and choirmaster of Trinity and St. John's Colleges, Cambridge; 1820–33, ditto at Hereford. In 1799, Mus. Doc., Cantab.; 1810, Mus. Doc., Oxon.; 1821, prof. of music at Cambridge. Published an oratorio, *The Crucifixion and the Resurrection* (Hereford, 1822); 4 vols. of cathedral services and anthems (1805); 12 Glees (1805); 12 Songs; a Selection of Single and Double Chants; etc.; he edited the 'Vocal Works of Handel' (1809, 17 vols.), w. pf.-accomp.—See Q.-Lex.

Clarke, William Horatio, gifted organist; b. Newton, Mass., March 8, 1840; d. Reading, Mass., Dec. 11, 1913. In 1856, organist at Dedham, Mass.; in 1859, of the Berkeley St. Ch., Boston, also teaching for a time in the Perkins Inst. for the Blind. Removed (1871) to Dayton, Ohio, as supt. of public schools; later to Indianapolis, as org. of a leading church. From 1878–87, org. at Tremont Temple, Boston, then retiring to his estate at Reading, Mass., where he had built a chapel of music, Clarigold Hall, containing a large 4-manual organ with 100 stops. He had success as a concert-org., teacher and author. Besides 15 instructive works for org., reed-org., pf., voice, etc., publ. 1865–86, he wrote *Outline of the Structure of the Pipe-organ* (1877); *The Face of Jesus* (London, 1883); *The Interwordian* (1884); *The Organist's Retrospect* (1896); *Cheerful Philosophy for Thoughtful Invalids* (1896); *Standard Organ Building* (1913).

Clarus [klah'rŏŏs], **Max,** b. Mühlberg-on-Elbe, March 31, 1852; pupil of his father, Municipal Mus. Director there, and (from 1870) of Haupt, Schneider and Löschhorn at the R. Acad. for Church-music, Berlin. Up to 1882 he acted as Kapellm. in various German, Austrian and Hungarian theatres, the last being Kroll's and the Victoria, Berlin. In 1882 he was eng. at the Brunswick Court Th., becoming Court Mus. Dir. in 1890. From 1884 he cond. the 'Orpheus,' and also from 1890 the 'Chorgesangverein,' and composed many choruses.—Works: The operas *Des grossen Königs Rekrut* (Brunswick, 1889); *Ilse* (ib., 1895; succ.); the fairy operas *Der Wunschpeter* (ib., 1910), *Hans Däumling* (ib., 1911), *Der Zwerg Nase* (ib., 1912); also several ballets (*Opium-Träume*, etc.). Further, *Fürstengruss*, for soli, male ch. and full orch.; *Die Wacht vor Samoa*, grand 'Tongemälde' for bar. solo, male ch. and orch.; *Festgesang;* numerous choruses.

Cla'sing, Johann Heinrich, b. Hamburg, 1779; d. there Feb. 8, 1829. A teacher at H., he wrote the operas *Micheli und sein Sohn* (H., 1806), and *Welcher ist der Rechte?* (comic, H., 1811); 2 oratorios, *Belsazar* and *Die Tochter Jephtas;* chamber-music, pf.-pcs., etc.

Claudin le Jeune. See LE JEUNE.

Claudius [klow'-], **Otto,** b. Kamenz, Saxony, Dec. 6, 1795; d. Naumburg, Aug. 3, 1877, as cantor of the cathedral.—Works: Operas (*Der Gang nach dem Eisenhammer*); church-music, songs, etc.

Claussen [klow'-], **Julia,** dramatic mezzo-soprano; b. Stockholm, Sweden, June 11, 1879. Studied at Royal Acad. Mus., Stockholm (1897–1902); with Prof. Friedrich, Royal Acad. Mus., Berlin (1906–8). Début Jan. 19, 1903, at Royal Opera in Stockholm as Leonora (*La Favorita*); engaged there from 1903–12; subsequently sang in Covent Garden (1914); member of Chicago Opera Co. since 1913; sang as star at Th. des Champs-Élysées, Paris (1914), Royal Th., Stuttgart (1913); transcontinental tour with the Chicago Opera (1914); has made 3 concert-tours of U. S. since 1914, singing in 120 concerts during 1916. Principal rôles are Brünnhilde, Kundry, Ortrud, Dalila, Fides, Orfeo, Carmen, Hérodiade, Gertrude (*Hamlet*), Marina (*Boris Godunov*), and others, 30 in all. Life-member Royal Acad. Mus., Stockholm (1912). Her voice is a full mezzo-sop., remarkably even throughout its entire range ($a\flat$-c^3).

Clau'ssen, Wilhelm, b. Schwerin, 1843; d. there Dec. 22, 1869. Gifted composer, pupil of Stern Cons., Berlin, and Ary Schäffer; he was the first to win the Meyerbeer Scholarship (with an overture). Posthumous pf.-pcs. and songs were publ.

Clausz-Szarva'dy [shar-], **Wilhelmine,** fine pianist; b. Prague, Dec. 13, 1834; d. Paris, Sept. 2, 1907. She studied in the Proksch Inst.; début 1849; settled (1852) in Paris, where her refusal to play the brilliant bravura pieces then in vogue at first retarded appreciation of her worth. But when, two years later, Berlioz and Mme. Ungher-Sabatier became interested in her, her splendid interpretation of the classic masters (especially Bach and Beethoven) won general recognition; made frequent tours of France, Germany and England. She was one of those great artists who completely merge their personality into that of the composer. Married F. Szarvady [d. Paris, March 1, 1882] in 1857.

Clavé [klăh-vā'], **José Anselmo,** b. Barcelona, Apr. 21, 1824; d. there Feb., 1874. The founder of the male singing-societies in Spain, after the model of the French 'orphéons.' At the first singing fest. in Barcelona (1860) he directed a chorus of 200 voices; four years later 2000 singers, representing 57 organizations, formed the fest. chorus. Some of his songs and choruses enjoyed immense popularity; also wrote a few zarzuelas.

Clay, Frédéric, composer; b. (of English parents) Paris, Aug. 3, 1840; d. Great Marlow, n. London, Nov. 24, 1889. Pupil of Molique at Paris, and of Hauptmann at Leipzig. His first operettas, *The Pirate's Isle* (1859) and *Out of Sight* (1860), were given privately at London; after them he brought out, at Covent Garden and other London theatres, *Court and Cottage* (1862), *Constance* (1865), *Ages ago* (1869), *The Gentleman in Black* (1870), *Happy Arcadia* (1872), *Babil and Bijou* (1872), *The Black Crook* (1873), *Cattarina* (1874), *Princess Toto* (1875), *Don Quixote* (1875), *Oriana, The Golden Ring* (1883), *The Merry Duchess* (1883); incid. mus. to 'Twelfth Night' and other plays; 2 cantatas, *The Knights of the Cross* (1866) and *Lalla Rookh* (1877); part-songs, songs, etc.

Clegg, Edith, b. London; a fine contralto; studied at Guildhall Sch. of Mus., and with H. Klein in London; later with J. Bouhy in Paris; estab. her reputation as a concert singer at several of the great Engl. festivals; also repeated engagements with the Philh. Soc.; début in opera, London, 1906, creating the part of Sophia in Liza Lehmann's *The Vicar of Wakefield;* has also sung at Covent Garden; toured Germany with success as a lieder-singer.

Clemens, Charles Edwin, b. Plymouth, England, March 12, 1858. Organist; pupil of Drs. Weeks and Martin, and E. Pauer, at the R. C. M. At 11, org. at Christ Ch., Davenport; at Berlin, 1889–96, org. of the English church and also to Empress Friedrich; he taught in the Scharwenka Cons., and publ. his well-known text-book on *Pedal Technique* (2 vols., 1894). Settled 1896 in Cleveland, Ohio; org. and choirm. at St. Paul's Ch., 1896–1911; since 1911 org. at Euclid Ave. Presby. Ch.; cond. of the Singers' Club; since 1902, prof. at the Women's Coll., Western Reserve Univ. Successful recitals at Cleveland and elsewhere; engaged at the Temple of Music at the Pan-American Exposition, Buffalo. In 1903 he publ. (New York) his *Modern School for the Organ,* which rivals the *Pedal Technique* in pedagogical favor.

Cle'mens, Jacob, called **'Clemens non Papa,'** to distinguish him from Pope Clement VII (who was a good player on several instrs., and died 1534); eminent Netherland contrapuntist of the 16th cent., in the time between Josquin and Palestrina. He was first Kapellm. to the Emperor Charles V, at Vienna.—Works: 11 masses, many motets, chansons, etc., publ. by P. Phalèse (Louvain,

1555–80); 4 books of *Sooter Liedekens*, i. e., psalms set to popular Netherland tunes, publ. by T. Susato (Antwerp, 1556–7); and numerous miscellaneous pieces in collections of the period.—He probably died circa 1557. See Q.-Lex.

Clément [klā-măhn′], **Charles-François,** b. in Provence, 1720; settled in Paris as pf-teacher. Publ. *Essai sur l'accomp. du clavecin* (1758), and a supplement, *Essai sur la basse fondamentale, etc.* (1762); they appeared in a 2d ed. united under the former title. He also prod. 2 operettas, a book of harpsic.-pcs. w. vln., and issued a monthly 'Journal de clavecin' (1762–65).

Clément, Edmond, b. Paris, March 28, 1867. Pupil of Warot at the Cons. in 1887; first prize, 1889; début at Op.-Comique, Nov. 29, 1889, as Vincent in Gounod's *Mireille.* His success was instantaneous, and he was eng. at once as first tenor; remained there uninterruptedly for 21 years (until 1910), with frequent leave for extended tours; has sung in the principal theatres of France, Belgium, Spain, Portugal, England and Denmark; 1909–10 at M.O.H.; 1911–13 with Boston Op. company; in the spring of 1913 he made an extended and very successful concert-tour of U. S. and Canada; Officier de l'Instruction Publique and Knight of the Order of Danebrog. His voice is a light tenor of very agreeable quality, with a range of two octaves; both as actor and singer he secures remarkable results with a minimum of effort; his art is characterized by a subtle and peculiar refinement and distinction. He has created the chief tenor parts in the following operas (all at the Op.-Comique): Bruneau's *l'Attaque du Moulin* (1893), Saint-Saëns' *Phryné* (1893), Cui's *Le Flibustier* (1894), Godard's *La Vivandière* (1895), Dubois' *Xavière* (1895), Hahn's *l'Île du Rêve* (1898), Erlanger's *Le Juif polonais* (1900), Saint-Saëns' *Hélène* (1904), Dupont's *La Cabrera* (1905), Puccini's *Madama Butterfly* (1906), Vidal's *La Reine Fiammette* (1908); his favorite rôles are Don José (*Carmen*), Werther, Des Grieux (*Manon*), Rodolphe (*La Bohème*), Gerald (*Lakmé*).—During his convalescence from a wound received in the great war (1915) he gave a series of concerts, the proceeds of which (amounting to 125,000 francs) he donated to various war-charities.

Clément, Félix, b. Paris, Jan. 13, 1822; d. there Jan. 23, 1885. He studied music secretly, and at the age of 21 adopted it as his profession. He devoted himself especially to historical studies; filled several positions as organist and teacher, and finally became org. and choirmaster at the Ch. of the Sorbonne. In 1849 the government chose him to direct the musical solemnities at the Sainte-Chapelle; and the comps. then executed (music of the 13th cent.) were publ. in score as 'Chants de la Sainte-Chapelle,' in the same year (3d ed. 1875). He was active in establishing the 'Inst. for Church-music.'—Writings; *Méthode complète du plain-chant* (1854; 1872); *Méthode de musique vocale et concertante; Histoire générale de la musique religieuse* (1861); *Les Musiciens célèbres depuis le XVIe siècle* (1868; 1879); *Dict. lyrique, ou histoire des opéras* (1869, 4 supplements up to 1881; new, augm. ed. by A. Pougin, 1897 and 1904); *Méthode d'orgue, d'harmonie et d'accompagnement* (1874; 2d ed. 1894); etc.

Cle′ment, Franz, b. Vienna, Nov. 17, 1780; d. there Nov. 3, 1842. At the age of 12, his father accomp. him on a 4-years' concert-tour through Germany and England; 1802–11, he was Kapellm. at the Th. an der Wien, Vienna, later leader at Prague, under C.M. v. Weber; 1813–18, again at the Th. a. d. Wien, and then travelled for several years with Mme. Catalani.—Works: 6 concertos and 25 concertinos for vln.; also overtures, quartets, pf.-concertos, the opera *Le Trompeur trompé*, etc.

Clement y Cavedo, b. Gandia, Spain, Jan. 1, 1810; d. (?). Org. at Algamesi and Valencia; 1840–52, teacher of music at Guéret, France; settled in Madrid, and publ. an elem. mus. text-book, *Gramática musical.* In 1855, by order of Espartero, he submitted a plan for reorganizing the School of Music.—Comps.; A magic opera, a zarzuela, ballads, songs, etc.

Clemen′ti, Muzio, celebrated pianist and composer; was b. at Rome, Jan. 24, 1752, acc. to obituary notice; but Reichardt's 'Mus. Almanach' for 1796 gives April 12, 1746; d. at his country-seat at Evesham, England, March 10, 1832. His father, a goldsmith ('orefice'), was a devoted amateur of music, and had his son taught carefully, from tender years, by Antonio Buroni, m. di capp. in a Roman church. From 1759 the org. Condicelli gave him lessons in organ-playing and harmony. So rapid was their pupil's progress, that when but 9 he obtained a position as organist, in competition with other and maturer players. Until 14 years of age he pursued his studies in Italy, G. Carpani (comp.) and Sartarelli (voice) being his next instructors. At a piano-concert which C. gave in 1766, an English gentleman named Beckford was so delighted with his talent that he obtained the father's permission to educate the boy in England. C. lived and studied till 1770 in his patron's house in Dorsetshire; then, a thoroughly equipped pianist and musician, he took London by storm. In 1773 his op. 2 (3 pf.-sonatas dedicated to Haydn, and warmly praised by K. Ph. E. Bach) was published; they may be considered as finally

establishing the form of the pf.-sonata. From 1777-80 he conducted, as cembalist, the Italian Opera. In 1781 he began a pianistic tour, giving concerts at Paris, Strassburg, Munich, and Vienna; here, on Dec. 24, 1781, he met Mozart in 'friendly' rivalry (N.B. Mozart's letters make no pretence of concealing his dislike of the 'Italian' composer and player); though the palm of final victory was awarded to neither, yet C. tacitly admitted, by changing from a mechanically brilliant to a more suave and melodious piano-style, the musicianly superiority of Mozart. In Vienna his op. 7, 9 and 10 were publ. by Artaria. Excepting a concert-season at Paris, in 1785, C. now remained in London for 20 years (1782–1802). He not only made his mark, and incidentally amassed quite a fortune, as a teacher, pianist, and composer, but also (after losses through the failure of Longman & Broderip, the instrument-makers and music-sellers) established a highly successful piano-factory and publishing-house of his own (now Collard & Collard). With his pupil Field, C. set out for Petrograd in 1802, passing through Paris and Vienna; their tour was attended by brilliant success, and Field was so well received in Petrograd that he accompanied his master no further. The latter resided for several years alternately in Berlin, Dresden, and Petrograd; then, after visiting Vienna, Milan, Rome, and Naples, he again settled in London. The business-man in C. now gained the upper hand; he no longer played in public, but devoted himself to composition and the management of his prosperous mercantile ventures. He never again went far from London, except during the winter of 1820–21, which he spent in Leipzig. —As a teacher C. trained many distinguished musicians; Field, Cramer, Moscheles, Kalkbrenner, Alex. Klengel, Ludwig Berger, Zeuner, even Meyerbeer, all owed much to his instructions. His compositions include symphonies (which failed in competition with Haydn's), and overtures for orchestra; 106 pf.-sonatas (46 w. vln., 'cello, or flute); 2 duos for 2 pfs.; 6 4-hand duets; fugues, preludes and exercises in canon-form, toccatas, waltzes, variations, caprices, *Points d'orgue* . . . (op. 19); an *Introduction à l'art de toucher le piano, avec 50 leçons*, etc.; by far the greater part of which are wholly forgotten. But his great book of Études, the *Gradus ad Parnassum* (publ. 1817), is a living reminder that he was one of the greatest of piano-teachers. Bülow's excellent selection of 50 of these études has been outdone by Vogrich's unique 'Complete Edition,' arranged progressively (New York, 1898).

Biographies of C. have been written by Giov. Frojo: *M. C., la sua vita, le sue opere e sua influenza sul progresso dell' arte* (Milan, 1878); by O. Chilesotti in *I nostri maestri del passato* (Milan, 1882); F. Clément has a sketch in his *Les Musiciens célèbres depuis le XVIe siècle* (Paris, 1878); M. Unger, *M. C.'s Leben* (Langensalza, 1914); also J. S. Shedlock in *The Pianoforte Sonata* (London, 1895).—See Q.-Lex.

Clemm, John [Johann Gottlieb Klemm], b. Dresden, 1690; learned organ-building under A. Silbermann, and settled in Philadelphia, Pa., in 1736; lived for a time in New York, where he built the first organ for Trinity Church (finished Aug., 1741); removed to Bethlehem, Pa., where he died in 1762. He is said to have been the first trained and competent organ-builder in America.—His son, **John Clemm, Jr.,** was the first organist at Trinity Ch., New York City. [From A. H. Messiter: *History of the Choir and Music of Trinity Church* (New York, 1907).

Cleo'nides, a Greek writer on music, lived in the first half of the 2d century, A. D. His treatise *Eisagogè harmoniké* (*Introductio harmonica*), based upon the theories of Aristoxenus, was for a long time ascribed to the mathematician Euclid, because it had been publ. under the latter's name by Pena (Paris, 1557) and Meibom (Amsterdam, 1652), although it had been printed with the real author's name by Valla (Venice, 1497). A new crit. ed. was publ. by K. von Jan in 'Musici scriptores graeci.'

Clérice [klā-rēs'], **Justin,** b. Buenos Aires, Oct. 16, 1863; d. Toulouse, Sept., 1908. Pupil of Paris Cons. (1882, Delibes and Pessard). Spent greater part of his life in Paris.—Comps.: *Le Meunier d'Alcala*, comic opera (1887); *Figarella*, do.; *M. Huchot*, vaudeville (1889); grand ballet *Au Pays noir* (Antwerp, 1891); 3-act comic opera *Le 3e Hussards* (Paris, Gaîté, 1894); *Phrynette*, operetta (1895); *Léda*, pantomime (1896); *Au temps jadis*, ballet-opera (Monte Carlo, 1905).

Cleve [klā'vĕ], **Halfdan,** b. Kongsberg, Norway, Oct. 5, 1879. Pupil of his father and Winter-Hjelms in Christiania; cont. his studies in Berlin (1898–1903) with O. Raif, X. and Ph. Scharwenka. Has written 4 concertos for pf. and orch. (op. 3, in B♭; op. 6, in B♭ m.; op. 9, in E♭; op. 12, in A m.); pieces for pf., and some songs with orchestra.

Clicquot [klē-koh'], **François-Henri,** b. Paris, 1728; d. there 1791; 'the most skilful French organ-builder of the 18th century' [Fétis]; from 1765 in partnership with Pierre Dallery.

Cliffe, Frederick, b. Lowmoor, Yorkshire, May 2, 1857. Received first instruction from his father. On both pf. and org. his progress was so rapid, that at the age of 11 he was app. regular organist at Wyke Parish Ch.;

1873–6 org. of the Bradford Fest. Choral Soc.; in 1876 won scholarship at the Nat. Training Sch. of Mus., where he st. under Sullivan, Prout, Stainer and Franklin Taylor; app. prof. of pf. at R. C. M. in 1883; filled several positions as org. till 1889, when he gave up church work; 1888–94 org. of the Bach Choir, and at the same time accompanist at Cov. G., Drury Lane and Her Majesty's Th.; 1901 prof. of pf. at R. A. M., and member of the joint exam. bd. of R. A. M. and R. C. M.; tour of Australia in 1898; tours of South Africa in 1900 and 1903.—Works: Symph. in C m. (1889); do. in E m. (1892); *Cloud and Sunshine*, symph. poem (1890); concerto for vln. and orch. in D m. (1896); *The Triumph of Alcestis*, scena for alto and orch. (1902); *Ode to the North-East Wind* (1905); also some songs and church-music.

Clifford, Rev. **James,** English divine; b. Oxford, 1622; d. London, Sept., 1698, as Senior Cardinal of St. Paul's. Publ. 'A Coll. of Divine Services and Anthems, usually sung in H. M.'s Chapel, etc.' (1664).

Clifton, Chalmers, b. Jackson, Miss., Apr. 30, 1889. Pupil at Cincinnati Coll. of Music of D. Boxall, P. A. Tirindelli and M. Boyce; then at Harvard Univ. of E. B. Hill, W. R. Spalding and W. C. Heilman; further in Paris of V. d'Indy and A. Gédalge; attracted attention by his excellent conducting of the Peterborough Pageant (1910) and the Lexington Pageant (1915); app. cond. of Harvard Alumni Chorus and the Cecilia Soc. of Boston, 1915. Has written a violin-sonata in D m.; Suite for trumpet and orch.; *The Poppy*, for tenor and orch.

Clifton, John Charles, b. London, 1781; d. Hammersmith, Nov. 18, 1841. A pupil of Bellamy and Chas. Wesley, he lived in Bath as a teacher and conductor, then in Dublin (1802–15), and settled in London (1816) as an exponent of Logier's system. Inv. the Eidomusicon (a species of melograph). His opera *Edwin* was given in Dublin (1815); he publ. glees, many songs, and a *Theory of Harmony Simplified* (1816); also a 'Selection of British Melodies' (no date).

Clough-Leighter [klŭf-lī'ter], **Henry,** b. Washington, D. C., May 13, 1874. Began study of pf. at age of 4, under his mother's instruction; from 1883–6, solo chorister at St. John's, Washington; began study of org. in 1887 with Dr. G. Walter; comp. with Dr. E. Kimball. Even while pursuing his studies he held several positions as organist of various churches in Washington; 1900–1 org. and chm. of Christ Ch., Providence, R. I., supervisor of the mus. courses in the schools at Westerly, R. I., and instr. of theory in the Howe Sch. of Mus., Boston; 1901–8 assoc. ed. with O. Ditson & Co.; since 1908 editor-in-chief. Works: Five cantatas; lyric suite *The Day of Beauty* for solo voice, pf., and str.-quartet; symph. ballad *Lasca* for solo voice, pf., and orch.; many songs and song-cycles; *Victorian Ode* (*Recessional*) for ch. and orch.; several choral works; editor of many mus. pedagogical and technical works.

Closson [klŏhs-sŏhn'], **Ernest,** b. St. Josse ten Noode, n. Brussels, Dec. 12, 1870. Asst.-curator of the museum of mus. instrms. at the Cons. in Brussels; since 1913 also prof. of hist. of mus. there; makes a specialty of the study of folk-music, signing all writings on that subject with the pen-name **Paul Antoine.** Has publ. *Chansons populaires des provinces belges* (1905; anthology w. introd. and notes) and *20 Noëls français anciens* (1911); his writings are *Siegfried de Wagner* (1891), *E. Grieg* (1892), *La Musique et les Arts plastiques* (1897), *Le Manuscrit dit 'des Basses Dances' de la bibliothèque de Bourgogne* (1912), *Notes sur la chanson populaire en Belgique* (1913). Of his essays in different journals *L'instrument de musique comme document éthnographique* (in 'Guide musical,' 1902) deserves special mention.

Clotz. See KLOTZ.

Cluer, John, English publisher and engraver of music, believed to be the inventor of engraving on tin plates; d. London, 1729. He engraved and published Handel's *Suites de pièces de clavecin* (1720), and (1723–9) nine of his Italian operas; also an 8vo collection of opera-songs.—Cf. F. Kidson, *British Music Publishers* (London, 1900).

Coates, Albert, b. Petrograd, April 23, 1882 (of an Engl. father and a Russian mother). St. pf. with an older brother, without intention of becoming a musician. At the age of 20 he gave up his scientific studies, and entered the Leipzig Cons. in 1902. Here he studied with Teichmüller (pf.), Klengel (vcl.) and Nikisch (cond.). Début as cond. with Offenbach's *Les Contes d'Hoffmann* at Leipzig; app. first cond. (on Nikisch's recommendation) at the Elberfeld opera in 1906; in 1910 for a short time one of the conds. at the Dresden op.; same year coördinate first cond. with Bodanzky at Mannheim; since 1911 first cond. of the Imp. Opera at Petrograd; appeared with signal success in 1914 at Cov. G. as cond. of Wagner's works (alternating with Bodanzky in the dir. of *Parsifal*). Has written an opera, *Sardanapalus* (Petrograd, 1916).

Coates, John, famous dramatic and concert tenor; b. Girlington, Yorkshire, June 29, 1865. Pupil of his uncle, J. G. Walton (choirm. at Bradford), and J. C. Bridge in Chester; sang as a chorister from his sixth to twelfth year; in 1893 pupil of W. Shakespeare in London;

début at Savoy Th. in *Utopia, Limited* (1894). For the next six years he sang in light op., with ever increasing success, throughout England, and also twice in the U. S.; following the sensational succ. of his creation of the part of Perkin Warbeck, in *The Gay Pretenders* (Old Globe Th., 1900), numerous engs. were offered to him, but he declined all, went to Paris, and st. for a year with J. Bouhy. Then made his début in grand op. as Faust at Cov. G., in 1901; same season created Claudio in Stanford's *Much Ado about Nothing;* in the fall he appeared with enormous succ. as Lohengrin in Cologne; since then a frequent star at many of the chief German opera-houses (Berlin, Dresden, Leipzig, Hamburg, Mannheim, Bremen, Mayence, etc.); has sung repeatedly at Cov. G., His Majesty's Th., Lyric Th., and is prominently identified with the prod. of opera in English, having sung all the Wagner parts (and many others) with the Engl. companies of Moody-Manners (1902, '07, '08), Carl Rosa (1909), Beecham (1910), Denhof (the entire *Ring of the Nibelung,* 1911); was princ. ten. of Quinlan's company on its tour of the United Kingdom, Australia and South Africa (1911–13), singing in the first prod. of *Tristan* in Australia and S. Africa. C. is to-day not only the foremost dram. tenor of England, but also the foremost oratorio and lieder-singer, and esteemed as such also in Germany. His first concert engag. was at the Leeds Fest. of 1901; the next year he sang in Elgar's *The Dream of Gerontius* at its first perf. (Worcester Fest.), and has since sung the tenor parts at all first perfs. of Elgar's works; also created tenor parts in the 3 divisions of Bantock's *Omar Khayyam* (Birmingham, 1906–9); was eng. specially in 1906 for the performances of *The Dream of Gerontius,* under the composer's direction, at Cincinnati and Paris.

Cobb, Gerard Francis, b. Nettlestead, Kent, Engl., Oct. 15, 1838; d. Cambridge, March 31, 1904. Fellow of Trinity Coll., Cambridge, 1863; studied music at Dresden; Pres. of Cambridge Univ. Mus. Soc., 1874–84; Chairman of the Univ. Board of Mus. Studies, 1877–92.—Works: Psalm 62, for soli, ch. and orch. (Ripon Cath., 1892); 7 church-services, incl. a full Morning, Evening and Communion Service for men's voices, comp. by request for the choir of St. George's Chapel, Windsor; motet *Surge illuminare* (1887); prize madrigal, *Sleeping Beauty, a* 6; prize glee, *A Message to Phyllis, a* 4; numerous songs and ballads (e. g., Kipling's *Barrack-Room Ballads;* a pf.-quintet, op. 22; suite for vln. and pf.; pf.-suite, *Voices of the Sea;* etc.

Cocchi [kŏhk'kē], **Gioacchino,** dramatic composer; b. Padua, circa 1715; d. Venice, 1804. He was teacher at the 'Cons. degli Incurabili,' Venice; lived 1757–63 in London, writing operas; returned to Venice in 1773. His first opera was *Adelaide* (Rome, 1743); others were *Elisa* (1744), *Baiazette* (1746), *Arminio* (1749), *La Gismonda* (1750), *Siroe* (1750), *Semiramide riconosciuta* (1753), *Demofoonte* (1754), *La Maestra* (1754), *Zenobia* (London, 1758), *La clemenza di Tito* (London, 1760), and *Tito Manlio* (London, 1761). He excelled in opera buffa.—See Q.-Lex.

Coccia [kŏh'tchăh], **Carlo,** b. Naples, April 14, 1782; d. Novara, April 13, 1873, as maestro at the cathedral. Pupil of Valente, Fenaroli, and Paisiello at the Cons. at Naples, he became a prolific opera-composer, travelling through Italy, and to Lisbon and London, to superintend the production of his works, which number nearly 40. Also wrote several masses, other sacred music, duets, arias, etc. *Maria Stuarda* was given in London, 1823.—Cf. G. Carotti, *Biografia di C. Coccia* (Turin, 1873).

Coccon', Nicolò, pianist, organist, and composer; b. Venice, Aug. 10, 1826; d. there Aug. 4, 1903. Pupil of E. Fabio. App. prof. of cpt. at Liceo Benedetto Marcello in Venice (1882); among his pupils was A. Franchetti. His first published comps. were motets (1841); in 1856 he was first org., and 1873 maestro, at San Marco. His music (over 450 numbers) is held in high estimation; principal works are an oratorio, *Saül,* 8 requiem masses, 30 'messe da gloria,' and much other ch.-music; 2 operas, *Zaira* (1884) and *Uggero il Danese* (not prod.); the sacred melodrama *Manasse in Babilonia* (1877); the operetta *I due orangotani* (1879); etc.

Cocks (Robert) & Co., London firm of music-publishers, founded 1823 by Robert C.; his sons, Arthur Lincoln C. and Stroud Lincoln C., became partners in 1868. Upon the death of the original founder (1887) Robert Macfarlane Cocks became the proprietor, and carried on the business until 1898, when he retired, and transferred the house to Augener & Co. The catalogue of publications comprised 16,000 numbers.

Coenen [koo'-], **Cornelius,** b. The Hague, 1838. Violinist and concert-giver; has made extended tours; in 1859, conductor of the orch. at Amsterdam, and 1860 bandmaster of the Garde Nationale at Utrecht.—Overtures, pieces for chorus and orchestra, etc.

Coe'nen, Franz, b. Rotterdam, Dec. 26, 1826; d. Leyden, Jan. 24, 1904. A pupil of his father, an organist; then of Vieuxtemps and Molique. After tours as concert-violinist with Henri Herz, and in S. America with E. Lübeck, he settled in Amsterdam; up to 1895 he was director in the Cons., and prof. of vln. and comp.; solo violinist to the Queen; the

leader of a celebrated quartet; and a distinguished composer (cantatas, a symphony, the 32nd Psalm, quartets, etc.).

Coe'nen, Johannes Meinardus, b. The Hague, Jan. 28, 1824; d. Amsterdam, Jan. 9, 1899. Pupil, at the Cons. there, of Lübeck. Bassoonist; 1864, conductor at the grand Dutch Th., Amsterdam; then at the Palais d'Industrie; and municipal music-director. The Palais Orch., which he founded, became world-famous. He retired in 1896.—Works: Cantatas (one for the 600th anniv. of the founding of Amsterdam), ballet-music, incid. music to Dutch plays; 2 symphonies; a clarinet-concerto; a flute-concerto; a quintet for pf. and wind; a sonata for bassoon (or 'cello), clarinet, and pf.; fantasias for orch.; also an opera, *Bertha en Siegfried.*

Coe'nen, Willem, brother of Franz; b. Rotterdam, Nov. 17, 1837. Pianist; travelled in S. America and the West Indies; from 1862–1909 teacher, concert-giver, and comp. in London; retired then, and is now (1916) living near Lugano, Italy. He will be remembered as being the first musician who introduced the chamber-music of Brahms into England.—Works: Oratorio, *Lazarus* (1878); has published pf.-music and songs; has cantatas, masses, etc., in MS.

Coerne, Louis Adolphe, b. Newark, N. J., Feb. 27, 1870. Pupil of F. Kneisel (vln.); while pursuing the regular academic course at Harvard, he studied comp. with J. K. Paine from 1888–90; from 1890-3 at the Akad. der Tonk. in Munich with Rheinberger (org. and comp.); later he returned to Harvard for post-grad. work, taking degree of Ph. D. in 1905 with the thesis *The Evolution of Modern Orchestration* (publ. N. Y., 1908); from 1894–7 he lived in Buffalo as organist at the Ch. of the Messiah and cond. of the Buffalo 'Liedertafel'; 1897–9 as organist and conductor in Columbus, Ohio; after a sojourn of 3 years in Germany he had charge of the musical courses in the summer session at Harvard (1903), and was prof. of music at Smith Coll. (1903–4); 1905–7, again in Germany; 1907–9, mus. dir. at Troy; 1910–15 prof. of musicology at Univ. of Wisconsin; since 1915 prof. of music at Connecticut Coll., New London.—Works: The operas *A Woman of Marblehead* (not prod.), and *Zenobia* (Bremen, 1905); op. 18, *Hiawatha,* symph. poem; op. 20, *Jubilee March;* op. 41, *Beloved America,* patriotic hymn for male ch. and orch.; op. 53, *Mass* in D m.; op. 60, *Swedish Sonata* for vln. and pf.; op. 67, *Sakuntala,* melodrama; op. 82, *Dedication Ode* for orch.; *Evadne,* ballet.

Cohen, Jules-Émile-David, b. Marseilles, Nov. 2, 1835; d. Paris, Jan. 13, 1901. Studied in Paris Cons. under Zimmerman, Marmontel, Benoist, and Halévy, taking first prize for pf., org., and cpt. and fugue, but not competing for the Grand prix de Rome, his parents being well-to-do. Asst.-teacher and (1870) reg. teacher of ensemble singing at the Cons.; chef du chant and chorusmaster at the Gr. Opéra, 1877. Produced 4 not very successful operas; also composed choruses for *Athalie, Esther,* and *Psyché* (given at the Comédie-Française); 3 cantatas, several masses, symphonies, and oratorios; 2 aubades; 200 songs; 200 piano-pieces.

Cohen, Karl Hubert, b. Laurenzberg, n. Aix-la-Chapelle, Oct. 18, 1851. St. at the schools f. church-music at Aix-la-Chapelle and Ratisbon; ordained priest in 1875; from 1876–9 teacher at the Kirchen musikschule in Ratisbon; 1879–87 Kapellm. at the Cath. in Bamberg; 1887–1910 Kapellm. at the Cologne Cath.; app. Papal Priv. Chamberlain in 1903, and Canon in 1909. Has comp. several masses, motets and a Te Deum; publ. *Manuale chori sive Modi cantandi in missa et officio divino* (Ratisbon, 1901).

Colasse [kŏh-lăhss'], **Pascal,** b. Rheims, Jan. 22, 1649; d. Versailles, July 17, 1709. He was a pupil of Lully, who entrusted him with writing out the choral and orchestral parts of his operas from the figured bass and melody. Later C. was accused of appropriating scores thrown aside by his master as incomplete. In 1683 he was app. Master of the Music; in 1696, royal chamber-musician. He was a favorite of Louis XIV, and obtained the privilege of producing operas at Lille; but the theatre was burned, his opera *Polyxène et Pyrrhus* (1706) failed, and his mind became disordered. Of 10 operas, *Les noces de Thétys et Pélée* (1689) was his best. He also composed songs, sacred and secular. —See Q.-Lex.

Colburn, George, composer, conductor; b. Colton, N. Y., June 25, 1878. Pupil at Amer. Cons. of Music (Chicago) of Adolf Weidig (vln., comp.), of Karleton Hackett (voice), and of Howard Wells (pf.). Taught vln. and theory, Amer. Cons. (1903–15); in charge of mus. dept. Northwestern Mil. Acad. (1902–15); cond. Logansport Ch. Soc. (1914–15); asst.-cond. Ravinia Park, Ill. (1913); since 1915 dir. Municipal Music, Winona, Minn.—Works: Incid. music to Stephen Phillips' *Herod* (1906); pf.-trio in C m. (1909); *Rondo* f. orch. (1910); *Masque of Montezuma* (1913); *Masque of Demeter and Persephone* (1913); *Cæsar's Gods,* a Byzantine Masque (1913); *Purim Pageant* (1913); *Spring's Conquest,* symph. poem (1913); symph. setting to *Antony and Cleopatra* (1915); pf.-quartet in D (1915).

Cole, Rossetter Gleason, b. Clyde, Mich., Feb. 5, 1866. While st. at the Univ. of Mich. he took the courses in music under Prof. C. B. Cady, as part of the requirements for his degree; grad. 1888, and taught Lat. and Ger. in the High Sch. for two years; 1890–2 pupil of Max Bruch (comp.) at the 'Meisterschule' in Berlin; also of H. van Eycken (comp.), G. Kogel (cond.) and W. Middleschulte (org.); in charge of mus. dept. at Ripon Coll., Wis., 1892–4; prof. music at Grinnell Coll., Iowa, 1894–1901; from 1903–7 as private teacher and ed. of 'Good Music' in Chicago; 1907–9 prof. of music at Univ. of Wisconsin; since 1908 in charge of music at the summer sessions in Columbia Univ., N.Y. City; org. First Church of Christ, Scientist, in Evanstown, Ill.; member A. G. O., Pres. of M. T. N. A. (1903, '09, '10) and twice dean of the Ill. Chapter A. G. O. (1913–14).—Works: The cantata *The Passing of Summer* (1902); for recitation w. orch., *Hiawatha's Wooing* (1904), *King Robert of Sicily* (1906); *Symphonic Prelude* f. orch.; *Ballade* f. vcl. and orch.; a sonata in D f. vl. and pf.; org.-pcs. (*Andante religioso, Allegro quasi marcia, Fantaisie symphonique, Rhapsody*, etc.); pf.-pcs. (2 novelettes, *From a Lover's Notebook, In Springtime, Sunset in the Hills*, etc.); and a number of Ger. and Engl. songs.—His wife **(Fannie Louise Gwinner,** whom he married in 1896) is an accomplished pianist, ed. of 'Music for the Child World,' and translator of Marx' *Introduction to the Interpretation of Beethoven's Piano Works*.

Coleridge-Taylor, Samuel, a British comp. of African descent (his father was a native of Sierra Leone; his mother English); b. London, Aug. 15, 1875; d. Thornton Heath, Sept. 1, 1912. Pupil (f. vln.) of the R. A. M., 1890; won composition-scholarship in 1893, and studied under V. Stanford until 1896. In 1903 he founded at Croydon an amateur string-orch. which was very successful; later he added professional wood-wind and brass; app. vln.-teacher at R.A.M. in 1898. Made two concert-tours of the U. S. in 1904 and '06, conducting his own works. From the very beginning his compositions showed an individuality that rapidly won them recognition, and his short career was watched with interest.—Works: For soli, ch. and orch.: *Hiawatha's Wedding Feast, Death of Minnehaha, Hiawatha's Departure, The Blind Girl of Castel-Cuillé, Meg Blane, A Tale of Old Japan;* an oratorio, *The Atonement* (Hereford, 1903); an operetta, *Dream-Lovers;* for orch.: a symphony in A m., 4 waltzes, *Rhapsodic Dance on a West-Indian air;* a *Ballad* in D m. f. vl. w. orch.; a quintet f. clar. and strings; a nonet; a str.-quartet; *Danse nègre* f. vln. and pf.; pf.-pcs.; songs (the cycles *In Memoriam, The Soul's Expression);* inc. mus. to Stephen Phillips' *Herod* (1900); etc.—Cf. M. Byron, *A Day with S. Coleridge-Taylor* (London, 1912); Anon., *Golden Hours with S. Coleridge-Taylor* (ib., 1913); W. C. B. Sayers, *S. C.-T. His Life and Letters* (London, 1915).

Collard, a family of pf.-makers in London. M. Clementi, in partnership with Frederick W. Collard (1772–1860), bought out Longman & Broderip in 1798, afterwards surrendering his share to Collard, whose patented inventions have given the instruments their distinctive character. The firm-name is at present (1916) Collard & Collard; the head of the firm is John C. Collard.

Collet [kŏh-lā′], **Henri,** b. Paris, Nov. 5, 1885. St. with J. Thibaut and Barès in Paris; then Spanish literature w. Menéndez Pidal in Madrid, continuing his mus. studies under Olmeda. Comp. of *El Escorial*, symph. poem; a str.-quartet; a pf.-quintet; songs. Has written *Le Mysticisme musical espagnol au XVIe siècle* (Paris, 1913) and a biogr. of *Victoria* (in 'Maîtres de la Musique,' Paris, 1914); also hist. essays in 'Bulletin Hispanique' and 'l'Année Musicale.'

Colon′na, Giovanni Paolo, b. Bologna, June 16, 1637; d. there Nov. 28, 1695. A pupil, in Bologna, of Filipuzzi (organ), and, in Rome, of Carissimi, Benevoli and Abbatini (comp.). Became m. di capp. of San Petronio, Bologna, and was several times president of the Accad. Filarmonica. He was an eminent church-composer, and also prod. 1 opera, *Amilcare* (Bologna, 1693). —Publ. the oratorio *La profezia d'Eliseo* (1688); 3 books of short psalms *a* 8 (1681, '86, '94), with organ; *Mottetti sacri a voce sola con due violini e bassetto di viola* (1691); *Mottetti a 2 e 3 voci* (1698); Litanies and Responses to the Virgin, *a* 8; Mass *a* 8, w. org. (1684); *Mass, psalms and responses for the dead, a* 8 (1685); Complines and Sequences *a* 8 (1687); Lamentations for Holy Week, f. solo voice (1689); *Messe e salmi concertati*, w. instrs., *a* 3–5 (1691); Vesper Psalms *a* 4–5 (1694); very many are also extant in MS.—See Q.-Lex.

Colonne, Édouard (*recte* **Judas**), a very distinguished conductor; b. Bordeaux, July 23, 1838; d. Paris, Mar. 28, 1910. St. at Paris Cons. under Girard and Sauzay (vln.), Elwart and Ambr. Thomas (comp.). In 1873 he founded the 'Concert National,' (which later became famous as 'Concerts du Châtelet'), at which he brought out the grandest works of Berlioz, and many by new German and French composers. In 1878 he conducted the official Exposition concerts; was cond. at the Grand Opéra in 1892; appeared frequently as visiting cond. in London, and also with the Philh. Soc. in New York (1905).

Combarieu [köhn-bah-r'yö'], **Jules** (-**Léon-Jean**), b. Cahors, Lot, France, Feb. 4, 1859; *docteur ès lettres;* prof. of history of music at the Collège de France.—Works: *Les rapports de la poésie et de la musique considérées au point de vue de l'expression* (1893; dissertation); *L'influence de la musique allemande sur la musique française* (1895; Jahrbuch of the C. F. Peters Library); *Études de philologie musicale:* [1. *Théorie du rythme dans la composition moderne d'après la doctrine antique* (1896; critique and simplification of Westphal); 2. *Essai sur l'archéologie musicale au XIXe siècle et le problème de l'origine des neumes* (1896; these two latter were awarded prizes by the Académie); 3. *Fragments de l'Enéide en musique d'après un manuscrit inédit* (1898)]; *Éléments de grammaire musicale historique* (1906); *La musique, ses lois, son évolution* (1907; 10th ed. 1913); *Histoire de la Musique* (3 vols., Paris, 1912–15; an admirable and authoritative work); many articles in periodicals.

Combs, Gilbert Raynolds, b. Philadelphia, Jan. 5, 1863. His father, a distinguished pianist, organist and composer, was his first teacher; and C., though originally intended for the medical profession, made such rapid progress, both at home and in Europe, that he decided to adopt music as his life-work. He was for years organist and choirmaster in some of the leading Philadelphia churches; became a capable orchestral conductor, and an excellent performer on stringed instrs. In 1885 he founded the Broad St. Cons. of Music, Phila., which has been successful from the outset, and of which C. is still (1916) the Director.

Comettant [-tähn'], (**Jean-Pierre-**) **Oscar,** b. Bordeaux, Gironde, April 18, 1819; d. Montvilliers, n. Havre, Jan. 24, 1898. Pupil, 1839–44, at Paris Cons., of Elwart and Carafa. Lived in the United States 1852–5; then returned to Paris, and became an active and well-known writer, especially on mus. subjects. He was the musical *feuilletoniste* for 'Le Siècle,' and a contributor to various mus. journals. He also publ. *Histoire d'un inventeur au 19e siècle. Adolphe Sax, ses ouvrages et ses luttes* (Paris, 1860); *Portefeuille d'un musicien; Musique et musiciens* (1862); *La musique, les musiciens et les instruments de mus. chez les différents peuples du monde* (1869); *Les musiciens, les philosophes et les gaîtés de la musique en chiffres* (1870); *François Planté* (1874); *La Musique de la Garde Républicaine en Amérique. Histoire complète* (1895); extended notices on Ambroise Thomas, Gounod, etc. He also composed Fantasias, Caprices, and Études f. pf.; *3 Duos caractéristiques* f. pf. and vln.; vocal choruses, songs, etc. For 20 years he directed a private musical institute.

Com'mer, Franz, b. Cologne, Jan. 23 1813; d. Berlin, Aug. 17, 1887. Pupil of Leibl and Josef Klein at Cologne; in 1828, org. of the Carmelité Ch., and chorister at the cathedral. He went to Berlin in 1832, to study with A. W. Bach (org.) and A. B. Marx and Rungenhagen (comp.). Commissioned to arrange the library of the R. Inst. f. Church-music, he pursued historical researches, and edited the following colls. of old music: *Collectio operum musicorum Batavorum saeculi XVI.* (12 vols.); *Musica sacra XVI., XVII. saeculorum* (26 vols.); *Coll. de compositions pour l'orgue des XVIe, XVIIe, XVIIIe siècles* (in 6 parts); and *Cantica sacra* of the 16th–18th cent. (2 vols.). He was, besides, 'regens chori' at the Catholic Hedwigskirche; singing-teacher at the Elisabeth School, at the Theatre School, at the French Gymnasium, etc.; the founder (1844, w. Küster and Kullak) of the Berlin 'Tonkünstlerverein'; Royal Musikdirektor, Prof., Member of the Berlin Acad., Senator of the Acad., and Pres. of the 'Gesellschaft für Musikforschung.'—His compositions are music to the *Frogs* (Aristophanes) and *Elektra* (Sophocles); masses, cantatas, and choruses.

Compère [köhn-pär'], **Louis** (diminutive **Loyset**), b. Flanders, circa middle of the 15th cent.; d. St.-Quentin, Aug. 16, 1518; was in turn chorister, canon and chancellor of St.-Quentin church. He was probably a pupil of Okeghem together with Josquin Deprès. But few of his motets (21) are extant in collections (Petrucci, Venice, 1501, 1503; idem, Fossombrone, 1519; Petreius, Nuremberg, 1541). He was famed, however, as a contrapuntist.—See Q.-Lex.

Conco'ne, Giuseppe, b. Turin, 1810; d. there June, 1861, as org. of the Court Choir. Previously he lived, 1832–1848, in Paris as a singing-teacher.—Works: 2 operas, *Un episodio del San Michele* (Turin, 1836); *Graziella* (not prod.); vocal scenes, duets, songs, etc.; and a collection of famous solfeggi in 5 vols. (*50 Lezioni, 30 Esercizi, 25 Lezioni, 15 Vocalizzi,* and *40 Lezioni per Basso*).

Coninck, Jacques-Félix de, b. Antwerp, May 18, 1791; d. Schaerbeck-les-Bruxelles, Apr. 25, 1866. Pianist; pupil, in Antwerp, of de Trazegnies and Hoefnagels, and in Paris Cons. of Perne (harm.). After 1818 he went with Malibran to the United States, lived for a time in Paris, returned to Antwerp, and founded the 'Société d'Harmonie,' which he also conducted.—Publ. (in Paris) concertos, sonatas, airs variés, etc., for pf.

Conra'di, August, opera-composer; b. Berlin, June 27, 1821; d. there May 26, 1873. Pupil of Rungenhagen (comp.). Organist of the 'Invalidenhaus' in 1843; went in 1846 to Vienna, and brought out a symphony with

marked success; was for years an intimate of Liszt at Weimar; occupied the post of Kapellm. in the following theatres: Stettin 1849–51, Berlin ('Königstädtisches'), Düsseldorf, Cologne, and from 1856 again in Berlin, at Kroll's, the new Königstädtisches, Wallner's, and Victoria.—Operas (all in Berlin): *Rübezahl* (1847); *Musa, der letzte Maurenfürst* (1855); *Die Braut des Flussgottes* (1859); *Die Sixtinische Madonna* (1864); *Knecht Ruprecht* (1865); *So sind die Frauen; Im Weinberge des Herrn* (1867); *Das schönste Mädchen im Städtchen* (1868); also vaudevilles, farces, 5 symphonies, overtures, string-quartets, etc. He arranged many popular potpourris.

Conra'di, Johann Georg, Kapellm. at Oettingen, end of 17th cent.; one of the earliest German opera-comps.; wrote for the Hamburg Theatre.—Operas: *Ariadne* (1691); *Diogenes* (1691); *Numa Pompilius* (1691); *Jerusalem* (1692); *Carolus Magnus* (1692); *Sigismund* (1693); *Pygmalion* (1693); *Gensericus* (1693).

Conried, Heinrich, b. Bielitz, Austria, Sept. 13, 1855; d. Munich, Apr. 27, 1909. He began life as an actor in Vienna; in 1877 dir. of the Bremen Stadt-Th.; came to the U. S. in 1878 as dir. of the Germania Th. in N. Y.; from then until 1892 manager of various enterprises (also comic op.) in different cities; succeeded Amberg in 1892 as dir. of the Irving Place Th. in N. Y., which he brought to a high degree of excellence; dir. M. O. H. from 1903-8. His first season was notable for the first Amer. prod. of *Parsifal;* after that the artistic standard declined.

Con'solo, Federigo, violin-virtuoso; b. Ancona, 1841; d. Florence, Dec. 14, 1906. Pupil of Giorgetti in Florence and Vieuxtemps in Brussels; st. comp. with Fétis and Liszt. In 1884 a nervous affliction forced him to abandon playing, and thereafter he devoted himself to composition and historical studies. He wrote *Oriental Suites, Hebraic Melodies,* a violin-concerto, a pf.-concerto, etc.; also publ. a work on neumes and their transliteration into modern notation.

Constantin [kŏh**n**-stăh**n**-tăn'], **Titus-Charles,** b. Marseilles, Jan. 7, 1835; d. Pau, Oct., 1891. Pupil of Ambroise Thomas at Paris Cons.; cond. of the 'Fantaisies Parisiennes' (1866), Concerts du Casino (1871), Athénée and Renaissance Th. (1872), Opéra-Comique (1875).—Works: A comic opera, *Dans la forêt* (1872); a ballet, *Bek* (Lyons, 1867); 2 cantatas, *David Rizzio* and *Le Salut;* overtures, etc.

Con'ti, Carlo, opera-composer; b. Arpino, Naples, Oct. 14, 1797; d. Naples, July 10, 1868. Pupil of Tritto, Fenaroli, and Zingarelli at the R. Coll. of S. Sebastiano, Naples, and later of Simon Mayr. Prof. of counterpoint at Naples Cons. (1846–58), and Vice-Director from 1862, succeeding Mercadante; he taught Bellini, Buonamici, Lillo, Florimo, Marchetti, Andreatini, and others. Also life-secretary of the Accademia, and corresponding member of the Inst. of France.—Wrote 11 operas, *L'Olimpia* (Naples, 1829) being the most successful; also much church-music, songs w. pf., etc.

Con'ti, Francesco Bartolommeo, b. Florence, Jan. 20, 1681; d. July 20, 1732, at Vienna, where he became court theorbist in 1701, and court comp. in 1713. He produced 16 grand operas; the first was *Clotilda* (Vienna, 1706; London, 1710); his best was *Don Chisciotte in Sierra Morena* (Vienna, 1719; Hamburg, 1722). Other works: 13 *Feste teatrali,* or serenades; 9 oratorios, and over 50 cantatas.—See Q.-Lex.

Con'ti, Gioacchino, a celebrated soprano (*musico*), surnamed **Gizziello** after his teacher, Domenico Gizzi; b. Arpino, Naples, Feb. 28, 1714; d. Rome, Oct. 25, 1761. His début at Rome (1729) after 7 years 'study was a brilliant success, and his fame spread over all Italy; he was no less fortunate on the stage at Naples, and (1736) in London, where, in league with Handel, he made head against the opposition to the German master. He also sang in Madrid, Lisbon, etc.; retired to Arpino in 1753.

Con'ti [Conti'ni], Ignazio, a son of Francesco; b. Florence, 1699; d. Vienna, Mar. 28, 1759. The successor of his father; wrote oratorios, cantatas, masses, serenades, etc., but was a mediocre talent.—See Q.-Lex.

Conus, Georg. See KONIUS.

Con'verse, Charles Crozat (pen-name **Karl Redan**), b. Warren, Mass., Oct. 7, 1832. Pupil from 1855–9 of Leipzig Cons. (Richter, Hauptmann, Plaidy). Settled in Erie, Pa., as a lawyer; now (1916) living in Highwood, N. J.—Publ. works: *American Concert Overture* on 'Hail, Columbia,' for orch. (1869), and *Fest-Ouvertüre* (1870); 6 German songs (Leipzig, 1856); vocal quartets; American National Hymn, *God for us* (1887); Cantata (on the 126th Psalm) for soli, ch. and orch. (1888).—In MS., 2 symphonies, 2 oratorios, several overtures, quartets and quintets for strings, chorales, etc.

Converse, Frederick Shepherd, composer; b. Newton, Mass., Jan. 5, 1871. Graduate of Harvard, 1893; studied music in Boston with Carl Baermann and Chadwick, 1894–6; in Munich at the R. Acad. of Music under Rheinberger, graduating 1898. Taught harmony in the N. E. Cons., Boston, 1899–1901; then, until 1904, teacher of comp. at Harvard Univ.; 1904–7, asst.-prof. there. In 1907 he resigned to devote his entire time to comp.; now (1916) living in Boston.—Works:

Op. 1, sonata for vln. with pf.; op. 2, suite for pf.; op. 3, string-quartet (MS.); op. 4, Waltzes for pf. 4 hands; op. 5, *Valzer Poetici* for pf. 4 hands; op. 6, concert-overture, *Youth* (MS.); op. 7, symphony in D m. (MS.); op. 8, *Festival March* for orch. (MS.); op. 9, Romance for orch., *Festival of Pan;* op. 10, Romance for orch., *Endymion's Narrative;* op. 11, Two Poems for pf. and orch., *Night* and *Day;* op. 12, Ballade for baritone with orch., *La belle dame sans merci;* op. 13, *Concerto* for vln. with pf. (MS.); op. 14, 3 Love-Songs; op. 15, concert-overture, *Euphrosyne;* op. 17, 2 songs for soprano; op. 18, string-quartet (MS.); op. 19, orchl. fantasy, *The Mystic Trumpeter;* incid. music to Mackay's *Jeanne d'Arc* and *Sanctuary;* op. 26, *Hagar in the Desert*, scena for baritone and orch.; *Ormazd*, symph. poem (1912); *Pageant and Masque of St. Louis* (1914); *The Peace Pipe*, a cantata (1916); an oratorio, *Job* (1908); the operas *The Pipe of Desire* (Boston, 1906; M. O. H., 1910); *The Sacrifice* (Boston, 1911); *The Immigrants* (not prod.).

Cooke, Benjamin, b. London, 1734; d. there Sept. 14, 1793. Composer and excellent org., pupil of Pepusch, whom he succeeded in 1752 as cond. at the Acad. of Ancient Music; in 1757 he became choirmaster (after Gates), in 1758 lay-vicar, and in 1762 organist, of Westminster Abbey. Mus. Doc., Cantab., 1775; ditto Oxon., 1782; organist of St. Martin-in-the-Fields, 1782. In 1789 he resigned the Academy conductorship in favor of Arnold. His *forte* as composer was glees, canons and catches, for which he took several Catch Club prizes (*Coll. of 20 Glees, Catches, and Canons for 3–6 voices, in score*, London, 1775; *9 Glees and 2 Duets*, 1795). He also wrote odes, instrumental concertos, church-music, pcs. for org. and harpsichord, etc.—See Q.-Lex.

Cooke, James Francis, b. Bay City, Mich., Nov. 14, 1875. Educated in Brooklyn and st. music with R. H. Woodman and W. H. Hall; went to Würzburg in 1900, and cont. his studies with Meyer-Olbersleben and H. Ritter; also spent several months studying methods in various conservatories; contrib. to 'Musikalisches Wochenblatt' and 'Neue Zeitschr. für Musik'; held several positions as organist in Brooklyn, taught singing and pf., and was asst. to Prof. F. W. Hooper, director of the Brooklyn Inst. of Arts and Sciences; since 1907, editor of 'The Étude'; President Phila. Music Teachers' Assn., 1912–16. Has publ. pf.-pieces and songs; author of *A Standard History of Music* (Phila., 1910), *Great Pianists on Piano Playing* (4th ed. 1914).

Cooke, Thomas Simpson, b. Dublin, 1782; d. London, Feb. 26, 1848. A pupil of his father and Giordani. Cond. the theatre-orch., Dublin; was then for years an opera-singer (tenor) at Drury Lane and asst.-cond. there, asst. cond. of the Philharm., and (1846) leader of the Concerts of Antient Music. Also prof. at the R.A.M., an esteemed singing-teacher (Sims Reeves was his pupil), and the author of two vocal treatises, *Singing exemplified in a series of Solfeggî, etc.*, and *Singing in Parts, etc.* (London, abt. 1842). Composed nearly 20 operas for Drury Lane.

Coombs, Charles Whitney, organist and composer; b. Bucksport, Maine, Dec. 25, 1859. Studied for 5 years in Stuttgart (pf. with Speidel, theory and comp. with Max Seifriz), and 6 years in Dresden (comp. w. Draeseke, orchestration w. Hermann John, org. w. P. Janssen, and voice w. Lamperti); also a year in England studying music and methods of the English Church. Organist of Amer. Ch. in Dresden, 1887–91, when he returned to America, and took charge of the music in the Church of the Holy Communion, New York, holding the position till 1908; since then at St. Luke's.—Publ. works: The cantatas *The Vision of St. John, Hymn of Peace, The First Christmas, The Ancient of Days, The Sorrows of Death; Song of Judith*, motet for sopr. and bar. soli and ch.; a number of sacred songs, anthems, etc.; and about 60 songs, many of which are great favorites.

Coons, Minnie, concert-pianist; b. New York, 1882 (?); studied in Berlin with W. Berger (1898–1900) and X. Scharwenka (1900–4); début 1904 with Leipzig Philh. Orch. at Leipzig; after successful appearances in Berlin she made her Amer. début with the N. Y. Symph. Soc., Nov. 2, 1905.

Cooper, George, b. Lambeth, London, July 7, 1820; d. London, Oct. 2, 1876. Organist of several churches, finally (1856) of the Chapel Royal. An able performer, he did much to elevate the public taste, especially by his playing of Bach's works for organ. Publ. *The Organist's Assistant*, selections from classical authors; *The Organist's Manual; Organ Arrangements* (3 vols.); *Classical Extracts for the Organ; Introd. to the Organ;* also songs and part-songs.

Copera'rio [John Cooper, an Englishman who Italianized his patronymic after study in Italy], famous lutenist and viol-da-gamba player in the latter half of the 16th cent.; teacher of the children of James I, and of Henry and William Lawes.—Works: Music to 2 Masques; a set of Fancies for org.; several ditto for viol; songs (*Funeral Teares*, etc., *Songs of Mourning*, etc.).

Coppet, Edward J. de, a notable patron of art and founder of the *Flonzaley Quartet;* b. New York, May 28, 1855; d. there Apr. 30,

1916. A man of wealth and refined artistic tastes, he engaged various artists for private quartet performances at his residence. When he realized that for the attainment of a perfect ensemble constant practice was indispensable, he commissioned A. Pochon, in 1902, to find four men of the highest artistic standing who were willing to devote their entire time to quartet-playing. In the summer of the following year Adolfo Betti, Alfred Pochon, Ugo Ara and Ivan d'Archambeau (1st vln., 2d vln., vla. and vcl., resp.) began to practise at Flonzaley, Mr. de C.'s summer residence near Lausanne, Switzerland; in the spring of 1904 they made their first European tour, arousing admiration for the absolute perfection of their ensemble; in the fall of the same year they came to the U. S., but played only privately at the house of their patron, and a few times for charities in which Mr. de C. was interested; on Dec. 5, 1905, they gave their first public concert in America (Carnegie Chamb.-Music Hall, N. Y.) with overwhelming success. Since then they have regularly appeared in America and Europe, recognized as an unsurpassed, perhaps even unrivaled, ensemble. Throughout these years they have continued the private concerts at Flonzaley and the N. Y. home of Mr. de C. None of the members accepts separate engagements; nor does any one teach, or do anything foreign to the purpose for which the quartet was organized. Since Mr. de C.'s death his son André has continued the original policy.—Cf. D. G. Mason, *E. J. de C.*, in 'Mus. Quart.', Oct., 1916.

Cop'pola, Pietro Antonio [Pierantonio], dramatic composer; b. Castrogiovanni, Sicily, Dec. 11, 1793; d. Catania, Nov. 13, 1877. A pupil of the Naples Cons. for a short time, but chiefly self-taught, he was a contemporary and a not wholly fortunate rival of Rossini. He produced some 15 operas from 1816–1850, without real success until the fifth, *Nina pazza per amore* (Rome, 1835; thence to many chief cities of Europe; and at Paris as *Eva*); from 1839–43 he was cond. of the Lisbon Royal Opera. Other successful operas were *Gli Illinesi* (Turin, 1835); *Enrichetta di Baienfeld* (Vienna, 1836); *La Bella Celeste degli Spadari* (Milan, 1837); *Giovanna I^ma* (Lisbon, 1841); *Inès de Castro* (ib., 1842); *Il Folletto* (Rome, 1843). He also wrote masses, litanies, and other church-music.

Coquard [kŏh-kahr'], **Arthur**, b. Paris, May 26, 1846; d. Noirmoutier, Vendée, Aug. 20, 1910. Priv. pupil of César Franck, 1862–6; prof. of music at the Nat. Inst. of the 'Jeunes Aveugles'; music critic for 'Le Monde', and 'Écho de Paris.'—Comps.: 2-act opera, *l'Épée du roi* (Angers, 1884); 3-act com. op., *Le Mari d'un jour* (Paris, 1886); 2-act (spectacular) lyric drama *l'Oiseau bleu* (Paris, 1894); 4-act lyr. dr. *La Jacquerie* (Monte Carlo and Paris, 1895); 4-act opera *Jahel* (Lyons, 1900); 3-act opera *La troupe Jolicœur* (Opéra-Com., 1902); an oratorio, *Jeanne d'Arc;* several secular cantatas.—He publ. (Paris, 1892) *De la musique en France depuis Rameau*, which received a prize from the Académie des Beaux-Arts.

Corbett, William, English violinist; b. 1669 (?); d. London (?), 1748. A member of the Queen's band, he lived in Rome from 1711–40; he gave occasional concerts, and was a collector of musical books and instrs., bequeathing the latter to Gresham College. Publ. many sonatas, and concertos for various instrs.; wrote incid. music to *Henry IV* and *Love Betrayed;* also songs.

Cordans, Bartolommeo, composer; b. Venice, 1700; d. Udine, May 14, 1757; entered the order of the Franciscans at an early age, but obtained Papal dispensation later to leave it. From 1729–31 he brought out 3 fairly succ. operas at Venice; in 1735 he became maestro at Udine cathedral, and composed an immense amount of church-music, much of which was purposely destroyed, yet in the cathedral archives 60 masses, over 100 psalms, many motets, etc., are preserved in MS.

Cordel'la, Giacomo, b. Naples, July 25, 1783; d. there May 2, 1847. Pupil of Fenaroli and Paisiello, and a very prolific dramatic composer, 19 of his operas having been produced, chiefly in Naples. He was prof. of solfeggio at Naples Cons., m. di capp. at several convents in Naples, and long director of music at the San Carlo Th. Also wrote masses, cantatas, etc.

Corder, Frederick, b. Hackney, London, Jan. 26, 1852. Pupil of R. A. M., and in 1875 won the Mendelssohn Scholarship; from 1875–8 studied with Ferd. Hiller at Cologne; became cond. of Brighton Aquarium Concerts in 1880, and greatly improved their quality; since 1886 prof. of comp. at R. A. M. and also (since 1889) curator there. In 1905 he founded the 'Society of British Composers.' As a teacher he has been remarkably successful, most of the prominent British composers of to-day having been his pupils; one of the most zealous apostles of Wagner, he made (together with his wife) the first Engl. translations of the *Ring* dramas, *Meistersinger* and *Parsifal* for the original scores publ. by Schott; also contributor to Grove's Dictionary. —Works: The operas *Morte d'Arthur* (1877, not prod.), *Nordisa* (Liverpool, 1887; prod. by C. Rosa Op. Co. also in London and the provinces w. great succ.), *Ossian* (1905, not prod.); the operettas *Philomel* (an op. satire, 1880), *A Storm in a Tea-cup* (1880), *The Nabob's Pickle* (1883), *The Noble Savage*

(1885); the cantatas *The Cyclops* (1881), *The Bridal of Triermain* (Wolverhampton Fest., 1886), *The Blind Girl of Castel-Cuillé* (1888), *The Sword of Argantyr* (Leeds Fest., 1889); for orch., *Evening on the Sea-Shore* (idyll, 1876), *Im Schwarzwald* (suite, 1876), *Ossian* (overt., 1882), *Nocturne* (1882), *Prospero* (overt., 1885), *Roumanian Suite* (1887), *Pippa Passes* (orchl. poem, 1897), *A Fairy Tale* (1913); incid. music to *The Tempest* (1886), *The Termagant* (1898), *The Black Tulip* (1899); *Dreamland*, ode for ch. and orch. (1883); *Roumanian Dances* for vln. and pf. (1883); *The Minstrel's Curse*, ballad for declamation w. orch. (1888); *True Thomas*, mus. rec. (1895); *The Witch's Song*, do. (1904); *Elegy* for 24 vlns. (1908); *Empire Pageant Masque* (1910); *The Angels*, bibl. scene for 6 choirs (1911); *Sing unto God*, 50-part motet (1912);—also *Exercises in Harmony and Mus. Comp.* (London, 1891); *The Orchestra, and how to write for it* (ib., 1895; 2d ed. 1902); *Modern Mus. Composition* (ib., 1909); *Musical Encyclopædia* (ib., 1915).—Cf. 'M. T.,' Nov., 1913 (p. 713).

Corder, Paul, son of Frederick C.; b. London, Dec. 14, 1879. Entered R. A. M. in 1895, studied pf. with Oscar Beringer and Tobias Matthay, comp. with his father; studied vln., viola, horn, clarinet, etc. App. prof. of harm. and comp. at R. A. M. 1907; elected assoc. R. A. M. in 1905.—Works: op. 2, *Grettir the Strong*, 1-act opera (not prod.); op. 3, *The Moon Slave*, terpsichorean fantasy; op. 4, *Cyrano de Bergerac*, overt.; op. 7, *Dross*, mus.-drama without words; op. 8, *Morar*, orch. fantasia; op. 9, *The Dryad*, ballet; op. 14, *Prelude and Fugue:* op. 18, *Sea-Songs;* op. 19, 2 *Choral Songs*. A 3-act opera, *Rapunzel*, is now nearly finished (1916).

Corel'li, Arcangelo, admirable violinist and composer; born Fusignano, n. Imola, Italy, Feb. 12, 1653; d. Rome, Jan. 13, 1713. His violin teacher was G. Benvenuti in Bologna; counterpoint he learned with Matteo Simonelli. Little is known of his life until 1681, when, after travelling in Germany and holding a position in Munich, he settled in Rome under the patronage of Cardinal Pietro Ottoboni, in whose house he lived. His talents, combined with a winning personality, made him a favorite in the highest social circles of Rome; his concerts in the cardinal's palace were considered the chief musical events of the day. In 1683 his op. 1 was published. As a teacher his fame grew apace; pupils flocked to him from all sides, among them Battista Anet, Geminiani, Locatelli, and G. and L. Somis. The King of Naples made repeated overtures to C. to enter his service: at length, yielding to his solicitations, C. went to Naples, and gave a very successful concert before the court; but his second attempt failed to please the king, he himself made some awkward slips, and soon thereafter returned to Rome covered with mortification. Here a mediocre violinist, Valentini, had been well received by the public meantime; and Corelli, imagining himself supplanted and neglected, went into a decline and died 'aged 59 years, 10 months, and 20 days.' He was buried in the Church of Santa Maria della Rotonda; his statue is in the Vatican.—C.'s merit was twofold; understanding the character of his instrument, he laid the foundation of good violin-technique: to him are attributed the systematization of the science of bowing and the regulation of the shifts and the introduction of chord-playing. His compositions are still regarded as classics. His greatest effort was the *Concerti grossi*, which appeared only six weeks before his death. Of the works publ. under Corelli's name, all but the following six, which are given under their original titles, are probably spurious: *12 Suonate a tre, due violini e violoncello, col basso per l'organo.* Op. 1, Roma, 1683; *12 Suonate da camera a tre, due violini, violoncello, e violone o cembalo.* Op. 2, Roma, 1685; *12 Suonate a tre, due violini e arciliuto, col basso per l'organo.* Op. 3, Bologna, 1690; *12 Suonate da camera a tre, due violini e violone o cembalo.* Op. 4, Bologna, 1694 (in Amsterdam as *Balletti da camera*); *12 Suonate a violino e violone o cembalo.* Op. 5, Roma, 1700 (later arr. by Geminiani as *Concerti grossi*); *Concerti grossi con due violini e violoncello di concertino obbligato, e due altri violini, viola e basso di concerto grosso ad arbitrio, che si possono raddoppiare.* Op. 6, Roma, 1712. All these were variously reprinted at the time; more recent editions are by Pepusch (Walsh: London; op. 1–4, and op. 6); by Joachim (in Chrysander's 'Denkmäler'; op. 1 and 2), and by Alard and David (some numbers from op. 5).—See Q.-Lex.

Corey, Newton J., b. Hillsdale, Mich., 1861. Began to play pf. early, but had irregular instruction until 1874, when he took up the organ seriously; org. at Hillsdale Coll. until 1880; then went to Boston, and studied with J. C. Parker, B. J. Lang, W. F. Apthorp and G. W. Chadwick; filled various positions as org. until 1891, when he settled in Detroit as org. of the Fort St. Presb. Ch., which pos. he still holds to-day (1916); also mus. ed. of 'Saturday Night;' since 1898 reg. monthly contrib. to 'The Étude'; Sec. of Detroit Orch. Assoc. He has given numerous recitals, and is a very successful lecture-recitalist.

Cornelius [-nā'-], **Peter,** composer and writer; b. Mayence, Dec. 24, 1824; d. there Oct. 26, 1874. A nephew of the painter

Peter von Cornelius, he at first embraced the profession of an actor; but after an unsucc. début he changed his mind, studied cpt. with Dehn at Berlin (1845–52), and then joined Liszt's following in Weimar, as a champion of Wagner, contributing frequent articles to the 'Neue Zeitschrift für Musik.' The failure of C.'s opera, *Der Barbier von Bagdad* (Weimar, 1858), through factious opposition, so disgusted Liszt that he left Weimar; the opera later (1886–7) met with deserved success in Dresden, Coburg, Hamburg, and other cities. C. now (1859) went to Wagner at Vienna, and followed him to Munich (1865), where he was app. reader to King Ludwig II, and prof. of harm. and rhetoric at the R. Music School. A second opera, *Der Cid*, was prod. at Weimar in 1865; a third, *Gunlöd* (from the Edda) remained unfinished [completed by Lassen, and prod. at Strassburg in 1892]. He publ. *Lieder-Cyclus* (op. 3), Duets for sopr. and bar. (op. 6), *Weihnachtslieder* (op. 8), *Trauerchöre* for male ch. (op. 9). Many of these enjoy considerable vogue. A vol. of 'Lyrische Poesien' was issued in 1861; C. also wrote the libretti of his operas, and was a fine translator. A complete ed. of his works was issued by Breitkopf & Härtel (1905–6): I, Songs. II, Choruses. III, *Der Barbier von Bagdad*. IV, *Der Cid*. V, *Gunlöd* (completed and orchestrated by W. von Baussnern). His literary works were publ. by the same firm (1904–5): I, II, Letters and pages from his diary, ed. by his son Carl. III, Essays on music and art, ed. by E. Istel. IV, Complete poems, coll. and edited by A. Stern.—Cf. A. Sandberger, *Leben u. Werke des Dichter-Musikers P. C.* (Leipzig, 1887); E. Istel, *P. C.* (Leipzig, 1904); E. Sulger-Gebing, *P. C. als Mensch u. Dichter* (Munich, 1908).

Cornell', John Henry, b. New York, May 8, 1828; d. there March 1, 1894. Organist, composer, writer; st. in New York, Germany and England. Organist in several N. Y. churches (1848, St. John's Chapel; 1868–77, St. Paul's Church; 1877–82, Old Brick Ch.). His sacred compositions are highly esteemed; of his writings the more important are: *Primer of Modern Musical Tonality, Practice of Sight-Singing, Theory and Practice of Musical Form* (after L. Bussler), *Easy Method of Modulation, Manual of Roman Chant*, and *Congregational Tune Book. The Introit Psalms as prescribed by the First Prayer-book of Edward VI, set to Original Chants* (N. Y., 1871); a Te Deum; part-songs; songs w. pf.; etc. Also numerous translations.

Cornet, Julius, b. 1793 at S. Candido in the Tyrol; d. Berlin, Oct. 2, 1860. He was a pupil of Salieri; became a famous stage-tenor, then director of the Hamburg Th.; from 1854–8, of Court Opera in Vienna, and finally of the Victoria Th., Berlin. Author of *Die Oper in Deutschland*.—His wife, **Franziska** (1806–1870), was a brilliant singer.

Corona'ro, Antonio, brother of Gaetano and Gellio; b. Vicenza, 1860; has prod. the operas *Seila* (Vicenza, 1880) and *Falco di Calabria* (ib., 1903).

Corona'ro, Gaetano, violinist and comp.; b. Vicenza, Italy, Dec. 18, 1852; d. Milan, Apr. 5, 1908. Pupil of Faccio at the Milan Cons. till 1873; studied for some months in Germany, and on returning, successfully prod. a choral work w. orch., *Un Tramonto* (Milan, Cons. Th., 1873); was for several years prof. of harmony in the Milan Cons., and, after A. Catalani's death in 1894, prof. of comp. there. He wrote the operas *La Creola* (Bologna, 1878), *Malacarne* (Brescia, 1894), *Un curioso accidente* (Turin, 1903); also some instrumental music.

Corona'ro, Gellio Benvenuto, b. Vicenza, Nov. 30, 1863; pianist and comp. (*protégé* of Sonzogno); début as pianist at the age of 8; and at 9, org. in Vicenza; at 13, theatre-cond. at Marosteca; at 15, chorus-master; in 1882 he entered the Liceo Rossini at Bologna, where his teachers were Busi, Parisini and Mancinelli; graduated 1883, carrying off the first prize with a 1-act opera, *Jolanda*, which was prod. at the Cons.—Works: Opera *Jolanda* (Milan, 1889); 1-act dramatic sketch *Festa a Marina* [took 1st prize in 1892, offered by Sonzogno] (Venice, 1893; mod. succ.); operetta *Minestrone Napoletano* (Messina, 1893; succ.); 2-act op. seria *Claudia* (Milan, 1895; unsucc.); *Bertoldo* (Milan, 1910). Also wrote 2 masses, a madrigal *a* 5, a string-quartet, songs, pf.-pieces, and an album for organ.

Cor'ri, Domenico, b. Rome, Oct. 4, 1744; d. London, May 22, 1825. He was a pupil of Porpora (1763–7); settled in London in 1774, brought out 2 operas, *Alessandro nelle Indie* (1774) and *The Travellers* (1806), and founded, with his son-in-law Dussek, a music-business (1797), which failed. He publ. *The Singer's Preceptor* (1798), *Musical Dictionary* (1798), *The Art of Fingering* (1799), and a *Mus. Grammar;* also arias, duets, sonatas, and rondos.—See Q.-Lex.

Cor'si, Jacopo, b. circa 1560; a Florentine nobleman and patron of art, in whose house, as in that of his friend Bardi, were held the memorable meetings of Peri, Caccini, Emilio del Cavaliere, Galilei, the poet Rinuccini, and others, whose efforts inaugurated the era of modern operatic composition. Corsi, the host, was himself a skilful player on the *gravicembalo*, and not only aided in the performance of the new music, but also composed two numbers of Rinuccini's *Dafne*.

Corteccia [-tĕh′chăh], **Francesco Bernardo di,** b. Arezzo, early in the 16th century; d. Florence, June 7, 1571. Org., in 1531, of the Church of S. Lorenzo; 1541–71, m. di capp. to Duke Cosimo the Great.—Publ. wedding-music (for the Duke), 9 pieces, *a* 4, 6, and 8 (Venice, 1539); 3 books of Madrigals (1545, '47, '47); *Responses and Lessons* (1570); 32 Hymns *a* 4; *Canticorum liber primus* (1571); many others have been destroyed.—See Q.-Lex.

Corte′si, Francesco, b. Florence, Sept. 11, 1826; d. there Jan. 3, 1904. Studied at Bologna under Rossini and others; became a conductor of note, and a composer of many light stage-works. Settled in Florence about 1880 as a singing-master, and was appointed head of the vocal department in the government music-school. Many celebrated dramatic singers were his pupils.—Operas: *Il Trovatore* (Trieste, 1852; then at Florence, same year, as *La Schiava*); *Almina* (Rome, 1859); *La Dama a servire* (Ancona, 1859); *La Colpa del cuore* (Florence, 1870); *Mariulizza* (Florence, 1874); *L'Amico di casa* (Florence, 1881); all fairly successful.

Cortolezis, Fritz, b. Passau, Feb. 21, 1878. Studied in Munich with H. Bussmeyer (pf.) and L. Thuille (comp.) from 1899–1902; repetitor at the opera in Schwerin, 1903; chor.-master at the Nationalth. in Berlin, 1904; first cond. in Ratisbon, 1905, and in Nuremberg, 1906; upon Mottl's recommendation appointed Hofkapellm. of court opera in Munich, at the same time cond. of the 'Lehrer-Gesangverein' and the 'Akademischer Gesangverein,' 1907–11; engaged by Beecham in 1911 for the Wagner and Strauss perfs. in London; in 1912 first cond. at the Kurfürstenoper in Berlin; since 1913 first Hofkapellm. in Karlsruhe.

Cortot [kŏhr-ťoh′], **Alfred-Denis,** b. (of a Fr. father and a Swiss mother) Nyon, Switzerland, Sept. 26, 1877. Pupil at the Paris Cons. of Decambes, Rouquou and Diémer, winning the 1st prize for pf. in 1896; the same year he made his début in Paris, with Beethoven's C m. concerto, at one of the Colonne concerts, and won signal success; in 1898 he went to Bayreuth, studied Wagner's works with J. Kniese, and acted as repetitor at the festivals from 1898–1901. Returning to Paris, he began a most active propaganda for the works of Wagner, who at that time was practically unknown to the general public; on May 17, 1902, he cond. the French première of *Götterdämmerung* at the Th. du Château d'Eau, and in the same year estab. the 'Assoc. de Concerts A. Cortot,' which he dir. for two years, educating the public to an appreciation of Wagner; in 1904 he cond. the second perf. of *Tristan und Isolde*, shortly after Lamoureux had directed the Fr. première (Nouveau Th., Dec. 14). After he had thus contributed his share to the French Wagner movement, he returned to the pf., making numerous tours of France, Germany, Austria, the Netherlands, Spain, Switzerland, Russia, Italy and England, meeting everywhere with emphatic success. Together with J. Thibaud and P. Casals he formed a trio, which soon enjoyed a European reputation; since 1907 he has been prof. at the Paris Cons., in charge of the adv. pf.-classes; is Chev. de la Lég. d'Honneur, and of the Order of 'Isabella la Católica.'

Coss′mann, Bernhard, famous 'cellist; b. Dessau, May 17, 1822; d. Frankfort, May 17, 1910. Pupil of Espenhahn and Drechsler; also of Theodor Müller and Kummer (in Dresden). Member of the Grand Opéra Orch., Paris, in 1840; London (1841); Op.-Com., Paris, till 1846; Gewandhaus, Leipzig, 1847–8, as solo 'cellist, also studying comp. under Hauptmann; at Weimar (with Liszt) in 1850; in 1866, prof. at Moscow Cons.; lived from 1870–8 at Baden-Baden; thereafter, prof. of 'cello at Frankfort Cons.—Works: *Concertstück; Pièces de salon;* fantasias on operatic motives.

Cos′soul, Guilherme Antonio, b. Lisbon, April 22, 1828; d. there May 26, 1880. An excellent 'cellist; app. prof. at the Cons. in Lisbon, 1861; from 1863, director. Wrote the 1-act comedies *A cisterna de Diabo* (Lisbon, 1850), *O Arieiro* (ib., 1852), *O Visionaro do Alamtejo* (ib., 1852); 2 masses, 2 Te Deums, and other ch.-music; 6 overtures for orch.; a pf.-trio; pieces for vcl.; do. for harp.

Cos′ta, Sir **Michael** (properly **Michele**), dram. comp. and celebrated conductor; b. Naples, Feb. 4, 1808; d. Brighton, April 29, 1884. His father, **Pasquale C.** [a composer of church-music, and pupil of L. Leo], was his first teacher; he then studied in the Cons. under Tritto, Zingarelli (comp.), and Crescentini (singing). After bringing out 4 successful operas at Naples, he was sent to Birmingham, Engl., by Zingarelli, to conduct the latter's psalm *Super flumina Babilonis*, but through some misunderstanding was required to sing the tenor part, instead of conducting. But he remained permanently in England; was eng. (1830) as m. al cembalo at the King's Th., London, in 1832 as musical director, and in 1833 as director and conductor. During this time he produced the three ballets *Kenilworth* (1831), *Une heure à Naples* (1832), and *Sir Huon* (1833, for Taglioni). In 1846 he became cond. of the Philh. and of the new Ital. Opera; in 1848, of the Sacred Harmonic Society. From 1849 he was the regular cond. of the Birmingham

Festivals; from 1857, of the Handel Festivals. He was knighted in 1869; in 1871 he was app. 'director of the music, composer, and conductor' at H. M.'s Opera. Besides the oratorios *La Passione* (Naples, 1825), *Eli* (Birmingham, 1855), and *Naaman* (ib., 1864), he produced the operas *Il Sospetto funesto* (Naples, 1826); *Il Delitto punito* (1827); *Il Carcere d'Ildegonda* (Naples, 1828); *Malvina* (Naples, 1829; revived as *Malek Adel* in Paris, 1838); and *Don Carlos* (London, 1844); also 2 cantatas, a mass, 3 symphonies, etc.

Cos'ta, P. Mario, b. Taranto, July 26, 1858; nephew of Michele C.; has written much chamber-music, and many populàr songs, mostly in Neapolitan dialect (*Luna Nova, Oje Caruli, Serenata Medioevale, A Napulitana* etc.); also 2 pantomimes, *Le Modèle rêvé,* and *l'Histoire d'un Pierrot* (Paris, 1893; succ.).

Cot'ta, Johann, b. Ruhla, Thuringia, May 24, 1794; d. as pastor at Willerstedt, n. Weimar, March 18, 1868. Composed the folk-song, *Was ist des Deutschen Vaterland?*

Cottlow, Augusta, concert-pianist; b. Shelbyville, Ill., April 2, 1878. She received her first instruction from her mother; at six she began to play in public, and at seven played an entire recital in Chicago; then st. in Chicago with C. Wolfsohn (pf.) and F. G. Gleason (harm.); début w. orch. there in 1888; within the next six years she was heard in the principal cities of the U. S. in recital and w. orch.; went to Berlin in 1896, and studied for a year with Busoni (pf.) and O. B. Boise (theory); then made very successful tours of Germany, Holland, England and Russia; returned to the U. S., making her American début as a mature artist at the Worcester Fest. of 1900; soloist with Boston Symph. Orch., 1902; after several tours of the U. S., meeting with flattering receptions, she returned to Berlin, where she settled permanently. In 1912 she married Edgar A. Gerst of Berlin.

Cot'to [Cotto'nius], Johannes, an early writer (11th to 12th cent.); his treatise *Epistola ad Fulgentium* contains valuable information of the beginnings of notation and solmisation (printed by Gerbert in 'Scriptores,' vol. ii).

Couperin [koo-prăn'], a family, of French musicians, renowned for two centuries. Those first known to fame were 3 brothers, Louis, Charles, and François, of Chaume, in the department of Brie.

Couperin, Armand-Louis, son of Nicolas; b. Paris, Feb. 25, 1725; d. there Feb., 1789. His virtuosity on the organ was extraordinary; he was org. in turn to the king, of St.-Gervais, St.-Barthélemy, of Ste.-Marguerite, and one of the 4 organists of Notre-Dame. His comps. (sonatas, a trio, motets, and other church-music) are correctly written, but not inspired, music.—His wife, **Élisabeth-Antoinette** (*née* **Blanchet**), was also a remarkable organist and clavecinist, playing in public at the age of 81 (in 1810).

Couperin, Charles, b. 1638; d. 1669; succeeded his brother Louis, in 1665, as org. at St.-Gervais.

Couperin, François (Sieur de Crouilly), b. 1631, d. 1698; a pupil of Chambonnières in harm. and clavecin-playing; was org. at St.-Gervais, 1679–98.—Works in MS.: *Pièces d'orgue consistantes en deux messes, etc.*

Couperin, François (surnamed **le Grand,** on account of his superiority in organ-playing), son of Charles C.; b. Paris, Nov. 10, 1668; d. there Sept. 12, 1733. He was taught by the organist Louis-Jacques Thomelin; succeeded his uncle François as org. at S.-G. in 1698; in 1701, was appointed 'claveciniste de la chambre du roi, et organiste de sa chapelle.' Chrysander, in the Preface to the complete edition of C.'s comps. for clavecin (London; prepared by Chrysander), writes, "C. is the first great composer for the harpsichord known in the history of music. The eminent masters who preceded him—Merulo, Frescobaldi, and many others—applied their art quite as much to the organ as to the harpsichord; whereas Couperin, though he played both instruments, wrote for the latter only. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art. Among his younger contemporaries, and, in part, his pupils, were Scarlatti, Händel and Bach. Couperin's method of writing music was very peculiar. It was his constant aim to set down the music with the greatest possible fullness, exactly as he played it on his instrument. Even the manifold embellishments are most accurately indicated. All this gives to his music a more technical appearance than has that of any other master of the period."—Works: 4 *Livres de pièces de clavecin,* publ. Paris, 1713, 1716, 1722, and 1730, respectively (reprinted in vol. iv of 'Dkm. der Tonkunst'); the 3d also contains *4 concerts à l'usage de toutes sortes d'instruments, Les Goûts réunis, ou Nouveaux Concerts . . .* (1724); *L'Apothéose de l'incomparable L.*———[Lulli] (no date); Trios; *Leçons des ténèbres à une et deux voix* (no date); *L'art de toucher du clavecin* (1717).—Cf. H. Quittard, *Les Couperins* (Paris, 1913).—See Q.-Lex.

Couperin, Gervais-François, son of Armand-Louis, and the last of this illustrious family, succeeded his father as org. of St.-Gervais, and in other posts. His ability was mediocre, both as a comp. and player. He was still living in 1823.

Couperin, Louis, b. 1630, d. 1665 as org. of St.-Gervais, Paris; he was also 'dessus de viole' (violinist) to Louis XIII. He left, in MS., 3 suites of pcs. for clavecin.

Couperin, Nicolas, son of François the elder; b. Paris, Dec. 20, 1680; d. 1748 as org. of St.-Gervais.

Couperin, Pierre-Louis, son of Armand-Louis, was his father's assistant-organist; d. 1789.

Couppey. See LE COUPPEY.

Courtois [koor-twăh′], **Jean,** French contrapuntist in the first half of the 16th century, was m. de chap. at Cambrai cath. in 1540, when a 4-part motet of his, *Venite populi terræ*, was perf. before Charles V of Spain. A mass, *Domine quis habitabit*, is in the Munich Library (MS. 51); motets and psalms have been published.—See Q.-Lex.

Courvoisier [koor-vwăh-z'yā], **Karl,** violinist; b. Basel, Nov. 12, 1846; pupil of David and Röntgen at Leipzig Cons. (1867–9), and of Joachim in Berlin (1869–70). In 1871 he was for a short time a member of the Thalia Th. orch., Frankfort; he remained in that city till 1875, conducting, and studying singing with Gustav Barth; then became conductor of the Düsseldorf Theatre orch., resigning in 1876 to devote himself to teaching and to conducting choral societies. Since 1885 he has resided in Liverpool as a singing-teacher.—Comps.: A symphony, 2 concert-overtures, and a vln.-concerto (MS.); minor pieces have been publ.—He has written an admirable essay, *Die Violintechnik* (1878; English transl., *The Technics of Violin-playing*, by H. E. Krehbiel; 2d ed. New York, 1896); an *École de la vélocité* for vln., and a *Méthode de Violon* (London, 1892).

Coussemaker [kooss-măh-kär′], **Charles-Edmond-Henri de,** eminent musicograph; b. Bailleul, Nord, April 19, 1805; d. Bourbourg, Jan. 10, 1876. 'His musical aptitude was such that at 10 he could play any piece upon the piano at sight.' While studying law at Paris, he took private lessons with Pellegrini in singing, and with Payer and Reicha in harm., continuing studies in cpt. with V. Lefebvre, at Douai, after becoming a lawyer. At this time (1831–5) he found leisure to compose music of the most varied description, all of which, excepting a score of *romances*, and 2 sets of songs, is unpubl. But perusal of the 'Revue musicale' (then edited by Fétis) excited his interest in historical musical research, which thenceforward formed the chief aim of his literary labors, pursued with equal ardor during successive terms as judge in Hazebrouck, Dunkerque, and Lille. He publ. *Mémoire sur Hucbald* (Paris, 1841); *Notices sur les collections mus. de la bibliothèque de Cambrai . . .* (1843); *Essai sur les instrs. de musique au moyen âge* (in Dindron's 'Annales archéologiques,' illustrated); *Histoire de l'harmonie au moyen âge* (1852); *Trois chants historiques* (1854); *Chants populaires des Flamands de France* (1856); *Drames liturgiques du moyen âge* (1861); *Les harmonistes des XIIe et XIIIe siècles* (1864); a grand work, intended for a supplement to Gerbert, entitled 'Scriptores de musica mediiævi, nova series' (1864–76, 4 vols.; new ed. by U. Moser, Graz, 1908); *L'art harmonique aux XIIe et XIIIe siècles* (1865); *Œuvres complètes d'Adam de la Halle* (1872). —Cf. A. Desplanques, *Étude sur les traveaux d'histoire et d'archéologie de M. E. de C.* (Paris, 1870).

Cousser. See KUSSER.

Cov′erly, Robert, composer; b. Oporto, Portugal, Sept. 6, 1863. He studied counterpoint, orchestration, and violin, under Weist Hill, Ludwig, and Jacquinot, in London; has lived in New York since 1884; composer of numerous songs and pf.-pieces. A march, *The Passing Regiment*, achieved immense popularity.

Coward, Henry, b. Liverpool, Nov. 26, 1849. Graduate of the Tonic Sol-fa College; Mus. Bac., Oxon., 1889; Mus. Doc., 1894. Lecturer on music, Firth College; singing-teacher at the Girls' High School, Sheffield; cond. of the Amateur Instr. Soc., and of the Mus. Union, at Sheffield, which he took on a most succ. tour around the world; chorus-master of the Sheffield Festival since 1896; also cond. of the Barnsley 'Cecilia' (1897), and of choral societies at Huddersfield (1901) and Chester (1902); since 1904, instructor of music at Sheffield Univ.—Works: Cantatas *Magna Charta* (1882), *Queen Victoria* (1885), *The Story of Bethany* (1891), *The King's Error* (1894), *Heroes of Faith* (1895); also *The Fairy Mirror*, for female voices, with tableaux vivants; and *Tubalcaïn* for ch. and orch.; anthems, songs, Sunday-school songs, hymns, etc. Edited a coll. of Methodist Hymns (1901).—Cf. 'M. T.', Jan., 1902.

Coward, James, excellent organist; b. London, Jan. 25, 1824; d. there Jan. 22, 1880. Chorister in Westminster Abbey; org. at the Crystal Palace 1857–80; cond. of the Western Madrigal Society 1864–72, and of the Abbey and the City Glee Clubs; also org. of the Sacred Harmonic Society, and of the Grand Lodge of Freemasons.—Works: Anthems; part-songs; 10 Glees *a* 4 and 5 (1857); 10 Glees (1871); songs, etc.

Cowen, Sir **Frederic Hymen,** b. Kingston, Jamaica, Jan. 29, 1852. His evident talent for music caused his parents to bring him to England to study, at the age of 4. He was a pupil of Benedict and Goss in London; st.

1865–7 at Leipzig under Hauptmann, Moscheles, Reinecke, Richter, Plaidy; 1867–8 in Berlin under Kiel; cond. of the London Philh. from 1887–92 (succeeding Sullivan); again from 1900–7; mus. director of the Melbourne Centennial Exhibition (1888–9); cond. of the Liverpool Philharm. from 1896–1914; Sir Charles Hallé's successor as cond. of the Manchester Concerts (1896–9); cond. Handel Triennial Fest. (Crystal Palace) from 1903–12; of Cardiff Fest. (1902–10). Received the degree Mus. Doc. (hon. c.) from Cambridge (1900) and Edinburgh (1910); knighted 1911. —Works: Two operettas, *Garibaldi*, and *One too many* (1874); four operas, *Pauline* (1876), *Thorgrim* (1890), *Signa* (Milan, Dal Verme Th., 1893; London, 1893), and *Harold, or the Norman Conquest* (4 acts; London, 1895); three oratorios, *The Deluge* (1878), *Ruth* (1887), and *The Veil* (1910); eight cantatas, *The Rose Maiden* (1870), *The Corsair* (1876), *St. Ursula* (1881), *The Sleeping Beauty* (1885), *St. John's Eve* (1889), *The Water-Lily* (1893), *The Transfiguration* (1895), *John Gilpin* (1904); also a *Song of Thanksgiving* (Melbourne, 1888), *All hail the glorious reign* (1897), Collins' *Ode to the Passions* (Leeds, 1898), *Coronation Ode* (1902); six symphonies, 1. in C min. (1869), 2. in F (1872), 3. *Scandinavian*, in C min. (1880), 4. *Welsh*, in B♭ min., 5. in F, 6. *Idyllic*, in E; three orchl. suites, *The Language of Flowers*, *In the Olden Time*, and *In Fairyland;* Sinfonietta in A for orch.; pf.-concerto in A min.; 2 overtures for orch.; pf.-trio in A min.; pf.-quartet in C min.; pf.-pieces; over 250 songs. Has publ. his memoirs as *My Art and My Friends* (London, 1913), and an amusing glossary of musical terms, *Music as she is wrote* (London, 1915). —A 6-page sketch of C. is in the London Musical Times for November, 1898.

Cowles, Walter Ruel, instructor, comp.; b. New Haven, Conn., Sept. 4, 1881. Grad. Yale Univ., A.B. 1906; Mus. Bac. 1907; st. with Horatio Parker, Sam. S. Sanford and H. Stanley Knight. Instr. at St. George's Sch., Newport, R. I. (1907–10); then studied at the 'Schola Cantorum,' Paris (orchestration with Widor); instr. of pf. at Yale Mus. Sch. since 1911.—Works: Concerto in C m. for pf. and orch.; 2 pieces for orch.; sonata for pf. and vln.; a pf.-trio; songs and pf.-pcs.

Crabbé, Armand, dramatic baritone; b. Brussels, April 23, 1884. Pupil of Désiré Demest at the Brussels Cons. 1902–4, taking second prize with such distinguished success that he was immediately eng. at the Th. de la Monnaie, where his début was made as the Watchman in the *Meistersinger*, and where, in the first season, he created the rôle of the Friar in Massenet's *Jongleur de Notre-Dame* (also sung by him for the first time at Covent Garden, M. O. H., Philadelphia, Boston, etc.). His professional début, however, had previously been made in concert, at the Kursaal, Ostende. He was eng. at the Monnaie from 1904 to 1908, then throwing up his contract to join Hammerstein's Manhattan Opera, New York, singing there until the sale of the undertaking, when he signed with the Chicago Grand Opera company (manager Dippel) for the season of 1910–11, and created the rôle of Pico in Victor Herbert's opera *Natoma* at Philadelphia (1911). He has sung at Covent Garden since 1905; also sang Escamillo at Berlin in 1909, but was obliged to decline a second invitation to sing the Jokanaan in *Salome*. His favorite rôles are Beckmesser, Scarpia (*Tosca*), Amonasro (*Aida*), Athanaël (*Thaïs*); other chief rôles are Silvio (*Pagliacci*), Alfio (*Cavalleria*), Marcus (*Princesse d'auberge*), and Valentin (*Faust*). His voice, originally a basso cantante, is now a pronounced baritone of resonant timbre and with a range of two octaves (*A* to a^1).

Cramer [krah'-], **Johann Baptist,** the famous pianist and pedagogue, eldest son of Wilhelm C., was b. Mannheim, Feb. 24, 1771; d. London (where he was brought when but a year old), April 16, 1858. His first teaching on the violin and pf., and in harmony, was by his father; he also studied with Benser and Schroeter, with Clementi (1779–81), and C. F. Abel (thorough-bass, 1785), though in comp. he was chiefly self-taught. As a concert-pianist, he began his travels in 1788, playing in the European capitals, and returning to London, which he considered his home, at intervals. In 1828 he established a music-publishing house (now Cramer & Co.), in partnership with Addison; he conducted it until 1842, and it still flourishes. From 1832–45 he spent much time in Paris.—Cramer publ. a great Method for pf. (*Grosse Praktische Pfte.-Schule*) in 5 parts, the last of which, the celebrated *84 Studies* (op. 50), is now the best known of all his works (Bülow has publ. a fine selection of fifty, revised and annotated; Ad. Henselt issued a different selection, w. acc. of 2d pf.), and is deservedly a standard work in pianistic pedagogics. Part II of the same 'Method' (*Die Schule der Fingerfertigkeit*), 100 Daily Studies (op. 100), is also valuable, through in a less degree. Other works: 7 pf.-concertos (op. 10, 16, 26, 37, 48, 51, 56); 105 pf.-sonatas; pf.-quartet (op. 28), pf.-quintet (op. 61), and numerous other pf.-compositions, hardly any of which are known to the present generation.—Cf. J. Pembaur, *Anleitung zu gründlichem Studium u. Analysieren der 84 Clavier-Etüden von J. B. C.* (Leipzig, 1901).

Cra'mer, Karl Friedrich, b. Quedlinburg, March 7, 1752; d. Paris, Dec. 8, 1807.

He lost his position as prof. at Kiel, in 1794, because of open sympathy with the French Revolution.—Publ. *Flora* (pf.-pieces and songs); *Polhymnia* (operas in pf. score); and the 'Magazin für Musik' (1783–9), all with critical prefaces; also a *Kurze Übersicht der Geschichte der französischen Musik* (1786), and German translations of Rousseau's writings.

Cra'mer, Wilhelm, violinist; b. Mannheim, 1745; d. London, Oct. 5, 1799. Pupil of the elder Stamitz, and Cannabich; was a member of the Mannheim orch. from 1761–72, and became cond. of the King's Band in London, and leader at the Opera, Pantheon, Antient Concerts and Professional Concerts. He conducted the Handel Festivals (1784 and 1787), and the Gloucester Festival (1799.)—Works: 8 vln.-concertos; 12 string-quartets; trios; solo-pieces for vln.

Cranz, August, music-publishing firm in Hamburg, founded 1813 by August Heinrich Cranz (1789–1870). His son, Alwin (b. 1834), is the present head. In 1876 he bought the firm of C. A. Spina of Vienna, and in 1886 the firm of C. A. Böhme of Hamburg. His son Oskar entered as partner in 1896. In 1897 the firm removed to Leipzig. Branches were established in Vienna (1876), Brussels (1883), and London (1892).

Cray'winckel [krī-], **Ferdinand Manuel Martin Louis Barthélemy de,** b. Madrid, Aug. 24, 1820; pupil of Bellon at Bordeaux; m. de chap. of St.-Bruno, Bordeaux, where he lived after 1825. His numerous masses, and other church-works, are of a high order.

Crecquillon (Créquillon) [krā-kē-yōh**n**'], **Thomas,** b. near Ghent (?); d. Béthune, 1557. Distinguished contrapuntist; *maestro* to Charles V of Spain abt. 1544–47; later canon at Namur, Termonde, and Béthune. His works, which rank with the best of that period, consist of masses, motets, *cantiones*, and French *chansons a* 4, 5, and 6.—See Q.-Lex.

Crescentini [krä-shĕhn-tē'nē], **Girolamo,** one of the last and finest of the Italian artificial mezzo-sopranos; b. Urbania, n. Urbino, Feb. 2, 1766; d. Naples, April 24, 1846. He studied singing with Gibelli at Bologna, and made a highly successful début at Rome in 1783; subsequent successes in the other European capitals earned him the surname of 'Orfeo Italiano' (Italian Orpheus). He sang at Leghorn, Padua, Venice, Turin, London (1786), Milan, and Naples (1788–9). Napoleon, having heard him in 1805, decorated him with the Iron Crown, and engaged him from 1806–12; Cr. then retired from the stage and left Paris, on account of vocal disorders induced by the climate; in 1816 he became prof. of singing in the R. Cons., Naples. "Nothing could exceed the suavity of his tones, the force of his expression, the taste of his ornaments, or the large style of his phrasing" [Fétis]. He also publ. several colls. of *Ariette* (Vienna, 1797), and a Treatise on Vocalization in Fr. and Ital., with vocal exercises (Paris, 1811).—See Q.-Lex.

Creser, William, b. York, Sept. 9, 1844. Pupil of his father, in whose choir at St. Johns Ch. he sang; studied later with G. A. Macfarren (org. and comp.); as early as 1856 he occasionally acted as Sir J. Barnby's substitute at Holgate Rd. Ch.; app. org. at Holy Trinity, Micklegate, in 1859, and later succeeded Barnby; then filled various other positions; 1891–1902 org. at the Chapel Royal, St. James'; since 1902 examiner of Trinity Coll. of Music, in which capacity he has made frequent visits to mus. institutions throughout the British colonies; Mus. Bac., Oxon., 1869; Mus. Doc., Oxon., 1880. His wife (*née* Amelia Clarke) was a well-known mezzo-sop.—Works: An oratorio, *Micaiah;* the cantatas *Eudora* (Leeds, 1882), *The Sacrifice of Freia* (ib., 1889), *The Golden Legend*, *Tegner's Drapa;* a mass; 2 Psalms; *Old English Suite* for orch.; chamber-music (str.-quartet in A m., pf.-trio in A; sonata for vln. and pf., etc.); organ-music.

Cressent [krĕh-sāh**n**'], **Anatole,** b. Argenteuil, April 24, 1824; d. Paris, May 28, 1870. A lawyer, and an educated amateur of music, he left 100,000 fr. (to which his heirs added 20,000), the interest to be awarded triennially ('Prix Cressent'), one-half to the author of the best libretto and one-half to the composer of the best opera. William Chaumet was the first to win the prize, in 1875, with the comic opera *Bathyle*.

Cristo'fori, Bartolommeo (wrongly called *Cristofali* and *Cristofani*), famous as the inventor of the first practical hammer-action for keyboard-instruments; was b. Padua, May 4, 1655; d. Florence, Jan. 17, 1731. He was at first a leading maker of clavicembali in Padua; he removed to Florence abt. 1690. According to an article by Maffei, publ. 1711 in the 'Giornale dei Letterati d'Italia,' C. had up to that year made 3 'gravecembali col piano e forte,' these having, instead of the usual jacks plucking the strings with quills, *a row of little hammers striking the strings from below.* The principle of this hammer-action was adopted, in the main, by Gottfried Silbermann, the Streichers, and Broadwood (hence called the 'English action'). Following the designation by its inventor, the new instrument was named *Piano-forte.*—In 1716, Cr. was app. instr.-maker to Prince Ferdinando de' Medici; on the latter's death, he was made custodian of the court collection of instrs., by Cosimo III.—Cf. F. Casaglia, *Per le onoranze a B. C.* (Florence, 1876).

Crivel'li, Arcangelo, b. Bergamo, April 21, 1546; d. May 4, 1617; 1583, tenor singer in the Papal Chapel. — Works: Masses, psalms, and motets; only a few of the last were published.

Crivel'li, Domenico, son of Gaetano; b. Brescia, June 7, 1793; d. London, Feb. 11, 1857; pupil of Zingarelli. Called to London by his father, he wrote the opera buffa *La Fiera di Salerno, ossia la Finta capricciosa;* taught for a time at the R. Coll. di Musica at Naples, then settled in London as a singing-teacher. Publ. *The Art of Singing,* and *New Solfeggios for the cultivation of the Bass Voice.*

Crivel'li, Gaetano, celebrated tenor; b. Bergamo, 1774; d. Brescia, July 10, 1836. Sang in Brescia 1793, in Naples 1795, in Milan (La Scala) 1805, and thereafter on all principal stages of Italy; 1811–17, at the Th. Italien, Paris (as Garcia's successor); 1817–18, in the zenith of his fame, at London. At La Scala (1819–20) his voice deteriorated; he sang for the last time (?) at Florence in 1829.

Crivel'li, Giovanni Battista, comp. of the Lombardy school; b. Scandiano, Modena; d. Modena, 1682. Org. at Reggio cath.; then m. di capp. to the court of Ferrara; held a similar post, in 1651, at the court of Francesco I at Modena, and (1654) at the Ch. of S. Maria Maggiore, Bergamo.—Publ. *Mottetti concertati* (1626) and *Madrigali concertati* (1633).

Croce [kroh'chĕ], **Giovanni dalla,** b. Chioggia (hence surnamed 'il Chiozzotto') abt. 1560; d. Venice, May 15, 1609. A pupil of Zarlino; chorister at S. Marco, where he succeeded Donato as m. di capp. in 1603. He was one of the most eminent Venetian composers.—Publ. works: Sonatas *a* 5 (1580); 2 vols. of motets *a* 8 (1589, 1590; vol. ii reprinted 1605 w. organ bass; both vols. do. in 1607); 2 vols. madrigals *a* 5 (1585, 1588); *Triacca musicale* (caprices, or humorous songs in Venetian dialect, *a* 4–7; went thro' 4 editions—1597, 1601, 1607, 1609, and was his most popular and famous work; it includes the contest between the cuckoo and the nightingale, umpired by the parrot); madrigals *a* 5–6 (1590–1607); *Cantiones sacrae a* 8, w. basso cont. for org. (1622; a 2d vol. was publ. in 1623); *Canzonette a* 4 (1595); masses *a* 8 (1596); Lamentations *a* 4 (1603) and 6 (1610); Magnificats *a* 6 (1605), Vesper psalms *a* 8 (1589), etc. A selection of his church-music was publ. in London, 1608, as *Musica sacra, Penetentials for 6 voyces,* with English words. Several of his works have been repr. in Proske's 'Musica Divina' and Haberl's 'Repertorium.'—Cf. F. X. Haberl, *G. C.,* in 'Kchm. Jahrb.,' 1888.—See Q.-Lex.

Croes [kroos], **Henri-Jacques de,** b. Antwerp, Sept. 19, 1705; d. Brussels, Aug. 16, 1786. Violinist and asst.-cond. at St.-Jacques, Antwerp; in 1729, musical director to the Prince of Thurn and Taxis, at Ratisbon. Went to Brussels in 1749, conducted the choir of the Royal Chapel till 1755, and was then app. m. de chap. to Charles of Lorraine. —Works: Masses, motets, anthems, and other church-music; also symphonies, sonatas, etc.

Croft (or **Crofts**), **William,** b. Nether-Eatington, Warwickshire, Engl., Dec. 30, 1678; d. Bath, Aug. 14, 1727 (buried in Westm. Abbey). A chorister in the Chapel Royal, under Dr. Blow; Gentleman of Ch. R., 1700, and (with J. Clarke) joint-org. of same in 1704, and sole org. in 1707. Succeeded Blow as org. of Westm. Abbey, Master of the Children, and Comp. to the Chap. R., in 1708.—Works: *Divine Harmony* [anthems] (1712); *Musica sacra* [30 anthems *a* 2–8, and a burial service in score] (1724; in 2 vols.; the first English work of church-music engraved in score on plates); *Musicus apparatus academicus* (2 odes written for his degree of Mus. Doc., Oxon., 1713); overtures and act-tunes for several plays; vln.-sonatas; flute-sonatas, etc.—See Q.-Lex.

Cross, Michael Hurley, b. Philadelphia, April 13, 1833; d. there Sept. 26, 1897. Pupil of Dr. Meignen (harm. and comp.), B. Cross (pf. and org.), C. Honimann (vln.), and L. Engelke ('cello). Org. of St. Patrick's in 1848; then at several other churches; at the cathedral for 18 years, and for 17 years (until his death) at Holy Trinity Episcopal Ch. He was director of several local societies, and of others in New York and Brooklyn. For 20 years his name was connected with musical progress in Philadelphia.

Crossley, Ada (Jessica), distinguished concert-singer (mezzo-sop.); b. Tarraville, Gippsland, Australia, March 3, 1874. Pupil of Fanny Simonson (voice) in Melbourne, for two years, and of Zelmann (pf. and harm.) in 1892–93; having sung in several churches, she made her concert-début with the Melbourne Philharm. Soc. in 1892; came to London in 1894, studied four months with Santley, and later with Mme. Marchesi in Paris; London début at Queen's Hall, May 18, 1895; her success was so emphatic, that she sang by command five times before Queen Victoria within the next two years; has appeared as soloist at all important Engl. festivals; her tour of Australia in 1904 was a succession of triumphs; has also made successful tours of the U. S. and South Africa. In 1905 she married Dr. Francis F. Muecke, but continues her professional career.

Crotch, William, b. Norwich, Engl., July 5, 1775; d. Taunton, Dec. 29, 1847. His extraordinary precocity may be measured by

the well-authenticated statement (BURNEY, 'Philosophical Transactions' of 1779), that when two and a-half years old he played on a small organ built by his father, a master-carpenter. In Oct., 1779, he was brought to London, and played in public. At the age of 11 he became assistant to Dr. Randall, org. of Trinity and King's Colleges at Cambridge; at 14, comp. an oratorio, *The Captivity of Judah* (perf. 1789); from 1788–90 he studied for the ministry, but then returned to music, becoming org. of Christ Ch., Oxford; graduated as Mus. Bac., Oxon., in 1794 (Mus. Doc., 1799), and in 1797 succeeded Hayes as prof. of music in the University, and org. of St. John's Coll. He lectured in the Music School 1800–4, and in the Royal Institution, London, in 1804, '5, '7, and again from 1820; in 1822, was appointed Principal of the new R. A. M.—Works: 2 oratorios, *Palestine* (1812), and *The Captivity of Judah* (1834; a wholly different work from the first-mentioned juvenile production); 10 anthems; glees, fugues, 3 organ-concertos; pf.-sonatas; an ode, *Mona on Snowdon calls;* a glee, *Nymph, with thee;* a motet, *Methinks I hear the full celestial choir* (these last 3 very popular); other odes (or 'cantatas'); also wrote *Elements of Mus. Comp., etc.* (1812; 1833; 1856): *Practical Thorough-bass; Questions* on his 'Elements'; etc.—See Q.-Lex.

Crouch, Frederick Nicholls, b. London, July 31, 1808; d. Portland, Me., Aug. 18, 1896. Studied with Bochsa ('cello), and entered R. A. M. circa 1822 (teachers: Crotch, Attwood, Howes, Lindley, and Crivelli). At 9 he was 'cellist in the Royal Coburg Th.; played in Queen Adelaide's private band till 1832; was a teacher and singer in Plymouth, and 'cellist in various theatres. Went to New York in 1849; in Philadelphia (1856) as conductor of Mrs. Rush's Saturday Concerts; served in the Confederate Army, and settled in Baltimore, Md., as a singing-teacher.—Works: 2 operas; many collections of songs, some being original (among these latter the well-known ballad *Kathleen Mavourneen*).

Crowest, Frederick J., b. London, Nov. 30, 1850. Joined editorial staff of Cassell, Petter & Galpin in 1886; has held various editorial positions; since 1901 general manager and editor of Walter Scott Publishing Co., Ltd.—Writings: *The Great Tone-Poets* (1874); *Book of Musical Anecdote* (1878; 2 vols.; rev. ed. 1902, as *Musicians' Wit, Humour and Anecdote*); *Phases of Musical England* (1881); *Musical History and Biography in the Form of Question and Answer* (1883); *Advice to Singers; Musical Groundwork; Cherubini* (in 'Great Musicians' Series); *Dictionary of British Musicians* (1895); *The Story of British Music* (vol. i, 1895); *Catechism of Musical History* (10th thousand 1904); *Story of Music* (1902; in America *Story of the Art of Music*); *Verdi: Man and Musician* (1897).

Crü'ger, Johannes, a noted and still popular composer of church-chorals; b. Gross-Breesen, near Guben, April 9, 1598; d. Berlin, Feb. 23, 1662. A student of divinity at Wittenberg in 1620, he had received thorough musical grounding at Ratisbon under Paulus Homburger, and from 1622 until his death was organist of the St. Nicolaus Ch., Berlin. Besides writing fine chorals (*Jesu, meine Freude, Jesus, meine Zuversicht, Nun danket alle Gott*, etc.; see Langhecker's monograph on C.'s chorals [1835]), he publ. the following collections: *Neues vollkömmliches Gesangbuch Augspurgischer Confession* . . . (1640); *Praxis pietatis melica* . . . (1647); *Geistliche Kirchenmelodeyen* . . . (1649); *Dr. M. Luthers wie auch andrer gottseliger christlicher Leute Geistliche Lieder und Psalmen* (1657); *Psalmodia sacra* . . . (1558); the valuable theoretical works *Synopsis musica* (1630; enlarged 1634); *Praecepta musicae figuralis* (1625); and *Quaestiones musicae practicae* (1650).

Cruvel'li (properly **Crü'well**), two sisters, celebrated contralto stage-singers: (1) **Friederike Marie,** b. Bielefeld, Westphalia, Aug. 29, 1824; d. there July 26, 1868; a 'natural' singer, who created a furore in London (1851), but failed eventually, from a lack of proper training, and died heart-broken; (2) **Johanne Sophie Charlotte,** b. Bielefeld, March 12, 1826; d. Monaco, Nov. 6, 1907. Though not well trained, she had a voice of extraordinary beauty, and her début (Venice, 1847) was a triumph; she sang in London in 1848, and went to Paris in 1851, winning great success in Italian opera (Verdi's *Ernani*), which aided her to obtain full recognition in London. In 1854 she was engaged for the Paris Grand Opéra at a yearly salary of 100,000 francs; but her vocal defects became exaggerated. In 1856 she married Comte Vigier, and retired from the stage.

Cucuel [kü-küel'], **Georges,** b. Dijon, Dec. 14, 1884; pupil at the Sorbonne of R. Rolland; docteur ès lettres, 1913; went to Italy (1914) on a government stipend for musical research. Has publ.: *La vie parisienne des princes de Wurtemberg-Béliard* (1912), *Études sur un orchestre* (1913), *La Pouplinière et la musique de chambre au XVIIIe siècle* (1913), *Les créateurs de l'opéra français* (1914).

Cui [kwē], **César Antonovitch,** b. Vilna, Russia, Jan. 6, 1835. Dramatic composer, pupil of Moniuszko and Balakirev. (His profession is military engineering; he is prof. of fortification at the Petrograd Engineering Acad., with the rank of lieutenant-general.) From 1864–8 he was musical critic of the

'Gazette,' and a strong advocate of the neo-German school; in 1878–9 he publ. a series of articles in the Paris 'Revue et Gazette musicale,' on *La musique en Russie.* With Rimsky-Korsakov, Mussorgsky, et al., he represents the Russian school of so-called 'Innovators' (Novatoren).—Works: The operas *The Mandarin's Son* (Petrograd, 1859), *The Prisoner of the Caucasus* (ib., 1859; rewritten 1881), *William Ratcliffe* (ib., 1869), *Angelo* (ib., 1876), *Le Flibustier* (Paris, Op.-Com., 1894), *The Saracen* (Petrograd, 1899), *Mlle. Fifi* (ib., 1903), *Matteo Falcone,* (Moscow, 1908), *The Captain's Daughter* (Petrograd, 1911); *A Feast in Time of Plague,* written originally as a dramatic cantata, was produced as a 1-act opera (Moscow, 1901); for orchestra C. wrote Op. 1, *Scherzo;* op. 2, ditto; op. 12, *Tarantella;* op. 18, *Marche solennelle;* op. 20, *Suite miniature;* op. 38, *Suite No. 2;* op. 40, *Suite No. 3, A Argenteau;* op. 43, *Suite No. 4, 'In modo populare';* op. 25, *Suite concertante,* for vln. and orch.; op. 36, 2 pieces for vcl. and orch.; 25 choruses for male, female and mixed voices, with instr. accomp., and a capp.; over 200 songs (Russian, German and French); numerous pieces for pf. (Valses, Polonaises, Impromptus, Miniatures, etc.; some also are arranged for orch.); op. 45, string-quartet, in C m.—Cf. Comtesse Mercy-Argenteau, *C. C. Esquisse critique* (Paris, 1888); P. Weimarn, *C. C. as Song-writer* (Petrograd, 1897; in Russian).

Culbertson, Sasha, remarkable violinist; b. U. S. (?), Dec. 29, 1893. He received his first instruction on the violin from Suchorukov, and at the age of 9 entered the Rostov Cons.; 1905–8, pupil of Ševčik in Prague; sensational début at Vienna, 1908; made tours of Germany and England, meeting everywhere with extraordinary success. In spite of his youth many critics have compared him to Paganini, inasmuch as he accomplishes technical feats regarded ordinarily as impossible.

Culp [kŭlp], **Julia,** b. Groningen, Oct. 6, 1881. She received her first musical instruction on the violin, and made such progress that before her fourteenth year she appeared in public in her native town. When she discovered that she had an unusual voice (contralto), she lost interest in her instrument, and became a pupil of Cornelia van Zanten at the Cons. in Amsterdam (1897); two years later she went to Berlin, and, although meeting with success in her first recital there, determined on further study with Etelka Gerster. She then made her real début in Magdeburg, in 1901, at a concert with Busoni; at her next recital in Berlin, in 1902, she received an ovation, and her subsequent tours of Germany, Austria, the Netherlands, France, Spain and Russia were a series of uninterrupted triumphs, establishing her fame as one of the greatest of lieder-singers. Her American début took place at New York, Jan. 10, 1913, and before the end of the season she had been heard with all the large symphony orchestras and in numerous recitals; her reception everywhere was but a repetition of her European triumphs; since then she has visited the United States every season. Her tastes and sympathies are universal, for she interprets with equal mastery works of widely different periods and styles. She was among the very first to champion the cause of Hugo Wolf, and has done much toward winning due recognition for his songs. In the interpretation of his works she had for several seasons as her accompanist—or, rather, assisting artist—Dr. Heinrich Potpeschnigg, the intimate friend of Wolf. For some time Erich Wolff was her pianist; since his death (1913) she has appeared with Coenraad Bos.—In private life Mme. C. is Mrs. Erich Merten, and lives in Berlin.

Culwick, James C., b. W. Bromwich, Staffordshire, 1845; d. Dublin, Oct. 5, 1907. Pupil of T. Bedsmore; asst.-org. at Lichfield Cath., and organist at various churches until 1881, when he was app. to the Chapel Royal at Dublin, where he remained till his death; also prof. of pf. and theory at Alexandra College, and cond. of the Harmonic Soc. and Orpheus; Mus. Doc. (hon. c.) from Dublin Univ., 1893. He wrote a dramatic cantata, *The Legend of Stauffenberg* (1890); *Psalm 104,* for soli, chorus and orch.; a pf.-quartet in E♭; sonata in D, for organ; a concert-overture for orch.: pf.-pieces (suite, ballade, sonatina, etc.); several anthems and church-services; author of *Rudiments of Music* (1880; 2d ed. 1882), *The Study of Music and Its Place in General Education* (1882), *The Works of Sir R. Stewart* (1902).

Cummings, William Hayman, b. Sidbury, Devon, Engl., Aug. 22, 1831; d. London, June 10, 1915. Chorister in London at St. Paul's (under Hawes), and at the Temple Ch. (under Hopkins); organist of Waltham Abbey; tenor singer in the Temple, Westminster Abbey, and Chapel Royal; prof. of singing at the R. College for the Blind, Norwood, London; in 1882, conductor of the Sacred Harmonic Society; in 1896, elected principal of Guildhall School of Music; degree Mus. Doc. (hon. c.) conferred by Univ. of Dublin, 1900. He was a cultivated singer, and a profound antiquarian; was the founder of the Purcell Society, edited its first publications, and was the author of a biography of Purcell (London, 1882); also published a *Primer of the Rudiments of Music* (1877), and a *Biogr. Dictionary of Musicians* (1892); contrib. to Grove's Dictionary. His library

of 4,500 volumes contained many rare autographs. His compositions include a cantata, *The Fairy King*, sacred music, glees, part-songs, songs, etc.

Cunningham, Claude, concert-baritone and lieder-singer; b. Manchester, Va., March 26, 1880. While pursuing his studies at the Ohio State Univ., he also had his voice cultivated; he abandoned medicine, continued his vocal studies in New York with T. J. Toedt, then in Paris with Sbriglia and Granier; début in New York, Nov. 1, 1903, at the first concert of Mme. Patti's last tour of America; he appeared with the diva throughout her five-months' tour, and he claims that this close association was equivalent to years of experience; since then he has been a favorite concert-singer, having been heard with all the important orchestras and at the great festivals; has made succ. tours of England (1904) and Germany (1908); in 1908 and 1914 he won much applause in his joint recitals (duets) with Mme. Rider-Kelsey; at the Amer. première of Elgar's *Kingdom* (1907) he created the part of Peter; his repertory includes the standard oratorios, *Elijah* and *Samson and Delilah* being his favorites. He has refused various offers for operatic engagements, because he believes that the concert-field offers music of a higher type. His voice has a rich, sympathetic quality and ranges from G–b♭¹. Interesting observations explaining C.'s attitude toward art are found in his book *The World-Spirit, and Other Essays* (1916).

Curci [koor'chē], **Giuseppe,** b. Barletta, June 15, 1808; d. there Aug. 5, 1877. Pupil of Furno, Zingarelli, and Crescentini at Naples Cons. from 1823; here he wrote 2 masses *a* 4 w. orch., and several operas. At Turin he prod. the opera *Il Proscritto* (1837); at Venice *Don Desiderio* (1837), and *L'Uragano;* lived in Vienna for some years as a famous singing-teacher; travelled in Germany and Belgium; taught in Paris 1848–56, where *Il Baccelliere* was produced; and then returned to Barletta. Also publ. considerable sacred music, solfeggî, and a text-book, *Il bel canto.*

Curry, Arthur Mansfield, b. Chelsea, Mass., Jan. 27, 1866. Studied with Franz Kneisel (vln.) and Ed. MacDowell (comp.). At present (1916) teacher of harm. at New England Cons.; taught in Berlin (1914).—Works: *Blomidon*, overt. for orch.; *Atala*, fantasie after Châteaubriand (1912); *The Winning of Amarac*, for reader w. ch. of women's vcs. and orch.; *Elegie*, overture for orch.; also songs, pf.-pieces, and part-songs.

Cursch-Bühren, (Franz) Theodor, b. Troppau, Jan. 10, 1859; d. Leipzig, March 11, 1908. Pupil of Succo in Berlin and Oscar Paul in Leipzig. After two years as conductor at Worms, Trier, etc., he settled in Leipzig (1898) as editor of the 'Chorgesang' and critic for the 'Tageblatt.'—Works: The Singspiele *Das Rosel vom Schwarzwald, Ein Tag im Pensionnat, Die Wilddiebe, Die Schmiede im Walde, Ein Studentenstreich, Emol As* (a parody on Strauss' *Salome*); male choruses; orchl. and pf.-pieces.

Curschmann [kōōrsh'], **Karl Friedrich,** b. Berlin, June 21, 1804; d. Langfuhr, n. Danzig, Aug. 24, 1841. Originally a law-student, he devoted himself from 1824 to music, studying under Hauptmann and Spohr at Kassel, where his 1-act opera *Abdul und Erinnieh* was prod. in 1828. Subsequently he settled in Berlin as a singer (also making tours in Germany, France, and Italy) and extremely popular song-writer; his 'Gesammelte Lieder' (Berlin, 1871) comprise 83 songs for single voice, and 9 duets and trios. Other works: *Romeo*, scena and aria (op. 6); 2 Canons *a* 3 (op. 7).— Cf. G. Meissner, *K. F. C.* (Bautzen, 1899).

Curti [kōōr'tē], **Franz [Francesco],** b. Kassel, Nov. 16, 1854; d. Dresden, Feb. 6, 1898. At first a medical student at Berlin and Geneva (he was a dentist by profession), he took up the study of music in Dresden, under Kretschmer and Schulz-Beuthen.—Operas: *Hertha* (Altenburg, 1887); *Reinhard von Ufenau* (ib., 1888); *Erlöst* (Mannheim, 1894, 1 act); melodrama *Schneefried* (ib., 1895); 1-act Japanese fairy-opera *Lili-Tsee* (ib., 1896; New York, 1898); *Das Rösli vom Säntis* (Zurich, 1898). Also *Die Gletscherjungfrau* for soli, ch. and orch.; and music to *Die letzten Menschen*, by W. E. Kirchbach.

Curtis, Natalie, writer and lecturer on folk-music; b. New York City. Studied in New York under Arthur Friedheim; also at Nat. Cons., New York City; then with Busoni in Berlin, Alfred Giraudet in Paris, Kapellm. Wolf in Bonn, and Julius Kniese at the 'Wagner-Schule' in Bayreuth. Student and recorder of songs, legends and customs of the N. Amer. Indians; author and lecturer.—Works: *The Indian's Book* (1907; a collection of 200 songs of 18 different tribes); *Songs of Ancient America;* songs from *A Child's Garden of Verse;* etc.

Curwen, Rev. John, b. Heckmondwike, Yorkshire, Engl., Nov. 14, 1816; d. Heaton Mersey House, near Manchester, May 26, 1880. In 1844 he was pastor at Plaistow, Essex. Becoming interested in Miss S. A. Glover's 'Tonic Sol-fa' system of teaching, he labored to improve it, founded associations in 1853, and the Tonic Sol-fa College in 1862, resigning his pastorate in 1867 to devote himself entirely to propagating the system. He later established the 'Tonic Sol-fa Reporter,' and a publishing-house, in London.—

His numerous publications relate chiefly to Tonic Sol-fa (issued by Novello).—Cf. J. S. Curwen, *Memorials of J. C.* (London, 1882).

Curwen, John Spencer, son of the Rev. John C.; b. Plaistow, Sept. 30, 1847; d. London, Aug. 6, 1916. Pupil of his father and G. Oakey; later of G. A. Macfarren, Sullivan and Prout at the R. A. M. Active promoter of the Tonic Sol-fa system, and of vocal teaching in the schools; Pres. of the Tonic Sol-fa College in 1880; frequent contributor to the 'Tonic Sol-fa Reporter' ('Musical Herald'). Published *Studies in Worship-Music* (1880), and a 2d series in 1885; *Memorials of John Curwen* (1882); *Musical Notes in Paris* (1882); etc.

Curzon [kür-zŏhn′], **Émanuel-Henri-Parent de,** b. Havre, July 6, 1861. Ph.D.; keeper of the govt. archives at Paris; since 1889 mus. critic on the 'Gazette de France'; ed.-in-chief of the 'Guide musical' and 'Bulletin de la Société de l'histoire du théâtre.'—Writings: *Les dernières années de Piccini à Paris* (1890); *La légende de Sigurd dans l'Edda; L'opéra d'E. Reyer* (1890); *Musiciens du temps passé* (1893); *Croquis d'artistes* (1898; sketches of Faure, Lassalle, Maurel, Viardot-Garcia, Carvalho, Nilsson, Krauss); *Les lieder de Schubert* (1899); *Biographie critique de Fr. Schubert* (in 'Revue des études historiques,' 1899); *État sommaire des pièces et documents concernant la musique* (1899); *Guide de l'amateur d'ouvrages sur la musique* (1901); *Felipe Pedrell et 'Les Pyrénées'* (1902); *Les lieder de Beethoven* (1905); *Essai de bibliographie Mozartine* (1906); *Grétry, biographie critique* (1907); *L'évolution lyrique au théâtre* (1908); *Meyerbeer, biographie critique* (1910); *Documents inédits sur le 'Faust' de Gounod* (1912); *La vie artistique aux XVIIe et XVIIIe siècles : La Musique* (in 'Bibliothèque française,' 1914); *Mozart, biographie critique* (1914). Translations: *Lettres complètes de Mozart* (1888, '98); *Écrits de Schumann sur la musique et les musiciens* (1894, '98); *Hoffmann : Fantaisies dans la manière de Callot* (1891); also several Ger., Ital. and Span. opera-libretti.

Cusani′no. See CARESTINI.

Cusins [kŭz′-], Sir **William George,** b. London, Oct. 14, 1833; d. Remonchamps, (Ardennes), Aug. 31, 1893. Choir-boy of the Chapel Royal, 1843; pupil of Fétis, in Brussels Cons., 1844, and of Bennett, Potter, Lucas, and Sainton, at the R. A. M., in 1847. Took the King's Scholarship in 1847 and 1849; in the latter year he was app. org. of the Queen's private chapel, and became violinist in the Italian opera orch. In 1851 he was asst.-prof. of pf. at R. A. M., and full prof. later; succeeded Bennett in 1867–83 as cond. of the Philharm., and became also cond. of the Royal Band in 1870; in 1875, succeeded Bennett as examining prof. at Queen's Coll.; joint examiner for N. T. S. M. in 1876; prof. at Trinity Coll., and prof. of pf. at Guildhall S. of M., in 1885; knighted in 1892.—Works: *Royal Wedding Serenata* (1863); 2 concert-overtures, *The Toilers of the Sea* (1865) and *Love's Labour's Lost* (1875); an oratorio, *Gideon* (Gloucester Festival, 1871); pf.-concerto in A min.; pf.-trio; septet for wind and double-bass; pf.-pieces; songs.

Cuzzo′ni [kŏŏts-], **Francesca,** renowned dram. contralto; b. Parma, 1700; d. Bologna, 1770. She was a pupil of Lanzi; sang with great success in Italy (Venice, 1719), and 1722–6 in London under Handel's direction in his operas, when she was supplanted by Faustina Bordoni, and went over to the opposition, singing until 1827 in bitter rivalry with the Bordoni. She then married the pianist and composer Sandoni; was eng. at Vienna, in Italy, and Holland (where she was imprisoned for debt), and again appeared in London (1748), but wholly without success. It is said that she then returned to Italy, earned her living in her old age by covering silk buttons, and died in abject poverty.

Czartoryska [tchar-tŏh-rü′skäh], **Marcelline** (*née* Princess Radziwill), b. Vienna, May 18, 1817; d. at her castle, n. Cracow, June 8, 1894. Lived from 1848 in Paris; a distinguished pianist (pupil of Czerny).

Czernohor′sky [chär-], **Bohuslav,** born Nimburg, Bohemia, Feb. 26, 1684; d. Graz, July 2, 1740. A Minorite monk, he was choirmaster at S. Antonio, Padua, and circa 1715 organist at Assisi (Tartini was one of his pupils). Returning to Bohemia, he was Kapellm. at the Teinkirche, Prague, and (1735) at St. James'. His comps. are sung in all Bohemian churches. Many MSS. were lost at the burning of the Minorite monastery (1754). An offertory *a* 4, and several organ-fugues and preludes, were published by O. Schmid in 'Orgelwerke altböhmischer Meister.'

Czerny (Černý) [chär′nē], **Karl,** an eminent pianist and pedagogue; b. Vienna, Feb. 21, 1791; d. there July 15, 1857. His father, Wenzel C., was his first teacher; later he had lessons of Beethoven, of whom he was an especial favorite; he also learned much from association with Clementi and Hummel. As a pianist and teacher he became celebrated at an early age; but a European tour arranged for 1804 had to be given up on account of the troublous times, and C. soon renounced playing in public, devoting himself to teaching and composing. Except pleasure-trips to Leipzig (1836), Paris and London (1837), and Lombardy (1846), he remained all his life in Vienna. As a teacher his success was

remarkable from his 16th year; Ninette von Belleville (Mme. B.-Oury), Liszt, Döhler, Thalberg, Jaëll, and many other pupils, testify to his proficient training. As a composer, he publ. over 1,000 works, of which his pf.-studies were of lasting value: *Die Schule der Geläufigkeit* (op. 299), *Die Schule des Legato und Staccato* (op. 335), *Tägliche Studien* (op. 337), *Schule der Verzierungen* (op. 355), *Die Schule des Virtuosen* (op. 365), *Die Schule der linken Hand* (op. 399), *Die Schule des Fugenspiels* (op. 400), *Die Schule der Fingerfertigkeit* (op. 740), etc., etc.—Other compositions, many in MS., were of a varied description: Church-music, such as masses, requiems, graduals, offertories; symphonies, overtures, concertos, string-quartets and trios, songs, etc.; besides innumerable arrangements. He wrote an *Umriss der ganzen Musikgeschichte* (Mayence, 1851), and an autobiography.

Czer'sky. See TSCHIRCH.

Czerveny. See ČERVENÝ.

Cziak. See SCHACK.

Czibul'ka [tchē-], **Alphons,** b. Szepes-Várallya, Hungary, May 14, 1842; d. Vienna, Oct. 27, 1894. Originally a pianist, he became Kapellm. at the Karltheater, Vienna, in 1865; bandmaster of the 17th regt., and later of the 25th regt. at Prague. Settled finally in Vienna as a prolific comp. of pf.-music; he also brought out the operettas *Pfingsten in Florenz* (Vienna, 1884); *Der Glücksritter* (1887); *Gil Blas* (Hamburg, 1889; succ.); 3-act operetta *Der Bajazzo* (Vienna, 1892; succ.); opera *Signor Annibale* (1893).

D

Dachs [dăhks], **Joseph,** pianist; b. Ratisbon, Sept. 30, 1825; d. Vienna, June 6, 1896. Pupil (1844) in Vienna of Halm, Czerny, and Sechter. From 1861, teacher of pf. and comp. at Cons. of the 'Musikfreunde.' Hans Schmitt, Vladimir de Pachmann, and Laura Rappoldi, are among his pupils. As a concert-pianist he was well received in Vienna and other towns.

Daffner, Hugo, b. Munich, June 2, 1882. Pupil at Kgl. Akademie of Thuille (comp.) and Sandberger and Kroyer (musicol.), receiving the degree of Ph. D. in 1904; then st. priv. with Reger; 1904–6 asst.-cond. at Munich Court Op.; 1907–9 mus. crit. 'Allgemeine Zeitung' in Königsberg; 1909–10 do. 'Dresdner Nachrichten'; living since then as teacher in Berlin.—Works: 2 symphs. (F m., op. 7; B♭, op. 20); 2 str.-quartets (D m., op. 3; B m., op. 6); 2 pf.-trios (F, op. 10; E m., op. 21); 2 pf.-quintets (E m., op. 16; C, op. 17); a sonata f. org., op. 1; 2 sonatas f. vl. and pf. (E m., op. 4; E♭, op. 22); a sonata f. vcl. and pf., op. 18; Fantasie and Fugue, op. 33; pcs. f. pf.; over 300 songs. 3 operas, *Macbeth, Truffaldino, Der eingebildete Kranke,* are finished, but have not yet been prod. (1916). He has also written *Die Entwickelung des Klavierkonzerts bis Mozart* (Leipzig, 1908); *Salome, ihre Gestalt in Geschichte und Kunst* (1912); has ed. Fr. Nietzsche's *Randglossen zu Bizet's Carmen* (1912) and Ph. E. Bach's *Versuch über die wahre Art, das Klavier zu spielen* (1914).

Dahms, Walter, b. Berlin, June 9, 1887. Pupil of Adolf Schultze in Berlin (1907–10); music critic 'Kleines Journal,' 1912; has written some choruses and songs, and publ. an excellent biogr. of *Schubert* (Berlin, 1912).

Dalayrac (or **d'Alayrac**), **Nicolas,** b. Muret, Haute-Garonne, June 13, 1753; d. Paris, Nov. 27, 1809. Destined for the law, he followed his natural bent, became (1772) a harmony-pupil of Langlé in Paris, and publ. under an assumed name a few quartets and operettas, the success of which decided his career. He produced about 60 operas from 1781–1809, many of which had considerable ephemeral, but merely local, success.

Dalberg, Johann Friedrich Hugo, Reichsfreiherr **von,** b. Aschaffenburg, May 17, 1752; d. there July 26, 1812. Counsellor to the Elector of Trier at Coblenz; canon at Worms. A pianist and comp., but better known by his writings: *Blick eines Tonkünstlers in die Musik der Geister* (1777), *Vom Erkennen und Erfinden* (1791), *Untersuchungen über den Ursprung der Harmonie* (1801), *Die Äolsharfe, ein allegorischer Traum* (1801), *Über griechische Instrumentalmusik und ihre Wirkung;* translated Jones's *The Musical Modes of the Hindus* (1802). He comp. 4 cantatas: *Evas Klage; Der sterbende Christ an seine Seele; Das Saitenspiel; Beatrice;* pf.-quartets and trios, sonatas, songs, etc.—See Q.-Lex.

Dalcroze. See JAQUES-DALCROZE.

Dale, Benjamin James, b. Crouch Hill, July 17, 1885. Pupil at R. A. M. of F. Corder, H. Jones, H. Lake and H. W. Richards; org. and choirm. at St. Stephen's, Ealing, and prof. of comp. at R. A. M. Has written an overture, *The Tempest* (1902); a pf.-sonata in D m. (1905); suite f. pf. and vla. (1906); *Romance and Finale* f. vla. and orch. (1911); *Before the Paling of the Stars,* cantata (1913).

D'Albert, Eugen. See ALBERT, (D').

Dall, Roderick, the last Scotch 'wandering harpist'; still living at Athol in 1740.

Dall'Olio, Cesare, b. Bologna, 1849; d. there June, 1906. Pupil of A. Busi; prof. of cpt. at the Liceo Musicale; comp. of the operas *Ettore Fieramosca* (Bologna, 1875), *Don Riego* (Rome, 1879), *Atal-Kar* (Turin,

1900); also wrote *Lo Studio della Composizione Musicale secondo i principi naturali dell'Estetica* (1887), and a method of Solfeggio adopted by several Italian conservatories.

Dalmorès [-räs′], **Charles,** dramatic tenor; b. Nancy, France, Dec. 31, 1871. After taking first prizes at the local Cons. for solfeggio and French horn, at 17 the City of Nancy awarded him a stipend for study at the Paris Cons., where he took first prize for horn at 19; played in the Colonne Orch. (2 years) and the Lamoureux Orch. (2 years); at 23, prof. of horn-playing in Lyons Cons. His vocal teacher was Dauphin, the bass singer; his début as tenor took place on Oct. 6, 1899, at the Th. des Arts, Rouen, where he was eng. for 1 year; later engagements have been 6 years at the Monnaie, Brussels, 7 seasons at Covent Garden, 4 seasons at the Manhattan Op. H., New York; since 1910 with the Phila.-Chicago Opera Co. Meantime he has 'starred' at Paris, Berlin, Vienna, Wiesbaden, Frankfort, Mannheim, Strassburg, Hamburg, Cologne, Bremen, etc.; also sang the rôle of Lohengrin at Bayreuth in 1908. He sings in French, Italian, and German; created *Siegfried* (in French) at Rouen, and Siegfried (*Götterdämmerung*) at Brussels; Julien in *Louise* at Brussels, Feb. 9, 1901; *Arthus* (Chausson) at Brussels, Nov. 30, 1903; etc.

Dalvima're (or **d'Alvimare), Martin-Pierre,** harpist and composer for harp; b. Dreux, Eure-et-Loire, Sept. 18, 1772; d. Paris, June 13, 1839. In 1800 he was harpist at the Opéra; harpist to Napoleon, 1806; harp-teacher to the Empress Josephine, 1807; retired to his estate at Dreux in 1812.—Works: Sonatas f. harp and vln.; duets f. 2 harps, f. harp and pf., and f. h. and horn; fantaisies, variations, etc.

Damcke, Berthold, b. Hanover, Feb. 6, 1812; d. Paris, Feb. 15, 1875. Pupil of Al. Schmitt and F. Ries at Frankfort-on-M.; 1837, cond. of Potsdam Philharm. Society, and of the Choral Union for operatic music (grand concerts, 1839–40); 1845, in Petrograd, 1855, Brussels; 1859, Paris; in all a successful and highly esteemed teacher. Friend and devoted admirer of Berlioz. Revised and edited, with F. Pelletan (q. v.), Gluck's 2 *Iphigénies*. Composed oratorios, part-songs, pf.-pcs. Cf. *B. D., Étude biographique et musicale* (Paris, 1895; anon.).

Damm, G. See STEINGRÄBER.

Damoreau [dăh-mŏh-roh′], **Laure-Cinthie** (*née* **Montalant;** first known as 'Mlle. Cinti'), noted operatic soprano; b. Paris, Feb. 6, 1801; d. Chantilly, Feb. 25, 1863. Studied at the Paris Cons.; stage-début, 1819, at the Théâtre Italien (Cherubino in *Figaro*); sang in Italian opera at London (1822), then again at the Th. Italien, and was eng. 1826–35 at the Grand Opéra; Rossini wrote leading rôles for her in *Le siège de Corinthe* and *Moïse*, and Auber did the same during her later engagement (1835–43) at the Opéra-Comique (*Domino noir, l'Ambassadrice*, etc.). Retiring from the stage, she made concert-tours to London, The Hague, Petrograd, Brussels, and (with Artôt, the violinist) to the U. S. and Havana (1843). She was prof. of singing at the Paris Cons. from 1834–56, when she retired to Chantilly. Her husband was an actor at Brussels.—She publ. an *Album de romances*, and a *Méthode de chant*.

Da Motta, José Vianna, noted pianist; b. on Isle St. Thomas, Portuguese Africa, in 1868; one year later his parents returned to their native city, Lisbon. In his seventh year began his study of the piano and harmony under local teachers; first concert at Lisbon, 1881; from 1882–5, at the Scharwenka Cons., Berlin, he studied piano with Xaver S., and comp. with Philipp. In 1885 he went to Liszt in Weimar; studied 1887 with von Bülow at Frankfort. Winter 1887–8, concert-tour through Germany, followed by tours in Denmark, Russia, France, England, the United States (1892–3, 1899), South America (1902), etc. He is a specially fine Bach-player. Now (1916) living as 'court pianist' in Berlin.—Works: Symphony *An das Vaterland; Die Lusiaden*, for orch. and ch.; a string-quartet; many charact. pf.-pieces, in some of which (e. g., the *5 Portuguese Rhapsodies* and the Port. dance *Vito*) he employs Port. folk-themes with striking effect. Has also publ. *Studien bei Bülow* (1898); *Betrachtungen über Franz Liszt* (1898); *Geschichte des Klavierkonzerts* (as a program-book to Busoni's concerts); essays on Alkan; critical articles in the 'Kunstwart,' 'Klavierlehrer,' 'Bayreuther Blätter,' etc.

Dam'rosch, Frank, son of Leopold D.; b. Breslau, June 22, 1859. Pupil of Pruckner, Jean Vogt, and von Inten (pf.) and of his father and Moszkowski (comp.). 1882–5, cond. of Denver (Col.) Chorus Club, and (1884–5) Supervisor of Music in public schools, also org. at different churches. 1885–91, Chorusmaster at Metr. Opera House, New York, and till 1887 cond. the Newark Harmonic Society; in 1892 he organized the People's Singing-Classes (an enterprise, for the popularization of choral singing, which has borne good fruits), for which he publ. in 1894 a *Popular Method of Sight-Singing* (G. Schirmer, N. Y.); from 1897–1904 he was Supervisor of Music in the N. Y. City Public Schools; cond. 'Musurgia' (1891–1900), 'Orpheus' and 'Eurydice' clubs of Phila. (1897–1905), 'Oratorio Society' (1898–1912), 'Men-

delssohn Glee Club' (1904–9). In 1893 he founded the 'Musical Art Society,' a chorus of 60 trained voices for the performance of a cappella music; in 1898 the 'Symph.-Concerts for Young People' (these last two he still [1916] conducts). In 1905 he organized a splendidly equipped cons., the 'Institute of Musical Art,' of which he is still the director; has also conducted various other associations. —D. has publ. a few vocal numbers (songs, choruses). He received the degree of Mus. Doc. (hon. c.) from Yale Univ. in 1904.

Dam'rosch, Dr. Leopold, b. Posen, Oct. 22, 1832; d. New York, Feb. 15, 1885. Conductor and violinist, a pupil of Ries, Dehn, and Böhmer; took the degree of *Dr. med.* (M. D.) at Berlin University in 1854, but then, against his parents' wishes, embraced the career of a musician; he appeared at first as a solo violinist in several German cities, later as a conductor at minor theatres, and in 1855 procured, through Liszt, the position of solo violinist in the Grand Ducal orch. at Weimar. While here he was intimate with Liszt and many of his most distinguished pupils, and also won Wagner's life-long friendship. Here, too, he married the singer Helene von Heimburg (b. Oldenburg, 1835; d. N. Y., Nov. 21, 1904). In 1859–60, D. was cond. of the Breslau Philh. Concerts; gave up the post to make tours with v. Bülow and Tausig; organized the Breslau Orchestral Soc.(still flourishing; present cond. [1916] Dr. Dohrn) in 1862. Besides this, he founded quartet *soirées*, and a choral society; conducted the Society for Classical Music, and the theatre orch. (for 2 years); and frequently appeared as a solo violinist. In 1871 he was called to New York to conduct the Arion Society, and made his début, on May 6th, as conductor, composer, and violinist. In New York his remarkable capacity as an organizer (which had aroused active opposition in Breslau by his strong leaning towards the new German school) found free scope; besides bringing the 'Arion' to the highest pitch of efficiency and prosperity, he founded the Oratorio Society in 1873, and the Symphony Soc. in 1878, the latter's concerts succeeding those of the Thomas Orch. at Steinway Hall. In 1880 Columbia Coll. conferred on him the degree of Mus. Doc.; in 1881 he conducted the first great Mus. Fest. held in N. Y., with an orch. of 250 and a chorus of 1,200; in 1883 he made a highly successful western tour with his orch.; in 1884–5 he cond. a season of German opera at the Metropolitan Opera House (giving *Tannhäuser, Lohengrin, Walküre*, etc.), which will ever remain memorable in the mus. annals of America as the beginning of the final triumph of Wagner's art in the new world.—Works: 7 cantatas; symphony in A; music to Schiller's *Joan of Arc;* marches for orch.; 3 violin-concertos (in D min., F# min., and G); several pieces for vln. and orch., and for solo voice and orch.; choruses for mixed voices and male voices; duets; many songs.

Dam'rosch, Walter Johannis, son of Leopold D.; b. Breslau, Jan. 30, 1862. St. harm. with his father, also Rischbieter and Draeseke (Dresden); pf. with von Inten, Boekelman, and Max Pinner; conducting with his father and von Bülow. Cond. of the N. Y. 'Oratorio Soc.' (1885–98) and of the N. Y. 'Symphony Soc.' since 1885 (reorganized as a perm. orch., 1903); 1902–3 cond. of the N. Y. Philharm. Soc. In 1894 he organized the 'Damrosch Opera Co.' which he directed for five seasons, giving German opera (chiefly Wagner) in the principal cities of the U. S.; among the artists whom he first brought to the U. S. were Mmes. Klafsky, Gadski and Ternina. From 1900–02 he cond. the Wagner works at the M. O. H. under Grau's management; Mus. Doc. (hon. c.), Columbia Univ., 1914.—Works: The operas *The Scarlet Letter* (Boston, Feb. 10, 1896) and *Cyrano de Bergerac* (M. O. H., Feb. 27, 1913); *Manilla Te Deum;* a sonata for vln. and pf.; incid. music to Euripides' *Iphigenia in Aulis* and *Medea*, and Sophocles' *Electra;* songs.

Da'na, Charles Henshaw, b. W. Newton, Mass., Feb. 7, 1846; d. Worcester, Feb. 5, 1883. Studied in Boston, Leipzig, Stuttgart, and Paris. Début as pianist at Stuttgart; in America at Worcester, 1875. Organist at St. Paul's, Worcester, and Church of the Immaculate Conception, Boston. He composed music for church-choirs, and some songs.

Da'na, William Henry, b. Warren, Ohio, June 10, 1846. Pupil of Aug. Haupt, and of Kullak's Cons., Berlin; also of the R. A. M., London, in 1881. A founder of the American Music Teachers' National Association; dir. of 'Dana's Musical Institute,' Warren, O.—Writings: *Practical Thorough-bass* (1873), *Orchestration* (1875), *Instrumentation for Military Bands* (1876), *Practical Harmony* (1884). Has composed a *De profundis* for soli, chorus and orch.; motets, songs, pf.-pieces, etc.

Danbé [dăhn-bā'], **Jules,** violinist and composer; b. Caen, France, Nov. 16, 1840; d. Vichy, Nov. 10, 1905. Pupil of the Paris Cons.; 2d Dir. of the Conservatoire Concerts till 1892, when he resigned; 1877–98, conductor at Opéra-Comique; 1899 till his death, conductor at the Th. Lyrique, where he successfully revived Gluck's *Iphigénie en Tauride* after a long period of neglect.—Works: Pieces and transcriptions for violin, and a Violin-school.

Danckerts. See DANKERS.

Dancla, Arnaud, b. Bagnères-de-Bigorre, Jan. 1, 1820; d. there Feb., 1862; brother of J.-B.-C. D.; fine 'cellist; author of a Method for 'cello; comp. études, duos and melodies for his instr.

Dancla, (Jean-Baptiste-)Charles, b. Bagnères-de-Bigorre, Dec. 19, 1818; d. Tunis, Nov. 9, 1907. Entered Paris Cons. in 1828, his teachers being Baillot (vln.), Halévy, and Berton. In 1834, 2d solo violin in the Opéra-Com. orch.; became renowed by his playing in the 'Société des Concerts,' and was app. prof. of vln.-playing at the Cons. in 1857. His quartet *soirées* were famous. Besides four symphonies, he comp. over 130 works for vln.: 1st and 2d symphonie concertante (op. 6 and 10); 6 concertos, 8 string-quartets; 4 pf.-trios; many duets for 2 vlns., and 30 duos for vln. and pf.; études, etc.; *Méthode progressive pour violon* (op. 52); *École du mécanisme* (op. 74); *École de la mélodie* (op. 129); *École de l'expression* (op. 82); and (with Panseron) *L'art de moduler sur le violon.* Publ. *Les compositeurs chefs d'orchestre* (1873), and *Miscellanées musicales* (1877).—Cf. *Ch. D. Notes et souvenirs* (anon., Paris, 1893; 2d edition 1898; contains catalogue of works).

Dancla, Léopold, brother of the preceding; b. Bagnères-de-Bigorre, June 1, 1823; d. Paris, Apr. 10, 1895. Pupil of Baillot at Paris Cons., taking 2d prize in 1840, and 1st in 1842.—Works: 3 string-quartets; airs variés, fantaisies and études for vln.

Danel [dăh-nel′], **Louis-Albert-Joseph,** b. Lille, March 2, 1787; d. there April 12, 1875. A printer by trade, he invented a method of notation for teaching the rudiments, which he called 'La Langue des Sons,' explained at length in his *Méthode simplifiée pour l'enseignement populaire de la musique vocale* (4th ed. 1859); he also, at great expense, established free courses of instruction in his method, which, however, has never been extensively adopted.

D'Angeli. See ANGELI.

Danhauser, Adolphe-Léopold, b. Paris, Feb. 26, 1835; d. there June 9, 1896. Pupil of Bazin, Halévy and Reber in Paris Cons.; 1857, 1st prize in harm.; 1859, 1st prize in fugue; 1862, second prix de Rome. Chief Inspector of Instruction in Singing, in the Communal Schools, Paris; then prof. of solfeggio at Cons.; wrote *Théorie de la musique;* publ. *Soirées orphéoniques,* a coll. of 3-part choruses for equal voices. Comp. *Le Proscrit,* musical drama w. choruses, prod. 1866 in a relig. inst. at Auteuil; and a 3-act opera, *Maures et Castillans* (not perf.).

Danican. See PHILIDOR.

Daniel, Salvador, b. Bourges, circa 1830; director of Paris Cons. for a few days under the Commune in 1871; was killed in battle on May 23 of that year. He was for some years a teacher of music in an Arab school at Algiers; publ. a monograph on *La musique arabe,* with a supplement on the orgin of mus. instrs. (1863; Engl. tr. New York, 1915); also a book of Arabian, Moorish, and cabalistic songs, and a treatise on the French *chanson.*

Daniels, Mabel Wheeler, b. Swampscott, Mass., Nov. 27, 1878. Graduate of Radcliff Coll. (A. B., 1900); pupil of G. W. Chadwick in Boston, and L. Thuille in Munich; dir. music at Simmons Coll., Boston; member advisory comm. of music, Boston Public Schools. Has written *The Desolate City,* for bar. and orch.; 2 3-part fem. choruses w. pf. and 2 vlns., *Eastern Love* and *The Voice of My Beloved* (won prize of Nat. Federation of Mus. Clubs, 1911); a sonata for pf. and vln.; part-songs; orchl. pieces.

Danjou [dăhn-zhoo′], **Jean-Louis-Félix,** b. Paris, June 21, 1812; d. Montpellier, March 4, 1866. Organist of Notre-Dame in 1840. With his essay *De l'état de l'avenir du chant ecclésiastique* (1844) he became the pioneer in the movement for reforming plain-song; and his 'Revue de la musique religieuse, populaire et classique' (1845–9) exhibits profound erudition gained by long historical research. He was the discoverer of the celebrated 'Antiphonary of Montpellier' (1847). For the advancement of organ-building in France, he studied the art in Germany and the Netherlands; entered into partnership with Daublaine and Callinet of Paris, and lost his fortune; gave up music in 1849 and became a political journalist in Marseilles and Montpellier.

Dan′kers (or **Danckerts**), **Ghiselin,** b. Tholen, in Zeeland; chorister in the Papal Chapel 1538–65, when he was pensioned. A skilful contrapuntist; 2 books of motets *a* 4–6 (1559) are extant, as well as single numbers in Augsburg collections of 1540 and '45. His autograph treatise on the ancient modes, pronouncing judgment in the controversy between Vicentino and Lusitano, is in the Vallicellana library at Rome.

Danks, Hart Pease, b. New Haven, Conn., Apr. 6, 1834; d. Philadelphia, Nov. 20, 1903. Pupil of Dr. L. E. Whiting, Saratoga; lived 1854–64 in Chicago, and since then in New York as a bass singer and musical director in numerous churches. Popular song-composer and hymn-tune writer, his works embracing over 1,200 numbers.—Operetta *Pauline* (1872). Several colls. of anthems and services.

Danne′ley [dan′ly], **John Feltham,** b. Oakingham, Berkshire, Engl., in 1786; d. London, 1836. Org., pianist, teacher and composer; publ., besides duets, glees, songs,

and pf.-pcs., an *Introd. to the Elem. Principles of Thorough-bass. . .* (Ipswich, 1820); an *Encyclopædia, or Dictionary of Music* (London, (1825); and *A Musical Grammar* (1826).

Dann'reuther [-roi-ter], **Edward,** b. Strassburg, Nov. 4, 1844; d. London, Feb. 12, 1905. Went with his parents in 1849 to Cincinnati, where he was taught by F. L. Ritter. From 1859–63 in Leipzig Cons. (Richter, Moscheles, Hauptmann). At his first concert in London, in 1863, he played Chopin's concerto in F m. (which had not been heard before in England), and his success was such that he decided to settle there permanently; he rapidly won for himself an eminent position as a performer, teacher, lecturer and writer. He introduced into England the pf.-concertos of Liszt (in A), Grieg (A m.) and Tchaikovsky (B♭ m.). In 1872 he founded the London Wagner Society, conducting its concerts 1873–4; was an active promoter of the Wagner Festival in 1877; app. prof. at the R. A. M. in 1895. While he was an indefatigable champion of the new composers, he was equally active on behalf of the older masters; the chamber-music concerts, which he gave at his home from 1874–93, were famous.—Writings: *Richard Wagner and the Reform of the Opera* (1872 in 'Monthly Mus. Rec.'; sep., London, 1904); *Richard Wagner, His Tendencies and Theories* (London, 1873); *Musical Ornamentation* (2 vols., London, 1893–5); *The Romantic Period* (vol. vi of the 'Oxford Hist. of Mus.', London, 1905); contributions to Grove's Dictionary; transl. into English *Wagner's Briefe an einen französischen Freund* [M. F. Villot; *The Music of the Future*] (1873), *Beethoven* (1880), *Über das Dirigiren* (1885); and wrote many articles for mus. papers, and gave lectures on Beethoven, Mozart and Chopin; comp. pf.-pcs., and songs. D. visited the United States several times.

Dann'reuther, Gustav, violinist, brother of Edward; b. Cincinnati, July 21, 1853; studied 1871–4 at the Hochschule für Musik, Berlin, under de Ahna and Joachim (vln.), and Heitel (theory); lived in London till 1877, and then joined the Boston (Mass.) Mendelssohn Quintette Club, travelling through the U. S., Canada and Newfoundland until 1880, when he settled in Boston as a member of the newly formed Symphony Orch. From 1882–4 he was director of the Buffalo (N. Y.) Philh. Society (a chamber-music organization), and during this period gave 60 chamber-concerts. In 1884 he founded the 'Beethoven String-Quartette' of N. Y. (renamed 'Dannr. Q.' in 1894). Was for 3 years leader of the N. Y. Symphony and Oratorio Societies under Walter Damrosch. Since 1899 he has devoted himself exclusively to chamber-music (in which his quartet is one of the best in New York) and private teaching; since 1907 also instructor in music at Vassar College.—He has published a set of Chord- and Scale-Studies for young players.

Dan'zi, Franz, b. Mannheim, May 15, 1763; d. Karlsruhe, April 13, 1826. Son and pupil of **Innocenz D.** ['cellist in the Elector's orch.]; studied comp. with Abbé Vogler. He joined the orch. on its removal to Munich in 1778; in 1779 he prod. a melodrama, *Cleopatra,* at Mannheim; in 1780 an operetta, *Azakia,* at Munich. He became asst.-Kapellm. in 1798; was from 1807–8 Kapellm. at Stuttgart, then at Karlsruhe.—Dram. works: *Cleopatra; Azakia; Der Triumph der Treue* (Munich, 1781); *Die Sylphe* (1782); *Der Kuss* (1799); *Die Mitternacht-Stunde* (1801); *Der Quasimann; Elbondokani; Iphigenia in Aulis* (1807); *Malvina; Turandot* (Karlsruhe, circa 1815).—1 oratorio, 2 cantatas; masses; the 128th Psalm for 4 parts and orch.; symphonies, quintets, quartets, concertos, sonatas. He was an excellent singing-teacher, and wrote vocal exercises, choruses, songs, etc.—Cf. E. Reipschläger, *Schubaur, Danzi und Poissl als Opernkomponisten* (Rostock, 1911).—See also Q.-Lex.

Dan'zi, Franziska. See LEBRUN.

Da Ponte, Lorenzo, b. Ceneda, n. Venice, March 10, 1749; d. New York, Aug. 17, 1838. Prof. of rhetoric at Treviso; court poet at Vienna until 1792, where he wrote the libretti of Mozart's *Don Giovanni* and *Così fan tutte;* lived in London as a teacher of Italian, and poet to the Italian opera; went to New York in 1805. After disastrous business ventures, with intervals of teaching, he became interested in various operatic enterprises. In his last years he was teacher of Italian at Columbia College. Publ. *Memorie* (4 vols., N. Y., 1823–7).—Cf. A. Marchesan, *Della vita e delle opere di L. da P.* (Treviso, 1900).

Daquin [dăh-kăn'], **Louis-Claude,** b. Paris, July 4, 1694; d. there June 15, 1772. Pupil of Marchand, and at 6 played on the clavecin before Louis XIV; at 12 became org. at St.-Antoine, where his playing attracted crowds. From 1727 till death he was organist at St.-Paul, winning the position in competition with Rameau.—Publ. a book of *Pièces de clavecin,* another of *Noëls* (reprinted by Guilmant in 'Archives des maîtres de l'orgue'), and a cantata, *La Rose;* left in MS. organ-pieces and other compositions.

Darcours, Charles. See RÉTY.

Dargomyzhsky [-müzh'-], **Alexander Sergievitch,** composer and pianist; b. in the government of Toula, Russia, February 14, 1813; d. Petrograd, Jan. 17, 1869. From 1817 he lived in Petrograd; his teacher was Scho-

berlechner. At 20 he was a brilliant pianist; from 1831–5 he held a government position, but then devoted himself exclusively to music, studying assiduously for 8 years; visited Germany, Brussels, and Paris in 1845, and at Moscow (1847) prod. an opera, *Esmeralda* (written 1839), with great success. From 1845–55 he publ. over 100 minor works (vocal romances, ballads, airs, and duos; waltzes, fantasias, etc.); in 1856 he brought out his best opera, *Russalka*, at Petrograd; in 1867, at Moscow, an opera-ballet, *The Triumph of Bacchus* (written in 1847); a posthumous opera, *Kamenoï Gost* ('The Stone Guest,' after Pushkin's poem *Don Juan*), was scored by Rimsky-Korsakov, and produced at Petrograd in 1872; of *Rogdana*, a fantasy-opera, only a few scenes were sketched. At first a follower of Rossini and Auber, D.'s studies of more modern works rendered him an enthusiastic disciple of neo-German ideas; in *The Stone Guest*, vocal declamation (recitative) supplants the aria, and musical form generally is abandoned.—D. was elected President of the Russian Mus. Soc. in 1867. His orchestral works (*Finnish Fantasia*, *Cossack Dance*, *Baba-Jaga*, etc.) enjoy wide popularity.—Cf. N. Findeisen, *A. S. D. His Life and Work* (Moscow, 1904 [in Russian]); S. B. Fried, *A. S. D.* (Petrograd, 1913 [in Russian]).

Da'ser (Das'ser, Das'serus), Ludwig, b. Munich, circa 1525; d. Stuttgart, March 27, 1589. Predecessor of Orlandus Lassus as Kapellm. at Munich to Duke Albert V of Bavaria; held that post until 1559.—Publ. works: A Passion *a* 4 (1578), and a few motets in the *Orgeltabulaturbuch of* J. Paix.—MSS., in Royal Library at Munich, of 11 masses, 4 motets, 3 *Nunc dimittis*, hymns, etc.

Daube [dow'bĕ], **Johann Friedrich,** b. Kassel (Augsburg?), 1730; d. Vienna, September 19, 1797. Chamber-musician to the Duke of Württemberg, later secretary to the Augsburg Acad. of Sciences. Publ. *Generalbass in drei Accorden* . . . (Leipzig, 1756; the '3 chords' are the tonic triad, the subdom. with added sixth, and the dom. seventh-chord; Marpurg attacked this work in the 'Hist.-krit. Beiträge,' vol. ii); *Anleitung zum Selbstunterricht in der Composition* . . . (Vienna, 1798, in 2 parts).

Daublaine et Callinet [doh-blān' ā kăhl-lē-nā']. Firm of Paris organ-builders, founded 1838 as 'Daublaine et Cie.' Daublaine was the business partner, Callinet the practical mechanician, Danjou (q. v.) an intelligent and progressive theorist. After a quarrel in 1843, Callinet demolished the new work partly finished for the organ of St.-Sulpice, dissolved the partnership, and entered Cavaillé's workshops. The firm-name became 'Ducroquet et Cie.' in 1845, and 'Merklin, Schütze et Cie.' in 1855. The principal factory is at Lyons, with a Paris branch.

Daudet [doh-dā'], **Alphonse,** the distinguished novelist and dramatist; b. Nîmes, May 13, 1840; d. Paris, Dec. 16, 1897. He wrote the libretti for Bizet's *l'Arlésienne*, Poise's *Les Absents*, and Pessard's *Le Char;* his *Sapho*, dramatized (but clumsily), was set to music by Massenet.—His *Arlésienne* has been Italianized, as an opera-libretto, by L. Marenco; and this *L'Arlesiana*, set to music by Francesco Cilèa, was brought out successfully at Milan, 1897.

Dauney, William, b. Aberdeen, Oct. 27, 1800; d. Georgetown, Demerara, July 28, 1843. In the Advocates' Libr. at Edinburgh he discovered what is now known as the 'Skene MS.', a collection of 114 Engl. and Scotch dances, ballads and songs (written in tablature between 1614-20), containing the oldest known (and probably orig.) versions of *John Anderson my Jo*, *The Flowers of the Forest*, etc. D. transcribed these into modern notation, and publ. them, in 1838, as *Ancient Scottish Melodies from a MS. of the reign of James VI*, together with a *Dissertation illustrative of the history of music of Scotland.*

Dauprat [doh-prăh'], **Louis-François,** a celebrated horn-player, teacher, and comp. for horn; b. Paris, May 24, 1781; d. there July 16, 1868. At first a choir-boy in the maîtrise of Notre-Dame, his teacher in the Cons. was Kenn; in 6 months he joined the band of the 'Garde Nationale', and in 1799 the band of the 'Garde des Consuls', with which he passed through the Egyptian campaign. From 1801–5 he studied theory at the Cons. under Catel and Gossec, and studied again with Reicha from 1811–14; 1806–8, first horn at the Bordeaux Th.; succeeded Kenn in the Opéra-orch., and Duvernoy (as *cor solo*), retiring in 1831. He was chamber-mus. to Napoleon (1811), and Louis XVIII (1816); in 1816 he was app. prof. of horn in the Cons., resigning the post in 1842.—Publ. *Méthode pour cor alto et cor basse;* horn-concertos, and chamber-music with horn-parts. In MS. he left symphonies, a Method of Harmony, a *Théorie analytique de la musique*, etc.

Dauriac [doh-r'yăhk'], **Lionel-Alexandre,** b. Brest, Finisterre, Nov. 19, 1847. Grad. from the École Normale Supérieure of Brest, 1867; Docteur ès Lettres, Paris, 1878 (with the dissertations *Des Notions de Matière et de Force dans les Sciences de la Nature* and *De Heraclito Ephesio*); in 1871 instr. of Philosophy at the lycée of Pontivy; do. at Brest, 1872–9; at Lyons, 1879–81; adj.-prof. Philosophy Univ. of Toulouse, 1881–2; prof. at Univ. of Montpellier, 1882–99; honorary prof. since

1900; cond. at the Sorbonne, 1896–1903, a course on Mus. Esthetics and Psychology; Chevalier of Legion of Honor; Officier de l'Instruction Publique; Laureate of the Acad. of Moral and Political Sciences (awarded Prix Gegner, 1916); 1st Pres. of Paris section of I.M.S.; since 1907, Hon. Pres. Besides many works dealing with philosophy, he has publ. the following concerning music: *Introduction à la Psychologie du Musicien* (Paris, 1891), *La Psychologie dans l'opéra français* (ib., 1897), *Essai sur l'esprit musical* (ib., 1904), *Rossini, biographie critique* (ib., 1906), *Le Musicien-poète Richard Wagner* (ib., 1908), *Meyerbeer* (ib., 1913).

Daussoigne-Méhul [doh-swähñ'mā-ül'], **Louis-Joseph,** b. Givet, Ardennes, June 10, 1790; d. Liège, March 10, 1875. Pupil of Catel and Méhul at the Cons.; took the Grand prix de Rome in 1809; after writing 4 operas, which were rejected, he at length produced his 1-act *Aspasie* at the Grand Opéra (1820) with moderate success. He did still better with *Valentine de Milan*, a 3-act opera left unfinished by Méhul, which he completed; but his former ill-success had discouraged him. In 1827 he accepted the directorship of Liège Cons., which he retained, with great benefit to the school, until 1862. B. was an associate of the Royal Acad., Brussels, and publ. mus. essays on its reports of meetings. He brought out a cantata w. full orch. in 1828, and a choral symphony (*Une journée de la Révolution*) in 1834.

Dauvergne [doh-värñ'], **Antoine,** b. Clermont-Ferrand, Oct. 4, 1713; d. Lyons, Feb. 12, 1797. He received his first instruction from his father, went for further study to Paris, in 1739, and was app. vlnst. in the R. orch. (1741); 1755 app. comp. to the R. orch.; 1762 cond. of 'Concerts Spirituels'; after 1769 as cond. and manager of various enterprises, until his retirement to Lyons in 1790. He introduced into France the forms of the Italian intermezzo, substituting spoken dialogue for the recitative, and thus was the originator of a style that soon became typical of French dram. composition. He wrote 15 operas, the first of which was prod. at Paris in 1753 (*Les Troqueurs*), and is regarded as the first 'opéra comique'; wrote also 2 books of symphs.; 12 sonatas for vln. w. basso cont.; trios for 2 vlns. w. b. c.; 15 anthems, and several *Airs*.—See Q.-Lex.

Davenport, Francis William, b. Wilderslowe, n. Derby, Engl., 1847; st. law at Oxford, but preferred music, and became the pupil (later son-in-law) of Sir G. A. Macfarren. In 1879, prof. at the R. A. M., and at the Guildhall School of Mus. in 1882.—Works: 2 symphonies (1. in D minor, won 1st prize at Alex. Palace, 1876; 2. in C major); overture for orch., *Twelfth Night;* Prelude and Fugue for orch.; 6 pieces for pf. and 'cello; *Pictures on a Journey*, a series of pf.-pieces; part-songs and songs; also wrote *Elements of Music* (1884), and *Elements of Harm. and Cpt.* (1886).

Davey, Henry, b. Brighton, Nov. 29, 1853. Entered Leipzig Cons. in 1874, devoting himself chiefly to theoretical studies: lived for several years in Brighton as teacher. Publ. *The Student's Musical History* (London, 1891; 2d ed. 1899), a preparation for the larger *History of English Music* (London, 1895), a valuable work, the result of original research covering the modern period beginning with Purcell. D. is contrib. to several mus. journals, and to the Dict. of Nat. Biogr.

David [dah-vēd'], **Adolphe-Isaac,** born Nantes, 1842; d. Paris, June 24, 1897. Composer.—Works: 3 pantomimes, *La statue du Commandeur* and *Pierrot surpris* (both succ. in 1891 at the 'Nouveautés'), and *Le fiancé de cire* (Paris, 1894); also a comic opera, *Diana de Sparre* (Nantes); many pf.-pieces (*La Pluie*, etc.).

David, Ernest, b. Nancy, July 4, 1844; d. Paris, June 3, 1886. From 1862 he studied music under Fétis; was a contributor to several musical journals; publ. an essay in 1873, *La Musique chez les Juifs*, and wrote with Lussy an *Histoire de la notation musicale depuis ses origines* (1882). Also publ. *La vie et les œuvres de J. S. Bach* (1882).

David [dah-vēd'], **Félicien** (**-César**), distinguished composer; b. Cadenet, Vaucluse, Apr. 13, 1810; d. St.-Germain-en-Laye, Aug. 29, 1876. Of remarkably precocious talent, he was taught in the maîtrise of Saint-Sauveur at Aix from 1817–25. He had a beautiful voice, and composed hymns, motets, and other music. He then studied in the Jesuit college for 3 years; became asst.-cond. in the th. at Aix, and in 1829 m. de chap. at St.-Sauveur; but an unconquerable longing to widen his musical horizon drew him to Paris (1830), where he submitted specimens of composition to Cherubini, and was admitted to the Cons., studying harm. with Reber and Millot, and cpt. and fugue with Fétis. In 1831, when the meagre allowance given him by a rich and avaricious uncle had been withdrawn, he joined the socialistic movement of the Saint-Simonists at Ménilmontant; here he composed a series of 4-part *hymnes* for men's voices (later publ. with the words, as the *Ruche harmonieuse*). On the dispersion of the society in 1833, D. went to Marseilles with a group of the brotherhood, giving concerts on the way; they proceeded to Constantinople, Smyrna, and Egypt, where they finally dispersed; and, with an imagination powerfully stimulated by his long sojourn in the East, D. returned alone to Paris in

1835. He now publ. a collection of *Mélodies orientales;* they met with small success, and he retired to the house of a friend in the country, giving himself up to study and composition (2 symphonies, 24 small string-quintets, 2 nonets for wind, romances, etc.). In 1838 his 1st symphony (in F) was prod.; and at last (1844) he reaped the fruit of so many years' toil and study, his symphonic ode *Le Désert* being received, at its first performance in the hall of the Cons., with 'delirious' applause, and a series of repetitions given at the Salle Ventadour for a month, to crowded houses. The oratorio *Moïse au Sinai* followed in 1846, but, like a second symphonic ode *Christophe Colomb*, and *l'Éden* (a 'mystery' in 2 parts, Grand Opéra, 1848), met with a cool reception. However, his opera *La Perle du Brésil* (Th.-Lyrique, 1851) was brilliantly successful; a second, *La fin du monde*, was rejected by the Grand Op., and later (though after long rehearsals) by the Th.-Lyrique; the Grand Op. took it up in 1859 as *Herculanéum*, and for this opera the great state prize of 20,000 frs. was awarded to D. in 1867. *Lalla Rookh* (1862) and *Le Saphir* (1865) were given at the Opéra-Comique (the former with great success, the latter with scarcely a 'succès d'estime'). D. now abandoned dram. comp., withdrawing his last opera, *La Captive*. In 1869 he was elected Académicien, taking Berlioz's chair, and succeeding him also as librarian of the Cons.—Besides the above works, he wrote 12 melodies for 'cello; *Les Brises d'Orient*, pf.-pieces; *Les Minarets*, 3 pf.-pieces; *Les Perles d'Orient*, 6 melodies for voice and pf.; etc.—Biography by A. Azevedo: *F. D., sa vie et son œuvre* (Paris, 1863); R. Brancour, *F. D.* (Paris, 1911); J. G. Prod'homme, *F. D. d'après sa correspondance inédite* (in 'Mercure Musical,' nos. 2, 3; 1907); C. Bellaigue, *F. D.*, in *Études musicales et nouvelles silhouettes* (Paris, 1898).

Da'vid, Ferdinand, eminent violinist and pedagogue; b. Hamburg, Jan. 19, 1810; d. on a mountain-trip near Klosters, Switzerland, July 18, 1873. From 1823–4 he studied with Spohr and Hauptmann at Kassel; played in the Gewandhaus, Leipzig, in 1825; and in 1827 became a member of the Königstadt Theatre orch. in Berlin. In 1829 he was first violin in the private quartet of a wealthy and influential amateur (Baron von Liphardt) at Dorpat, whose daughter he married; he remained in Russia till 1835, winning fame by frequent concerts in Petrograd, Moscow, Riga, etc. At Mendelssohn's instance he was app. leader of the Gewandhaus orch., 1836. In this position and in the wider field of activity opened by the establishment of the Cons. in 1843, D. found ample opportunity for the development of his remarkable gifts. While he lived, the Leipzig Cons. was looked upon as the finishing-school of violinists; over the playing of the Gewandhaus orch. he presided with the rigor of a martinet, and the tradition of his teachings is still a living force in that chosen band. Obeyed with fear and trembling as a drill-master, and admired as a virtuoso 'combining the sterling qualities of Spohr's style with the greater facility and piquancy of the modern school,' he was revered as the teacher of the most distinguished violinists of the time, among them being Wilhelmj and Joachim. As a quartet-player he was nearly unrivalled; as an orchl. leader he had a wonderful faculty of inspiring the players with his own enthusiasm. His student editions of classical works embrace nearly all compositions of standard violin-literature; noteworthy is the *Hohe Schule des Violinspiels*, containing chiefly French and Italian masterpieces of the 17th and 18th centuries. Mendelssohn was his warm friend, frequently asking his advice and deferring to his judgment; a remarkable instance of this being M.'s violin-concerto, during the writing of which D. was continually consulted.—Works: 1 opera, *Hans Wacht* (Leipzig, 1852); 2 symphonies; 5 vln.-concertos; a sextet, a quartet, and other chamber-music; variations, capriccios, rondos, and other vln.-pieces; *Bunte Reihe*, pieces for pf. and vln. (transcribed for pf. by Liszt); his *Violinschule* is still unexcelled.—Cf. J. Eckard, *F. D. u. die Familie Mendelssohn* (Leipzig, 1889).

Da'vid, Peter Paul, son of Ferd. D.; b. Leipzig, Aug. 1, 1840; was leader of the Karlsruhe orch. 1862–5, and for many years teacher of violin at Uppingham, Engl.; now (1916) living in Oxford.

David, Samuel, b. Paris, Nov. 12, 1836; d. there Oct. 3, 1895. Pupil, in Cons., of Bazin and Halévy; Grand prix de Rome, 1858, for cantata *Jephtha;* 1859, prize for work for male ch. and orch., *Le Génie de la terre*, perf. by chorus of 6,000 singers. 1861, prof. at Collège de Sainte-Barbe; 1872, music-director in Jewish Synagogues of Paris.—Operas (all given in Paris): 1-act operetta *La Peau de l'ours* (1858); *Mademoiselle Sylvia*, 1 act (1868); *Tu l'as voulu*, 1 act (1869); *Le bien d'autrui* (1869); *Un Caprice de Ninon* (1871); *La Fée des Bruyères*, 3 acts (1878). Not performed: *Les Chevaliers du poignard*, *Une Dragonnade*, *La Gageure*, *l'Éducation d'un Prince*, *Les Changeurs*, *Absalon*, and *I Maccabei* (in Italian). Also, an 'ode-symphonie,' *Le Triomphe de la Paix* (1878, his best-known work); 4 symphonies, several choruses, many songs, and a theoretico-practical work, *L'Art de jouer en mesure* (Paris, 1862).

Da'vidov, Karl, 'cellist; b. Goldingen, Kurland, March 17, 1838; d. Moscow, Feb. 27, 1889. Pupil of H. Schmidt in Moscow ('cello), and C. Schubert at Petrograd, later studying comp. with Hauptmann at Leipzig. His début at the Gewandhaus (1859) was so successful that he was eng. as first 'cello, and also succeeded Fr. Grützmacher as teacher in the Cons. In 1862 he was app. solo 'cellist to the Russian Emperor, and in the orch. of the Russian Music Soc.; and also in the Petrograd Cons., becoming Director in 1876 (resigned 1887).—Works: Concertos, a ballade, and a song without words, for 'cello; pf.-pieces; chamber-music (pf.-quintet; str.-quartet); a symph. poem, *The Gifts of Terek*; songs, etc.—Cf. V. Hutor, *K. D. und seine Art, das Violoncell zu behandeln* (Moscow, 1899).

Davies, Benjamin Grey (generally known as **Ben**), b. Pontardawe, near Swansea, S. Wales, Jan. 6, 1858. Pupil 1880–3 of Randegger at R. A. M., winning the bronze, silver and gold medals, and the Evill prize for best declamatory Engl. singing; début at Birmingham, Oct. 11, 1881, in *The Bohemian Girl;* the next three years, with the Carl Rosa Opera Co.; then with several other troupes, mostly in light operas. His success in oratorio at the Norwich Fest. of 1890 caused him to abandon the stage (he appeared only one more season in Sullivan's *Ivanhoe* and Messager's *Basoche*), and to devote himself to concert-work, in which he has been very successful; his repertory includes most of the oratorios, cantatas, and concert-work performed in Britain. First visit to America in summer of 1893, and several tours since.

Davies, David Ffrangcon, baritone; b. Bethesda, Carnarvonshire, Dec. 11, 1860. Took degree of M.A. at Oxford and received orders in the Church of England; then studied at Guildhall School, London, and under Wm. Shakespeare. Début in concert Manchester, Jan. 6, 1890; was for some time with the Carl Rosa Company in English opera and created the rôle of Cedric in Sullivan's *Ivanhoe* (1891). But he has become famous as concert and oratorio singer, having appeared frequently at the principal English festivals. In 1896 he made his first visit to the U. S., and has since then made eleven tours; 1898–1901 he lived in Berlin, meeting with unqualified success on the part of the German public; since 1903 prof. of singing at the R. A. M. He is the author of *Singing of the Future* (London, 1906).

Davies, Fanny, pianist; b. Guernsey, June 27, 1861; pupil of Reinecke and Paul (pf.) and Jadassohn (theory) in Leipzig Cons. (1882–3), and of Frau Schumann 1883–5 at the Hoch Cons., Frankfort; also of Dr. Scholz in fugue and composition. London début at the Crystal Palace, Oct. 17, 1885; since then she has made succ. tours in England, Germany France and Italy; hon. member of the Acad. of St. Cecilia in Rome. Her répertoire includes over 30 concertos and almost 500 other compositions.

Davies, (Henry) Walford, b. Oswestry, Sept. 6, 1869. At 12 he became chorister in St. George's chapel, Windsor; 1885–90, pupil and asst. of Sir Walter Parratt, and likewise org. of the Park chapel, Windsor. From 1890–4 he held a scholarship in comp. at the R. C. M.; 1890–1, org. and choirmaster at St. Anne's, Soho; 1891–8, org. of Christ Church, Hampstead; in 1898 succeeded E. J. Hopkins as org. of the Temple Church; 1903–7, cond. Bach Choir; 1901–13, cond. London Church Choir Assoc.; 1910–13, examiner for mus. degrees at Oxford and Cambridge; since 1899 contrib. to 'Mus. Record'; and has also appeared frequently as lecturer since 1907. He is a Mus. Bac. (1892); Mus. Doc., Cantab. (1894); LL.D. (hon. c.), Leeds, 1904; in 1894 he qualified as Associate of the R. C. M. for composition; and in 1895 succeeded Rockstro as prof. of cpt. there; also I. R. C. O.—Works: An oratorio, *The Temple* (1902); 3 symphs., in D (1895), *Lift up your hearts*, sacred symph. (1906), in G (1912); the cantatas *Hervé Riel* (1896), *Three Jovial Huntsmen* (1900), *Everyman* (1904), *Ode on Time* (1908), *Five Sayings of Jesus* (1911), *Song of St. Francis* (1912); *Noble Numbers*, a choral suite (1909); 2 overts., *Dedication* (1893) and *Festal* (1910); 2 suites for orch., *Parthenia* (1911), *Wordsworth* (1913); *Holiday Tunes* for orch. (1907); *Conversations*, suites for pf. and orch. (1914); *Prospice*, for bar. and str.-quartet (1898); *Songs of a Day*, suite for voices and instrs. (1908); *Short Requiem* a capp. (1915); considerable chamber-music (3 pf.-quartets, 2 str.-quartets, 3 sonatas for vln. and pf., 1 sonata for horn and pf.); church-music; songs and part-songs; etc.

Davis, John David, b. Edgbaston, Oct. 22, 1869. In spite of musical precocity he was destined for a commercial career, and sent to Frankfort, in 1885, to perfect his German, but studied at the Raff Cons.; the next year, for the purpose of mastering French, he was sent to Brussels, but again entered the Cons., studying with Wallner, de Greef and Kufferath; settled in 1889 as a teacher in Birmingham; 1893–1904, instr. at the Midland Inst.; since 1905 prof. comp. at G. S. M.—Works: For orch., *Coronation March* (1902); *Variations and Finale* (1905); *The Cenci*, symph. ballad; *The Maid of Astolat*, symph. poem (1910); *Miniatures*, a suite; overt., *Germania;* Prelude to Maeterlinck's

l'Intruse; str.-quartet in G m.; 2 sonatas for vln. and pf.; a sonata and other works for pf.; songs and part-songs.

Davison, Arabella. See GODDARD.

Davison, James William, b. London, Oct. 5, 1813; d. Margate, March 24, 1885. Pupil of W. H. Holmes (pf.) and Sir G. A. Macfarren (theory). Musical critic; editor of the 'Mus. Examiner' 1842–4, and the 'Mus. World' 1844–85; contributor to the 'Saturday Review,' 'Pall Mall Gazette,' and 'Graphic'; from 1846–79, the influential critic of 'The Times.' In 1860 he married his pupil, Arabella Goddard. He wrote the analytical 'Programme-books' for the Popular Concerts and the Hallé recitals, and contributed 2 articles to Grove's Dictionary. He composed a few songs, several pf.-pieces, and a dram. overture (for pf.-duet) to *Fortunatus*, a fairy tale. His memoirs were publ. by H. Davison under the title *From Mendelssohn to Wagner* (London, 1912).

Davy, John, b. Upton-Helion, Exeter, Dec. 23, 1763; d. London, Feb. 22, 1824. Pupil of Jackson. Violinist at Covent Garden; teacher and comp. in London. Wrote the music to nearly a score of plays; also vocal quartets, madrigals, and many songs, of which 'The Bay of Biscay, O!' is still popular.

Day, Dr. **Alfred,** b. London, Jan., 1810; d. there Feb. 11, 1849. A practising physician (homœopathist) in London; best known as the author of an original *Treatise on Harmony* (London, 1845), in which he advocated reforms in terminology and teaching, formulated a new sort of bass-figuring to supplant the ordinary thorough-bass, and made many interesting and practical suggestions.

Day, Major **Charles Russell,** b. Horstead, Norfolk, England, in 1860. Pupil of J. Barnby. Entered the British army in 1880, and served in India, later in South Africa, where he was killed in the battle of Paardeberg, Feb. 18, 1900. Writer on music. His chief work is *Music and Musical Instruments in Southern India and the Deccan* (London, 1891); also publ. *A Descriptive Catalogue of the Mus. Instrs. Recently Exhibited at the R. Military Exhibit., London, 1900* (London, 1901), and papers and pamphlets on national and military music.

Dayas [dās], **William Humphries,** b. New York, Sept. 12, 1864; d. Manchester, England, May 3, 1903. Studied in New York under S. Jackson (pf. and harm.), Warren (org. and cpt.), and S. B. Mills and Joseffy (pf.). Org. of the Fifth Av. Presbyterian church; then of St. Andrew's; studied in Germany with Th. Kullak, C. A. Haupt, H. Ehrlich, and H. Urban; also with Liszt at Weimar (one of his last pupils). Made a concert-tour with Arma Senkrah in 1888; succeeded Busoni as pf.-teacher in Helsingfors Cons. (1890); taught in Düsseldorf (1894), Wiesbaden Cons., and Cologne Cons; returned for a while to New York, and then settled in Manchester, where he was app. at the Mus. Coll. as Hallé's successor (1896).—Works: Suite for string-orch.; string-quartet; sonata for pf. and vln.; do. for pf. and vcl.; organ-sonatas; pf.-sonatas; 6 psalms for mixed voices; waltzes for pf. duet; Polonaise for pf.; 3 sets of songs.

De Ah'na, Eleonore, sister of Heinrich K. H.; b. Vienna, Jan. 8, 1838; d. Berlin, May 10, 1865. Pupil of E. Mantius. Fine dramatic mezzo-sopr.; sang at the Royal Opera, Berlin.

De Ah'na, Heinrich Karl Hermann, eminent solo violinist and quartet-player; b. Vienna, June 22, 1835; d. Berlin, Nov. 1, 1892. A pupil of Mayseder in Vienna, and Mildner at Prague Cons.; début as violinist, when but 12 years old, at Vienna, London, etc. App. (1849) chamber-virtuoso to the Duke of Saxe-Coburg-Gotha. Served in the army 1851–59; then resumed concert-tours in Holland and Germany; settled (1862) in Berlin as a member of the Royal Orch., becoming its leader in 1868. In 1869 he was app. teacher in the Royal Hochschule.

Deakin, Andrew, b. Birmingham, April 13, 1822; d. there Dec. 21, 1903. While serving his apprenticeship as a printer, he taught himself music; established a publishing house in Birmingham, and held several positions as organist; 1876–94 mus. crit. of 'The Daily Gazette;' composed several masses and a Stabat Mater. His chief work is *Outlines of Musical Bibliography* (Birmingham, 1900; a catalogue of hist. and theoretical works on music printed in England from the 15th to the 18th century).

De-An'gelis, Girolamo, b. Civitavecchia, Jan. 1, 1858. Fine violinist; pupil of Bazzini; studied in Milan Cons. 1869–80; 1881, app. prof. of vln. and vla. in same, succeeding Cavallini. Solo violinist at La Scala Th., 1879–97; member of the Società del Quartetto; abt. 1894, successful tour in S. America. 1897, called to the Royal Irish Academy of Music at Dublin, as head-teacher of violin.

Debain [dŭ-băn'], **Alexandre-François,** the inventor of the harmonium; b. Paris, 1809; d. there Dec. 3, 1877. He established a factory of pianos and organs in Paris (1834), and after long experimentation with free reeds patented his 'harmonium' in 1840. He also invented the 'antiphonel' and the 'harmonichorde'; and greatly improved the accordion.

Debillemont [dŭ-bē-y'mŏhn'], **Jean-Jacques,** b. Dijon, Dec. 12, 1824; d. Paris,

Feb. 14, 1879. A pupil of Alard at the Cons., and member of the Op.-Com. orch., he studied later with Leborne and Carafa; brought out 4 operas in Dijon; settled (1859) in Paris, where he conducted the concerts of the 'Société des Beaux-Arts,' and later the orch. of the Porte St.-Martin theatre. He produced abt. a dozen operas, operettas, ballets, and the like (7 still in MS.); also cantatas, etc.

Debois [dŭ-bwăh′], **Ferdinand**, b. Brünn, Nov. 24, 1834; d. there May 10, 1893. He was the director of a bank; founded and conducted a male choral society. Of his numerous vocal comps., his male choruses have become most popular. He wrote *Wernher* and *Eliland* for soli, ch. and orch. (1889); also pf.-pieces.

Debrois van Bruyck. See Bruyck.

Debussy [dŭ-büs-sē], **Claude (-Achille)**, b. St. Germain-en-Laye, Aug. 22, 1862. Mme. de Sivry, a pupil of Chopin, prepared the boy for the Cons. at Paris, where he was admitted at the early age of 11. Here he continued his study of piano with Marmontel, and won the second prize in 1877, while in the solfeggio class of Lavignac he won the medal three years in succession (1874, '5, '6). In the composition class of E. Guiraud he won a prize for cpt. and fugue in 1882; the next year he was the winner of the second Prix de Rome, and finally, in 1884, he won the much-coveted Grand Prix with his cantata *l'Enfant prodigue* (prod. as an opera in Boston, 1910). From the Villa Medicis he sent as the fruit of the first year a fragment of a lyric drama, *Almansor* (after Heine), which he later destroyed; the second year he wrote *Printemps*, a symphonic suite for orch. and chorus (in 2 parts), which found no favor with the jury at the Acad. This did not prevent D. from following the path on which he had struck out, and another cantata, *La Demoiselle élue*, even more advanced, was the work of the third year. The work of the last year (1888) was a *Fantaisie* for pf. and orch. (still MS.). The customary performance of these 'envois de Rome' never took place, because the committee refused to put *Printemps* on the program, and D. insisted that either all or none be produced. Unaffected by criticism he went his way. His next inspiration he found in poems of Verlaine (*Ariettes oubliées*, 1888) and Baudelaire (*Cinq poèmes*, 1890), while for pf. he wrote *Petite Suite* (4 hands, 1889; arr. for orch. by H. Büsser) and *Suite bergamasque*. The year 1892 is of special interest, because in that year was written the work which made D. famous, *L'Après-Midi d'un Faune* (first perf. 1894; publ., 1902), and because he began the composition of *Pelléas et Mélisande* (the duet in act IV), which is his most important work, and which occupied him for the next ten years. But in the meantime he also composed smaller works: A string-quartet (produced by Ysaÿe, 1893); the song-volumes *Proses lyriques* (1894) and *Chansons de Bilitis* (1898). The number of admirers which *L'Après-Midi* had won for D. in 1894, was increased by the production of *Trois Nocturnes* for orch. and ch. (by Chevillard, 1900), entitled *Nuages, Fêtes, Sirènes*. After the production of *Pelléas et Mélisande* (Op.-Comique, April 30, 1902) D. was unreservedly acknowledged the head and most important master of the impressionists. Yet it was five years before the opera was heard outside of France (1907 in Germany and Belgium, 1908 in Italy and the U. S. [New York, Feb. 19], 1909 in England). Wherever it was given, it caused animated discussion; but after the first excitement had subsided, the number of performances decreased. At various times it was reported that D. had completed other dramatic works; in fact, the M.O.H. has even announced its acquisition of the rights for the production of *Le Diable au Beffroi, La Chute de la maison Usher* and *La Légende de Tristan*.

In all his works D. strikes a thoroughly individual note. Intentionally he avoids accepted harmonies; and by means of constant employment of the higher primary overtones he has succeeded in creating a new style, which has come to be designated by the term Impressionism. The forms and principles of the classicists and romanticists are disregarded; music is to be the momentary reflection of fleeting moods. Hitherto the foundation of all music was consonance, with dissonance freely admitted; the new system is founded on dissonance, with consonance as a rare and not very welcome guest. Further new and strange effects are obtained by the employment of the whole-tone scale and the old church-modes. A study of the sum total of D.'s works must convince the impartial observer, that this style is the composer's natural and unaffected language. The very nature of D.'s talent is such, that he cannot think in the manner of his predecessors. The sources of inspiration for his purely instrumental works, the choice of the texts for his songs and for his opera, prove this. It is the vague, the undefinable, the half-suggested that attracts D., and, in consequence, his music, the faithful reflection of his own impressions, is vague and elusive —no cadence, no fixed tonality, no definite melodic outline, and frequently only the merest suggestion of something that might be considered a theme. That this new method has widened our conception of harmony, has even enriched our harmonic scheme, no one can deny; but its constant employment soon palls. Modulation, by means of

which the great masters have obtained tremendous effects, is entirely excluded from the new system, for there is continuous modulation leaving no room for anything unexpected. The general effect is that of monotony. D.'s own works prove this. After *Pelléas et Mélisande* there is no advance, not one feature which is not familiar from the earlier works; rather a decline, for the music seems to become even more intangible. The truth seems to be that the possibilities of impressionism are so limited, that the originator himself exhausted them in the short space of a decade. To some extent the monotony of D.'s orchestral works is relieved by an exquisitely refined instrumentation. In fact, D.'s whole art might properly be characterized as sublimated refinement. And for this very reason it never strikes deep, nor does it ever grip the soul of the listener with that elemental power emanating from the highest genius. Yet, in spite of limitations and restrictions, D. has exerted a far-reaching influence; certain it is, that *Pelléas et Mélisande* will remain a landmark in the history of dramatic music. The fact that impressionism has been carried to extremes by most of his imitators must not be charged against D., any more than the excesses of the Wagner imitators can be laid at the door of the master. Excess is always the result of creative impotence; and any new style, imperfectly understood, seems to offer itself to composers of a certain type as a formula for unrestrained license.

WORKS:—Besides the compositions already mentioned, D. has written: For orchestra, 2 *Danses*, with harp (1904; 1. *Danse profane*, 2. *Danse sacrée*); *La Mer*, 3 symph. sketches (1905; 1. *De l'aube à midi sur la mer*, 2. *Jeux de vagues*, 3. *Dialogue du vent et de la mer*); *Images* (1909; 3d series [the two earlier series being for pf.] 1. *Gigue*, 2. *Iberia*, 3. *Rondes de Printemps*); *Rhapsodie* for clarinet and orch. (1911; orig. for clar. and pf., 1910); *Printemps* (1913; a revision and amplification of the earlier suite). A mystery, *Le Martyre de St.-Sébastien* (Th. du Châtelet, May 22, 1911); the ballets *Jeux* (1913) and *Crimen Amoris* (1914). For piano: *2 Arabesques; Ballade; Danse; Mazurka; Nocturne; Rêverie; Suite bergamasque* (1. *Prélude*, 2. *Menuet*, 3. *Clair de lune*, 4. *Passepied*); *Valse romantique; Pour le Piano* (1. *Prélude*, 2. *Sarabande*, 3. *Toccata*); *D'un cahier d'esquisses; Estampes* (1. *Pagodes*, 2. *Soirée dans Grenade*, 3. *Jardins sous la pluie*); *l'Isle joyeuse; Masques; Images* (1st series, 1. *Reflets dans l'eau*, 2. *Hommage à Rameau*, 3. *Mouvement*. 2d series, 1. *Cloches à travers les feuilles*, 2. *Et la lune descend sur le temple que fut*, 3. *Poissons d'or*); *Children's Corner* (6 pcs.); *Hommage à Haydn; La plus que lente* (valse); *Douze Préludes; Berçeuse héroïque* (1915, dedicated to the King of Belgium); *Douze Études* (1916); a sonata for vcl. and pf. in D m. (1916). D. has written about 50 songs on texts by Verlaine, Bourget, Villon, Baudelaire, Louys, Girod and Gravollet.—He has also contrib. numerous criticisms and essays to the 'Revue Blanche,' 'Gil Blas,' 'Musica' and 'Mercure de France.'

BIBLIOGRAPHY:—F. Liebig, *C.-A. D.* (London, 1908); L. Laloy, *C. D.* (Paris, 1909); F. Santoliquido, *Il Dopo-Wagner. C. D. e R. Strauss* (Rome, 1909); C. Caillard and J. de Berys, *Le cas D.* (Paris, 1910); G. Setaccioli, *D. è un innovatore?* (Rome, 1910); M. Rivière, *Études* (Paris, 1911); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); R. Rolland, *Musiciens d'aujourd'hui* (Paris, 1912); D. Chennevière, *C. D. et son œuvre* (Paris, 1913); C. Paglia, *Strauss, Debussy, e compagnia bella* (Bologna, 1913); G. Jean-Aubry, *La Musique française d'aujourd'hui* (Paris, 1916).—See APPENDIX.

Dechert, Hugo, excellent 'cellist; b. Dresden, Sept. 16, 1860. Pupil of his father, and of R. Hausmann at the R. Hochschule in Berlin; toured Germany, Italy and Russia as soloist; since 1884 solo 'cellist of the Berlin R. Orch.; also a successful teacher; especially famous as an ensemble player; member of Halir Quartet until 1909; since 1910, of Hess Quartet.

Dechevrens [dŭ-shŭ-vrăhn′], **Antoine,** b. Chêne, n. Geneva, Nov. 3, 1840; d. Geneva, Jan. 17, 1912. Ent. Jesuit Order in 1861; prof. of theol. and philos. at Univ. of Angers; devoted himself to the study of the Greg. Chant and notation of Neumes. Publ. *Du rythme dans l'hymnographie latine* (1895); *Études de science musicale* (3 vols., Paris, 1898); *Composition musicale et composition littérale* (ib., 1911); also published a study on Chinese music in the 'Sbd. Int. M.-G.', vol. ii.

Deck′er, Konstantin, b. Fürstenau, Brandenburg, Dec. 29, 1810; d. Stolp, Pomerania, Jan. 28, 1878. Teacher, pianist, and comp.; pupil of Dehn (harm. and cpt.) in Berlin. Lived in Halle, Leipzig, Breslau, Königsberg, Petrograd (for several years), and Potsdam; from 1859 in Stolp.—Works: 3 operas, *Die Geusen in Bréda* (1837), *Giaffir, der Weiberfeind* (1838), *Isolde, Gräfin von Toulouse* (Königsberg, 1852); a string-quartet; 2 pf.-sonatas; fantasias for pf.; ducts, songs, etc.

Decreus [dŭ-krö′], **Camille,** b. Paris, Sept. 23, 1876. Ent. Paris Cons. in 1885, and st. pf. with Decombes and de Bériot, harm. with R. Pugno; winner of several medals; 1st prize for pf., 1895; app. accomp. to the op.-class at the Cons., 1896; 1898–1900 répétiteur and chorus-master at the Opéra; début as pianist in Paris, 1906 (in recital); 1907

soloist with Colonne orch.; appeared with Queen's Hall orch. in 1908, and made tour of England, France and Germany; first tour of U. S. with Calvé (1906); again, in 1908, with Calvé and the violinist Renie Chemet (whom he married in 1909); 1912–14 with Ysaÿe; 1915–16 with A. Tourret; since 1912 living in Washington as private teacher in the family of Senator W. Clark. He is regarded as one of the foremost ensemble players.

Decsey [děh'tchī], **Ernst,** b. Hamburg, April 13, 1870. Pupil at Vienna Cons. of Bruckner, Schenner, J. and R. Fuchs; 1899–1908 mus. crit. of 'Tagespost' in Graz; since 1908 ed.-in-chief. Author of *Hugo Wolf* (4 vols., Berlin, 1903–6; the standard biogr.).

De'dler, Rochus, b. Oberammergau, Jan. 15, 1779; d. Vienna, Oct. 15, 1822. Composer of the Passion-play music still in use at Oberammergau.

Deering (or **Dering**), **Richard,** b. in Kent towards end of 16th century; d. London (?) in 1630. Educated in Italy; publ. the oldest known compositions with 'basso continuo' (*Cantiones sacræ quinque vocum cum basso continuo ad organum*, Antwerp, 1597; 2d book, 1617; 3d, 1619). Mus. Bac., Oxon., in 1610. Organist at the convent of English nuns at Brussels in 1617; court-org. to Queen Henrietta Maria in 1625.—Also publ. *Cantica sacra ad melodiam madrigalium elaborata senis vocibus* (Antwerp, 1618); *Cantica sacra ad duas et tres voces, composita cum basso continuo ad organum* (London, 1662). Several of his MSS. are in the library of the R. C. M.—See Q.-Lex.

Deferrari. See FERRARI.

De Fesch, Willem. See FESCH.

Deffès [dŭ-fäss'], **Louis-Pierre,** composer; b. Toulouse, July 25, 1819; d. there June 10, 1900. Pupil of Halévy and Barbereau in the Paris Cons., taking Grand prix de Rome in 1847 for the cantata *l'Ange et Tobie*. His first dramatic work was the 1-act com. opera *l'Anneau d'argent* (Paris, 1855); 14 others have since been given, the last being *Jessica* (Toulouse, 1898; very succ.). He also wrote masses, motets, overtures, male choruses, songs, military music, etc.

Degner, Erich Wolf, b. Hohenstein-Ernstthal, April 8, 1858; d. Berka, near Weimar, Nov. 18, 1908. Studied at the Grand-ducal school of music at Weimar, and later at Würzburg; taught at Ratisbon and Gotha; 1885, dir. of the music school at Pettau, Styria; 1888, instructor at the Grand-ducal music school at Weimar; 1891, director of the music school of the Styrian Music Society at Graz; in 1902 again in Weimar as dir. of the music school.—Works: Symphony in E m., for organ and orch.; Overture in E m.; Serenade for small orch.; *Maria und die Mutter*, for soli, ch. and orch.; Theme and vars. for organ; pieces for pf.; songs; part-songs; publ. *Anleitung und Beispiele zum Bilden von Kadenzen* (1902). The greater part of his works have remained in MS.

De Haan, Willem, b. Rotterdam, Sept. 24, 1849. Pupil of Nicolai, de Lange, and Bargiel; later in Leipzig Cons. (1870–1). Visited Berlin and Vienna; was mus. dir. at Bingen (1873), conductor of the 'Mozart-verein' at Darmstadt (1876), and Hofkapellm. there in 1895.—Works: Operas *Die Kaiserstochter* (Darmstadt, 1885); *Die Inkasöhne* (ib., 1895; succ.); 2 cantatas for male ch. and orch., *Der Königssohn*, and *Das Grab im Busento;* cantatas for mixed ch.: *Harpa* (1881), *Das Lied vom Werden und Vergehen* (1904), *Das Märchen und das Leben* (1911); vocal duets, songs, and pf.-pieces.

Dehn, Siegfried Wilhelm, b. Altona, Feb. 25, 1796; d. Berlin, April 12, 1858. Law-student at Leipzig, 1819–25; also studied harmony and 'cello-playing. Adopted music as his profession in 1829, after losing his fortune; studied theory assiduously with Bernhard Klein in Berlin; and at Meyerbeer's instance (1842) was app. librarian of the musical department of the Royal Library, for his labors in which he was made Royal Professor in 1849. From 1842–8 he was also editor of the 'Caecilia' (Gottfried Weber's paper), to which he contributed valuable articles. Dehn was a profound theorist, and very successful as a teacher of theory, numbering among his pupils Anton Rubinstein, Th. Kullak, Glinka, Kiel, Heinrich Hofmann, etc. He publ. a *Theoretisch-praktische Harmonielehre* (Berlin, 1840; 2d ed. Leipzig, 1858; his most important work); an *Analyse dreier Fugen aus J. S. Bach's Wohltemperirtem Clavier und einer Vokaldoppelfuge G. M. Buononcinis* (Leipzig, 1858); *Eine Sammlung älterer Musik aus dem 16. und 17. Jahrhundert* (Berlin; 12 books of vocal comps. *a* 4–10); a transl. of Delmotte's work on Orlandus Lassus, *Biogr. Notiz über Roland de Lattre* (Vienna, 1837). A posthumous *Lehre vom Kontrapunkt, dem Kanon und der Fuge* (Berlin, 1859; 2d ed. 1883) was edited by B. Scholz.

Dei'ters [dī-], **Hermann,** b. Bonn, June 27, 1833; d. Koblenz, May 11, 1907. Studied jurisprudence in Bonn, where he took the degrees of *Dr. jur.* and *Dr. phil.* in 1858. Teacher in the gymnasia at Bonn (1858) and Düren (1869); director of gymnasia at Konitz (1874), Posen ('78), and Bonn ('83); 'Provincial-Schulrath' at Koblenz ('85); assistant in the Ministry of Public Worship, at Berlin (1890). D. has written many musical articles for the 'Deutsche Musikzeitung,' for

the 'Allg. musikal. Zeitung,' and other journals. He contributed several musical biographies to Meyer's Konversations-Lexikon (3d ed.); wrote an excellent biography and characteristic of Brahms in Waldersee's 'Samml. Mus. Vorträge' (1882, '98). His greatest achievement was his masterly translation (into German) of A. W. Thayer's 'Life of Beethoven' (5 vols., 1866–1908; see BEETHOVEN, Bibliography).

De Ko'ven, (Henry Louis) Reginald, b. Middletown, Conn., April 3, 1859. Educated in Europe from 1870, taking his degree at St. John's Coll., Oxford, Engl., in 1879. Before this he studied pf.-playing under W. Speidel at Stuttgart, and after graduation studied there another year under Lebert (pf.) and Pruckner (harm.). After a six-months' course in Frankfort, under Dr. Hauff (comp.), he studied singing with Vannucini at Florence, Italy, and operatic composition under Genée in Vienna and Delibes in Paris. In 1902 he organized the Philharm. Orch. at Washington, D. C., which he cond. for three seasons; 1905–12 mus. critic of the New York 'World'. As a composer of operettas he has had great success.—Works: The operettas *The Begum* (Phila., 1887): *Don Quixote* (Boston, 1889); *Robin Hood* (Chicago, June 9, 1890; London, Jan. 5, 1891); *The Fencing Master* (Boston, 1892); *The Knickerbockers* (Boston, 1893); *The Algerian* (Philadelphia, 1893); *Rob Roy* (Detroit, 1894); *The Tzigane* (N. Y., 1895); *The Mandarin* (Cleveland, O., 1896); *The Paris Doll* (Hartford, Conn., 1897); *The Highwayman* (New Haven, 1897); the following all had their premières in N. Y.: *The Three Dragoons* (1899); *Red Feather* (1903); *Happy Land* (1905); *Student King* (1906); *The Golden Butterfly* (1907); *The Beauty Spot* (1909); *The Wedding Trip* (1911); *Her Little Highness* (1913). A grand opera, *The Canterbury Pilgrims*, was prod. at the M. O. H. (1917). Besides these, about 135 songs and incidental pieces, including an orchestral suite (MS.), and a pf.-sonata (the Andante publ. in 'Half-hours with the Best Composers').

Delaborde, Élie-Miriam, b. Chaillot, France, Feb. 8, 1839. Pupil of Ch.-V. Alkan, Liszt, and Moscheles; prof. of pf. at Paris Cons. Publ. a few pf.-pieces, pf.-fantasias, etc.; in MS. an opera, *La Reine dort.*

Delacour, Vincent-Conrad-Félix, born Paris, March 25, 1808; d. there March 28, 1840. Pupil of Paris Cons. 1822–7; 1830–3, harpist in the Royal Th., Berlin. From 1833–5, he studied at the Cons. with Berton, was joint-editor of 'Le Pianiste,' and gave concerts.—Publ. an *Ave verum a* 4, with org., an *O salutaris a* 3, and a few vocal romances.

De Lara, Isidoro, b. London, Aug. 9, 1858. Began to study the pf. at the age of 10 with H. Aguilar; from 1873–6 pupil of Lamperti (singing) and Mazzucato (comp.) at Milan Cons.; since his return from Italy he has been living in London, excepting the period from 1896–1900, which he spent in Monte Carlo. During the great war he developed an extraordinary activity in arranging benefit concerts for the various war funds, having arranged not less than 500 during the winter of 1915–16. Composer of the operas *The Light of Asia* (London, 1892; originally written as a cantata); *Amy Robsart* (ib., 1893); *Moïna* ((Monte Carlo, 1897); *Messalina* (ib., 1899; New York, 1902); *Le Réveil de Bouddha* (Ghent, 1904); *Sanga* (Nice, 1906); *Solea* (Cologne, 1907); *Naïla* (Paris, 1912); *Les Trois Masques* (Marseilles, 1912).

Delamarter, Eric, b. Lansing, Mich., Feb. 18, 1880. Pupil of G. H. Fairclough in St. Paul, W. Middelschulte in Chicago, and A. Guilmant in Paris (1901–2); org. and choirmaster of New Engl. Congregational Ch., Chicago, 1900–12; since then at First church of Christ Sc.; taught at Chicago Mus. Coll., 1909–10. Cond. Music Art. Soc. since 1911; mus. critic Chicago 'Record-Herald,' 1908–9; 'Tribune,' 1909–10; 'Inter-Ocean,' since 1910; has written pieces for orch., org., pf., chamber-music and songs.

De l'Aulnaye [dŭ loh-nā′], **François-Henri-Stanislas,** b. Madrid, July 7, 1739; d. Chaillot, 1830. Secretary of the Paris Museum, but lost his place in the Revolution, squandered his patrimony, and died in the almshouse.—Wrote *De la saltation théâtrale* (1790), and other essays on musical history and theory.

De Lattre, Roland. See LASSO, ORLANDO DI.

Deldevez [del-dŭ-vā′], **Édouard-Marie-Ernest,** b. Paris, May 31, 1817; d. there Nov. 6, 1897. Pupil, in Paris Cons., of Habeneck (vln.), Halévy and Berton. Was appointed assistant-conductor at the Grand Opéra and of the Conservatoire concerts in 1859; was chief conductor of the latter from 1872–83, and of the former 1873–77 (succeeding Hainl). Professor in Cons. of the orchestral class from 1874; retired from all duties in 1885. He comp. the ballets *Lady Henriette* (1844, with Flotow and Burgmüller), *Eucharis* (1844), *Paquita* (1846), *Vert-Vert* (1851, with Tolbecque); the grand operas *Mazarina* and *Yanko le bandit* (not perf.), the 2-act opera *Samson*, and the 1-act opera *Le Violon enchanté;* 3 symphs.; and chamber-music, church-music, songs, etc.; and is the author of 2 monographs, *Curiosités musicales* (1873, on difficult and doubtful passages in classical compositions), and *La Notation de la musique classique comparée à la notation de*

la musique moderne, et de l'exécution des petites notes en général; also publ. *L'art du chef d'orchestre* (1878); *La Société des Concerts de 1860 à 1885* (1887); *De l'exécution d'ensemble* (1888); and *Le passé à propos du présent* (1893). He published personal recollections as *Mes Mémoires* (1890).

De Le'va, Enrico, b. Naples, Jan. 19, 1867; studied pf. under Pannain and Rossomandi, harmony under Puzzoni and d'Arienzo. Pianist; song-composer in great vogue; op. 1, Canzone for pf.; his 'canzonetta napoletana' *E spingole frangese* made him famous; wrote also a serenata *'A Capemonte;* an opera, *La Camargo,* was produced in Turin (1898).

Delezenne [dŭ-lŭ-zen'], **Charles-Édouard-Joseph,** b. Lille, Oct. 4, 1776; d. there Aug. 20, 1866. Published numerous important essays concerning experimental physics and mathematics as applied to musical acoustics in the 'Mémoires de la Société des Sciences,' etc., of Lille (1827–57). [Compare FÉTIS.]

Delibes [dŭ-lēb'], **(Clément-Philibert)-Léo,** famous dramatic composer; b. St.-Germain-du-Val, Sarthe, Feb. 21, 1836; d. Paris, Jan. 16, 1891. Entered the Paris Cons. in 1848, Le Couppey, Bazin, Adam and Benoist being his chief teachers. In 1853 he became accompanist at the Théâtre-Lyrique, and organist at the Church of St.-Jean et St.-François. His first stage-work was the 1-act operetta, *Deux sous de charbon* (1855), followed by 12 more of the same class up to 1865, when he was app. 2d chorus-master at the Grand Opéra. He now tried his hand at ballet-writing, and brought out the ballet *La Source* (prod. later in Vienna as *Naila, die Quellenfee*) at the Opéra in 1866; the next ballet, *Coppélia, ou la fille aux yeux d'émail* (Grand Opéra, 1870), was triumphantly successful, and has held the boards ever since. *Sylvia, ou la nymphe de Diane* (1876), was also successful. After resigning his post as chorus-master, he succeeded Reber (1881) as prof. of comp. at the Cons.; and, in 1884, was elected as Massé's successor in the Académie. Delibes' dramatic music is distinguished by melodiousness, vivacity, and elegance of instrumentation. His stage-works also include the comedy-operas *Le Roi l'a dit* (1873), *Jean de Nivelle* (1880), *Lakmé* (1883), *Kassya* (1893; posth., completed by Massenet); he left some sketches for a 3-act opéra comique, *Le Roi des Montagnes.* Besides these, a cantata *Alger* (1865); choruses for men's and women's voices; and a collection of 15 Melodies with pf., in German Lied-style.—Cf. E. Guiraud, *Notice sur la vie et les œuvres de L. D.* (Paris, 1892); A. Lavignac, *La Musique et les Musiciens* (Paris, 1896); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Delioux (de Savignac) [dŭ-l'yoo'], **Charles,** b. Lorient, Morbihan, April, 1830. A self-taught pianist, he studied harmony with Barbereau, and (at the Cons. 1845–9) comp. with Halévy. Took the 'Grand prix pour le contrepoint' in 1846. He brought out the 1-act comedy-opera *Yvonne et Loïs* at the Gymnase in 1854; has publ. a great many effective characteristic pieces for pf., and a *Cours complet de mécanisme pour le piano* (adopted in the Cons.).

Delius, Frederick, b., of German parentage, Bradford, England, Jan. 29, 1863. In 1883 he went to Florida, where for three years he managed an orange plantation, and in his leisure hours taught himself composition; 1886–8 pupil of Reinecke and Jadassohn at Leipzig Cons.; since 1890 he has been living in France (Paris and Grez-sur-Loing).—Works: The operas *Koanga* (Elberfeld, 1904), *Romeo und Julia auf dem Dorfe* (Berlin, 1907; London, 1910), *Margot la Rouge* (not prod.), *Fennimore und Gerda* (in prep. at Cologne, 1914; production prevented by outbreak of war); for orchestra: *Over the hills and far away; Lebenstanz; Paris,* a nocturne; *Appalachia,* orchl. vars. w. final ch.; *In a Summer Garden; Brigg Fair; On hearing the first Cuckoo in Spring; Summer Night on the River; Legend* for vln. and orch.; *Norwegian Suite,* as entr'acte music to Heiberg's *Folkeraadet; Sea Drift* (Walt Whitman) for bar., ch. and orch.; *A Mass of Life* (after Nietzsche) for soli, ch. and orch.; *Songs of Sunset,* do.; *The Song of the High Hills,* for orch. w. final chorus; about 30 songs.—Cf. M. Chop, *F. D.,* in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907); 'M. T.', March, 1915.

Della Mari'a, Dominique, born Marseilles, June 14, 1769; d. Paris, March 9, 1800; son of an Italian mandolinist. He was remarkably precocious; played the mandolin and 'cello at an early age, and when 18 prod. a grand opera at Marseilles. He now studied composition in Italy (for a time with Paisiello) and prod. in Naples, 1792, a successful opera, *Il Maestro di cappella.* He went to Paris in 1796; obtaining a libretto (*Le Prisonnier*) from Duval, he set it to music in 8 days, brought it out at the Opéra-Comique (1798) in a few weeks, and was at once famous. Before his death he finished 6 more operas, 4 of which were produced during his lifetime; but the success of none of these equalled that of *Le Prisonnier.* A posth. opera, *La fausse duègne* (compl. by Blangini) was produced in Paris in 1802; several church-compositions are MS.

Delle Se'die [sā'dē-ĕh], **Enrico,** baritone vocalist and singing-teacher; b. Leghorn, June 17, 1826; d. Paris, Nov. 28, 1907. His teachers were Galeffi, Persanola, and Domeniconi.

After imprisonment as a revolutionist (1848), he resumed the study of singing, and made his début at Florence (1851) in Verdi's *Nabucco*. Until 1861 he sang in the principal Italian cities; was then engaged at the Th. Italien, Paris, and app. prof. of singing in the Cons. He lived in Paris thenceforward as one of the best singing-teachers of the capital. His great works, *Arte e fisiologia del canto* (Milan, 1876), and *L'estetica del canto e dell'arte melodrammatica* (Milan, 1886), were publ. in New York in English as *Vocal Art* (3 Parts), and *Esthetics of the Art of Singing, and of the Melodrama* (4 vols.). An admirable fusion and condensation (by the author) of both the above was also publ. in one volume as *A Complete Method of Singing* (New York).

Del'linger [del'ing-er], **Rudolf,** b. Graslitz, Bohemia, July 8, 1857; d. Dresden, Sept. 24, 1910. Pupil of the Prague Cons.; played clar. in the city orch. at Brünn, 2d cond. there in 1880; 1883 at the Carl Schulze Th. in Hamburg; from 1893 till his death (he became insane a few months before) cond. at the Residenz-Th. in Dresden. He prod. the operettas *Don Caesar* (Hamburg, 1885); *Lorraine* (ib., 1886); *Capitän Fracassa* (ib., 1889, succ.); *Saint-Cyr* (ib., 1891, v. succ.); *Die Chansonnette* (Dresden, 1894; v. succ.; in Prague, 1895, as *Die Sängerin*); *Jadwiga* (Dresden, 1901); *Der letzte Jonas* (1910).

Dell'Orefi'ce [-fē'tchĕ], **Giuseppe,** b. Fara, Abruzzio Chietino, Italy, Aug. 22, 1848; d. Naples, Jan. 5, 1889. Pupil of Fenaroli and Miceli in Naples Cons.; since 1878, cond. in the San Carlo Th., Naples.—Wrote 1 ballet, *I Fantasmi notturni* (Naples, 1872), and the operas *Romilda de' Bardi* (Naples, 1874), *Egmont* (Naples, '78), *Il Segreto della Duchessa* (Naples, '79), and *L'oasi* (Vicenza, '86); also songs and pf.-pieces.

Delmas [-măh'], **Jean-François,** famous dram. bass; b. Lyons, France, April 14, 1861. Pupil of the Paris Cons., where he won the 1st prize for singing in 1886; début at the Grand Opéra, 1886, as St.-Bris in *Les Huguenots*; since then a regular member of the Opéra, idolized by the public, and unexcelled as an interpreter of Wagner, in whose works he created the princ. bass parts at all the French premières; he created also the chief rôles in Salvayre's *La Dame de Monsoreau* (1888), Massenet's *Le Mage* (1891), Reyer's *Salammbô* (1892), *Thaïs* (1894), Duvernoy's *Hellé* (1896), Vidal's *La Burgonde* (1898), Leroux's *Astarté* (1901), Saint-Saëns' *Les Barbares* (1901), Erlanger's *Le Fils de l'Étoile* (1904), etc.; besides an enormous French répertoire, he has also sung the operas of Gluck, Mozart and Weber.—Cf. H. Curzon, *Croquis d'artistes* (Paris, 1898).

Del Me'la, Don **Domenico,** an Italian priest; the inventor, in 1730, of the first 'upright' piano.—See Cesare Ponsicchi's pamphlet, *Il primo pianoforte verticale* (Florence, 1898).

Delmotte, Henri-Florent, b. Mons, Belgium, 1799; d. there March 9, 1836. A notary by vocation, he was also librarian at Mons, and president of the Society of 'Bibliophiles de Mons.' He publ. *Notice biographique sur Roland de Lattre, connu sous le nom d'Orland de Lassus* (Valenciennes, 1836; German transl. by Dehn, Berlin, 1837, with notes).

Delna, Marie (real name **Ledan**), dram. contralto; b. Meudon, n. Paris, 1875. Pupil of Mme. Laborde; début at Op.-Comique, June 9, 1892, as Didon in Berlioz's *Les Troyens;* sang there for 6 years with great success in such works as *Werther, La Vivandière, l'Attaque du Moulin, Paul et Virginie, Falstaff, Orfeo, Don Giovanni, Carmen,* etc.; from 1898–1901 at the Opéra; then again at the Op.-Comique; in 1903 married a Belgian, A. H. de Saone, and retired temporarily from the stage; her reappearance at the Op.-Comique, in 1908, was made the occasion of a frantic demonstration, and since then she has been a prime favorite; in 1910 she sang Orfeo (in Gluck's opera) and Françoise in Bruneau's *l'Attaque du Moulin*, at the M. O. H., making a deep impression.

Delprat [del-prăh'], **Charles,** born 1803; d. Pau, Pyrénées, in February, 1888; pupil of Ponchard *père*, at Paris, and singing-teacher there. Publ. *L'art du chant, et l'école actuelle* (Paris, 2d ed. 1870), and *Le Cons. de Mus. de Paris et la commission du Ministère des Beaux-Arts* (1872; 3d ed. as *La question vocale*, 1885).

Delsarte [del-sährt'], **François-Alexandre-Nicolas-Chéri,** b. Solesmes, Nord, Nov. 19, 1811; d. Paris, July 20, 1871. Tenor singer, pupil of Garaudé and Ponchard. Failing of success as an opera-singer, he devoted himself to the concert-stage, and to teaching; his 'method' ('quelque peu excentrique,' says Fétis) has zealous partisans. He invented (1855) the 'Guide-accord,' or 'Sonotype,' an apparatus to facilitate the tuning of pianos.—Cf. A. Arnaud, *D., ses cours et sa méthode* (Paris, 1859).

Delune [dŭ-lün'], **Louis,** b. Charleroi, Belgium, March 15, 1876. Pupil of Tinel at Brussels Cons.; winner of Prix de Rome with the cantata *La Mort du roi Reynaud;* cond. of an orchestral society at Brussels.—Has written a concerto for pf. and orch.; a sonata for vln. and pf.; a sonata for vcl. and pf.; pf.-pieces, songs (*Les Cygnes*, w. vcl. obbl., etc.).

Del Valle de Paz [vah'l'yĕ dĕ păhth], **Edgardo,** b. Alexandria, Egypt, Oct. 28,

1861. Studied at Naples Cons. under B. Cesi (pf.), and P. Serrao (comp.); made pianistic tours in Italy and Egypt when but 16, and now resides at Florence. In 1893 he established the 'Circolo Del Valle' at Florence, and from 1896–1914 was the director of the journal 'La Nuova Musica.' Also prof. in the Florence Cons. since 1890. Has published a *Scuola pratica del pianoforte*, adopted by several Italian music-schools.—Works: Orchestral suites, chamber-music, vocal pieces, and pf.-comps. (prize sonata; Suite 'dans le style ancien'; pieces with orchestra; and many elegant soli). An opera, *Oriana*, was prod. at Florence (1907).

Deman'tius, Christoph, b. Reichenberg, Dec. 15, 1567; d. Freiberg, Saxony, April 20, 1643. Cantor at Zittau, about 1596; at Freiberg, 1607–43. Prolific composer of sacred and secular music (*Deutsche Passion nach Johannes* [1631], *Triades precum vespertinarum* [1602], etc.).—Publ. an instruction-book, *Isagoge artis musicae* (Nuremberg, 1605; 10th ed. 1671).—See Q.-Lex.

Demarest, Clifford, b. Tenafly, N. J., Aug. 12, 1874. Pupil of R. H. Woodman at Metropolitan Coll. of Mus., New York; org. at Ch. of the Messiah, N. Y. City; F. A. G. O. Comp. of 2 cantatas, *The Shepherds of Bethlehem* and *The Cross Victorious;* a *Pastoral Suite* in F f. org.; *Fantasie* in C m. f. org. and pf.; about 30 anthems; pcs. f. vl. and pf.; minor org.-pcs.; songs; has also publ. *Hints on Organ Accompaniment.*

Demelius [-mā'-], **Christian,** b. Schlettau, Saxony, Apr. 1, 1643; d. Nordhausen, Nov. 1, 1711. Cantor at Nordhausen from 1669. —Publ. a *Gesangbuch* (1688) for the churches at N.; 6 motets and arias *a* 4 (1700); and an elementary treatise, *Tirocinium musicum, etc.* (Nordhausen, n. d.).

Demenyi, Desiderius, born Budapest, 1871. Pupil of V. Herzfeld and S. von Bachó; ordained priest at Gran, 1893; app. 1897 court chaplain and prof. at the gymnasium; on 3 different occasions he won the Géza Zichy Prize with *Ungarische Tanzsuite, Festouvertüre* and *Rhapsodie;* since 1913 choirm. of St. Stephen's, Vienna. In 1902 he founded 'Zeneközlöny,' which to-day is the most important Hungarian mus. journal.—Works: 2 a cappella masses, *Herzog Emerich* (E m.) and *Elisabeth* (E); 2 *Bilder aus Algier; Serenata sinfonica;* an operetta, *Der sieghafte Tod;* several melodramas; about 100 songs (mostly on Ger. texts). 2 other a capp. masses are MS.

Demeur [dŭ-mör'], **Anne-Arsène** (*née* **Charton**), b. Saujon, Charente, May 5, 1827; d. Paris, Nov. 30, 1892. A soprano singer in opera and concert; début at Bordeaux, 1842, after which she sang in Toulouse, Brussels (1846), London (French comic opera and Ital. opera), Petrograd (1853), Vienna, Paris (in Berlioz's *Béatrice et Bénédict*, and as Didon in *Les Troyens à Carthage*), and America. Her farewell performance was Cassandre in Berlioz's *Prise de Troye* (1879). She married J. A. Demeur, a flutist and composer.

De Mol [Demol], François-Marie, nephew of Pierre; b. Brussels, Mar. 3, 1844; d. Ostende, Nov. 3, 1883. Won first prize at the Brussels Cons. for cpt. and fugue, and for organ-playing; org. at the convent of the Béguines; then org. of the St. Charles Ch., Marseilles, cond. of the Popular Concerts (1872–5), and prof. of harm. in the Cons. (1875). App. cond. of the Théâtre National, Brussels, in 1876.—He brought out an opera, *Le Chanteur de Médine;* wrote minor works.

De Mol [Demol], Pierre, b. Brussels, Nov. 7, 1825; d. Alost, July 2, 1899. Pupil of Brussels Cons.; took Grand prix de Rome f. comp. in 1855; was first 'cello at Besançon Th., and teacher at the B. Cons.; later, m. de chap. at St. Martin's and dir. of the Cons. at Alost, Belgium. Prod. 3 cantatas, *Les premiers martyrs* (won prize, 1855), *Le dernier jour d'Herculanéum, Belshazzar's Feast;* the oratorio *St. Cecilia;* a mass; a Te Deum; 12 str.-quartets; and an opera, *Quentin Metsys.*

De Munck [Demunck], Ernest, brilliant 'cellist, son of François; b. Brussels, Dec. 21, 1840; d. London, Feb. 6, 1915. Pupil of his father and Servais; travelled in Great Britain, lived in London, and (1868) in Paris as a member of the Maurin Quartet; in 1870, first 'cello in the Weimar court orch. He married Carlotta Patti in 1879, and resided in Paris till 1893, when he was app. prof. of 'cello-playing in the R. A. M., London.

De Munck [Demunck], François, 'cello-virtuoso; b. Brussels, Oct. 7, 1815; d. there Feb. 28, 1854. Pupil of Platel in Brussels Cons., and his successor, in 1835, as first prof. of 'cello-playing. In 1845 he made long tours in Germany; in 1848 was app. 'cellist at H. M's. Th., London; but his health, undermined by dissipation, gave way, and in 1853 he returned to Brussels to die.—Publ. *Fantaisie et variations sur un thème russe.*

Dengremont [dăhn-grŭ-mŏhn'], **Maurice,** b. Rio de Janeiro, Brazil, Mar. 19, 1866, of French parents; violinist (juvenile prodigy); attracted general notice in Europe in 1877 and some years thereafter; d. Buenos Aires, Sept. (?), 1893.

Dennée, Charles (Frederick), b. Oswego, N. Y., Sept. 1, 1863. When 16, he entered the N. E. Cons. at Boston, studying pf. under A. D. Turner, and later for a time with Mme. Schiller, and harm. and comp. with S. A. Emery; also st. Beethoven répertoire with

v. Bülow during the latter's last visit to the U. S. (1889–90); since 1883 he has taught pf.-playing at the Cons. A successful pianist, an accident to his right wrist caused his retirement in 1897, after he had played almost 1100 recitals; subsequent devotion to teaching has borne good fruit, for many of his pupils hold prominent positions on the faculties of various conservatories and mus. colleges. He was among the first to give illustrated lecture-recitals in the U. S.—Works: The comedy-operas and musical pieces *The Defender*, *The Belle of Newport*, *Little Red Riding-Hood*, *The Merry-go-round*, *The Royal Barber*, *The Chorus Girl*, *The Electric Spark;* suite for vln., 'cello, pf., etc. (MS.); Festival Overture for orch. (MS.); a sonata (MS.) and other pieces for vln. and pf.; sonatas for pf.; ingenious pf.-duets, *The Children's Festival;* about 50 elegant salon-comps. and characteristic pieces for pf.; children's pieces, studies, etc.; several songs. Further, *Progressive Technique*, an elaborate treatise on pf.-technics, and several other technical works; editor of the new, enlarged ed. of 'Century Library of Music,' and of special vols. of 'Modern Music and Musicians.'

Den'ner, Johann Christoph, b. Leipzig, Aug. 13, 1655; d. Nuremberg, Apr. 20, 1707. A maker of wind-instrs. at Nuremberg, and the inventor (1690 or 1700) of the clarinet, an improved shawm. To him is likewise attributed the invention of the 'Stockfagott' and the 'Rackettenfagott.'

Dent, Edward James, b. Ribston, Yorkshire, July 16, 1876. Pupil at Eton Coll. of C. H. Lloyd, and at Cambridge of Ch. Wood and C. V. Stanford; Mus. Bac., 1899; Fellow Kings Coll., 1902; A. M., 1905. Contributor to Encyclopædia Brit. and Grove's Dict. Has publ. *Alessandro Scarlatti, His Life and Works* (London, 1905); *A Jesuit at the Opera 1680* (in 'Riemann-Festschrift,' 1909); *The Baroque Opera* (in 'Mus. Antiquary,' Jan., 1910); *Italian Chamber Cantatas* (ib., July, 1911); *Mozart's Operas, a Critical Study* (London, 1913).

Dente, Josef, b. Stockholm, Jan. 23, 1838; d. there May 24, 1905. Pupil of d'Aubert (vln.), Winge and F. Berwald (comp.); cont. his vln. studies with Léonard in Brussels; app. vlst. in the Stockholm court-orch; in 1861 repetitor at the Opera; 1868 conc.-master; 1879–85 1st cond.; 1890–1 cond. of the symph. concerts; from 1882–1903 he taught comp. and instrumentation at the Cons. He wrote a symphony in D m.; a concert-overture; a concerto for vln. and orch.; a romanza for vln. and pf.; an operetta, *In Marocco* (1866); and songs.

Den'za, Luigi, b. Castellammare di Stabbia. Feb. 24, 1846. Pupil of Serrao and Mercadante in Naples Cons. Besides the opera *Wallenstein* (Naples, 1876), which was not specially successful, he has written about 600 songs (some in Neapolitan dialect), many of which have won deserved popularity. In 1879 he settled in London; 1898 app. prof. of singing at R. A. M.; chev. of the order of the Crown of Italy.

Dep'pe, Ludwig, born Alverdissen, Lippe, Nov. 7, 1828; d. Pyrmont, Sept. 5, 1890. A pupil of Marxsen at Hamburg in 1849, later of Lobe at Leipzig. Settled in Hamburg (1860) as a music-teacher, and founded a singing-society, of which he was the cond. till 1868. Went to Berlin in 1874, and from 1886–8 was court Kapellm., but resigned in order to devote himself to conducting the concerts of the court orch. He also conducted the Silesian Musical Festivals estab. by Count Hochberg in 1876. He wrote a symph. in F; 2 overtures, *Zriny* and *Don Carlos;* some songs. Publ. *Armleiden der Klavierspieler* (1885) and *Zwei Jahre Kapellmeister* (1890). Sketch: 'Deppe as Teacher,' by Amy Fay in *Music-Study in Germany* (1897). His method of playing is explained by his pupil, Elisabeth Caland, in *Die Deppe'sche Lehre des Klavierspiels* (Stuttgart, 1897; in Engl. as *Artistic Piano-Playing*, 1903).

Deprès [dŭ-prä'], **[Després] Josquin,** the greatest of the early Netherland contrapuntists; born abt. 1450 in Hainault (Burgundy), and possibly in the town of Condé, where he died as provost of the Cathedral Chapter August 27, 1521. His name was very variously spelled: *Després*, *Desprez*, *Deprès*, *Depret*, *Deprez*, *Desprets*, *Dupré*, and by the Italians *Del Prato* (Latinized as *a Prato*, *a Pratis*, *Pratensis*), etc.; while Josquin (contracted from the Flemish Jossekin, 'little Joseph'), appears as *Jossé*, *Jossien*, *Jusquin*, *Giosquin*, *Josquinus*, *Jacobo*, *Jodocus*, *Jodoculus*, etc. 'Jossé Després,' his epitaph reads. Few details concerning his life are known. It seems probable that he was a chorister, and afterwards chorusmaster, at St. Quentin; perhaps he was m. de chap. for a time at the Cath. of Cambrai (one of the towns claiming to be his birthplace). He was doubtless a pupil of Okeghem (*premier chantre* to Louis XI, circa 1476); and he was a singer in the Sistine Chapel at the time of Pope Sixtus IV (1471–84), and was in Ferrara, about 1488, with Isaack. As a composer he was considered by contemporaries to be the greatest of his period (so says Zarlino), and Adrien Petit Coclius terms him 'princeps musicorum'; his works were sung everywhere, and universally admired—he was, indeed, the first to weave the mazes of Netherlandish counterpoint into expressive and beautiful art-forms. —Publ. works: MASSES (in Petrucci's Lib. I,

Venice, 1502): *L'omme armé; La sol fa re mi; Gaudeamus; Fortunata desperata; L'omme armé, sexti toni;*—(idem, II, 1503): *Ave Maris stella; Hercules, dux Ferraræ; Malheur me bat; Lami Baudichon; Una musque de Buscaya; Dung aultre amor;*—(idem, III, 1516): *Mater patris; Faysans regrets; Ad fugam; Di dadi; De Beata Virgine; Sine nomine* (these 3 books republ. by Junta [Rome, 1526]);—(in Graphäus' 'Missae III'): *Pange lingua; Da pacem; Sub tuum præsidium;* some of these are scattered in other collections, and fragments are found in still others; and several more masses are in MS. at Rome, Munich, and Cambrai.—MOTETS were publ. by Petrucci ('Odhecaton,' 1501–5, and his books of motets Nos. 1, 3, 4, and 5); by Peutinger (*Liber selectarum cantionum*, 1520), and others of the period.—FRENCH CHANSONS were publ. by T. Susato (1545), P. Attaignant (1549), and Du Chemin (1553).—In modern notation, fragments of his works are to be found in the German 'Bibliothek für Kirchenmusik' (1844); in Commer's 'Collectio operorum musicorum Batavorum,' 'Rochlitz's 'Sammlung vorzüglicher Gesangsstücke' (1838), and Choron's 'Collection' (a Stabat Mater); also in the histories by Ambros, Forkel, Kiesewetter, Burney, Busby, and Hawkins.

Deprosse [dŭ-prŏhss′], **Anton,** b. Munich, May 18, 1838; d. Berlin, June 23, 1878. Pupil of the Royal School of Music at Munich 1853–5; then a private pupil of Stuntz and Herzog. Teacher of pf. (1861–4) at the R. Sch. of Music; taught later in Frankfort and Gotha, in Munich (1871), and went to Berlin in 1875.—Works: Operas (in MS.); an oratorio, *Die Salbung Davids;* songs; fine pf.-music (e.g., the *Romantische Etüden*, op. 17).

De Reszké, Édouard, dram. bass, brother of Jean; b. Warsaw, Dec. 23, 1855. Pupil of his brother, Ciaffei, Steller and Coletti. Début Paris, April 22, 1876, as the King in *Aida*, at the Th. des Italiens; sang here for two seasons, then at Turin and Milan; from 1880–4 at the Italian Opera, London. After this he sang chiefly in Paris and London; at the same time as his brother Jean he added the Wagner rôles to his own repertory, and shared with him the triumphs at the Metropolitan Opera House, N. Y. He retired in 1906, and since then has been living on his estate near Warsaw.—See APPENDIX.

De Reszké, Jean, dramatic tenor; b. Warsaw, Jan. 14, 1850. Pupil of Ciaffei, Cotogni and Sbriglia. Successful début as baritone at Venice in Jan., 1874, in the rôle of Alfonso (*Favorita*), under the name of 'De Reschi.' After singing in Italy and Paris, he made his tenor début, as Robert (*R. le Diable*), at Madrid in 1879. In 1884 he was eng. at the Th. des Nations, and in 1885 at the Grand Opéra, Paris, where he created Massenet's *Cid*.—In 1888 he appeared with sensational success at Covent Garden, and sang there almost every season until 1900. From 1891–1901 (excepting the season of 1899–1900) he was the chief tenor and idol of the operatic public of the M. O. H. The height of his fame was reached in 1895, when he added the Wagner parts to his répertoire, appearing for the first time as Tristan on Nov. 27. Although his voice had then lost its first bloom, his faultless method, wonderfully clear enunciation, and the general refinement and subtlety of his art, proved ample compensation. He retired from the stage in 1902, and has since been living in Paris as a highly esteemed teacher.

Dering. See DEERING.

De Sanc'tis, Cesare, born Albano, Rome, 1830. M. di capp. in various Roman churches and theatres; 1876, professor of harmony in the newly founded Liceo (Conservatory) at Rome.—Works: Overture for orch.; Requiem mass *a* 4, with orch.; 100 Fugues a cappella in strict style, *a* 4. He has publ. a treatise on *Armonia* and another on *Contrappunto e Fuga*.

Désaugiers [dā-zoh-zh'yā′], **Marc-Antoine,** born Fréjus, 1742; d. Paris, Sept. 10, 1793. A self-taught musician, he went to Paris in 1774, and attracted notice by translating Mancini's *Canto figurato* (1776). He produced a multitude of short operas, which pleased by their sprightly melodies; and a festival cantata, *Hiérodrame*, on the storming of the Bastille (D. was an ardent revolutionist). A friend of Gluck and Sacchini, he dedicated a requiem to the latter.

Deshayes [dä-zā′], **Prosper-Didier,** b. (?), d. (?), made himself known by his oratorio, *Les Machabées* (1780); was from 1782 comp. of divertissements and ballets to the Comédie-Française, and prod. (1786–99) several operettas and ballets, a second oratorio, *Le Sacrifice de Jefte* (1786), a symphony, minor instrumental pieces, and 3 cantatas (*Achille dans sa tente, Diane, La Chute de Phaéton*).

Deslandres [dä-lăhn′dr], **Adolphe-Édouard-Marie**, born Batignolles, Monceaux, Jan. 22, 1840; d. Paris, July 30, 1911. Pupil of Leborne and Benoist at the Paris Cons.; about 1862 app. org. at Ste.-Marie. Wrote the operas *Dimanche et Lundi* (1872), *Le Chevalier Bijou* (1875), *Fridolin* (1876); *Ode à l'harmonie; La Banque brisée;* a patriotic dirge *Les sept paroles* for bar. solo, ch., org., vl., vcl. and harp; some masses and cantatas.

Desmarets [dä-măh-rä′], **Henri,** b. Paris, 1662; d. Lunéville, Sept. 7, 1741. One of the most skilful musicians during the reign of Louis XIV, he prod. 1693–1722 a number

of operas famous in their day; was maestro to Philip V of Spain, and afterwards intendant of music to the Duke of Lorraine at Lunéville.

Després. See DEPRÈS.

Dessau, Bernhard, b. Hamburg, Mar. 1, 1861. Pupil of Schradieck at Hamburg and Leipzig; also st. with Joachim and Wieniawski; held various positions as conc.-master (Görlitz, Königsberg, Brünn, Prague, Rotterdam, etc.); since 1898 conc.-master at the R. Opera in Berlin; taught for some time at Stern's Cons.; made R. Prof. in 1906. Among his numerous comps. f. violin is a concerto "im alten Stil," op. 55.

Des'sauer, Joseph, b. Prague, May 28, 1798; d. Mödling, n. Vienna, July 8, 1876. Pupil of Tomaczek (pf.) and Dionys Weber (comp.). The melodious beauty of his songs won him international fame. He set to music the operas *Lidwinna* (Prague, 1836), *Ein Besuch in Saint-Cyr* (Dresden, 1838), *Paquita* (Vienna, 1851), *Dominga* (1860), and *Oberon* (not perf.); also wrote overtures, string-quartets, pf.-pcs., etc.

Des'soff, Felix Otto, b. Leipzig, Jan. 14, 1835; d. Frankfort-on-Main, Oct. 28, 1892. Pupil of Moscheles, Hauptmann and Rietz in Leipzig Cons.; 1854–60, Kapellmeister at theatres in Chemnitz, Altenburg, Düsseldorf, Aix and Magdeburg; 1860–75, court Kapellm. at Vienna, teacher in the Cons., and cond. of the Philharmonic. Court Kapellm. at Karlsruhe, 1875; theatre Kapellm. at Frankfort, 1881.—Publ. a pf.-quintet, pf.-quartet, and sonatas f. pf.

Destinn, Emmy (real name **Kittl**), dramatic soprano; b. Prague, Feb. 26, 1878. She received her first mus. education on the violin, but when her voice was discovered she went to Mme. Loewe-Destinn, whose name she chose as her stage-name to show her appreciation. At her début as Santuzza at the R. Opera in Berlin, 1898, she was so successful, that she was engaged as a regular member; rapidly she became a star of the first magnitude, both because of her superb vocal art and her unusual histrionic powers; for the first performance at Bayreuth of *Der fliegende Holländer*, in 1901, she was chosen by Mme. Wagner as the Senta; R. Strauss selected her for the Berlin and Paris premières of his *Salome*; in 1905 her first appearances in London (Cio-Cio-San, Donna Anna, Aida) aroused storms of applause; since 1908 she has been a regular member of the M. O. H., one of the most highly esteemed artists; in 1910 she created the rôle of Minnie in Puccini's *La Fanciulla del West*. Her voice is a pure soprano of wonderful power and evenness, capable of infinite modulations; her répertoire includes 80 rôles, among them Elisabeth, Elsa, Eva, Armide, Nedda, Tatiana (*Eugen Onégin*), Maddalena (*Andrea Chénier*), Tosca, Mimi, Valentine, Ines, etc. In her spare time she writes, having produced a drama, *Rahel*, poems and novels.—Cf. L. Brieger-Wasservogel, *E. D. und Maria Labia* (1908).

Destouches [dä-toosh'], **André-Cardinal,** opera-composer; b. Paris, Apr., 1672; d. there Feb. 3, 1749. In 1697, though untaught as to theory, he brought out the opera *Issé*, which was very successful. Assiduous study of cpt. seems to have marred the originality of his talent, for his later operas found less favor. From 1713 he was superintendent of the king's music, and inspector-general at the opera.—Cf. Kurt Dulle, *A.-C. D.* (Leipzig, 1909).—See Q.-Lex.

Destouches, Franz (Seraph) von, b. Munich, Jan. 21, 1772; d. there Dec. 10, 1844. From 1787–91 a pupil of Haydn in Vienna; in 1797, mus. director at Erlangen; in 1799, leader of the Weimar orch.; in 1810, prof. of theory at Landshut Univ.; in 1826, Kapellm. at Homburg; retired to Munich in 1842.—Works: An opera, *Die Thomasnacht* (Munich, 1792); an operetta, *Das Missverständniss* (Weimar, 1806); a comic opera, *Der Teufel und der Schneider* (Munich, 1843); incidental music to Schiller's *Tell*, *Jungfrau von Orleans*, *Wallensteins Lager*, *Braut von Messina;* Werner's *Wanda;* Kotzebue's *Die Hussiten vor Naumburg;* etc. Also publ. a pf.-concerto; sonatas, fantasias, variations f. pf.; a pf.-trio, etc.—Cf. Ernst v. Destouches, *F. v. D.* (1904).

Desvignes [dä-viñ'], **Victor-François,** b. Trier, June 5, 1805; d. Metz, Dec. 30, 1853. A violinist; conductor of theatre orchestras in the French provinces; after serious study in Paris, he founded a conservatory at Metz (1835), which prospered so vigorously that, in 1841, it was made a branch of the Paris Cons.—Publ. chamber-music, sacred and secular choruses, romances and melodies; left in MS. 2 operas, a symphony, 9 overtures f. full orch., a Stabat Mater (perf. 1833), etc.

Deswert (or **de Swert**), **Jules,** b. Louvain, Aug. 15, 1843; d. Ostende, Feb. 24, 1891. A brilliant 'cellist; played in public at 9, and was a pupil of Servais at Brussels Cons. in 1856–8. After extended tours in eastern Europe, he became Konzertmeister at Düsseldorf in 1865; first 'cello at Weimar in 1868; royal Konzertmeister, solo 'cellist, and prof. at the Hochschule, Berlin, in 1869, resigning in 1873. After travelling again, he settled in Wiesbaden; was in Leipzig in 1881, and in 1888 was app. director of the Ostende Music-School, and prof. at the Ghent and Bruges Cons.—Works: Two operas, *Die Albigenser* (Wiesbaden, 1878; succ.), *Graf Hammerstein* (Mayence, 1884); a symphony, *Nordseefahrt;*

3 'cello-concertos; romances, fantasias, duos, and solo pcs. for 'cello w. pf. or orch.

Déthier [dā-t'yā'], **Édouard,** concert-violinist; b. Liège, Apr. 25, 1885. Pupil of Liège Cons., 1895–1901; then of Brussels Cons., 1901–2; taught there, 1902–4; début at the 'Concerts Populaires' with Lalo's concerto in F, Brussels, May, 1903; settled in the U. S. in 1906, and has since then made extended tours of the States and Canada, appearing with the principal orchestras and in recitals; since 1906 prof. at the Inst. of Musical Art, New York.

Déthier, Gaston-Marie, brother of the preceding; b. Liège, Apr. 18, 1875. St. at the Liège Cons. and later with Guilmant in Paris; came to the U. S. in 1894 as successor to B. O. Klein (on Guilmant's special recommendation) in the important position as organist at St. Francis Xavier's, New York; his recitals soon established his reputation as an organist of the first rank; resigned in 1907 to devote himself entirely to concert-work; has opened many new organs; since 1907 prof. of org. at the Institute of Mus. Art, N. Y.; in 1915 he gave a series of very successful sonata-recitals with his brother, proving himself a pianist of splendid attainments; has written several org.-works.

Dett'mer, Wilhelm, bass opera-singer; b. Breinum, n. Hildesheim, June 29, 1808; d. Frankfort, May 28, 1876. The son of a peasant, he studied in a teachers' seminary, but left it to join a wandering troupe of players; sang minor rôles at Hanover, Brunswick, Breslau, and Kassel; was eng. for leading rôles at Dresden in 1842, and later at Frankfort; retired 1874. He was equally at home in comedy and tragedy.

Deutz. See MAGNUS.

Devienne, François, b. Joinville, Haute-Marne, Jan 31, 1759; d. in the insane asylum at Charenton, Sept. 5, 1803. A flutist and bassoonist, member of the band of the Gardes Suisses, bassoonist at the Th. de Monsieur (1788), and prof. at the Paris Cons., he was an extraordinarily prolific comp., of peculiar importance from the impulse which he gave to perfecting the technique of wind-instrs.—Works: Ten operas; many concerted pieces for various wind-instrs. w. orch.; overtures for wind; concertos, quartets, trios, sonatas, etc., for flute, pf. and other instrs.; *Douze suites d'harmonies à 8 et 12 parties;* very numerous romances, chansons, etc.; also a valuable *Méthode de flûte* (Paris, 1795), which went through several editions.—See Q.-Lex.

Devrient [dŭ-vrē-yăhn'], **Eduard,** b. Berlin, Aug. 11, 1801; d. Karlsruhe, Oct. 4, 1877. Pupil of Zelter; began his career as a baritone at the R. Opera in 1819, but after the loss of his voice went over to the spoken drama, without losing his interest in music; he was the author of the text to Marschner's *Hans Heiling,* and also created the title-rôle (1833). His chief work is *Geschichte der deutschen Schauspielkunst* (5 vols., 1848–74); his works concerning music are *Briefe aus Paris* (1840; about Cherubini) and *Meine Erinnerungen an Felix Mendelssohn-Bartholdy und seine Briefe an mich* (1869; 3d ed. 1891).

Deyo, Ruth Lynda, concert pianist; b. Poughkeepsie, N. Y., Apr. 20, 1884. Pupil of Dr. Wm. Mason (pf.), Jos. Mosenthal, theory (1894), Edward MacDowell (1900–1), Stepanoff (1902–4), Carreño (1905). Although she was exceedingly precocious (beginning to play when only 3 years old), Dr. Mason's advice not to exploit her as a prodigy was strictly followed. Début, in recital at Berlin, Mar. 23, 1904; toured Europe in 1905–6, and 1910–11; has toured the U. S. successfully since 1913, appearing with the principal orchestras and in recitals; 1915–16 in joint recitals with Casals.

Dezède (or **Dezaides**) [dŭ-zăd'], b. Lyons (?), c. 1740; d. Paris, 1792. Prolific composer of operas and operettas; 15, of from 1–3 acts in length, were given 1772–96 at the Italiens and the Opéra. *Blaise et Babet* (1783) held the stage for 2 years. He wrote with unusual correctness, and his melodies were pleasing.—Cf. A. Pougin, *D.* (Paris, 1862).—See Q.-Lex.

Diabel'li, Antonio, b. Mattsee, n. Salzburg, Sept. 6, 1781; d. Vienna, April 8, 1858. He was a choir-boy in the monastery at Michaelbeurn, and in Salzburg cath.; studied for the priesthood at the Munich Latin School, but continued his musical work, submitting his compositions to Michael Haydn, who encouraged him. On the secularization of the Bavarian monasteries, D., who had already entered that at Raichenhaslach, embraced the career of a musician, went to Vienna (where Joseph Haydn received him kindly), taught pf. and guitar for a living, and in 1818 became a partner of Cappi, the music-publr., assuming control of the firm (Diabelli & Co.) in 1824. He publ. much of Schubert's music, but underpaid the composer, and complained that he wrote too much. In 1854 he sold out to C. A. Spina. A facile composer, he prod. an opera, *Adam in der Klemme* (Vienna, 1809; one performance), masses, cantatas, chamber-music, etc., which are consigned to oblivion; his sonatinas, easy pieces and duets for pf., are still favorites for beginners.

Diaz [dē'ăhz] (**de la Peña**), **Eugène-(Émile),** son of the celebrated painter; b. Paris, Feb. 27, 1837; d. Coleville, Sept. 12, 1901. Dramatic composer; pupil of Paris

Cons. (Halévy, Reber) 1852–8. Produced the comic opera *Le roi Candaule* at the Th.-Lyrique, 1865; won the government prize, 1867, for the 3-act opera *La Coupe du roi de Thulé* (Grand Opéra); and brought out the 4-act lyric drama *Benvenuto Cellini* at the Op.-Com. (1890). Publ. numerous songs.

Dibbern, Karl, b. Altona, June 17, 1855. After having held positions as op. cond. at Lübeck and Dresden, he went to Amsterdam, where he became stage-manager at the Dutch Opera. He has written the operas *Der Liebesdiplomat* (Karlsruhe, 1888); *Der Bulgare* (Magdeburg, 1886); *Mosjö Übermut* (Stralsund, 1891); *Kapitän Sander* (Dresden, 1892); *Am Magdalenenstein* (Lübeck, 1893); *Erik Jensen* (Amsterdam, 1899); *Odja* (ib., 1900).

Dibdin, Charles, b. Dibden, n. Southampton (bapt. March 4), 1745; d. London, July 25, 1814. He was sent to Winchester College to study for the Church, but his passion for music carried the day; he sang with the choristers, took lessons of Kent and Fussel, and at 15 went to London, was eng. at Covent Garden as a singing actor, and soon began to write for the stage. His first piece, *The Shepherd's Artifice*, was prod. in 1763. He was eng. at Birmingham, 1763–5, and at Covent Garden again till 1768, when he went over to Drury Lane. Falling out with Garrick, he spent some months of 1776 in France; was then app. comp. to Covent Garden, having up to that time brought out 8 operas, etc. After the failure of certain theatrical enterprises, and a projected journey to Egypt, he commenced a series of monodramatic table-entertainments, of which song was a principal feature, and which were extremely popular from 1789 to 1805; in these Dibdin appeared as author, composer, narrator, singer, and accompanist. He retired in 1805 on a pension, which was withdrawn for a time, but subsequently restored. A complete list of some 70 stage-pieces, with or without music, and 30 'table-entertainments,' may be found in Grove. He is best known as the composer of most of the fine old sea-songs so popular 100 years ago. He publ. a *History of the English Stage* (1795, 5 vols.), and his *Professional Life* (1803, 4 vols.). —See Q.-Lex.

Dick, Charles George Cotsford, b. London, Sept. 1, 1846; d. 1895. Studied at Worcester College, Oxford; was intended for the bar, but gave up the law for music. He produced several successful operettas: *Our Doll's House* (1876), *Our New Doll's House* (1877), *Back from India* (1879), the comic opera *Doctor D.* (1885), and *The Baroness* (1892); also a 'children's opera'; published a number of songs, and many sprightly pf.-pieces.

Dickinson, Clarence, b. Lafayette, Ind., May 7, 1873. Pupil of Wild and Weidig in Chicago; of Singer and Riemann in Berlin; of Moszkowski (pf.), Guilmant (org.) and Pierné (comp.) in Paris; org. of Brick Presb. Church and Temple Beth El, New York; since 1909 also cond. Bach Choir, Montclair, N. J. Has written a comic opera, *The Medicine Man* (Chicago, 1895); numerous pieces for organ, and songs.

Dickinson, Edward, b. W. Springfield, Mass., Oct. 10, 1853. Graduate Amherst Coll. (1876); studied at New England Cons. (1871–2); org. with Eugene Thayer (1878–9); att. lecture courses of Ph. Spitta and W. Langhans in Berlin (1885–6; 1888–9; 1892–3). Org. Northampton, Mass., Springfield, Mass., and Elmira, N. Y.; dir. of music, Elmira Coll. (1883–92); prof. of history and criticism of music, Oberlin Coll., since 1893; made Litt.D. by Oberlin (1911). — Works: *Music in the History of the Western Church* (1902); *The Study of the History of Music* (1905; 2d augm. ed. 1908); *The Education of a Music Lover* (1911); *Music and the Higher Education* (1913); many magazine articles and lectures.

Diderot [dē-droh′], **Denis,** b. Langres, Oct. 5, 1713; d. Paris, July 30, 1784. Projector and editor-in-chief of the 'Encyclopédie.' In his work, *Mémoires sur différents sujets de mathématique* (The Hague, 1748), are the essays *Des principes d'acoustique*, and *Projet d'un nouvel orgue*, the latter being an impracticable idea for a new kind of barrel-organ.

Did′ymus, a grammarian of Alexandria; b. 63 B. C., a prolific author, the number of whose works was estimated by Seneca at 4,000; wrote a (lost) treatise on harmony, now known only by an epitome made by Porphyry, and some quotations by Ptolemy. In his system, the octave of the diatonic genus was formed by two precisely similar tetrachords; and in all 3 species of tetrachord (diat., chrom., and enharm.) the interval of a major third is adhered to. He likewise recognized the difference between the major and the minor whole tone; this difference ($\frac{9}{8} : \frac{10}{9} = 81 : 80$) is, therefore, rightly termed the 'comma of Didymus.' Salinas and Doni have written on D.'s musical system.

Diem [dēm], **Joseph,** remarkable 'cello-virtuoso; b. in 1836 at Kellmünz, near Memmingen; d. Constance, Jan. 1, 1894. A peasant's son, from his poor pittance for tending cattle he saved enough to buy a flute, and later a violin, which he practised at night and Sundays. After travelling with a troupe of wandering musicians, he took up the 'cello at the age of 25, studying in the Munich Conserv., and at Weimar under Cossmann. In 1866, app. prof. at Moscow

Conserv.; made annual concert-tours through Europe, and in 1872 to America.

Diémer [d'yā-mā'], **Louis,** distinguished pianist; born Paris, Feb. 14, 1843. Pupil of Marmontel at the Cons., taking 1st pf.-prize in 1856; also of Ambr. Thomas and Bazin for comp., taking 1st harm. prize, 2d org. prize, and 1st prize for cpt. and fugue. Played with great success at the Alard, Pasdeloup, and Cons. concerts; succeeded Marmontel (1887) as pf.-prof. at Cons. The immense success of his series of historical recitals, in 1889, determined him to make a specialty of early music, and led to the establishing of the 'Société des anciens instruments.' Chev. of Legion of Honor in 1889. Widor, Saint-Saëns, Lalo, and others have written pieces for him which he has played at the Colonne and Lamoureux Concerts.—Works: Pf.-concerto; a Konzertstück for pf.; a vln.-concerto; septuor for pf. and wind; characteristic pieces for pf.; and a variety of chamber-music and pf.-compositions. Also publ. a Collection of ancient pieces, 'Clavecinistes français' (2 vols.).

Die'nel, Otto, b. Tiefenfurth, Silesia, Jan. 11, 1839; d. Berlin, March 7, 1905; pupil of the Görlitz Gymnasium, and the Bunzlau Seminary; studied music in Berlin at the R. Inst. for Church-music, and R. Academy. Teacher of music; org. at the Marienkirche, Berlin. In 1881 he received the title of Royal Musikdirektor. Wrote comps. for org., and choruses; author of *Die moderne Orgel* (1889, 2d ed. 1891).

Die'ner, Franz, dramatic tenor; b. Dessau, Feb. 19, 1849; d. there May 15, 1879. Violinist in the court orch., Dessau, then at the Luisenstadt Th., Berlin, where he made his début as a singer. Leading tenor at Cologne (1872–3), Berlin, Nuremberg, at Cologne again (1876), Hamburg, and Dresden (1878).

Diepenbrock, Alfons, b. Amsterdam, Sept. 2, 1862. Entirely self-taught in music; 1888–95 teacher at the Gymnasium at Hertogenbusch; since then as private teacher in Amsterdam; a composer of solid attainments and great earnestness of purpose. Has written a mass for male ch. and org.; *Te Deum* for double ch.; *Stabat Mater Speciosa; Stabat Mater Dolorosa; Les Elfes* for female voices; *Hymne* for vln. and pf.; etc.

Di'ës, Albert Karl, b. Hanover, 1755; d. Vienna, Dec. 28, 1832.—Publ. *Biographische Nachrichten von Joseph Haydn* (Vienna, 1810). D. was a good landscape-painter.

Diet [d'yā], **Edmond-Marie,** b. Paris, Sept. 25, 1854. Pupil of César Franck and Guiraud. Dram. comp.; officer of the Acad. —Has produced the operas *Stratonice* (1887), *Le cousin Placide* (1887), *Fleur de Vertu* (1894), *La Revanche d'Isis* (1906); also ballets and pantomimes (*Scientia*, 1889; *La Grève; Masque rose; M. Ruy-Blas*, 1894; *La Belle et la Bête*, 1895; *l'Araignée d'or*, 1896; *Rêve de Noël*, 1896), and the 3-act operetta *Gentil Crampon* (Paris, 1897); besides songs, and church-music.

Dieter (or **Dietter**) [dē'ter], **Christian Ludwig,** b. Ludwigsburg, June 13, 1757; d. Stuttgart, 1822. A court musician (Kammermusiker) at Stuttgart, he prod. there a grand opera, *Laura Rosetti*, 2 comic operas, *Belmonte und Constanze* and *Des Teufels Lustschloss*, and 8 vaudevilles (Liederspiele). He left in MS. concertos for vln., horn, flute, oboe and bassoon; also solos for vln., concerted pieces for flutes, and for oboes, etc.—Cf. H. Abert, *Die dramatische Musik am Hofe Herzog Karl Eugens* (Esslingen, 1905).

Die'trich, Albert Hermann, b. Forsthaus Golk, n. Meissen, Aug. 28, 1829; d. Berlin, Nov. 20, 1908. Pupil of J. Otto in Dresden and Moscheles and Rietz at Leipzig (1847–51); studied with R. Schumann at Düsseldorf, 1851–4. From 1855–61, concert-conductor, and from 1859 municipal mus. director, at Bonn; from 1861, court Kapellm. at Oldenburg, succeeding Pott; retired in 1890 and lived after that in Berlin; made R. prof. in 1899. He was one of Schumann's best pupils, and his comps. rank high among contemporary productions.—Works: Incidental music to *Imogen* (Shakespeare's 'Cymbeline'), Dresden, 1891; the operas, *Robin Hood* (Frankfort, 1879) and *Das Sonntagskind* (Bremen, 1886); a fine symphony in D min.; overture for orch., *Normannenfahrt*; cantatas with orch. *Morgenhymne, Rheinmorgen, Altchristlicher Bittgesang;* a 'cello-concerto, a vln.-concerto, romance for horn with orch., chamber-music (pf.-trios), pf.-pieces; choruses, duets, songs; wrote also *Erinnerungen an Joh. Brahms in Briefen, besonders aus seiner Jugendzeit* (Leipzig, 1898).

Die'trich (or **Dieterich**), **Sixtus,** b. Augsburg (?), 1490–1495; d. St. Gallen, Switzerland, Oct. 21, 1548. A schoolmaster at Constance in 1518, he was without musical training, though naturally talented; in 1540, being in easier circumstances, he studied in Wittenberg. A book of magnificats (1535), and 2 collections of antiphones *a* 4 (1541 and 1545), were published separately; motets, songs, etc., are scattered through various German collections printed 1538–45.

Dietsch [dētsh], **Pierre-Louis-Philippe,** b. Dijon, March 17, 1808; d. Paris, Feb. 20, 1865. Pupil of Choron and the Paris Cons.; 1830 m. de chap. at St.-Eustache, and later at Ste.-Madeleine; 1860–3, cond. at the Opéra; comp. of 25 masses and other sacred music. He would have been forgotten long ago, were

his name not connected with that of Wagner. In 1842 he brought out at the Opéra *Le Vaisseau Fantôme*, written on Wagner's original sketch of *Der fliegende Holländer*, and in 1861 he cond. (most incompetently) the notorious three Paris performances of *Tannhäuser*.—Cf. Wagner's *Mein Leben* (vols. i and iii).

Dietter. See DIETER.

Dietz, Johann Christian, b. Darmstadt, 1788; d. in Holland, circa 1845. Instrument-maker at Emmerich-on-Rhine; inventor of the 'Mélodion' (1805), the 'Claviharpe' (1814), and the 'Trochléon' (1812). He lived for many years in Paris.—His son Christian aided him in his work, and himself invented the 'Polyplectron'. He was estab. in Paris as a piano-maker, and his instrs. were celebrated.

Dietz, Max, b. Vienna, Apr. 9, 1857. Having obtained his degree (Ph.D.) from the Univ. of Vienna, he spent some time in France in research work, the result of which he publ. in his *Geschichte des musikalischen Dramas in Frankreich während der Revolution bis zum Direktorium* (1885), a most valuable contribution to the hist. of opera; in 1886 he estab. himself as Dozent for musicology at the Univ. of Vienna, became Prof. Extraord. in 1908, k. k. Regierungsrat in 1913. He has been very successful as a lecture-recitalist, and has contributed many critical articles to various journals; has edited several masses, a *Stabat Mater* and *Requiem* by Emperor Leopold I (1891), and *Recitativo e Duetto fra l'anima e Gesù Cristo* by A. de Liguori (1895).

Dieupart [d'yö-pahr'], **Charles,** skilful French violinist and harpsichordist, went to London in 1707, was maestro al cembalo, for several years, of Handel's operas, and d. in London circa 1740, almost destitute. Publ. *6 Suites de clavecin . . . composées et mises en concert pour un violon et une flûte, avec basse de viole et archiluth* (London); and *Six Ouvertures pour clavecin, avec violon et basse continue* (Amsterdam).

Dil'liger, Johann, b. Eisfeld, Nov. 30, 1593; cantor and deacon at Koburg, where he d. Aug. 28, 1647. Published numerous works (sacred and secular) between 1612–42.—See Q.-Lex.

Ding'elstedt, Jenny (*née* **Lutzer** [wife of the poet Franz D.]), b. Prague, Mar. 4, 1816; d. Vienna, Oct. 3, 1877. A very brilliant coloratura singer, eng. (1832) at Prague, then (1835–45) at the Kärnthnerthor Th., Vienna. She married in 1843.

Dippel, Andreas, dramatic tenor and impresario; b. Kassel, Germany, Nov. 30, 1866. From 1882–87 he was employed in a banking-house at Kassel, meanwhile beginning vocal study with Frau Zottmayr, a well-known singer at the Court Theatre. In 1887 he continued his studies under Hey (Berlin), Leoni (Milan), and Johann Ress (Vienna), and in that year was eng. at the Bremen Stadttheater, making his début in Sept. as Steuermann in *Der fliegende Holländer*. Remained here till 1892, with leave of absence in season of 1890–1 to sing in the Metr. Op. H., New York (début Nov. 26, 1890, in Franchetti's *Asrael;* Seidl cond.). First American concert-tour in 1892; eng. at Stadtth. in Breslau 1892–3, and at the Court Opera, Vienna, 1893–8. From 1898–1908 he was connected with the Metr. Opera Co. (Grau, Conried), touring the United States; also sang at Covent Garden, London, the Royal Opera, Munich, and the Bayreuth Festivals (début 1889, as Voice of Sailor in *Tristan*), winning international fame. His remarkable repertory comprises nearly 150 operatic rôles (German from Mozart to Wagner, Italian from Donizetti to Puccini, and the leading French operas), besides chief parts in over 60 oratorios. Perhaps his most distinctive impersonations are those of Wagner's heroes. In 1908 he became administrative manager at the Metropolitan Opera House, New York; a post relinquished in the spring of 1910, when he assumed control of the Phila.-Chicago Grand Opera Company, of which he was general manager till 1913; since then director of his own company, producing the better class of light opera.

Diru'ta, Agostino, Augustine monk; b. Perugia. Was in 1622 m. di capp. at Asola, and later at the monastery of his order in Rome.—Publ. masses, litanies, vespers, etc. (1622–47).—See Q.-Lex.

Diru'ta, Girolamo, b. Perugia, c. 1560; d. (?). Organist; pupil of Claudio Merulo in Venice, who mentions the fact with pride in the preface to his *Canzoni a la francese in tavolatura* (1598). In 1580, D. was in the Minorite monastery at Correggio; 1593 till after 1609, organist in the cathedral at Gubbio (Papal States); then at Chioggia.—Publ. *Il Transilvano, o dialogo sopra il vero modo di sonar organi e stromenti da penna*, Part I (Venice, 1593, 2d ed. 1612); Part II (Venice, 1609 and 1622).—See Q.-Lex.

Ditson, Oliver, founder of the music-publishing firm of O. Ditson & Co., at Boston, Mass.; b. Oct. 30, 1811; d. Dec. 21, 1888. In 1832 he became a partner of G. H. Parker, his employer, under the firm-name of Parker & Ditson; carried on business in his own name 1845–57, when J. C. Haynes joined the firm, then changed to O. Ditson & Co. His eldest son, Charles, took charge of the N. Y. branch (Ch. H. Ditson & Co.) in 1867. Since 1875 J. Edward Ditson has conducted the Philadelphia branch (J. E. D. & Co.). A branch for the importation and sale of in-

struments, etc., was established at Boston in 1860 as John C. Haynes & Co.; and since 1864 a Chicago branch, Lyon & Healy, has been in business. The catalogue of the house embraces about 52,000 titles. Publrs. of 'The Musician' (a monthly periodical) since 1896.

Dit'ters (von Dit'tersdorf), Karl, eminent both as a violinist and composer; b. Vienna, Nov. 2, 1739; d. at Castle Rothlhotta, near Neuhaus, Bohemia, Oct. 24, 1799. At first taught by König and Ziegler, he became a favorite of Prince Joseph of Hildburghausen, who had him thoroughly trained by Trani (vln.) and Bono (comp.). He played in the prince's orch. till its dissolution in 1759, and then in the court theatre at Vienna; accomp. Gluck on his Italian journey (1761), winning great fame as a violinist, and, on his return to Vienna, defeating the renowned Lolli. As Kapellm. (1764–9) to the Bishop of Gross-Wardein, Hungary (succeeding Michael Haydn), he composed industriously (his first opera, *Amore in musica*, 1767; various oratorios, and much orchestral and chamber-music). After travelling for a short time, he was app. Kapellm. to the Prince-Bishop of Breslau, Count von Schaffgotsch, at Johannesburg in Silesia, where he had a small theatre built, for which he wrote several pieces; though his best operas (*Doctor und Apotheker*, *Betrug durch Aberglauben*, *Liebe im Narrenhaus*, *Hieronymus Knicker*, and *Rotkäppchen*) were composed during visits to Vienna. In 1770 the Pope bestowed on D. the Order of the Golden Spur; in 1773 he was ennobled by the Emperor ('von Dittersdorf'). On the decease of the Prince-Bishop (1795), D., who had been very prodigal of his means while at the zenith of his popularity, lived on a small pension, in straitened circumstances, until a friend, Baron von Stillfried, took him into his castle, Rothlhotta. Of his 28 operas only one, *Doctor und Apotheker* (Vienna, 1786), still survives; despite the vein of jovial humor, bright and fluent melody, and easy and correct style, they were eclipsed by Mozart's genius. Yet D. may well be regarded as a worthy precursor of Mozart in national dramatic composition. Besides, this prolific author wrote several oratorios and cantatas; 12 symphonies for orch. on Ovid's 'Metamorphoses' (Vienna, 1785)—[of these 12, only 6 are now extant, and have been republ. (1899) by Reinecke Bros., Leipzig; they are remarkable specimens of early program-music. The same firm also republished 2 other symphonies; the overture to *Esther* (oratorio); a short ballet; and the Divertimento *Il combattimento dell'umane passioni*];—41 MS. symphonies, a *Concerto grosso*, for 11 concerted instrs., with orch.; 12 vln.-concertos; numerous string-quartets (the best were edited by the Müller brothers, and publ.); 12 divertissements for 2 vlns. and 'cello; 12 4-hand sonatas for pf.; 72 preludes, for pf.; etc.—Also an essay: *Briefe über Behandlung italienischer Texte bei der Composition* (Leipzig, 'Allgem. musikal. Zeitung,' 1799), and his *Autobiography* (Leipzig, 1801; edited by Spazier; reprinted by E. Istel, Leipzig, 1909; English translation by A. D. Coleridge, London, 1897).—Cf. K. Krebs, *Dittersdorfiana* (Berlin, 1900; with thematic cat.); K. M. Klob, *Drei musikalische Biedermänner* (Ulm, 1911).—See Q.-Lex.

Di'vitis, Antonius (real name, **Antoine le Riche**), celebrated French contrapuntist early in the 16th century, chapel-singer to Louis XII; d. circa 1515.—Motets and chansons are scattered in collections, e. g., *Mottetti de la corona* (1514), and others printed by Rhaw, Attaignant, etc. At Cambrai is a MS. mass; at Munich, a Credo and a Salve Regina *a* 5.

D'Ivry. See IVRY.

Dizi [dē-zē'], **François-Joseph,** famous self-taught harpist; b. Namur, France, Jan. 14, 1780; d. Paris, Nov., 1847. He set out for London when only 16; lost his harp on the way, but went on without it, and introduced himself to Érard, who gave him a harp, and obtained pupils for him. Besides winning fame as a concert-player, and as a harpist at the principal theatres, he invented the 'perpendicular harp' (which was unsuccessful), and composed sonatas, romances, variations, studies, etc., for harp; also publ. an *École de Harpe, being a Complete Treatise on the Harp* (London, 1827). In 1830 he went to Paris, and established a harp-factory with Pleyel, which did not do well. Here he was app. harp-teacher to the Royal princesses.

Dlabacz [dlăh'băhtsh], **Gottfried Johann,** b. Böhmisch-Brod, Bohemia, July 17, 1758; d. Prague, Feb. 4, 1820, where he was librarian and choirmaster of the Premonstratensian monastery.—Publ. *Allgemeines historisches Künstlerlexikon für Böhmen* (3 vols., 1815–18), and contributed several articles for Riegger's 'Statistik von Böhmen.'

Döbber, Johannes. See DOEBBER.

Dobrżynski [-zhin'-], **Ignacy Félix,** pianist; born Romanov, Volhynia, Feb. 25, 1807; d. Warsaw, Oct. 18, 1867. Son of the violinist J. Dobrżynski [1777–1841]; taught by his father, then by Elsner, being a fellow-pupil and fast friend of Chopin; on subsequent pianistic tours (1845–6) to Leipzig, Dresden, and Berlin, he had great success. For a time he conducted the opera in Warsaw, where he finally settled.—Works: 2 operas, *Die Flibustier* (Warsaw, 1861), and *Monbar* (not perf.); symphony in C minor;

Symphonie caractéristique; 1 string-sextet, 2 string-quintets, 2 string-quartets; 1 pf.-trio; a sonata for pf. and vln.; a nocturne for pf. and vln., *Les Larmes;* mazurkas and nocturnes for pf.; songs.

Doebber [döb'-], **Johannes,** born Berlin, March 28, 1866. Pupil in Stern Cons. of R. Radecke (comp.), L. Bussler (cpt. and comp.), and C. Aggházy (pf.). He taught the first pf.-class in Kullak's Cons.; then became Kapellm. at Kroll's Th. under Dir. Engel, Jr.; at Darmstadt Court Th.; in 1895, Kapellm. at the Court Th. in Coburg-Gotha, and tutor in music to Princess Beatrice; then in Hanover; since 1908, as teacher and mus. critic of the 'Volkszeitung' in Berlin.—Dramatic works: A 1-act comic opera, *Die Strassensängerin* (Gotha, 1890; succ.); 3-act opera *Der Schmied von Gretna-Green* (Berlin, 1893; mod. succ.); 1-act burlesque opera *Dolcetta* (Brandenburg, 1894); 1-act opera *Die Rose von Genzano* (Gotha, 1895; succ.); 3-act opera *Die Grille* (Leipzig, 1897; succ.); *Die drei Rosen* (Coburg, 1902); *Der Zauberlehrling* (Brunswick, 1907); *Die Millionenbraut* (operetta, Magdeburg, 1913); *Die Franzosenzeit* (after Fritz Reuter; not yet perf. [1916]); also a symphony, op. 34; pf.-pieces; over 60 songs; and quartets, duets, arrangements, etc.

Doenhoff, Albert von, concert-pianist; b. Louisville, Ky., March 16, 1880. Studied at Cincinnati Coll. of Music; at N. Y. College of Music (1891–5) with Alexander Lambert; with Xaver Scharwenka (1895–8); with Rafael Joseffy (1899–1905). Début in March, 1905, in N. Y. City. Soloist at over 100 orch. concerts given in N. Y. City from 1910–15. Instructor, Natl. Cons. (1899–1907); recitals in many cities. Has comp. minor pieces for pf. (valse, arabesque, études, etc.), and compiled a *Piano Teacher's Manual.*

Döh'ler, Theodor, pianist and comp; b. Naples, April 20, 1814; d. Florence, Feb. 21, 1856. A pupil of Julius Benedict at Naples, and of Czerny (pf.) and Sechter (comp.) at Vienna. In 1831 he became pianist to the Duke of Lucca, lived for a time in Naples, made brilliant pianistic tours from 1836–46 to Germany, Italy, Paris ('38), London and Holland ('39), and again to Italy, Holland, Belgium; after 2 years' sojourn in Lucca he went to Copenhagen in 1843, thence to Russia, and in 1846 to Paris; settling in Florence in 1848. In 1846 the Duke, his patron, ennobled him, and he married a Russian countess.—Works: A posthumous opera *Tancreda* (Florence, 1880; quite successful); many pf.-pieces (concertos, op. 7; nocturnes; tarantellas; *12 Études de concert,* op. 30; *50 Études de salon,* op. 42; variations, fantasias, transcriptions, etc.). His salon-music is elegant and showy.

Dohnányi [döh'nahn-yē], **Ernest von,** noted pianist and composer; b. Presburg, Hungary, July 27, 1877. Pupil of his father, Friedrich von D., prof. of mathematics and amateur 'cellist, and Karl Forstner (till 1894); then, at the Landesmusikakademie in Pest, of Stefan Thomán (pf.) and Hans Koessler (comp.). After graduation in 1897, he studied during the summer with d'Albert. His first independent piano-recital was at Berlin in October, 1897, followed by a concert-tour to Cologne, Dresden, Frankfort, Vienna, Pest, etc.; tour to London and through Great Britain in spring of 1898; same autumn, first tour of the United States (second, 1900–1); further travels in Russia, Austria-Hungary, etc.; instructor of pf. at Kgl. Hochschule in Berlin; since 1908, professor. In recent years he has devoted more and more time to comp., app. rather infrequently as pianist; his earliest works elicited high praise from Brahms, which his subsequent comps. have fully justified.—Works: Symphony No. 1, in F (not numbered; won 'Millenniumskönigspreis' at Pest in 1896); op. 1, pf.-quintet, in C m.; op. 2, Overture *Zrinyi* (shared the prize with the symph. in 1896); op. 3, *5 Klavierstücke;* op. 4, Variations for pf., in G; op. 5, Concerto for pf. and orch., in E m. (won Bösendorfer prize in Vienna, 1899); op. 6, *Passacaglia,* for pf.; op. 7, String-quartet, in A m.; op. 8, Sonata for vcl. and pf., in B♭ m.; op. 9, Symphony No. 2, in D m.; op. 10, Serenade, in C, for vln., vla. and vcl.; op. 11, *4 Rhapsodien* for pf.; op. 12, *Konzertstück* for vcl. and orch.; op. 13, *Winterreigen* (10 bagatelles for pf.); op. 14, 6 songs; op. 15, String-quartet, in D♭; op. 16, *Im Lebenslenz* (6 songs); op. 17, *Humoresken in Form einer Suite,* for pf.; op. 18, *Der Schleier der Pierrette* (pantomime; Dresden, 1910); op. 19, *Suite,* in F m., for orch.; op. 20, *Tante Simona* (1-act opera; Dresden, 1912); op. 21, Sonata, in C♯ m., for vln. and pf.; op. 22, Concerto for pf. and orch., in D♭; op. 23, *3 Stücke für Klavier;* op. 24, *Suite* for pf.; op. 25, Variations for pf. and orchestra.

Do'les, Johann Friedrich, born Steinbach, Saxe-Meiningen, April 23, 1715; d. Leipzig, Feb. 8, 1797. Church-composer; a pupil, not a disciple, of J. S. Bach. He was app. cantor at Freiberg, Saxony, in 1744; in 1756 he succeeded G. Harrer as cantor and musical director of the Thomasschule, Leipzig, resigning in 1789.—Works: A treatise, *Anfangsgründe zum Singen,* and very numerous church-compositions, mostly written in an easy and popular style.—See Q.-Lex.

Dolmetsch, Arnold, b. Le Mans, Maine, France, Feb. 24, 1858. While apprenticed in

his father's piano-factory he learned to play both piano and violin, making such marked progress on the latter instrument that his father sent him to Brussels, where he became a pupil of Vieuxtemps; after completing his studies he went to Dulwich, was app. instructor of vln. at the College, and soon won a reputation as teacher. From his earliest years he had shown a decided predilection for the music of Bach and the old masters; when by chance he became the possessor of a well-preserved viola d'amore, he did not rest until he had mastered the instrument; gradually he acquired the same skill on all the members of the viol family. He then gave up his large class of vln.-pupils, and devoted his entire time to lecturing and giving recitals on the old instruments. In his quest for old music he found in the British Museum MSS. of almost forgotten English composers (Simon Ives, Matthew Locke, Thomas Tomkins, Henry VIII, etc.). To become an authoritative interpreter of all this music he found it necessary to extend his investigations to the virginal, spinet, harpsichord and clavichord. He began by collecting old books, in which those instruments were described by contemporary authorities; the mechanical skill he had acquired in his father's shop he turned to account in repairing the instruments which he collected, and before long he was acknowledged as an authority on old music and instruments; he was not only a connoisseur and skilled workman, but also a masterly performer on every instrument in his large collection; with his wife and a pupil, Kathleen Salmon, he established the Dolmetsch Trio, devoted exclusively to the performance of old music on the original instruments. A tour of the U. S. in 1902 attracted so much attention that Chickering & Sons, of Boston, placed their factory and a force of their best workmen at D.'s disposal. The beginning was made with the restoration of a virginal by Hans Ruckers (1620); then a number of stringed and keyed instruments were built after the best models extant. The interest excited by the revival of these instruments has induced several other artists (Wanda Landowska, Fuller Maitland, the brothers Casadesus, etc.) to give recitals on them. From 1902–9 D. lived in Boston, supervising the construction of his instruments and concertizing; since then he has resided in London. He has published *The Interpretation of the Music of the 17th and 18th Centuries* (London, 1915).

Domaniewski [-yev'skē], **Boleslaus,** distinguished piano pedagogue; b. Gronówek, Russian Poland, 1857. Pupil of R. Lorer and J. Wieniawski in Warsaw, 1871–4; after extended tours he studied again at the Petrograd Cons. with Soloviev, Liadov, Bernhard and Sacchetti; 1890–1900, prof. at Cracow Cons.; app. director of the Cons. of the Musikverein at Warsaw in 1902; since 1906 also director of the Mus. Soc. His pedagogical works for pf. are valuable, especially his *Vademecum pour le pianiste;* he has written some pieces for pf.

Dom Be'dos. See BEDOS DE CELLES.

Dominiceti [-tchā'-], **Cesare,** b. Desenzano, Lago di Garda, July 12, 1821; d. Sesto di Monza, June 20, 1888. Opera-composer; studied in Milan, where all his operas were brought out; lived for a long time in Bolivia, made a fortune there, and, some years after his return to Italy, was app. prof. of comp. at Milan Cons.—Operas: *I belli usi di città* ('41), *Due mogli in una* ('53), *La maschera* ('54), *Morovico* ('73), *Il lago delle fate* ('78), and *L'ereditiera* (1881).

Dom'mer, Arrey von, writer and critic; b. Danzig, Feb. 9, 1828; d. Treysa, Thuringia, Feb. 18, 1905. A theological student, he turned to music, and in 1851 became the pupil of Richter and Lobe (comp.), and Schallenberg (org.) at Leipzig. He taught music at Leipzig, and went to Hamburg in 1863, where he resided as a lecturer, music critic to the 'Correspondent,' and (1873–89) secretary in the Hamburg town library. In 1892 Marburg Univ. conferred upon him the degree of Ph. D. (hon. c.); chief contributor to 'Allgem. Deutsche Biographie.'—Writings: *Elemente der Musik* (1862); *Musikalisches Lexikon* (1865; a revised ed. of Koch's); *Handbuch der Musikgeschichte* (1867; 2d ed. 1878; 3d ed. [entirely rewritten and brought up to date by A. Schering] 1914). Also published an 8-part psalm a cappella, and a 4-part arrangement of melodies by J. W. Franck.

Donalda, Pauline (real name **Lightstone,** translated by her father from Lichtenstein when he became a British subject), dramatic soprano; b. Montreal, March 5, 1884. She received her first musical training at Royal Victoria College, Montreal, and then was a private pupil for 2 years of E. Duvernoy in Paris; début as Manon (in Massenet's opera) at Nice, Dec. 30, 1904; the next year she appeared at La Monnaie, Brussels, and Covent Garden; 1906–7, at Hammerstein's Opera House, N. Y.; since then chiefly at Opéra-Comique. Her stage-name was taken in honor of Sir Donald Smith (later Lord Strathcona), who endowed R. Victoria Coll. and presented it to McGill Univ.; in 1906 she married the French tenor, M. Seveilhac; her voice is a light soprano of very pleasing quality; favorite rôles, Marguerite and Mimi.

Dona'ti, Baldassaro, famous comp. of motets and madrigals; b. Venice (date ?);

d. there 1603. He was choirmaster of the so-called 'small choir' at San Marco, Venice, 1562–5, when it was disbanded, and he became a simple chorister; in 1590 he succeeded Zarlino as maestro.—Extant works: *Canzonette villanesche alla napoletana* (1551 and 1555); several books of madrigals *a* 4–6 (1559–68); and one volume of motets *a* 5–8 (1569).—See Q.-Lex.

Dona'ti, Ignazio, composer of the Lombard school; b. Casalmaggiore, n. Cremona, towards end of 16th cent. In 1619 he was m. di capp. in the Accademia di S. Spirito, Ferrara; from 1633, maestro in Milan cath.—Publ. 1 vol. of motets *a* 1–5 (1612); 2 vols. of *Concerti ecclesiastici a* 2–5 (1617, 1619); 2 vols. of masses *a* 4–6 (1618); *Le Fanfalughe* (madrigals *a* 3–5); etc.—See Q.-Lex.

Donaudy [doh-noh-dē'], **Stefano,** b. (of Fr. father and Italian mother) Palermo, Feb. 21, 1879. Pupil at Cons. of Palermo of G. Zuelli, 1896–1900; comp. of the operas *Folchetto* (Palermo, 1892; priv. perf.); *Scampagnata* (ib., 1898; priv. perf.) *Theodor Körner* (Hamburg, 1902); *Sperduti nel buio* (Palermo, 1907); *Ramuntcho* (not yet perf. [1916]); is at work on *La Flamande;* has also written a symph. poem, *Le Rêve de Polysende;* and *Douze airs de style ancien* for voice and pf.

Done, William, English organist, cond., and chorus-trainer; b. Worcester, 1815; d. there Aug. 17, 1895. Choir-boy of W. cathedral, 1825, under organist Clarke; 1839 asst.-org.; 1844 1st org., succeeding Clarke, and conductor of Worc. Mus. Festivals. 1894 Mus. Doc., Cantab. (hon. c.).—A fine organist, he instituted needed reforms in the cathedral service.

Do'ni, Antonio Francesco, writer; born Florence, 1519; d. Monselice, n. Padua, in Sept., 1574. For several years he was a member of the Servite fraternity in Florence; after leaving it in 1539, hê led a wandering life as a lay-priest.—Publ. a *Dialogue on Music* (in Lat., 1534; in Italian, 1541, etc.), and a *Libreria* (Venice, 1550, '51, '60), containing a description of all published or MS. musical books in Italian, known at the time.

Doni, Giovanni Battista, a Florentine nobleman; born 1594; d. Dec. 1, 1647. He studied literature and philosophy at Bologna and Rome; from 1613–18 he was a law-student at Bourges, France, and took his degree at Pisa. In 1621 he accomp. Cardinal Corsini to Paris, where he zealously prosecuted his literary and antiquarian studies; went to Rome in 1622, at the invitation of Cardinal Barberini, who was passionately fond of music, and with whom he travelled. In the intervals of his profound study of ancient music, he found time to construct the 'Lyra Barderina' or 'Amphicord,' a species of double lyre, which he dedicated to Pope Urban VIII. Recalled to Florence in 1640 by deaths in his family, he settled there, married next year, and accepted a professorship of elocution offered him by the Grand Duke. His criticism and discussions of the earliest operas are very valuable, and were publ. for the first time by A. Solerti in *Origini del melodramma. Testimonianze dei contemporanei* (Turin, 1903).—Writings: *Compendio del trattato dei generi e modi della musica* (Rome, 1635); *Annotazioni* on the above (Rome, 1640); *De præstantia musicæ veteris libri tres* . . . (Florence, 1647); and several essays in MS.

Donizetti [-tset'tē], **Alfredo,** real name **Ciummei,** b. Smyrna, Sept. 2, 1867. Studied (1883–9) at Milan Cons. under Ponchielli and Dominiceti, grad. w. a fine Stabat Mater for soli, chorus, org. and orch. (publ.). Now (1916) living in Milan as composer and teacher of counterpoint.—Works: 1-act opera *Nama* (Milan, 1889); 1-act opera *Dopo l'Ave Maria* (Milan, 1897), very successful (publ.). Dramatic works not perf.: *La Locandiera* (comedy in 3 acts), *I Sonnambuli* (com. in 1 act), *La Madrileña* (operetta in 3 acts), *Il canto del mare* ('idillio' in 1 act). Publ. works: Several dances and characteristic pieces for pf., and numerous songs; 5 pf.-arrangements of his own orchestral pieces (Symphony in C, *Nattaglia, Danza di Satiri, Mesta Canzone,* and *Cipria e Parrucche*).

Donizet'ti, Gaetano, one of the brilliant triumvirate (D., Rossini, and Bellini) of Italian opera-composers in the first half of the 19th century, was b. at Bergamo, Nov. 29, 1797; d. there April 8, 1848. His father, a weaver by trade, later obtained a position in the local monte di pietà, and desired that his son should become a lawyer. But D.'s inclinations were towards art; besides being strongly attracted to music, he studied architecture, drawing, and literature. His father finally allowed him to enter the Bergamo school of music; his teachers were Salari (voice), Gonzales (pf. and accomp.) and J. S. Mayr (harm.). In 1815 he changed to the Bologna Liceo Filarmonico, here completing his contrapuntal studies under Pilotti and Padre Mattei, to whom Mayr had recommended him. His father now insisted on his becoming a teacher, while D. himself felt an irresistible bent for dramatic composition. To end this conflict, he joined the army; his regiment was ordered to Venice; and here, in leisure moments, he composed his first opera, *Enrico di Borgogna* (Venice, 1818), whose success encouraged further production. His next opera, *Il Falegname di Livonia* (Venice, 1819; given at first as *Pietro il Grande, Czar delle Russie*), was likewise well received; but

Le Nozze in villa (Mantua, 1820) was a failure. After the success of *Zoraide di Granata* (1822) he was exempted from further military service. From 1822 to 1829 inclusive, 23 operas flowed from his too facile pen; during this period D. was mostly a rather poor imitator of Rossini. But now, piquèd by Bellini's successes, he wrote his *Anna Bolena* (Milan, 1830), which begins his second and more original period. Written for Pasta and Rubini—after the good (?) old Italian fashion of adapting rôles to singers—its vogue was more than local; in it, as Henry VIII, Lablache scored his first London triumph at the old 'King's Theatre.' In its wake followed *L'Elisir d'amore* (Milan, 1832), the tragic *Lucrezia Borgia* (La Scala, Milan, 1833), and the immensely popular *Lucia di Lammermoor* (Naples, Teatro San Carlo, 1835). Like that of so many other Italian opera-composers, D.'s life was spent in travelling from place to place, bringing out opera after opera. Now, enjoying European celebrity, he visited Paris in 1835, and produced *Marino Faliero* at the Théâtre des Italiens. In May, 1837, he succeeded Zingarelli as Director *pro tem.* of the Naples Cons.; in July of that year he lost his wife, Virginia (*née* Vasselli), after 14 years of happy wedded life. The censor's veto on the production of *Poliuto* (written for Ad. Nourrit after Corneille's *Polyeucte*) so angered him, that he incontinently forsook Milan for Paris. Here *La Fille du régiment* (Opéra-Com., Feb. 11, 1840), *Les Martyrs* (an amplification of the forbidden *Poliuto;* Opéra, April 10, 1849), and *La Favorite* (Opéra, Dec. 2, 1840), made a veritable sensation. Returning to Italy, *Adelasia* (Rome, 1841) and *Maria Padilla* (Milan, 1841) had good fortune. In Vienna (1842) *Linda di Chamounix* evoked such enthusiasm that the Emperor conferred on him the titles of Court Composer and Master of the Imperial Chapel (he had also written a Miserere and an Ave Maria for the 'Hofkapelle,' in a severe purity of style warmly commended by the local critics). *Don Pasquale* (revived at Stuttgart Court Th., 1898, with great applause) was produced in Paris, 1843. D. had reached the height of his fame and prosperity; though still maintaining the unbroken flow of creative activity, terrible headaches and mental depression warned him to desist; *Caterina Cornaro* (Naples, 1844) was his last work; one morning in 1845 he was found insensible on the floor of his bedroom, stricken with paralysis. He never recovered his mental powers, and died in 1848 at Bergamo, where a monument by Vincenzo Vela was erected to his memory in 1855.—*Lucia di Lammermoor* is generally held to be his finest work; in it the vein of melody—now sparkling, now sentimental, now tragic—which embodies Donizetti's best claim on originality and immortality, finds, perhaps, freest and broadest development. Besides operas, a full list of which follows, he wrote many songs, arietas, duets, and canzonets; 7 Masses, one being a Requiem; cantatas; vespers, psalms, motets; 12 string-quartets; and piano-music.

BIBLIOGRAPHY: Filippo Cicconetti, *Vita di G. D.* (Rome, 1864); Alborghetti and Galli, *G. D. e S. Mayr* (Bergamo, 1875); A. Gabrielli, *G. D.* (Turin, 1904); A. Cametti, *D. a Roma. Con lettere e documenti inediti* (Milan, 1907); also essays published at the D. centennial celebration in Bergamo: E. C. Verzino, *Contributo alla storia delle opere di G. D.* (Milan, 1897); Ippolito Valetti, *D.* (Rome, 1897); Adolfo Calzado, *D. e l'opera italiana in Spagna* (Paris, 1897, pp. 23).

OPERAS BY GAETANO DONIZETTI.

Enrico di Borgogna, Venice, 1818.
Il Falegname di Livonia, Venice, 1819.
Le Nozze in villa, Mantua, 1820.
Zoraide di Granata, Rome, 1822.
La Zingara, Naples, 1822.
La Lettera anonima, Naples, 1822.
Chiara e Serafina, o I Pirati, Milan, 1822.
Il Fortunato inganno, Naples, 1823.
Aristea, Naples, 1823.
Una Follia, Venice, 1823.
Alfredo il Grande, Naples, 1823.
L'Aio nell'imbarazzo, Rome, 1824.
Emilia, o L'Eremitaggio di Liverpool, Naples, 1824.
Alahor in Granata, Palermo, 1826.
Il Castello degli Invalidi, Palermo, 1826.
Elvida, Naples, 1826.
Olivo e Pasquale, Rome, 1827.
Il Borgomastro di Saardam, Naples, 1827. [1827.
Le Convenienze teatrali, Naples,
Otto Mesi in due ore, o Gli Esiliati in Siberia, Naples, 1827.
L'Esule di Roma, Naples, 1828.
La Regina di Golconda, Genoa, 1828.
Gianni di Calais, Naples, 1828.
Giovedì grasso, Naples, 1828.
Il Paria, Naples, 1829. [1829.
Il Castello di Kenilworth, Naples,
Il Diluvio universale, Naples, 1830.
I Pazzi per progetto, Naples, 1830.
Francesca di Foix, Naples, 1830.
Isnelda de' Lambertazzi, Naples, 1830.
La Romanziera e l'uomo nero, Naples, 1830.
Anna Bolena, Milan, 1830.
Fausta, Naples, 1832.
Ugo conte di Parigi, Milan, 1832.
L'Elisir d'amore, Milan, 1832.
Sancia di Castiglia, Naples, 1832.
Il Furioso all'isola di San Domingo, Rome, 1833.
Parisina, Florence, 1833.
Torquato Tasso, Rome, 1833.
Lucrezia Borgia, Milan, 1833.
Rosamunda d'Inghilterra, Florence, 1834; later at Naples as Eleonora di Guienna.
Maria Stuarda, o Buondelmonte, Naples, 1834.
Gemma di Vergy, Milan, 1834.
Marino Faliero, Paris, 1835.
Lucia di Lammermoor, Naples, 1835.
Belisario, Venice, 1836. [1836.
Il Campanello di notte, Naples,
Betly, Naples, 1836.
L'Assedio di Calais, Naples, 1836.
Pia de' Tolomei, Venice, 1837.
Roberto Devereux, Naples, 1837.
Maria di Rudenz, Venice, 1838.
Gianni di Parigi, Milan, 1839.
La Fille du régiment, Paris, 1840.
Les Martyrs (Poliuto), Paris, 1840.
La Favorite, Paris, 1840.
Adelasia, ossia La Figlia dell'arciero, Rome, 1841.
Maria Padilla, Milan, 1841.
Linda di Chamounix, Vienna, 1842.
Don Pasquale, Paris, 1843.
Maria di Rohan, Vienna, 1843.
Don Sebastiano (Dom Sébastien) Paris, 1843.
Caterina Cornaro Naples, 1844.

(Posthumously performed.)

Poliuto, Naples, 1848.
Rita, ou Le Mari battu, Paris, 1860.
Gabriella di Vergy, Naples, 1869.
Il Duca d'Alba, Rome, 1882.

Dont, Jakob, violinist, teacher, and composer; b. Vienna, March 2, 1815; d. there Nov. 18, 1888. His father was the 'cellist **Joseph Valentine D.** [b. Georgenthal, Bohemia, April 15, 1776; d. Vienna, Dec. 14, 1833]. Pupil of Böhm and Hellmesberger (Sr.) at Vienna Cons.; joined the orch. of the 'Hofburgtheater' in 1831, and the court orch. in 1834. He taught in the 'Akad. der Tonkunst,' and the Seminary at St. Anna; from 1873 he was vln.-prof. at the Cons. His Études for vln., *Gradus ad Parnassum*, are excellent; he publ. altogether some 50 works.

Door [dohr], **Anton,** b. Vienna, June 20, 1833. Pupil of Czerny (pf.) and Sechter (comp.). A notable pianist, giving highly successful concerts at Baden-Baden and Wiesbaden in 1850, and with Ludwig Straus in Italy. Made a Scandinavian tour in 1856–7, and was app. court pianist at Stockholm and a member of the Royal Academy. In 1859 he succeeded N. Rubinstein as teacher at the Imp. Inst., Moscow, and became professor at the Cons. in 1864. He was, from 1869–1901, prof. of the highest pf.-class in the Vienna Cons. In 1877 he travelled with Sarasate through Eastern Hungary, and also played in Leipzig, Berlin, Amsterdam, and other cities. He is a very successful teacher (R. Fischoff, F. Mottl, Sichel, Steinbach, B. Schönberger, Schwickerath, etc., are his pupils), and a progressive musician, bringing out new works by Raff, Brahms, Saint-Saëns, etc.; has done good service in ed. classical and instructive works.

Dop'pler, Adolf, b. Graz, May 1, 1850; d. there Nov. 30, 1906. Pupil of F. Thiériot, J. Buwa, and W. A. Remy; established a successful music school in Graz in 1878, which he directed till his death. Composer of a successful opera, *Viel Lärm um Nichts* (Leipzig, 1896), several pf.-sonatas, male choruses and songs.

Dop'pler, Albert Franz, flutist and dramatic composer; b. Lemberg, Oct. 16, 1821; d. Baden, near Vienna, July 27, 1883. He was taught by his father, an oboist in Warsaw and Vienna. After his début at Vienna, he made several tours with his brother Karl, and was app. first flute at the Pest theatre, for which he wrote his first opera, *Benjowski* (1847). In 1858 he became first flute and asst.-conductor (later first conductor) of ballet at the Vienna court opera; in 1865, prof. of flute in the Cons.—Operas: *Benjowski; Ilka* ('49); *Afanasia; Wanda* ('51); *Salvator Rosa; Die beiden Husaren* (1853; comic); *Erzébeth* (with his brother and Erkel); *Judith* (Vienna, '70); the comic ballet *Margot* (Berlin, 1891), and 10 ballets for Vienna; also ballet-music, overtures, concertos for flute, etc.

Dop'pler, Arpad, son of Karl; b. Pest, June 5, 1857. Pupil, in Stuttgart Cons., of Lebert and Pruckner (pf.), Seyerlen and Faiszt (theory), Seifritz and Goetschius (comp.), and later of his father (instrumentation). After teaching pf. in the Cons. for some time, he went to New York, teaching for 3 years (1880–3) in the Grand Cons.; then returned to his old position at Stuttgart, and, since 1889, has also been chorusmaster at the Court Th.; made R. Prof. in 1907.—Works: For full orch., Suite, in B♭, *Festouvertüre*, Thema and variations, Scherzo, and a *Suite im alten Styl;* also a *Wiegenlied*, for string-orch., several female choruses, with orch., several songs, pf.-music, etc.

Dop'pler, Karl, brother of Albert; b. Lemberg, Sept. 12, 1825; d. Stuttgart, March 10, 1900. Flutist, pupil of his brother and father. After long concert-tours, he became conductor and mus. director at the National Th., Pest; from 1862–5, conductor of the Hofoper in Vienna; after 1865, Hofkapellm. in Stuttgart, resigning in 1898, when he was succeeded by Reichenberger of Bremen.—Operas: *The Grenadiers' Camp* (Pest, 1852); *The Son of the Desert* (ib., 1854); etc.—Ballets, flute-music.

Doret [doh-rā'], **Gustave,** b. Aigle, Switzerland, Sept. 20, 1866. He received his first instruction at Lausanne; studied vln. with Joachim at the Kgl. Hochschule in Berlin; then pupil at Paris Cons. of Marsick (vln.) and Dubois and Massenet (comp.); 1893–5, conductor of the 'Concerts d'Harcourt' and of the 'Société Nationale de Musique' at Paris; 1896, conductor of the concerts at the Nat. Exposition at Geneva; 1913, conductor of the Saint-Saëns Festival at Vevey; 1907–9, cond. at the Opéra-Comique; has also app. as visiting-conductor in Rome, London, and Amsterdam; Chev. of the Légion d'Honneur.—Works: The operas *Les Armaillis* (Opéra-Com., 1906); *Le Nain du Hasli* (Geneva, 1908); *Loÿs* (Vevey, 1913); *La Tisseuse d'Orties* (not yet prod., 1916); *Voix de la Patrie*, cantata for male ch. and orch. (1891); an oratorio, *Les Sept Paroles du Christ* (1895); *La Fête des Vignerons* (1905); incid. music to Shakespeare's 'Julius Cæsar' (Odéon, Paris); ditto to René Morax's *Henriette, Aliénor, La Nuit des Quatre-Temps, Tell* (all produced at Mézières); several pieces for orchestra; about 150 songs.

Dörf'fel, Alfred, b. Waldenburg, Saxony, Jan. 24, 1821; d. Leipzig, Jan. 22, 1905. Taught by Fink, Müller, Mendelssohn, and others, at Leipzig. Was Becker's successor as librarian (mus. dept.) of the Leipzig City Library; and collected a valuable circulating library of his own, which later was acquired by C. F. Peters and became the nucleus of

the present 'Musikbibliothek Peters' at Leipzig. The fame of the 'Edition Peters' is in large measure due to D.'s careful editorship. As a musical critic and editor he was highly esteemed in Leipzig; in 1885 he received the degree of Ph. D. (hon. c.) from the Univ. He publ. a catalogue of his library (1861; with suppl., 1890); a German translation of Berlioz's 'Traité d'Instrumentation' (1863 [authorized by the composer]; 4th ed. 1888); *Führer durch die musikalische Welt* (1868); *Geschichte der Gewandhauskonzerte 1771–1881* (1884; very valuable); a thematic catalogue of Bach's instrumental works; ditto of Schumann's complete works (1871).

Do'ria, Clara. Stage-name of **Clara Kathleen [Barnett] Rogers.**

Dö'ring, Gottfried, b. Pomerendorf, n. Elbing, May 9, 1801; d. there June 20, 1869. Pupil of Zeltner at the Institute for Church-music, Berlin; 1828, cantor of the Marienkirche, Elbing.—Publ. an essay, *Zur Geschichte der Musik in Preussen* (1852); a *Choralkunde* (1865); and two Chorale-books.

Dö'ring, (Carl) Heinrich, pf.-teacher; b. Dresden, July 4, 1834. Pupil Leipzig Cons. 1852–5 (Hauptmann, Lobe, Plaidy, Richter). Taught in Leipzig; 1858, teacher in Dresden Cons.; 1875, Professor. Excellent pedagogue; gifted comp.; still active in Dresden (1916). —Works: Instruct. pf.-comps.: Op. 38, *Die Grundpfeiler des Klavierspiels* (3 parts); op. 66, *Prakt. Studien und Übungsstücke für das polyphone Klavierspiel;* op. 109, *Technische Hülfs- und Bildungsmittel;* numerous sonatas, sonatinas and studies. Besides these he has written many male choruses; some suites for string-orch.; a mass; and motets *a* 4, 6, and 8; also publ. *Rückblicke auf die Geschichte der Erfindung des Hammerklaviers im 18. Jahrh.* (Dresden, 1898).

Dorn, Alexander (Julius Paul), son of Heinrich D.; b. Riga, June 8, 1833; d. Berlin, Nov. 27, 1901. Pianist, taught by his father; at first private teacher in Poland; lived 1855–65 at Cairo and Alexandria, Egypt, as a teacher, conductor, and player; from 1865–8 conducted the Crefeld 'Liedertafel,' and then settled in Berlin as pf.-teacher at the R. Hochschule, with the title of R. Prof.—Works (over 400 in all): 3 masses for male ch. and orch.; cantata, *Der Blumen Rache*, for soli, ch. and orch.; operettas for female voices; many brilliant pf.-pieces; songs, etc.

Dorn, Edward. Pen-name of JOSEPH LEOPOLD RÖCKEL.

Dorn, Heinrich (Ludwig Egmont), b. Königsberg, Nov. 14, 1804; d. Berlin, Jan. 10, 1892. Law-student at Königsberg in 1823, but studied music diligently, continuing in Berlin under L. Berger (pf.), Zelter, and B. Klein. After teaching in Frankfort, he became Kapellm. of the Königsberg Th. in 1828; in 1829, music director (and Schumann's teacher) at Leipzig; 1831–42, music director at the Cath. of St. Peter's in Riga; 1843, theatre-Kapellm. and city music dir. at Cologne. Here (1845) he founded the 'Rheinische Musikschule' (which became the Cologne Cons. in 1850), and from 1844–7 conducted the Lower Rhenish Mus. Festivals. From 1849–69 he was court Kapellm. at the Royal Opera, Berlin; was pensioned, with the title of 'Royal Prof.,' and busied himself with teaching and musical criticism.—Works: The operas *Die Rolandsknappen* (Berlin, 1826); *Der Zauberer* (Berlin, 1827; a melodrama); *Die Bettlerin* (Königsberg, 1828); *Abu Kara* (Leipzig, 1831); *Das Schwärmermädchen* (Leipzig, 1832); *Der Schöffe von Paris* (Riga, 1838); *Das Banner von England* (Riga, 1841); *Die Musiker von Aix-la-Chapelle* (1848); *Artaxerxes* (Berlin, 1850); *Die Nibelungen* (Berlin, March 27, 1854; also in Weimar, Breslau, etc.; considered his best opera); *Ein Tag in Russland* (Berlin, 1857; comic); *Der Botenläufer von Pirna* (Berlin, 1865); an operetta, *Gewitter bei Sonnenschein* (Dresden, 1865); and the ballet *Amor's Macht* (Leipzig, 1830). Other works: Missa pro defunctis (Berlin, 1851); church-music, cantatas, symphonies, orchestral pieces (*Siegesfestklänge*, 1866); pf.-music; songs (many popular favorites). He was musical editor of the 'Berliner Post,' and a contributor to the 'Neue Berliner Musikzeitung.' Publ. an autobiography, *Aus meinem Leben*, with a collection of various essays (6 parts, 1870–9).

Dorn, Otto, son of Heinrich D.; born Cologne, Sept. 7, 1848; taught by his father, and then at the Stern Cons., Berlin, taking the Meyerbeer scholarship (1st prize) in 1873. Living in Wiesbaden since 1884 as teacher and music critic of the 'Tageblatt'; app. mus. dir., 1899; Prof., 1905.—Works: The operas *Afraja* (Gotha, 1891), *Närodal* (Kassel, 1901), *Die schöne Müllerin* (ib., 1906); a *Prometheus* symphony; overtures *Hermannsschlacht* and *Sappho;* pf.-pieces, songs.

Dör'ner, Armin W., pianist and teacher; b. Marietta, Ohio, June 22, 1852. Studied under Kullak, Bendel and Weitzmann at Berlin; later in Stuttgart and Paris. Now pf.-prof. in Cincinnati Coll. of Music. Fine ensemble-player. Has publ. *Technical Exercises.*

Dorus-Gras [doh-rüs-grăh'], **Julie-Aimée-Josèphe** (her family-name was **van Steenkiste;** Dorus, her stage-name, was that of her mother's family); b. Valenciennes, Sept. 7, 1805; d. Paris, Feb. 6, 1896. A pupil of Blangini, Paër and Bordogni at the Paris Cons. (1821–5), she sang at first in concerts, then (after six months' study with Cassel)

on the stage at Brussels; sang at the Grand Opéra (1830–45), thereafter in provincial theatres, and (1847, 1848) in London. Married M. Gras in 1843, and left the stage in 1850. As leading soprano, she created the rôles of Alice (*Robert*), Marguerite (*Huguenots*), Theresina (*Le Philtre*), and Eudoxie (*La Juive*). Her career was marked by steady and brilliant success.

Doss [dŏhss], **Adolf von,** b. Pfarrkirchen, Lower Bavaria, Sept. 10, 1825; d. Rome, Aug. 13, 1886. A Jesuit priest, he was a prolific composer, writing some 350 works: 6 operas, 2 operettas, 11 oratorios and cantatas, a grand mass, 3 symphonies; and much church-music (3 publ. colls.: 'Melodiae sacrae' [1862], 'Mélodies religieuses,' and 'Collection de musique d'église').

Dotz'auer, (Justus Johann) Friedrich, famous 'cellist; b. Hässelrieth, n. Hildburghausen, June 20, 1783; d. Dresden, March 6, 1860. Pupil of Heuschkel (pf.), Gleichmann (vln.), and Rüttinger (comp.), at Hildburghausen, and of Hessner for 'cello; he took further lessons of Kriegck at Meiningen, where he played in the court orch. 1801–5, then in the Leipzig orch. 1806–11, during which time he studied under Romberg at Berlin. He joined the Dresden orch. in 1811; became first 'cello in 1821, and was pensioned in 1852. Among his pupils were Karl Schubert, Drechsler, Kummer, and his own son, K. L. Dotzauer.—Works: An opera, *Graziosa* (Dresden, 1841); symphonies, overtures, masses, and, more especially, 'cello-concertos; sonatas, variations, exercises, etc., for 'cello; chamber-music; a Method for 'cello.

Dotz'auer, Karl Ludwig ['Louis'], b. Dresden, Dec. 7, 1811; d. Kassel, July 1, 1897. Fine 'cellist, pupil of his father; from 1830–97 first 'cello of the court orch. in Kassel.

Douay [dwā], **Georges,** b. Paris, Jan. 7, 1840. Pupil of Duprato; mus. amateur, and comp. of many operettas, etc., played in the minor Parisian theatres.

Dourlen [door-lăhn'], **Victor-Charles-Paul,** b. Dunkirk, Nov. 3, 1780; d. Batignolles, n. Paris, Jan. 8, 1864. Pupil of Mozel, Catel, and Gossec, at Paris Cons., winning Grand prix de Rome in 1805. He was app. asst.-prof. of harm. in 1812, and was full prof. from 1816–42. He produced 9 (mostly comic) operas from 1806–22 in Paris; publ. sonatas f. pf., for flute, and for vln.; a pf.-concerto, and a pf.-trio; also a *Table synoptique des Accords*, a *Traité d'harmonie* (1834), and a *Traité d'accompagnement* (1840), all founded on Catel's system of harmony.

Dowland, John, b. Westminster, London, 1562; d. London, in Apr., 1626. A famous lute-player, he travelled in France, Germany and Italy in 1584; took the degree of Mus. Bac., Oxon., in 1588; was lutenist to Christian IV of Denmark 1598–1605, then returning temporarily, and in 1609 finally, to England. In 1612 he was 'lutenist to Lord Walden'; in 1625, one of 6 lutenists in the king's service. —Works: *The First Booke of Songes or Ayres of foure parts, with Tableture for the Lute* (1595); Second ditto (1600); Third ditto (1602); *Lachrymae, or, Seven Teares, figured in seaven passionate Pavans . . . set forth for the Lute, Viols, or Violins, in five parts* (1605); *A Pilgrimes Solace . . . Musicall Harmonie of 3. 4. and 5. parts . . . with Lute and Viols* (1612); and a translation of Ornithoparcus' *Micrologus* (1609). The 3 books of songs were republ. by Prof. Arber in his series of classical reprints; the *First Booke* is also republ. by the Mus. Antiquarian Soc.—Cf. O. Becker, *Die englischen Madrigalisten W. Bird, Th. Morley and J. D.* (Bonn, 1901).—See Q.-Lex.

Drae'seke, Felix (August Bernhard), b. Koburg, Oct. 7, 1835; d. Dresden, Feb. 26, 1913. A gifted composer, pupil of Rietz in Leipzig Cons., and a friend and disciple of Liszt at Weimar, he went to Dresden, then to Lausanne as teacher in the Cons. (1864–74), excepting one year (1868–9) as teacher in the Royal Music-School at Munich, under Bülow. In 1875 he went to Geneva; for many years he lived at Dresden as a teacher, writer, and composer, succeeding Wüllner in 1884 as prof. of comp. in the Dresden Cons.; made R. Prof., 1892; 'Hofrat,' 1898; 'Geh. Hofrat,' 1906; Ph.D. (hon. c.) from Berlin Univ., 1912. His earlier works are more or less extravagant, and never became popular; but for some 30 years his maturer style has compelled recognition of his undeniably commanding abilities.—Compositions: 6 operas; *Sigurd* (fragment given at Meiningen, 1867), *Gudrun* (Hanover, 1884), *Bertrand de Born* (MS., both book and music by D.), *Herrat* (3-act grand opera, Dresden, 1892; very successful); *Fischer und Kalif* (1-act, Prague, 1905); *Merlin* (Gotha, 1913); a great oratorio-trilogy, *Christus*, consisting of a prelude, *Die Geburt des Herrn*, I. *Christi Weihe*, II. *Christus der Prophet*, III. *Tod und Sieg des Herrn* (prod. in its entirety in Berlin and Dresden, 1912); 4 symphonies (op. 12, in G; op. 25, in F; op. 40, *Tragica*, in C; *Comica*, in E m.); Grand Mass in F♯ m., for soli, ch. and orch., op. 60; Missa a cappella, op. 85; *Adventlied* for soli, ch. and orch., op. 30; Requiem in B m., op. 22; *Osterscene* from *Faust*, for bar. solo, mixed ch., and orch., op. 39; *Akademische Festouvertüre* for orch.; *Jubelouvertüre* for orch.; pf.-concerto, op. 36; violin-concerto; *Concertstück* for 'cello with orch.; symphonic preludes to Calderon's *Life a Dream*, Kleist's

Penthesilea (both in MS.); Serenata in D, for small orch., op. 49 (played by N. Y. Symph. Soc., Nov. 23, 1889); *Der Thuner See* (MS.), for orch.; *Trauermarsch*, op. 79; quintet for pf., vln., vla., 'cello and horn, op. 48; string-quintet in C♯ m.; 3 string-quartets, op. 27 (C m.), op. 35 (E m.), and No. 3 (C♭ m.); a sonata for clar. and pf., op. 38; do. for 'cello and pf., op. 51; 18 pf.-canons, *a* 6–8, op. 37; *Canonic Riddles a* 6, for pf. 4 hands, op. 42; 6 fugues for pf., op. 15; *Ghaselen*, pf.-pieces, op. 13; pf.-sonata, op. 6; songs, etc.—On theory: *Anweisung zum kunstgerechten Moduliren* (1876); *Die Beseitigung des Tritonus* (1876); a versified *Harmonielehre* (1884), *Der gebundene Stil. Lehrbuch für Kontrapunkt und Fuge* (2 vols., 1902); *Die Konfusion in der Musik* (1907).—Cf. H. Platzbecker, *F. D.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Draghi [drah'gē], **Antonio,** composer of operas and oratorios; b. Ferrara, 1635; d. Vienna, Jan. 16, 1700. About 1660 he settled in Vienna, and was app. 'Hoftheater-Intendant' to Leopold I in 1674, also Kapellm. to the empress. From 1661–99 he produced 67 operas, 116 festival plays ('feste teatrali) and serenades, 32 oratorios. 11 cantatas, 2 masses, etc.—Cf. M. Neuhaus, *A. D.*, in Adler's 'Studien zur Musikgeschichte', vol. i (1913).—See Q.-Lex.

Dra'ghi, Giovanni Battista, a fine harpsichordist, living in London from 1667–1706, was organist to the queen in 1677; also music-teacher to Queens Anne and Mary. He wrote the music to Dryden's ode *From Harmony*, and (with Locke) to Shadwell's *Psyche* and D'Urfey's *The Wonders of the Sun, or The Kingdom of Birds* (1706); also many melodious songs, and instructive harpsichord-lessons.

Dragonet'ti, Domenico, noted double-bass player; b. Venice, April 7, 1763; d. London, April 16, 1846. This 'Paganini of the contrabbasso' was self-taught, excepting a few lessons from Berini, player at San Marco, whom he succeeded in 1782; he had already played in the orchestras of the Opera buffa and Opera seria for 5 years, and composed concertos, etc., with double-bass parts impracticable for any one but himself. He appeared at London in 1794, and was immediately eng. for the opera and concert-orch. of the King's Th. With Lindley, his fast friend for 52 years, he also played at the Antient Concerts and the Philharm. As late as 1845, his virtuosity still unimpaired, he led the double-basses, at the unveiling of the Beethoven monument in Bonn, in the C minor symphony. To the British Museum he left a remarkable collection of scores, engravings, and old instrs.; to San Marco, his favorite 'cello (a Gasparo da Salò). His biogr. was written by F. Caffi: *Vita di D. Dragonetti* (Venice, 1846). No detailed record of his works appears to be extant.

Drake, Earl R., composer, teacher; b. Aurora, Ill., Nov. 26, 1865; d. Chicago, May 6, 1916. Studied violin with Rosenbecker (1880–3) in Chicago; w. Schradieck (1884–5) in Cincinnati; Carl Hild (1886–8); pf. and comp. with Kölling (1889–91); later vln. with Joachim, in Berlin (1892). Head of vln. dept. in Gottschalk Lyric School, Chicago (1893–7); dir. Drake Quartet; concert-tours from 1895–1910; organized his own school of music in Chicago in 1900.—Works: *The Blind Girl of Castel-Cuillé*, 3-act opera and ballet (Chicago, 1914); *The Mite and the Mighty*, 3-act light opera (ib., 1915); concerto in B m. for vln. and orch.; *Dramatic Prologue* for orch.; *Ballet* for orch.; *Gypsy Scenes* for vln. and orch.; pieces for vln. and pf. (*Polish Dance, Mazurka, An Alpine Farewell*, etc.).

Dräseke, F. A. B. See DRAESEKE.

Draud [**Draudius**] [drowt], **Georg,** b. Davernheim, Hesse, Jan. 9, 1573; d. Butzbach, circa 1635. A clergyman at Gross-Carben, Ortenberg, and Davernheim; his works are one of the chief sources for the mus. literature of the 15th, 16th and 17th centuries.—Publ. 'Bibliotheca classica' (1611; 2d ed. 1625; on pp. 1609–54 is a list of mus. authors and works); 'Bibliotheca exotica' (1625; a list of all mus. works printed in foreign [non-German] languages); 'Bibliotheca librorum germanicorum classica' (1625; list of mus. works in German, from the earliest times). In these lists, the original titles are rendered into Latin.

Drechsler [drek'-], **Joseph,** b. Wällisch-Birken (Vlachovo Březí), Bohemia, May 26, 1782; d. Vienna, Feb. 27, 1852. A pupil of the organist Grotius at Florenbach; chorus-master and asst.-Kapellm. (1812) at the Vienna court opera, then conductor in the theatres at Baden (n. Vienna) and Presburg; returning to Vienna, he became organist of the Servite church, in 1816 precentor at St. Ann's, in 1823 Kapellm. at the University church and the Hofpfarrkirche; from 1822–30 he was also Kapellm. at the Leopoldstadt Th., and from 1844 Kapellm. at St. Stephan, succeeding Gänsbacher.—Works: 6 operas, and about 30 operettas, vaudevilles and pantomines; a Requiem, 10 other masses, 3 cantatas, offertories, etc.; string-quartets, organ-fugues, pf.-sonatas, other pf.-music, songs, etc.; a Method for Organ, and a treatise on Harmony. He also reëdited Pleyel's Pf.-School, and publ. a theoretico-practical guide to Preluding.—Cf. C. Preiss, *J. D.* (Graz, 1910).

Drech'sler, Karl, born Kamenz, May 27, 1800; d. Dresden, Dec. 1, 1873. 'Cellist;

member of the Dessau court orch. in 1820; studied, 1824–26, under Dotzauer at Dresden, and was then app. first 'cello at Dessau. He was pensioned in 1871. Among his many distinguished pupils were Grützmacher, Cossmann, Aug. Lindner and Karl Schröder.

Dregert [drā'gĕrt], **Alfred,** b. Frankfort-on-Oder, Sept. 26, 1836; d. Elberfeld, Mar. 14, 1893. Pupil, at the Stern Cons., Berlin, of Marx (theory), Wüerst (instrumentation), and v. Bülow (pf.). Opera-conductor at Stettin, Rostock, Bamberg, and Trier; then cond. of the Male Choral Societies in Stralsund, Cologne, and Elberfeld. Royal 'Musikdirektor.'—Works: Symphonies, overtures, string-quartets, pf.-pieces, fine male-choruses, and songs.

Dre'sel [drā'zĕl], **Otto,** b. Andernach, 1826; d. Beverly, Mass., July 26, 1890. A pupil of Hiller at Cologne, and Mendelssohn at Leipzig, he went to New York as concert-pianist and teacher in 1848; revisited Germany, but settled in Boston in 1852, where for some 15 years he was the foremost pianist. A musician of exceptional cultivation, he was very influential in introducing German music of the highest class, and more especially the songs of R. Franz, to the American public. He publ. only a few songs and pf.-pieces; several other works, though still in MS., have been produced (e. g., *In memoriam,* ballad for sopr. and orch., on Longfellow's poem on Agassiz' 50th birthday; *Army Hymn* for soli, ch. and orch., Jan. 1, 1863; a pf.-quartet, and a pf.-trio).

Dreszer [drĕh'sher], **Anastasius Wilhelm,** b. Kalisch, Poland, April 28, 1845; d. Halle, June 2, 1907. A brilliant pianist, playing in public when but 12, he studied in the Dresden Cons. 1859–61, then took private lessons from H. Döring, C. Krebs, and A. Früh, lived for several years as a comp. in Leipzig, visited Paris, and settled in Halle in 1868, where he founded a music-school of which he was the director till his death.—Publ. 2 symphonies, 2 sonatas and other pf.-pieces, songs, etc. In MS. an opera *Valmoda* (libretto by Peter Lohmann), a string-quartet, etc.

Dreves [drā'vĕs], **Guido Maria,** b. Hamburg, Oct. 27, 1854; d. Mitwitz, n. Kronach, June 1, 1909. He entered the Jesuit Order, and lived alternately in Vienna and Exaeten, Holland; since 1906 in Würzburg. For distinguished service to the cause of hymnology and mediæval music, the University of Munich made him Ph.D. (hon. c.). His greatest work is *Analecta hymnica medii aevi* (53 vols., 1886–1911); other works: *Cantiones Bohemicae* (1886); *Die Hymnen des Johannes von Jenstein* (1886); *Aurelius Ambrosius, der Vater des Kirchengesanges* (1893); *Psalteria rhythmica* (1901); *Die Kirche der Lateiner in ihren Liedern* (1908).

Drey'schock [drī'shöhk], **Alexander,** brilliant pianist; b. Zack, Bohemia, Oct. 15, 1818; d. Venice, April 1, 1869. One of the most noted pupils of the Prague master, Tomaczek, he rivalled Liszt in technical dexterity. At 8 he was able to play in public; studied in Prague (while supposed to be devoting himself to medical work) under Tomaczek, and in Dec., 1838, began his first pianistic tour through North Germany. 1840–42 he spent in Russia; visited Brussels, Paris, and London; then (1846) Holland and Austria. In 1862 he was called to Petrograd to act as prof. in the newly-founded Cons., and Director of the music-school of the Opera, being also app. court pianist. Failing health necessitated, in 1868, a journey to Italy, where he died. His astounding facility in playing octaves, sixths, and thirds, and performing soli with the left hand—a feat then unheard of—cast a glamour about his performance which increasing familiarity with the coldness of his interpretation served to dispel; he reached the zenith of his fame about 1850.—Works: An opera, *Florette, oder die erste Liebe Heinrichs des IV.;* an overture for orch.; a rondo for orch.; a string-quartet, and 140 pf.-pieces, mostly *salon*-music of little value.

Drey'schock, Felix, pianist, son of Raimund D.; b. Leipzig, Dec. 27, 1860; d. Berlin, Aug. 1, 1906. Studied under Grabau, Ehrlich, Taubert, and Kiel, in the Berlin Royal 'Hochschule.' From 1883 he gave successful concerts, and was prof. at the Stern Cons., Berlin. His pf.-pieces are well-written and effective (e. g., op. 17); also published a violin-sonata (op. 16) and songs.

Drey'schock, Raimund, excellent violinist, brother of Alexander; b. Zack, Bohemia, Aug. 20, 1824; d. Leipzig, Feb. 6, 1869. Pupil of Pixis, Prague; 1850–69, leader in the Gewandhaus, and vln.-teacher in the Cons. at Leipzig.—His wife **Elisabeth** (*née* Nose), b. Cologne, 1832; d. there July, 1911; a fine contralto concert-singer, was the founder and manager of a vocal academy in Berlin (formerly in Leipzig).

Drie'berg [drē-], **Friedrich Johann von,** b. Charlottenburg, Dec. 10, 1780; d. there May 21, 1856, as Royal Chamberlain. He was Spontini's pupil in Paris, and produced 2 operas, *Don Cocagno* (Berlin, 1812), and *Der Sänger und der Schneider* (Berlin, 1814); others left in MS. He was best known as a writer on Greek music whose theories and conclusions, however, have long been entirely discredited.—Writings: *Die mathematische Intervallenlehre der Griechen* (1818); *Aufschlüsse über die Musik der Griechen* (1819);

Die praktische Musik der Griechen (1821); *Die pneumatischen Erfindungen der Griechen* (1822); *Wörterbuch der griech. Musik* (1835); *Die griechische Musik, auf ihre Grundsätze zurückgeführt* (1841); *Die Kunst der mus. Composition . . . nach griechischen Grundsätzen bearbeitet* (1858).

Dro'bisch, Karl Ludwig, b. Leipzig, Dec. 24, 1803; d. Augsburg, Aug. 20, 1854. A pupil of Dröbs and Weinlig, in Leipzig, from 1821; after the unsuccessful production of his oratorio *Bonifacius* at the Gewandhaus, in 1826, he withdrew to Munich, where he studied hard, also teaching. In 1837 he became Kapellm. of the Church of St. Anna, at Augsburg.—Works: 3 oratorios, *Bonifacius, Des Heilands letzte Stunden,* and *Moses auf Sinai;* 18 masses; 3 requiems; offertories, graduals, motets, and other church-music.

Dro'bisch, Moritz Wilhelm, brother of the preceding; b. Leipzig, Aug. 16, 1802; d. there Sept. 30, 1896. From 1826 prof. of mathematics, and from 1842, of philosophy, at Leipzig Univ. He publ. several valuable treatises on musical tones: *Über die mathem. Bestimmung der musikal. Intervalle* (1846); *Über musikal. Tonbestimmung u. Temperatur* (1852); *Nachträge zur Theorie der musik. Tonverhältnisse* (1855); *Über ein zwischen Altem und Neuem vermittelndes Tonsystem* (1871); *Über reine Stimmung und Temperatur der Töne* (1877); in this last, Drobisch, who formerly championed the 12-semitone system, concurs in principle with Helmholtz's views.

Drouet [droo-ā'], **Louis-François-Philippe,** b. Amsterdam, 1792; d. Bern, Sept. 30, 1873. A distinguished flutist, who, as a pupil of the Paris Cons., played there and at the Opéra when but 7 years old. From 1807–10, teacher to King Louis of Holland; 1811, solo flutist to Napoleon, afterwards to Louis XVIII. In 1815 he went to London, played in the Philharmonic in 1816, and thereafter made long concert-tours throughout Europe. In 1836 he was app. Kapellm. at Koburg; visited America for a few months in 1854.—His works for flute, over 150 in number, comprise 10 concertos, 2 fantasias for pf. and flute (op. 36, 37), 3 trios for 3 flutes (op. 33), 3 waltz-duets (op. 24); ensemble sonatas, duets, variations, etc. He is said to have written the French popular air *Partant pour la Syrie* from Queen Hortense's dictation.

Dryden, John, the famous English poet; b. Aldwinkle, Northamptonshire, Aug. 9 (?), 1631; d. London, May 1, 1700. He wrote the libretto of *King Arthur* for Purcell; also the 'Ode for St. Cecilia's Day,' which Purcell, Handel and others have set to music. Incidental music has also been written, by eminent English composers, to many of his stage-works.

Drysdale, Learmont, b. Edinburgh, 1866; d. there June 18, 1909. Pupil of R. A. M., and winner of the Lucas prize for comp., 1890.—Wrote for orch.: *The Spirit of the Glen,* a ballad (1889); *Thomas the Rhymer,* prelude (1890); *Tam O'Shanter,* overture (1891; awarded prize by Glasgow Society of Musicians); *Herondean,* overture (1894); *The Kelpie,* a cantata (1894); an opera, *The Red Spider,* was produced at Dundee (1898).

Dubois [dü-bwăh'], **(Clément-François-) Théodore,** b. Rosnay, Marne, Aug. 24, 1837. After preliminary teaching at Rheims, he entered the Paris Cons. in 1853, studying under Marmontel (pf.), Benoist (organ), Bazin (harm.) and Ambroise Thomas (fugue and comp.), graduating (1861) as Grand prix de Rome with the cantata *Atala,* after having taken first prizes in all departments. From Rome he sent a solemn mass (perf. at the Madeleine in 1870), a dramatic work, *La prova di un opera seria* (not perf.), and 2 overtures; returning to Paris, he settled there as a teacher, became m. de chap. at Sainte-Clothilde, and then succeeded Saint-Saëns, in 1877, as organist at the Madeleine. In 1871 he was made harmony-prof. at the Cons., succeeding Elwart; in 1891 he became Léo Delibes' successor as prof. of comp.; in 1894 he was elected to the chair in the Acad. left vacant by Gounod's death; in 1896 he succeeded Ambroise Thomas as Director of the Cons., and was made an officer of the Legion of Honor; retired, 1905. Dubois' comps. are very numerous; among them the 1-act comic opera *La Guzla de l'émir* (1873, Athénée Th.), and *Le pain bis, ou la Lilloise* (1879, Op.-Com.); a 4-act grand opera *Aben Hamet* (1884; Italiens); a 3-act 'idylle dramatique,' *Xavière* (1895, Op.-Com.); the 3-act opera *Circé* (not perf.); the ballet *La Farandole* (1882, Opéra); 2 oratorios: *Les Sept Paroles du Christ* (1867), *Le Paradis perdu* (1878; won the City of Paris prize); several cantatas (*l'Enlèvement de Proserpine, Hylas, Bergerette, Les Vivants et les morts, Délivrance*); several masses, and other church-music; many orchestral works: Concert-overture in D; 3 *airs de ballet;* 3 orchestral suites; 4 *petites pièces;* 3 *petites pièces; Marche héroïque de Jeanne d'Arc; Fantaisie triomphale,* for organ and orch.; *Hymne nuptiale; Méditation-Prière* for strings, oboe, harp and organ; *Concerto-Capriccio,* for pf., and a 2d pf.-concerto (1895); a violin-concerto; symphonic overture in C; overture to *Frithioff;* 2 symphonic poems, *Notre Dame de la Mer* and *Adonis;* pf.-pieces (*Chœur et danse des lutins; 6 poèmes sylvestres*); pieces for organ and for harmonium; a cappella choruses; etc.

Dubois (Du Bois), Léon, born Brussels, Jan. 9, 1859. Won the Grand prix de Rome

at the Brussels Cons. in 1885; second cond. at the Th. de la Monnaie, Brussels, since 1890; successor, in 1912, of Tinel as director of Brussels Cons.—Works: 4 operas, *Son Excellence ma femme* (1884), *La Revanche de Sganarelle* (1886), *Edénie* (Antwerp, 1912), and *Mazeppa* (not perf.); also the 1-act ballet *Smylis* (Brussels, 1891), the mimodrama *Le Mort* (Brussels, 1894), a symphonic poem *Atala*, etc.

Ducange. See CANGE, DU.

Ducasse, Jean. See ROGER-DUCASSE.

Ducis, Benoît [Benedictus Ducis], distinguished composer of the 16th century, probably b. near Constance circa 1480; d. Schalkstetten, n. Ulm, 1544. Org. at Notre-Dame, Antwerp, 1514–16, and 'Prince de la gilde' in the brotherhood of St. Luke; org. and chm. at the Chapel Royal in London, 1516–18. After that he seems to have lived in Vienna, and to have joined the Reformation; in 1535 he was app. pastor in Schalkstetten, after an application for a similar position in Ulm (made in 1732 under the name 'Benedict Duch') had been refused. Fétis' long list of D.'s works is unreliable since Barclay Squire (in 'Smbd. Int. M. G.' XIII, 2 [Jan., 1912]) has brought conclusive evidence that a considerable number of these works must be attributed to Benedictus Appenzelders (q. v.).—Cf. Friedrich Spitta's study in 'Monatschrift für Gottesdienst und Kirchliche Kunst' (Jan.-March, 1913).

Ducroquet. See DAUBLAINE.

Dufau [dü-foh′], **Jenny,** lyr. and coloratura soprano; b. Rothau, Alsace. Pupil of Etelka Gerster in Berlin from 1901–5; studied subsequently for short periods with Mme. Marchesi, P. Vidal, A. Selva and G. Benvenuti; début at Weimar, 1906, as La Reine in *Les Huguenots;* member of Grand Ducal Th. there until 1908; then, until 1910, star appearances in Ancona, Genoa, Milan, Bologna, Bucharest and Athens; 1910–11 at R. Opera, Berlin; since 1911 member of Chicago Opera Co., of which she is one of the most distinguished artists; created the rôle of the Fairy in the Amer. première of Massenet's *Cendrillon* (1911); among her favorite rôles are Rosina, Violetta, Lucia, Gilda, Philine, Marguerite, Manon, Lakmé, etc. Her voice is light, of pleasing quality, and especially well adapted to coloratura parts; it has a range of 2½ octaves.

Dufay, Guillaume, famous French contrapuntist; b. circa 1400; d. Cambrai, Nov. 27, 1474, being the most recent in the distinguished triad Dunstable-Binchois-Dufay. In 1428 he became a chorister in the Papal Chapel, and in 1437 entered the service of Philippe le Bon, Duke of Burgundy; he took holy orders in Paris, lived seven years in Savoy, and finally became a canon at Cambrai. According to Adam of Fulda, D. made many changes in notation; he is the reputed inventor of white (open) notes. Fr. X. Haberl (in the 4th book of the 'Vschr. f. M. W.' 1885) gives a list of 150 comps. found in the libraries of Rome, Bologna, and Trieste, incl. masses (finished and fragmentary), motets, a magnificat, other church-music, French chansons, etc. Other MSS. are in the libraries at Paris, Brussels, Cambrai, and Munich.—Cf. F. X. Haberl, *Wilhelm Du Fay*, in 'Bausteine für Musikgeschichte' (1885); Ch. van den Borren, *G. D. Son importance historique* (Liège, 1909).

Dufranne [dü-frăhn′], **Hector,** dramatic baritone; b. Belgium. Début as Valentine in *Faust*, at La Monnaie, Brussels, Sept. 9, 1896; next season at Cov. Garden; from 1899 member of Op.-Comique; 1908 at Hammerstein's Manhattan Op. House, N. Y.; 1910–13 member Chicago Op. Co.; has created principal baritone rôles in *Pelléas et Mélisande, La Carmelita* (Hahn), *Monna Vanna* (Février), *Grisélidis, Messidor* (Bruneau), etc.; has sung in *Carmen, Samson et Dalila, Lakmé, Roméo et Juliette, Manon, l'Attaque du Moulin, Tannhäuser, Lohengrin, Rheingold, Aida, Hérodiade, Iphigénie en Tauride* (Gluck), *Figaro*, etc.

Dugazon [dü-găh-zŏhn′], **Louise-Rosalie** (*née* **Lefèvre**), b. Berlin, 1753; went to Paris in 1761, and d. there Sept. 22, 1821. Although not a trained vocalist, the grace and charm of her singing and acting in 'comédies à ariettes' (comedy-operas, operettas, etc.) aroused the utmost enthusiasm at her very début as Pauline in Grétry's *Sylvain* (July 30, 1774, Comédie-Italienne). Among her principal rôles were those of Babet (in *Blaise et Babet*), Justine (*Alexis et Justine*); her impersonations were so animated and original, even when advancing years obliged her to sing 'older' parts, that rôles of this description have ever since been distinguished as 'Jeunes Dugazon,' and 'Mères Dugazon.' She retired finally in 1806.

Dug′gan, Joseph Francis, pianist and comp.; b. Dublin, July 10, 1817; d. (?). He was accompt. of the recitatives in Italian Opera, New York, and cond. of John Wilson's English opera-troupe, and of German opera; taught in Phila., Baltimore, and Washington; was principal of and prof. in the Phila. Mus. Inst., 1841. From 1844–5 he taught in Paris; lived in Edinburgh and London, and became prof. of singing in the Guildhall School of Music.—He wrote 2 successful operas, *Pierre* (London, 1853) and *Léonie* (London, 1854), and 3 others (MS.); 2 symphonies, 6 string-quartets, numerous pf.-pieces; also publ. *The*

Singing-Master's Asst., and transls. of Albrechtsberger's *Science of Music* (Phila., 1842) and of Fétis' *Counterpoint and Fugue.*

Du'iffoprug'gar (properly **Tieffenbrucker**), **Caspar,** b. Tieffenbrugg, Bavaria, 1514 [date established by Dr. Coutaigne of Lyons, in his work *Gaspar Duiffoproucart et les luthiers lyonnais du XVIIe siècle* (Paris, 1893)]; d. Lyons, Dec. 16, 1571. Long reputed to be the first maker of violins; but Vidal, in his *Les Instruments à archet*, states that all the so-called D. violins are spurious, having been made by Vuillaume, who in 1827 conceived the idea of making violins after the pattern of a 'viola da gamba' by D. Apparently, the latter learned his trade in Italy, the usual spellings of his name showing it to be Italianized rather than Gallicized; he settled in Lyons in 1553, and was naturalized in 1559.

Dukas [dü-kăh'], **Paul,** b. Paris, Oct. 1, 1865. From 1882–8 pupil at the Cons. of G. Mathias (pf.), Th. Dubois (harm.) and E. Guiraud (comp.); won 1st prize for cpt. and fugue in 1886, and second Prix de Rome with a cantata *Velléda* (1888); mus. critic of the 'Revue Hebdomadaire' and 'Gazette des Beaux-Arts'; 1906, Chev. Légion d'Honneur; since 1909 prof. of orch. class and member of 'Conseil de l'enseignement supérieur' at the Cons. He is a composer of solid attainments, whose talent shows to greatest advantage in the larger instrumental forms, which he handles with mastery.—Works: 3 overtures, *King Lear* (1883), *Götz von Berlichingen* (1884), *Polyeucte* (1891); a symph. in C (1896); an orchl. scherzo, *l'Apprenti-Sorcier* (1897; his most famous work); an opera, *Ariane et Barbe-Bleu* (Op.-Com., 1907; New York, 1911); a ballet, *La Péri* (1910); *Villanelle* for horn and pf. (1906); for pf.: Sonata in E♭ m.; *Variations, interlude et finale* on a theme of Rameau; *Prélude élégiaque.* Together with Saint-Saëns he completed Guiraud's opera *Frédégonde* (Gr.-Op., 1895.)—Cf. O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); G. Samazeuilh, *P. D.* (Paris, 1913).

Dul'cken, Ferdinand Quentin, pianist; b. London, June 1, 1837; d. New York, 1902; was a pupil, in Leipzig Cons., of Mendelssohn, Moscheles, Gade, Hauptmann, and (for organ) Becker; also later of F. Hiller at Cologne. He became prof. at the Warsaw Cons.; lived in Paris 4 years; made many concert-tours in Europe (with Wieniawski, Vieuxtemps, de Kontski, etc.); went to America in 1876, and travelled with Remenyi, Joseffy, Essipov, and Marie Rôze; lived for several years in New York, where he taught harm. at the National Cons.—Works: An opera, *Wieslav;* a solemn mass; cantatas; pf.-pieces, songs, etc.

Dul'cken, Luise, pianist (*née* **David** [a sister of Ferd. David]); b. Hamburg, March 20, 1811; d. London, April 12, 1850. She was taught by C. F. G. Schwencke and Wilh. Grund; played in public, in Germany, when but 11 years of age; she married in 1828, and went to London, where she met with brilliant success as a pianist and teacher. Queen Victoria was one of her very numerous pupils.

Dulichius (Dulich, Deilich, Deulich), Philippus, b. Chemnitz, Dec. (bapt. 19th), 1562; d. Stettin, March 25, 1631; probably a pupil of A. Gabrieli in Venice; from 1587 until his death cantor in Stettin. Of his numerous works (exclusively vocal) the most important are *Novum opus musicum duarum partium continens dicta insigniora ex evangeliis* (Stettin, 1598–9); *Centuriae octon. et septen. vocum harmonias sacras laudibus sanctissimae Triados consacratas continentes* (4 parts, Stettin, 1607,'8,'10,'12). R. Schwartz publ. 7 choruses from the *Centuriae* (1896); the complete *Centuriae* are publ. in 'Dkm. deutscher Tonkunst' (xxxi, xli).—Cf. R. Schwartz, *P. D.*, in 'Monatsschr. für Gottesdienst und Kirchliche Kunst' (1896).—See Q.-Lex.

Du Locle, Camille (Du Commun), born Orange, Vaucluse, in 1832; d. Nice, Oct. (?), 1903. He was secretary of the Opéra under Perrin's direction; later, director of the Opéra-Comique. The libretti of Verdi's *Don Carlos* (French), and Reyer's *Sigurd* and *Salammbô*, were from his pen; also, in collaboration with Nuitter, of Verdi's *Aida* (in French), Duvernoy's *Hallé*, and *La Force du destin.*

Dülon, Friedrich Ludwig, a blind flutist; b. Oranienburg, n. Potsdam, Oct. 14, 1769; d. Würzburg, July 7, 1826. He was taught by his father (flute) and Angerstein of Stendal (theory); in 1783 his concert-travels began, and extended all over Europe. From 1796–1800 he was chamber-musician at the Petrograd court; then lived in Stendal, and settled (1823) in Würzburg. He wrote an autobiography: *Dülons des blinden Flötenspielers Leben und Meinungen, von ihm selbst bearbeitet* (Zurich, 2 vols., 1807–8, edited by Wieland).—Works: A flute-concerto; 9 duets and variations for flute and violin; flute-duets; caprices for flute.

Dulov, Prince **Georg,** b. Moscow, June 4, 1875. He received his first instruction from his mother, an excellent pianist; then pupil of Klammroth and of Hřimaly (vln.) at the Imp. Cons. of Moscow; 1897–1901 vlnst. in the quartet of Duke Georg of Mecklenburg; since 1901 professor at the Moscow Cons.

Has published a number of concert-pieces for vln. and orch. or pf.; technical studies and a school for vln.; has also ed. comps. of earlier masters with added accompaniment.

Dumesnil [dü-mä-nēl′], **Suzanne (Zaïde)**, stage-soprano, especially fetching in boy-parts; b. Havre, France, Nov. 6, 1884. At 17 she already had won a reputation in Paris as a singer of quaint 18th-century songs; prosecuting her studies under Louis Delaquerrière for 18 months, she made her début in 1903 at the Opéra-Comique, and was eng. there for four years (1903–7). In Nov., 1909, she first appeared in New York (Manhattan Opera House) as Georgette in *Les Dragons de Villars*. She created the rôles of Angioletta in *La Reine Fiammette*, Coriuna in *Aphrodite*, and Théobald in *La Fille de Roland;* Angioletta, and Yniold (in *Pelléas et Mélisande*), are her favorite rôles; others are Gavroche (*Louise*), Chahte (*Amour d'Orphée*), Frasquita (*Carmen*), Poussette (*Manon*), Jean (*Le Portrait de Manon*), Brigitte (*Domino noir*), Frédéric (*Mignon*), Ellen (*Lakmé*).

Dumont [dü-mon′], **Henri**, b. Villers l'Evèque, n. Liège, 1610; d. Paris, May 8, 1684; was chorister at Maestricht, ordained priest at Liège, and org. at St. Paul's, Paris, from 1639–84. Works: *5 Messes Royales en plain-chant* (Paris, 1699 [?]; 4th ed. 1701); 3 books of *Meslanges a 2, 3, 4, 5* (Paris, 1649, '57, '61); 5 books of motets *a* 2-4; etc.—Cf. H. Quittard, *Un musicien en France au XVIIe siècle. H. D.* (in 'Mercure de France,' 1907); A. Gastoué, *Les Messes Royales de H. D.* (Paris, 1912).—See Q.-Lex.

Duncan, Edmonstoune, writer, comp.; b. Sale, Cheshire, Engl., 1866. Educated at R. C. M. (scholarship 1883–6), pupil of Sir Hubert Parry, Sir Geo. Martin, Ernst Pauer and Sir F. Bridge. Correspondent of the 'Musical Standard,' 'Musical Times,' 'Musical Opinion,' 'Choir and Organist,' 'Musical Record,' 'The Musician' (Boston), 'New Music Review' (N. Y.).—Works *Perseus*, opera (1892); *Ye Mariners of England*, ode for ch. and orch. (1889); *Mass* in F m. (1892); *Ode to Music*, for solo, ch. and orch. (1893); *To a Nightingale* (Milton) for sop. and small orch. (1895); quintet for flute, clar., horn, bassoon and pf. (1895); sonata, D m., for pf.; trio in E m.; about 100 pieces for pf.; do. for organ; many songs. He also has written several books, the more important of which are *Life of Schubert* (1905); *Story of English Minstrelsy* (1907); *History of Music* (1908); *Encyclopedia of Musical Terms* (1913); *Elementary Musical Composition* (1913); *Ultra-modernism in Music; Art of Pianoforte Playing* (2 vols., 1913).

Dunham, Henry Morton, b. Brockton, Mass., July 29, 1853. Graduate of the N. E. Cons. (1873), and later of the Boston Univ. Coll. of Music at Boston (1875); among his teachers were G. E. Whiting (org.), J. C. D. Parker (pf.) and J. K. Paine (comp.); org. of Porter Cong. Church, Brockton, 1875–83; of Ruggles St. Baptist Church, Boston, 1883–96; Shawmut Cong. Church, Boston, 1896–1906, and Harvard Church, Brookline, 1906–12, when he retired. Prof. in New Eng. Cons. since 1880; director of music at Lassell Seminary, Auburndale, since 1910.—Publ. works: 'Organ School' (in 4 books); 3 organ-sonatas (in G m., F m., and D m.); marches, preludes, fugues, passacaglias, and other organ-music; has also made numerous organ-arrangements.—*A System of Technique for Pf.; Capriccio brillante for pf.; The Choir-Manual; Te Deum* in D; *Hymn Music* (3 books); etc.

Dunhill, Thomas Frederick, b. Hampstead, London, Feb. 1, 1877. Ent. R. C. M. in 1893, and studied with F. Taylor and C. V. Stanford; won scholarship for comp. in 1897; 1899–1908, asst.-prof. of pf. at Eton Coll.; since 1905, prof. of harm. and cpt. at R. C. M.; in 1907 he founded the 'Concerts of British Chamber Music,' which occupy a prominent place in the London musical season.—Works: *Valse-Fantasia*, for flute and orch.; *Capricious Variations*, for vcl. and orch.; a pf.-quintet in C m.; quintet for vln., vcl., clar., horn and pf., in E♭; a pf.-quartet, in B m.; a quintet for horn and string-quartet, in F m.; *Rhapsody* in A m., for orch.; *Comrades*, for bar. and orch.; *The Wind among the Reeds*, song-cycle for ten. and orch.

Du'ni, Egidio Romualdo, b. Matera, n. Otranto (Naples), Feb. 9, 1709; d. Paris, June 11, 1775. He first studied in the Cons. 'della Madonna di Loreto,' under Durante; then in the Cons. 'della Pietà de' Turchini.' His first opera, *Nerone* (Rome, 1735), was a great popular success, completely eclipsing Pergolesi's *Olimpiade*. Composing industriously, he visited Vienna; was made m. di capp. at S. Nicolò di Bari, in Naples; went to Holland, Paris, and London (1744); became tutor at the Court of Parma, where, encouraged by the Duke, he began composing French operettas, the first of which, *Ninette à la cour* (Paris, 1755), was so well received that D. settled in Paris, where he brought out a swarm of light and frivolous stage-pieces which just suited the prevailing taste. He is looked upon as one of the founders of French *opéra bouffe*. He wrote about 13 Italian operas, and 20 in French.—See Q.-Lex.

Dunkley, Ferdinand (Luis), b. London, England, July 16, 1869. Pupil, 1886–90, at R. A. M. (Scholarship), of Parry, Bridge, Martin, Gladstone, Sharpe, and Barnet.

Awarded diploma, F. R. C. O., 1886. Organist and choirmaster of St. Jude's, London, E. C., 1885–7; of St. Aubyn's, London, S. E., 1888–93; and Director of Music at Battersea Grammar School, London, S. W., 1892–3; was engaged in 1893, by Bishop Doane, as Director of Music at St. Agnes' School, Albany, N. Y.; was also organist and choirmaster at State St. Presby. Church, Albany, 1894–6, and since 1897, at Trinity M. E. Church, Albany.—Publ. works: *The Wreck of the Hesperus*, ballade for soli, ch. and orch.; *River Scenes*, for pf.; *Élégie*, for pf.; many songs. A MS. orchestral suite took prize of 50 guineas (1889).

Dunn, John, fine concert-violinist; b. Hull, Feb. 16, 1866. He received his first instruction from his brother, who was cond. of the Hull Th. Orch.; from 1878–81, pupil at Leipzig Cons. of Schradieck (vln.), E. Fr. Richter (harm.), and S. Jadassohn (cpt.); début at Prom. Conc., London, Oct., 1882; has toured England and Germany with success. He has written several pieces for vln., a cadenza to Beethoven's concerto, and a concerto for vln. and orch. (MS.).

Dunoyer. See GAUCQUIER.

Dunstable [Dunstaple], John, b. Dunstable, Bedfordshire, England, circa 1370; d. Walbrook, Dec. 24, 1453. Eminent contrapuntist, rivalling his contemporaries Binchois and Dufay, and noted by Tinctor as one of the 'fathers' of counterpoint. Until the discovery of six volumes of MSS. in the library of the cathedral of Trent (known as the 'Trent Codices') by F. X. Haberl, in 1884, practically nothing was known of D.'s works; Adler and Koller, in 1900, publ. six sacred and a number of secular pieces of D. from these Codices in vol. vii of 'Dkm. der Tonkunst in Österreich.' The only works previously publ. were a 3-part chanson, *O Rosa bella* (by Morelot, in *De la musique au XVe siècle*; also by Ambros in his *Geschichte d. Musik*, vol. ii, appdx.) and four pieces (*Gloria* and 3 hymns) by E. Woodridge in 'Early English Harmony.' So far 45 works of D. have been discovered in libraries in Modena, Bologna, Oxford. The British Museum possesses 31 pieces copied by W. B. Squire from a MS. in the Estensian library of Modena.—An examination of these works of D. revealed not only the existence of a highly developed art in England early in the 15th century, slightly antedating the oldest known French school (Busnois, Binchois, Dufay), but also showed that D. had transferred the early style of the Florentine secular chanson, with instrumental accomp., to sacred compositions. Of his work Riemann says: 'Because of a surprising simplicity and grandeur of the melodic line D. actually stands forth as an epoch-making personality.'—Cf. H. Riemann, *Handbuch der Musikgeschichte* (Leipzig, 1907, ii, 1, pp. 106, 109 et seq.).

Dunstede. See TUNSTEDE.

Duparc [Fouques Duparc], (Marie-Eugène-) Henri, b. Paris, Jan. 21, 1848. Pupil of César Franck from 1872–5; one of the founders of the 'Société Nationale de Musique.' A nervous affection compelled him to renounce all artistic activity in 1885, since when he has been living in retirement in Switzerland. Franck considered him the most gifted of all his pupils; 16 songs, written before 1878, are of extraordinary beauty and originality, being placed by several critics above similar works by any other French composer. Among several works destroyed by D. himself were a sonata for vcl. and pf., *Poème nocturne*, and a suite for orch. His extant works are a symphonic poem, *Lénore* (1875), *Aux Étoiles*, for orch. (early work, publ. 1910); *Feuilles volantes*, 6 pieces for pf.; *La Fuite*, duet for sop. and ten. (1872); and the songs *Sérénade*, *Romance de Mignon*, *Galop*, *Chanson triste*, *Soupir*, *Invitation au Voyage*, *La Vague et la Cloche*, *Extase*, *Sérénade florentine*, *Le Manoir de Rosamonde*, *Testament*, *Phydilé*, *Lamento*, *Élégie*, *La Vie antérieure*, *Au Pays où se fait la guerre*.—Cf. O. Séré, *Musiciens français d'aujourd'hui* (2d ed., Paris, 1911).

Dupont [dü-pŏhn'], **Auguste,** excellent pianist; b. Ensival, near Liège, Feb. 9, 1827; d. Brussels, Dec. 17, 1890. His teacher was Jalheau at the Liège Cons.; he travelled in England and Germany, and in 1852 was app. prof. of pf. at Brussels Cons. He was not only a player of remarkable brilliancy, but also highly successful as a teacher and composer.—Works: Grand concerto-symphonie for pf. and orch.; concerto in F m.; many characteristic pieces (generally salon-music) for pf.; pf.-études; also an *École de Piano*, written for the Brussels Cons., containing masterpieces from the 16th–19th centuries in chronological order.

Dupont, Gabriel, b. Caen, 1878. Pupil of his father, the organist at the Cathedral; then of Widor at the Paris Cons.; won Prix de Rome in 1901. At the Sonzogno competition of 1903 his opera *La Cabrera* was awarded the prize of 50,000 francs over 238 rivals, and was prod. with enormous success at Milan (1904); other works: *La Glu* (Cannes, 1910), *La Farce du Cuvier* (Brussels, 1912).

Dupont, Jean-François, b. Rotterdam, 1822; d. Nuremberg, March 21, 1875. Pupil, at Leipzig Cons., of Mendelssohn (comp.) and David (vln.); went to Hamburg in 1854;

was Kapellm. at Linz (1856), and Nuremberg (1858–74).—He wrote large choral and orchestral works, and produced the 3-act grand opera *Bianca Siffredi* (Linz, 1855).

Dupont, Joseph (*aîné*), violinist; b. Liège, Aug. 21, 1821; d. there Feb. 13, 1861. He studied at the Liège Cons. under Wanson and Prume, and was app. prof. there when but 17.—Works: 2 operas, *Riberio Pinto* (comic), and *l'Île d'or;* church-music; a string-quartet, and a string-quintet; solo pieces and études for violin, etc.

Dupont, Joseph (*le jeune*), brother of Auguste; b. Ensival, near Liège, Jan. 3, 1838; d. Brussels, Dec. 21, 1899. Studied in the Conservatories at Liège and Brussels, taking the Grand prix de Rome. In 1867, cond. at Warsaw; in 1871, cond. at the Imp. Th. in Moscow; in 1872, app. prof. of harm. at Brussels Cons.; he also became conductor at the Théâtre de la Monnaie, of the Society of Musicians, and of the Popular Concerts (succeeding Vieuxtemps).

Dupont, Pierre, b. Rochetaillée, n. Lyons, April 23, 1821; d. St.-Etienne, July 25, 1870. The son of a laborer, and himself uneducated, he made a name by his political and rustic ditties, of which he wrote the words, and then sang the airs to Reyer, who put them into shape. His political songs (*Le Pain, Le Chant des ouvriers,* etc.) created such disturbances that he was banished in 1851, but pardoned in 1852, after the 'coup d'état.'

Duport [dü-pohr′], **Jean-Louis,** the brother of Jean-Pierre, and a still more famous 'cellist; b. Paris, Oct. 4, 1749; d. there Sept. 7, 1819. He first played in public at the 'Concerts Spirituels' in 1768. He joined his brother in Berlin at the outbreak of the Revolution; returning in 1806, he became musician to Charles IV, the ex-king of Spain, at Marseilles; returned to Paris in 1812, where he was soon regarded as the foremost French 'cellist, joined the imperial orch. (remaining a member when it became the royal orch.), and was app. prof. in the Cons. (suppressed 1815).—Works: 6 'cello-concertos; sonatas, duos, airs variées, 9 nocturnes (for harp and 'cello), etc. His *Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercices,* is still a standard text-book, and practically laid the foundations of modern 'cello virtuosity.

Duport, Jean-Pierre, famous 'cellist; b. Paris, Nov. 27, 1741; d. Berlin, Dec. 31, 1818. In Berlin he was first 'cello in the court orch. from 1773, and superintendent of the court concerts from 1787–1806; pensioned 1811.—Works: 3 duos for 2 'celli; 6 sonatas for 'cello and bass.

Duprato, Jules-Laurent, b. Nîmes, Aug. 20, 1827; d. Paris, May 20, 1892. Pupil of Leborne at the Paris Cons., where his cantata *Damoclès* won the Grand prix de Rome in 1848. After study in Italy and Germany, he settled in Paris as a composer; in 1866 he was app. asst.-teacher, and in 1872 prof. of harm., at the Cons. He produced 12 opéras comiques and wrote 3 others which were not performed; 4 cantatas; choruses for equal voices; songs, etc.

Duprez [dü-prā′], **Louis-Gilbert,** dram. tenor; b. Paris, Dec. 6, 1806; d. there Sept. 23, 1896. His fine boy-voice gained him admission to Choron's Institute; after diligent vocal and theoretical study, he made his début as Count Almaviva at the Odéon, in 1825. Dissatisfied with the results, he subjected himself to a long course of training in Italy, and in 1836 succeeded Nourrit at the Opéra. He was app. prof. of lyrical declamation at the Cons. in 1842, but resigned in 1850 to establish a vocal school of his own, which flourished. After his retirement (1855) from the stage, he prod. several operas, an oratorio, a mass, etc., without great success. But his vocal methods, *L'art du chant* (1845) and *La Mélodie, études complémentaires vocales et dramatiques de l'Art du chant* (1846), are justly celebrated.

Dupuis [dü-püē′], **Albert,** b. Verviers, March 1, 1877. Pupil of d'Indy at the Schola Cantorum in Paris; winner of Belgian Prix de Rome with *Chanson d'Halewyn* (1904; prod. as 3-act opera at Brussels, 1913); now (1916) dir. of the Cons. at Verviers.—Works: The operas *l'Idylle* (Verviers, 1896); *Bilitis* (Verviers, 1899); *Jean Michel* (Brussels, 1903); *Martylle* (ib., 1905); *Fidelaine* (Liège, 1910); *Le Château de Bretèche* (Nice, 1913); *La Passion* (Monte Carlo, 1916); *La Captivité de Babylone* (bibl. dram, not yet prod.); the choral works with orch. *Les Cloches nuptiales, Œdipe à Colone* and *Cortège lyrique.* Another grand opera is *La Victoire,* almost completed 1916.

Dupuis, Sylvain, b. Liège, Nov. 9, 1856. Pupil of the Liège Cons., winning the Prix de Rome in 1881; teacher of cpt. there; conductor of the singing-society *La Légia;* estab. in 1888 the 'Nouveaux Concerts Symphoniques'; app. 1st cond. at Th. La Monnaie in Brussels, 1900, and cond. of the 'Concerts Populaires'; since 1911 dir. of the Cons. at Liège; member of the Belgian Academy.—Works: 2 operas, *Cour d'Ognon; Moïna;* 3 cantatas, *La Cloche de Roland, Camoëns,* and *Chant de la Création;* a symphonic poem, *Macbeth;* a concertino for oboe and orch.; 2 suites for orch.; pieces for violin; ditto for vcl.; male choruses; etc.

Durand [dü-răhn′], **Émile,** b. St.-Brieuc, Côtes du Nord, Feb. 16, 1830; d. Neuilly,

May 6, 1903. While still a student at the Paris Cons., he was app. (1850) teacher of an elementary singing-class, and in 1871 prof. of harmony.—Works: Operettas *l'Élixir de Cornélius* (1868), *l'Astronome du Pont Neuf* (1869), and others; male choruses, and songs; also a *Traité d'Harmonie* and *Traité de Composition musicale.*

Durand, Marie-Auguste, b. Paris, July 18, 1830; d. there May 31, 1909. Organ-pupil of Benoist; in 1849, organist at St.-Ambroise, then at Ste.-Geneviève, St.-Roch, and (1862–74) St.-Vincent de Paul. In 1870 he entered into partnership with Schönewerk (acquiring Flaxland's music-publishing business), at first as 'Durand & Schönewerk,' later as 'Durand & Fils,' now Durand & Cie., and making a specialty of publishing modern works (by Joncières, Lalo, Massenet, Saint-Saëns, Widor, Debussy, etc.). He also occupied himself with mus. criticism and composition (masses, songs, dance-pieces, and especially music for harmonium).

Duran'te, Francesco, celebrated church-comp. and gifted teacher; b. Fratta Maggiore, Naples, March 15, 1684; d. Naples, Aug. 13, 1755. He studied in Naples at the Cons. 'dei Poveri di Gesù Cristo,' under Gaetano Greco; later under Aless. Scarlatti in the Cons. San Onofrio, of which he was made Director in 1718. He afterwards became maestro at the Cons. of Santa Maria di Loreto, his salary here being not quite $100 per annum. After Scarlatti, and with Leo, Durante ranks as one of the founders and a chief representative of the 'Neapolitan school' of composition. He devoted himself almost exclusively to sacred music, in which the breadth, vigor, and resourcefulness of his style are more in evidence than marked originality. He was one of the greatest teachers that ever lived; his illustrious pupils Duni, Traetta, Vinci, Jommelli, Piccinni, Guglielmi, Pergolesi, Paisiello, and others, took almost complete possession of the European lyric stage during the latter half of the 18th century.—The library of the Paris Cons. contains a rich collection of his works, in MS.: 13 masses, and fragments of masses; 16 psalms, 16 motets, several antiphons and hymns; besides 12 madrigals, 6 harpsichord-sonatas, etc. His *Lamentations of Jeremiah* and a *Pastoral Mass* are in the Vienna Library (in MS.). His few published works are found in the collections of Schlesinger, Rochlitz, Commer, and the Fitzwilliam Music; Karmrodt of Halle printed a grand Magnificat (with additional accompaniments by Robert Franz); Br. & H. published 12 *duetti da camera.*—See Q.-Lex.

Dürr'ner, Ruprecht Johannes Julius, b. Ansbach, Bavaria, July 15, 1810; d. Edinburgh, June 10, 1859. Pupil of Friedrich Schneider at Dessau; from 1831–42, cantor at Ansbach, then studied under Mendelssohn and Hauptmann at Leipzig, and settled in Edinburgh as a conductor and vocal teacher. His choruses and quartets for male voices won great favor.

Durutte [dü-rüt'], **François-Camille-Antoine** (comte), b. Ypres, East Flanders, Oct. 15, 1803; d. Paris, Sept. 24, 1881. Settled in Metz.—Wrote *Esthétique musicale. Technie ou lois générales du système harmonique* (1855), supplemented by a *Résumé élémentaire de la technie harmonique, etc.* (1876), in which he presents a new system of harmony, which aroused considerable discussion, and was found impracticable. He composed operas, chamber-music, and church-music.

Dussek [Dusek, Duschek] [dŏŏ'shek], **Franz,** b. Chotěborky, Bohemia, Dec. 8, 1736; d. Prague, Feb. 12, 1799. Pianist, pupil of Wagenseil at Vienna; settled in Prague, 1763, winning fame as a teacher and performer.—Published several sonatas (1773, 1774, 1799), and a pf.-concerto (op. 1); left in MS. symphonies, concertos, quartets, trios, and sonatas.

Dussek [Dusek], Johann Ladislaus, b. Čáslav (Tschaslau), Bohemia, Feb. 9, 1761; d. St.-Germain-en-Laye, March 20, 1812. At first a boy-soprano at the Minorite church, Iglau, he was taught music by Father Spenar, while attending the Jesuit college; was organist at the Jesuit church in Kuttenberg for 2 years, and while studying theology at Prague Univ. found time to get a thorough musical training, so that after graduation he obtained, through Count Männer, his patron, the post of organist at the church of St.-Rimbaut, Mechlin. Thence he went to Bergen-op-Zoom, and (1782) to Amsterdam; then spent a year at The Hague, and in 1783 studied under C. Ph. E. Bach at Hamburg; won renown as a pianist and as a performer on Hessel's 'harmonica' in Berlin (1784), and Petrograd, then accepting an appointment from Prince Radziwill, with whom he lived in Lithuania for over a year. He played before Marie Antoinette in 1786, at Paris; soon went to Italy, and returned to Paris in 1788, whence the Revolution drove him to London. Here he married Sofia Corri, a singer, in 1792, and undertook a music-business with his father-in-law; but his careless habits, and love of luxury and ease, ill fitted him for commercial pursuits; the enterprise failed, and he fled to Hamburg in 1800 to escape his creditors. Here he appears to have stayed about 2 years, giving concerts and teaching. In 1802 he gave a concert at Prague, and paid a long visit to his father at Čáslav; was successively in the service of

Prince Louis Ferdinand of Prussia (d. 1806) —to whom his *Élégie harmonique*, op. 61, is dedicated—the Prince of Isenberg, and finally (1808) Prince Talleyrand in Paris.—D. was the pioneer of the group of Bohemian and Polish musicians; the originality of his pf.-comps. has a 'national' flavor, and still keeps them alive. An an executant he was *sui generis*, disputing with Clementi the honor of inventing the 'singing-touch.' Besides 2 English operas, given in London without much success, a solemn mass (composed at the age of 13), several early oratorios, and considerable church-music, he published nearly 100 works for pf. (many without opus-number); among them being 12 concertos, a *symphonie concertante* for 2 pfs., a quintet, a quartet, 10 trios, 80 sonatas with vln., 9 4-hand sonatas, 3 4-hand fugues, 53 sonatas for pf. solo, and many rondos, fantasias, variations and waltzes. He also published a Method for pf. at London, which appeared later in French and German.

Dustmann [dŏŏst'-], **Marie Luise** (*née* **Meyer**), dramatic soprano; b. Aix-la-Chapelle, Aug. 22, 1831; d. Charlottenburg (Berlin), March 2, 1899. Début Breslau (1849); after this she was engaged at Kassel (under Spohr), at Dresden ('53), Prague ('54), and Vienna ('57). She sang as a 'star' in the larger German cities, Stockholm, and London. Married D. (a bookseller) in 1858; made 'Kammersängerin' at Vienna in 1860; taught for some time at Vienna Cons.

Duval [dü-văhl'], **Edmond**, b. Enghien, Hainault, Aug. 22, 1809. He entered the Paris Cons. in 1828, but was dismissed in 1832 because of irregular attendance. Returning to Mechlin, he became deeply interested in Abbé Janssen's 'Vrais Principes du chant grégorien', and was entrusted by the bishop with the revision of the church-ritual of the diocese. In furtherance of this plan he visited Rome; after his return, the following 'revised versions' of ecclesiastical song were issued: *Graduale romanum, etc.* (1848), *Vesperale, Manuale chori* (1850), *Processionale* (1851), *Pastorale Mechliniense* (1852), and *Rituale* (1854), based on Italian publications of the 16th, 17th, and 18th centuries. He also publ. a series of 'studies' on the above, and a *Traité d'accompagnement du plain-chant par l'orgue, etc.* Fétis considers both plan and execution of these works to be totally wrong.

Duvernoy [dü-vär-nwăh'], **Charles**, brother of Frédéric; b. Montbéliard, 1766; d. Paris, Feb. 28, 1845; a clarinettist; came to Paris in 1810, and was first clarinet at the Th. de Monsieur and the Feydeau, retiring in 1824. Till 1802 he was also prof. at the Cons.—Works: 2 sonatas for clarinet; variations as duets for 2 clarinets.

Duvernoy, Charles-François, b. Paris, April 16, 1796; d. there Nov., 1872. Opera-singer in the Opéra-Com., Paris, and (1851) teacher of operatic singing in the Cons.; 1856, superintendent of the 'Pensionnat des élèves du chant.'

Duvernoy (or **Duvernois**), **Frédéric**, b. Montbéliard, Oct. 16, 1765; d. Paris, July 19, 1838. A self-taught horn-player, he became first horn at the Grand Opéra, and until 1815 prof. at the Cons. He published a great number of pieces for horn, which are now forgotten; and a *Méthode de cor mixte*, explaining his peculiar style of playing.

Duvernoy, Henri-Louis-Charles, son of Charles; b. Paris, Nov. 16, 1820; d. there Jan., 1906. Pupil of Halévy and Zimmerman at Paris Cons., where (1839) he was asst.-prof., and in 1848 full prof., of solfeggio; he trained many distinguished pupils. Publ. (with Kuhn) *Nouveaux choix de psaumes et de cantiques* (1848); *Solfège des chanteurs* (1855); *Solfège à changements de clefs* (1857); and *Solfège artistique* (1860); also some 100 light pianoforte-pieces.

Duvernoy, Jean-Baptiste, composer and pf.-teacher at Paris; dates of birth and death unknown. Beginning about 1825, he publ. several hundred piano-pieces and variations, generally of a light and easy character, and a number of interesting and valuable studies for pianoforte.

Duvernoy, Victor-Alphonse, b. Paris, Aug. 31, 1842; d. there March 7, 1907. He was a pupil of Bazin and Marmontel at the Paris Cons., taking the first prize for pf.-playing in the latter's class (1855). In 1869 he founded, together with Léonard (1st vln.), Stiehle, Trombetta and Jacquard, a series of chamber-music concerts; he devoted his time otherwise to composing and teaching, and held a professorship in the Cons. For some 11 years, musical critic of the 'République française'; chevalier of the Legion of Honor, and an officer of public instruction. As a dramatic composer he produced the 3-act opera *Sardanapale* (Liège, 1892; successful), the 'scène lyrique' *Cléopâtre* (at the Concerts Colonne), and the 4-act opera *Hellé* (Grand Opéra, 1896). His symphonic poem *La tempête*, produced at the Concerts Colonne, won the City of Paris prize in 1880; he also wrote a ballet, *Bacchus* (1902); an overture, *Hernani;* several other orchestral pieces, and much music for piano.

Dvořák [dvŏhr'zhahk], **Antonin**, b. Mühlhausen [Nelahozeves], Bohemia, Sept. 8, 1841; d. Prague, May 1, 1904. His father, an innkeeper, wished him to learn the

butcher's trade; but he, having learned to play the violin from the village schoolmaster, left home at the age of 16, and entered the Prague Organ-School, studying under Pitzsch, and earning a precarious livelihood as violinist in a small orchestra. After graduation from the School in 1862, he joined the orch. of the National Th. as a viola-player. It was not until 1873 that a composition of importance gained a hearing; but then the production of a hymn for male chorus and orch. attracted such wide notice that he received (1875) a government stipend, and devoted himself to composition with increasing success, becoming the most famous of Bohemian national composers. Liszt, Brahms and Bülow, by securing the performance of his works, and encouraging him in every way, did much to obtain for his compositions the vogue which they deservedly enjoy, despite an overlavish employment of Bohemian mannerisms in melody and rhythm. In 1873 he gave up playing in orchestras, when he was appointed organist at St. Adalbert's in Prague; and when his fame as composer spread, numerous pupils flocked to him, and a professorship for comp. at the Cons. was offered him. In 1884 he was invited to conduct his *Stabat Mater* in London. It was received with such enthusiasm that in the fall of the same year D. conducted it at the Worcester Festival, and was commissioned to write a new work for the Birmingham Festival of 1885 (*The Spectre's Bride*). The following year (1886) he visited England again to direct his oratorio *St. Ludmila* at the Leeds Festival; in 1891 Cambridge conferred upon him the degree of Mus. Doc. (hon. c.). Fom 1892–5 he was the artistic director of the National Cons., New York; then returned to Prague as prof. at the Cons., of which he was made artistic director in 1901 (with Knittl as admin. director). He was the first musician to be made a life-member of the Austrian House of Lords.—A composer of singular versatility and fecundity, the most prominent characteristics of his music are an inexhaustible, spontaneous melodic invention, a well-nigh unexampled rhythmic variety, an exhaustive employment of national folk-tunes and their melodic peculiarities, and an intensity of harmonic vigor which, in his finest works (probably the chamber-music), has an electrifying effect, though sometimes bordering on the crude and rough. It is music straight from heart and soul, rather than carefully weighed composition. Since his death, regret has been freely expressed that D. gave so much time to opera. It is true that his stage-works have not met with the same warm welcome in Germany as in their native land and tongue; furthermore, the libretti are said to be weak. But aside from that it seems D., like some other composers, was constantly hampered by the word. His genius undoubtedly finds fullest and really natural expression in 'absolute' music; even a general program, as in his symphonic poems, seems to have acted as a check upon his spontaneity.—Biographical essay (in German) by J. Zubatsky (1886); in English by W. H. Hadow in 'Studies in Modern Music,' 2nd Series (London, 1895; 2nd ed. 1904); D. G. Mason, *From Grieg to Brahms* (New York, 1902).

DVOŘÁK'S COMPOSITIONS.

Op.
1. (Unpublished.)
2. 4 songs.
3. 4 songs.
4. *Die Erben des weissen Berges*, for mixed ch. and orch. (republ. by Novello as op. 30, with dedication: "To the English People".)
5. *Das Waisenkind*, ballade for voice and pf.
6. 4 songs (Serbian.)
7. 4 songs (Bohemian.)
8. *Silhouetten* for pf.
9. 4 songs.
10. (Unpublished.)
11. *Romanze*, for violin and orch.
12. *Furiante und Dumka* for pf.
13. (Unpublished.)
14. (Unpublished.)
15. *Ballade* for violin and pf.
16. String-quartet in A m.
17. 6 songs.
18. String-quintet in G.
19. 3 Latin hymns, with organ.
20. 4 duets for voice and pf.
21. Pf.-trio in B♭.
22. Serenade in E, for str.-orch.
23. Pf.-quartet in D.
24. Symphony No. 1, in F (1875); republ., 1888, as No. 3, numbered op. 76.
25. Overture to *Wanda*.
26. Pf.-trio in G m.
27. 4 part-songs.
28. *Hymne der böhmischen Landleute*, for mixed ch. and pf. 4 hands.
29. 6 choruses for mixed voices.
30. See op. 4.
31. 5 songs.
32. *Klänge aus Mähren*, duets for soprano and alto.
33. Concerto for pf. and orch.
34. String-quartet in D m.
35. *Dumka* for pf.
36. Variations in A♭ for pf.
37. Overture to *Selm a sedlák* (Der Bauer ein Schelm).
38. 4 duets for voice and pf.
39. *Polka, Minuet and Romanze* for pf.
40. *Notturno* for string-orch.
41. *Schottische Tänze* for pf. 4 hands.
42. *2 Furianten* for pf.
43. 3 part-songs with pf. 4 hands.
44. Serenade, for wood-wind, violoncello and d.-bass.
45. 3 *Slavische Rhapsodien* for orchestra.
46. *Slavische Tänze* for pf. 4 hands; also arr. for orch.
47. *4 Bagatellen*, for harmonium (or pf.), 2 violins and 'cello.
48. String-sextet in A.
49. *Mazurek* for violin and orch.
50. *3 Neugriechische Gedichte*, for voice and pf.
51. String-quartet in E♭.
52. *Impromptu, Intermezzo, Gigue and Scherzo* for pf.
53. Concerto for violin and orch.
54. *Walzer* for pf.
55. *Ziegeunerlieder* for tenor and pf.
56. *Mazurkas* for pf.
57. Sonata in F, for violin and pf.
58. *Stabat Mater* for soli, ch. and orch.
59. *Legenden* for pf.; (also arr. for orch.).
60. Symphony No. 1, in D.
61. String-quartet in C.

62. Overture, *Mein Heim.*
63. *In der Natur* (5 choruses).
64. *Dimitrije*, opera.
65. Pf.-trio in F m.
66. *Scherzo Capriccioso*, for orch.
67. Overture, *Husitska.*
68. *Aus dem Böhmer Walde*, for pf. 4-hands.
69. *The Spectre's Bride*, cantata for soli, ch. and orch.
70. Symphony No. 2, in D m.
71. *St. Ludmila*, oratorio.
72. *Neue Slavische Tänze*, f. orch.
73. *Im Volkston* (4 songs).
74. Trio for 2 violins and viola.
75. *Romantische Stücke* for violin and pf.
76. See op. 24.
77. String-quintet in G.
78. *Symphonische Variationen über ein Originalthema*, for orch.
79. Psalm 149 for ch. and orch.
80. String-quartet in E.
81. Pf.-quintet in A.
82. 4 songs.
83. 8 songs.
84. (Unpublished.)
85. *Poetische Stimmungsbilder* (13 pieces for pf.).
86. Mass in D.
87. Pf.-quartet in E♭.
88. Symphony No. 4, in G.
89. Requiem.
90. *Dumky*, for vln., 'cello and pf.
91. Overture, *Vpřirodě* (*In der Natur*).
92. Overture, *Carneval.*
93. Overture, *Othello.*
94. *Rondo*, for 'cello and orch.
95. Symphony No. 5, in E m., *Znového světa* (*From the New World*).
96. String-quartet in F.
97. String-quintet in E♭.
98. Suite for pf.
99. 5 songs (biblical).
100. Sonatina for violin and pf. in A.
101. *Humoresken* for pf.
102. *America's Flag*, cantata.
103. *Te Deum*, for soli, ch. and orch.
104. Concerto for 'cello and orch.
105. String-quartet in A♭.
106. String-quartet in G.
107. *Vodník* (*The Water-Sprite*), symphonic poem.
108. *Polednice* (*The Noon-Witch*), symphonic poem.
109. *Zlaty kolovrat* (*The Golden Spinning-Wheel*), symph. poem.
110. *Die Wildtaube* (*The Wild Dove*), symphonic poem.
111. *Heldenlied* (*Heroic Song*) symphonic poem.
112. (Unpublished).
113. *Festgesang*, for chorus with pf. 4 hands.

OPERAS (all premières at Prague).
Král a uhlíř (King and Charcoal-burner), 1874.
Wanda, 1876.
Selm a sedlák (*The Peasant a Rogue*), 1878; in Dresden, 1882, as *Der Bauer ein Schelm.*
Tvrde palice (*The Blockhead*), 1881.
Dimitrije, 1882; in Vienna, 1892.
Jacobin, 1889.
Der Teufel und die wilde Käthe (*The Devil and Wild Kate*), 1899.
Rusalka (*The Water-witch*), 1901.
Armida, 1904.

WITHOUT OPUS-NUMBER.
Waldesruhe, for 'cello and orch.

POSTHUMOUS.
Symphony in E♭.
Symphony in D m.
Tragische Ouvertüre.
Rhapsodie in A m.
Zwei Klavierstücke (Berceuse, Capriccio).

Dwight, John Sullivan, a well-known musical critic, and editor of 'Dwight's Journal of Music'; b. Boston, Mass., May 13, 1813; d. there Sept. 5, 1893. He graduated at Harvard in 1832, and was one of the founders and most active members of the Harvard Musical Assoc. After studying for the ministry, he in 1840 took charge of the Unitarian Ch. at Northampton, Mass. His literary and socialistic proclivities, however, gained the mastery; he gave up his pastorate, and entered the ill-starred Brook Farm Community as a teacher of German music and the classics. Returning to Boston in 1848, after the failure of the socialistic experiment, he devoted himself to literature, founded the 'Journal' in 1852, and remained its editor-in-chief until its discontinuance in 1881. A prominent feature in this paper were the valuable historical essays of A. W. Thayer. D. also published excellent *Translations of Select Minor Poems from the German of Goethe and Schiller, with Notes.*—Biography by George Willis Cooke: *J. S. D., Brook-Farmer, Editor, and Critic of Music* (Boston, 1899); Cooke also edited D.'s correspondence with George William Curtis (Boston, 1898).

Dykes, Rev. **John Bacchus**, b. Kingston-upon-Hull, Engl., March 10, 1823; d. St. Leonard's, Jan. 22, 1876. An English divine and composer, educated at Cambridge; minor canon and precentor at Durham cath., 1849, where he also cond. the Music Soc. He took the degree of Mus. Doc. in 1861, and was vicar of St. Oswald, Durham, from 1862. Some of his hymns are peculiarly fine; he likewise composed a service in F; the 23d Psalm (The Lord is my shepherd); anthems; and part-songs.

E.

Eames [āmz], **Emma**, distinguished dram. soprano; b. of American parentage at Shanghai, China, Aug. 13, 1867. At the age of 5 she went with her mother, a talented musician and her first teacher, to the latter's native town of Bath, Maine; from 1883 she studied under Miss Munger, at Boston, and from 1886–8 at Paris, under Mme. Marchesi (voice) and M. Pluque (stage-deportment, etc.). She was eng. for the Opéra-Com. in 1888, expecting to appear in *La Traviata;* but, by reason of vexatious delays, cancelled this engagement, and made her début at the Grand Opéra, Mar. 13, 1889, as Juliette in Gounod's *Roméo et J.*, succeeding with great applause to a rôle previously sung by the Patti. She sang in the Opéra for 2 years, creating the rôles of Colombe in *Ascanio* by Saint-Saëns, and of Zaïre in De la Nux's like-named opera. Engaged for Covent Garden, London (début April 7, 1891, as Marguerite in *Faust*); in this year she married the painter Julian Story, from whom she was divorced in 1907; in December appeared in New York with the de Reszkés, as Juliette; after this she sang regularly in New York and London in their respective seasons (excepting the winters of 1892–3, at Madrid, and 1895–6, during temporary ill-health). She bade farewell to the stage in a grand performance of *La Tosca* at the Metropolitan Opera House, New York, February 15, 1909. In 1911 she married the baritone, Emilio de Go-

gorza, and has since then been living alternately in Paris and Bath, Me. She received from Queen Victoria the Jubilee Medal, and was decorated by the French Academy with the order of 'Les Palmes Académiques.' Mme. E. sang in English, French, Italian and German; her repertory included the following rôles: Juliette, Marguerite, Colombe, Zaïre, Desdemona, Santuzza, La Tosca, Traviata, Amelia (*Ballo in Maschera*), Micaëla (*Carmen*), Countess (*Figaro*), Yasodhara (*Light of Asia*), Elsa, Elisabeth, Eva, Sieglinde (*Walküre*), Aida (a classic impersonation), Mrs. Ford (*Falstaff*), Donna Elvira, Ghiselle, Lady of Longford, Mireille, Charlotte (*Werther*), and Valentine (*Huguenots*).

Eastcott, Richard, b. Exeter, England, 1740; d. as chaplain at Livery Dale, Devonshire, 1828. Publ. *Sketches of the Origin, Progress and Effects of Musick, with an account of the Ancient Bards and Minstrels, illustrated with various Historical Facts, Anecdotes, etc.* (Bath, 1793); *The Harmony of the Muses* (songs); 6 pf.-sonatas.

Eaton, Louis, b. Waltham, Mass., Feb. 24, 1872. Studied vln. with B. Listemann, 1884–92, and with C. M. Loeffler, 1896–1902; comp. with B. Cutter and pf. with Jessie Downer; taught at N. E. Cons., 1897–8; then toured U. S. and Canada for 6 years with Bostonia Sextet Club; concert-master of Jordan Hall Orch. and Aborn Opera Co.; first violinist with Boston Opera Co., 1909–11; music director Park Theatre, Boston, 1911–14; since 1915 in Hartford, Conn., as music director at Strand Th. In 1899 he married the pianist Jessie Downer (b. Middlebury, Vt., Nov. 17, 1872), and with her and the 'cellist Arthur Hadley formed the Downer-Eaton Trio, which enjoyed an enviable reputation in the N. E. States and gave first American performances of many new chamber-music comps. (trios by Rachmaninov, Rasse, Chevillard, Bronsart, etc.). E. has published some vln.-studies, compiled some albums of pf.-trios, and made orchestral arrangements.

Eaton, Louis H., b. Taunton, Mass., May 9, 1861. Organist successively at Taunton and Milwaukee (1885–98); he studied with Guilmant at Paris 1900–1, when he was eng. as organist and mus. director at Trinity Episcopal Ch., San Francisco. He is a skilful organizer, trainer and conductor of choirs.

E'beling, Christoph Daniel, b. Garmissen, n. Hildesheim, 1741; d. Hamburg, June 30, 1817, as prof. of history in the Gymnasium and custodian of the City Library. Publ. *Versuch einer auserlesenen musikalischen Bibliothek* (Hamburg, 1770); *Ueber die Oper* ('Hannoversches Magazin' for 1768); also translations of Burney's *Musical Tour*, of Chastelaux' *Essai sur l'union de la musique et de la poésie*, and of the English text of Handel's *Messiah* (w. Klopstock).

E'beling, Johann Georg, b. Lüneburg, July (bapt. 11th), 1627; d. Stettin, 1676. In 1662, musical director and teacher at St. Nicolai, Berlin; from 1668, prof. of music at the Gymnasium Carolinum, Stettin. Publ. *Pauli Gerhardi geistliche Andachten*, 120 sacred songs w. 2 vlns. and continuo (Berlin, 1666–7, 1669; Nuremberg, 1682); *Archaeologiae orphicae sive antiquitates musicae* (1676); and a 'concert' for clavichord and other instruments.—See Q.-Lex.

E'bell, Heinrich Karl, b. Neuruppin, Dec. 30, 1775; d. Oppeln, March 12, 1824. A lawyer by profession, he was a pupil of Türk and Reichardt in music, and from 1801–4 Kapellm. at Breslau. He comp. 10 operas and vaudevilles, an oratorio, six cantatas, 5 symphonies, 4 string-quartets, songs, etc.

E'berhard, Johann August, b. Halberstadt, Aug. 31, 1739; d. Halle, Jan. 6, 1809, as prof. of philos. He wrote a *Theorie der schönen Künste und Wissenschaften* (Berlin, 1783; 3d ed. 1790), a *Handbuch der Aesthetik* (Halle, 1803–5, 4 vols.), and several short essays on musical subjects in his *Gemischte Schriften* (Halle, 1784, 1788), and in the 'Musikalisches Wochenblatt' (Berlin, 1805).

E'berl, Anton, one of the most famous pianists of a century ago, and a gifted comp.; b. Vienna, June 13, 1766; d. there March 11, 1807. In 1782 he produced the opera *Die Zigeuner*, followed (1783) by *La Marchande de modes*, these attracting the attention and winning the friendship of Mozart and Gluck. He made a concert-tour with Mozart's widow; lived 1796–1800 in Petrograd as Kapellm.; revisited Russia in 1803, and travelled through Germany in 1806. Besides 3 more operas, he wrote a cantata, symphonies, pf.-concertos, much chamber-music, many pf.-pieces (especially sonatas), songs, etc.—See Q.-Lex.

E'berlin, Daniel, b. Nuremberg, c. 1630; d. Kassel, 1691. A music-student in Rome, he became captain in the Papal army; was Kapellm. in Kassel in 1678; Kapellm., tutor to the princes, private secretary and director of the mint, at Eisenach; a banker in Hamburg and Altona; and finally militia-captain at Kassel. He was a good contrapuntist and violinist; also a celebrated composer at his time; but only 3 vln.-trios (Nuremberg, 1675) are extant.

E'berlin [Eberle], Johann Ernst, b. Jettenbach, Swabia, March 27, 1702; d. Salzburg, June 21, 1762, as Kapellm. and Truchsess (carver) to the archbishop.—Published works: *XI Toccate e Fughe per l'organo* (Augs-

burg, 1747; several reprints); fugues and toccatas in Commer's 'Musica sacra'; 2 motets (publ. by Schott); 2 sonatas (publ. by Haffner); 5 pieces in L. Mozart's 'Der Morgen und der Abend' (Augsburg, 1759).—In MS.: 13 oratorios in Ratisbon (Proske's Library); an offertory and Miserere (Berlin Library); a volume of organ-pieces (R. Inst. for Church-music, Berlin).—See Q.-Lex.

E'bers, Karl Friedrich, b. Kassel, March 25, 1770; d. Berlin, Sept. 9, 1836. Intended for the army, he preferred music; became Kapellm. at the theatres in Schwerin and Pest, and conducted a singing-society at Magdeburg. He brought out 4 operas in Pest (1796–7); also wrote symphonies, overtures, sonatas and other pieces for pf., songs, etc., none of special vitality. His transcriptions for pf. were popular.—See Q.-Lex.

E'berwein, Karl, b. Weimar, Nov. 10, 1786; d. there March 2, 1868. A violinist and composer; in 1803, court musician, and later conductor of the court orch. He was a friend of Goethe, who often mentions him, and for whom he composed some songs. He wrote 2 operas, the music to Holtei's *Leonore* and to *Preciosa;* an overture to Goethe's *Proserpine;* also cantatas, a string-quartet, a flute-concerto, songs, etc.—His brother,

E'berwein, Traugott Maximilian, born Weimar, Oct. 27, 1775; d. Rudolstadt, Dec. 2, 1831. Pupil of Kunze in Frankfort, and Schick in Mayence; 1797 Hofmusikus, 1817 Kapellm., to the Prince of Rudolstadt.—Works: 11 operas; symphonies, overtures; much church-music; songs.—See Q.-Lex.

Ec'card, Johannes, b. Mühlhausen, Thuringia, 1553; d. Königsberg, 1611. Pupil of Joachim von Burgk, and (1571–4) of Orlandus Lassus; 1578, director of J. Fugger's private orch. at Augsburg; in 1583 vice-Kapellm., and in 1599 full Kapellm., at Königsberg. In 1608 he was called to Berlin as Kapellm. to the Elector. An eminent composer of sacred music. With von Burgk he published 20 *Odae sacrae* (1594); *Crepundia sacra, christliche Liedlein mit 4 Stimmen* (in 2 Parts, 1577, 1596; 2d ed. 1608); his own published works are 24 *Neue deutsche Lieder mit 4 und 5 Stimmen* (1578); 14 *Neue deutsche Lieder* (1589); *5-stimmige geistliche Lieder* (1597); *Preussische Festlieder* (1598); some of the above have been reprinted in modern form.—Also a motet, *O Lamm Gottes;* a chorus, *O Freude;* and occasional songs.—See Q.-Lex.

Eccarius-Sieber, Artur, b. Gotha, May 23, 1864. Pupil of Patzig at the Cons. there; established himself as teacher in Zurich, where he founded the 'Schweizerische Akademie der Tonkunst' (1891); since 1900 in Düsseldorf as teacher and critic. He has published a number of excellent pedagogical works for pf. and vln., and *Führer durch die Violinlitteratur.*

Ec'cles, John, b. London, 1668 (?); d. Kingston, Surrey, Jan. 12, 1735. Son and pupil of the violinist **Solomon E.** He became a member of the Queen's Band in 1700, and Master of the same in 1704. He composed 46 masques and other stage-pieces, and publ. a collection of songs for 1, 2, and 3 voices (London, 1701); some of his songs are in 'Pills to purge Melancholy.'—His brother **Henry,** violinist, and a member of the French king's private orch. in Paris, publ. *12 Excellent Solos for Violin* (1720) in Corelli's style.—See Q.-Lex.

Eck, Franz, brother and pupil of Joh. Fr., b. Mannheim, 1774; d. Strassburg, 1804, in an insane asylum. A fine violinist, and for some years a member of the Munich orch.; later director of, and soloist in, the court concerts at Petrograd. From 1802–3 he was Spohr's teacher.

Eck, Johann Friedrich, b. Mannheim, 1766; d. Bamberg, 1809 (1810?). A remarkable violinist, court musician at Munich in 1780, later dramatic director of the Court and National Th. He resigned this position in 1801, and went to Nancy, France.—Publ. 6 vln.-concertos; a Symphonie-concertante for. 2 violins.

Eck'elt, Johann Valentin, b. Wernigshausen, near Erfurt, May (bapt. 8th), 1673; d. Sondershausen, Dec. 18, 1732. From 1696 he was organist at Wernigerode; from 1703, at Sondershausen. — Publ. *Experimenta musicae geometrica* (1715); *Unterricht, eine Fuge zu formiren* (1722); *Unterricht, was ein Organist wissen soll* (n. d.). His MS. Passion, cantatas, and organ-works are of interest. His valuable library was acquired by E. L. Gerber, and utilized by the latter in the compilation of his Dictionary.

Eck'er, Karl, b. Freiburg, Baden, March 13, 1813; d. there Aug. 31, 1879. A law-student at Freiburg and Vienna, he also studied under Sechter, and devoted himself to composition on returning to Freiburg in 1846. His orchestral works were produced in Freiburg; his male quartets, and many songs, enjoyed great popularity.

Eck'er, Wenzel. Pen-name of WILHELM GERICKE.

Eck'ert, Karl Anton Florian, b. Potsdam, Dec. 7, 1820; d. Berlin, Oct. 14, 1879. At the age of 6 he was considered a prodigy; the poet F. Förster became interested in him, and had him trained by the best teachers: Rechenberg and Greulich (pf.), Bötticher and H. Ries (vln.), and Rungenhagen (comp.). At 10 he wrote an opera, *Das Fischermädchen;*

at 13, an oratorio, *Ruth.* After years of travel and study (for a time at Leipzig under Mendelssohn) he became accompanist at the Th. Italien, Paris, in 1851. He went to the U. S. with Henriette Sontag; was app. conductor at the Th. Italien in 1852; and, in 1853, Kapellm. (later technical director) at the Court Opera, Vienna; succeeded Kücken as Kapellm. at Stuttgart in 1860, retired to Baden-Baden in 1867, and in 1869 was called to Berlin as first court Kapellm., Taubert and Dorn having been pensioned to clear the way.—Four operas, 2 oratorios, several psalms, and a 'cello-concerto, had only mediocre success; whereas his songs were highly esteemed.

Eck'hold, Hermann Richard, b. Schandau, Saxony, 1855. Studied at Dresden Cons. from 1867–71; violinist and then concertmaster at the Mayence Op. House; member Festspielhaus Orch. at Bayreuth; went to England in 1894 as principal conductor of the Carl Rosa Op. Co.; 1900, conductor Savage Opera Co.; 1902–12, conductor of Moody-Manners Opera Co.; as cond. of the Quinlan Opera Co. on its world-tour (1912–14) he directed the first performances of Wagner's *Nibelungen* in South Africa and Australia.

Écorcheville, Jules, b. Paris, March 18, 1872; d. Feb. 19, 1915 (fell in battle at Perthes-les-Hurlus). Pupil of César Franck, 1887–90; student of literature and art-history in Paris and (1904–5) Leipzig; *docteur ès lettres* (Paris, 1906); editor of the publications of the Paris section of the I. M. S.; writer on the history and esthetics of music. —Works: *De Lully à Rameau: 1690–1730; l'Esthétique musicale* (1906); *Corneille et la musique* (1906); *Actes d'état civil des musiciens insinués au Châtelet de Paris de 1539 à 1650* (1907); *Catalogue du fonds de musique ancienne de la Bibliothèque Nationale* (handsome thematic list of 10,000 themes, to be completed in 10 vols.; up to the outbreak of the war, 1914, 8 vols. had been publ.); also edited *Vingt Suites d'orchestre du XVIIe siècle français* (1906; facsimile and transcr.).—Cf. *Le Tombeau de J. É.: suivi de lettres inédites* (Paris, 1916).

Eddy, Clarence, distinguished organist; b. Greenfield, Mass., June 23, 1851. A pupil of J. G. Wilson, Greenfield, and of Dudley Buck, Hartford, Conn.; in 1871 he went to Berlin to study under Haupt (org., etc.), and Loeschhorn (pf.). After a grand tour in Germany, Austria, Switzerland, and Holland, he settled in 1874 in Chicago as organist of the First Congregational Ch.; in 1876 he became director of the Hershey School of Mus. Art. He makes frequent tours in America and Europe; at a series of 100 organ-recitals, given in Chicago in 1879, not one program-number was repeated; since the Vienna Exposition of 1873 he has given recitals at nearly all the great expositions (Phila., 1876; Paris, '89; Chicago, '93; Buffalo, 1901; St. Louis, '04; Jamestown, '07; San Francisco, '15 [40 recitals]). He is hon. mem. of the Accademia S. Cecilia of Rome.—Works: Fugues, canons, preludes, variations, etc., for organ; church-music; songs; has publ. *The Church and Concert Organist* (2 vols., 1882, '85); *The Organ in Church* (1887); and translated Haupt's *Theory of Cpt. and Fugue* (1876).

E'delmann, Johann Friedrich, b. Strassburg, May 6, 1749; d. Paris, July 17, 1794 (guillotined). An extremely popular comp., whose works were publ. in Mannheim, Offenbach, Mayence, London and Paris. He wrote for pf., and vln. and pf. (concertos, sonatas, etc.); also an opera, *Ariadne* (1782). A selection of his works was published by Riemann in 'Mannheimer Kammermusik' ('Dkm. d. Tonkunst in Bayern,' XV).—Cf. M. Vogeleis, *Bausteine und Quellen zu einer Geschichte der Musik im Elsass 500–1800* (Strassburg, 1911).

Edgcumbe. See MOUNT-EDGCUMBE.

Edson, Lewis, b. Bridgewater, Mass., Jan. 22, 1748; d. Woodstock, N. Y., 1820. Lived in New York, 1801–17, and compiled (with Thomas Seymour) *The N. Y. Coll. of Sacred Music.* Composed the hymn-tunes *Bridgewater, Lenox, Greenfield,* and others. Removed to Woodstock in 1817.

Edvi'na, Marie Louise Lucienne (*née* **Martin**), born in Quebec. Dramatic soprano. Pupil of Jean de Reszké in Paris, 1904–8; début as Marguerite in *Faust,* Covent Garden, July 15, 1908; has sung since then regularly during the London seasons; 1911–13, member of the Boston Op. Co.; since 1915, with the Chicago Op. Co. In 1901 she was married to the Hon. Cecil Edwardes. Her répertoire comprises chiefly modern French and Italian rôles (Mélisande, Maliella, Fiora, Louise, Mimi, etc.).

Edwards, Henry John, b. Barnstaple, Devon, Feb. 24, 1854. He received his first instruction from his father (org. Barnstaple Parish Ch.), and from 1874–6 studied with H. C. Banister (harm.), G. Macfarren (comp.), and S. Bennett (pf. and orch.); at Oxford he took degree of Mus. Bac. (1876), and Mus. Doc. (1885); succeeded his father in 1886, a position which he still holds (1916); also conducted Barnstaple Mus. Fest. Soc., and since 1896, Exeter Orat. Soc. He has written 2 oratorios, *The Ascension* (Exeter Fest., 1888) and *The Risen Lord* (Exeter Fest., 1906); a cantata, *The Epiphany* (1891); motets, etc.

Edwards, Henry Sutherland, b. Hendon (London), Sept. 5, 1829; d. London, Jan. 21,

1906. For many years critic of the 'St. James Gazette'; among his numerous books the following are the most important: *The Russians at Home* (1861); *History of the Opera . . . from Monteverde to Verdi* (2 vols., 1862); *Life of Rossini* (1869; in condensed form in 'Great Musicians' series, 1881); *The Lyric Drama* (2 vols., 1881); *Famous First Representations* (1886); *The Prima Donna . . . from the 17th to the 19th Century* (2 vols., 1888).

Edwards, Julian, b. Manchester, Dec. 11, 1855; d. Yonkers, N. Y., Sept. 5, 1910. Pupil in Edinburgh of Sir H. Oakeley, and in London of Sir G. Macfarren; 1877, cond. R. Engl. Op. Co.; 1883, cond. Engl. Op. at Cov. Garden; came to U. S. in 1888, settling in Yonkers and devoting himself entirely to comp.; some of his lighter operas achieved more than average success. He wrote the operas *Corinna* (Sheffield, 1880), *Victorian* (ib., 1883), *King René's Daughter* (N. Y., 1893; tragic), *Madeleine, or The Magic Kiss* (Boston, 1902), *Brian Boru* (N. Y., 1896), *Dolly Varden* (ib., 1902), *The Patriot* (Boston, 1907; tragic); the sacred cantatas *The Redeemer, Lazarus, Mary Magdalen, The Lord of Light and Love;* a secular cantata, *The Mermaid;* etc.

Eeden [ā'den], **Jean-Baptiste van den,** b. Ghent, Dec. 26, 1842. Pupil of the Conservatories at Ghent and Brussels, winning at the latter the 1st prize for comp. (1869) with the cantata *Faust's laatste nacht.* In 1878, app. director of Mons Cons., succeeding Huberti. — Works: The operas *Numance* (Antwerp, 1897) and *Rhena* (Brussels, 1912); oratorios *Brutus, Jacqueline de Bavière, Jacob van Artevelde, Le Jugement dernier,* and the triology *Judith;* 2 cantatas for soli, ch. and orch., *Het Woud* and *De Wind;* a symphonic poem, *La lutte au XVIe siècle;* suites, a scherzo, a *Marche des esclaves,* etc., for orch.; also part-songs and songs.

E'genolff (or **Egenolph**), **Christian,** an early German music-printer; b. July 26, 1502; d. Frankfort-on-Main, Feb. 9, 1555; unenviably notorious for poor press-work and for piracy. He publ. 2 collections of 2-part songs, *Gassenhawerlin* and *Reuterliedlin* (1535), which are of decided value.

Eg'geling, Eduard, b. Brunswick, July 30, 1813; d. Harzburg, April 8, 1885. A pupil of Griepenkerl, and a piano-teacher in Brunswick, he published a series of valuable studies, and some instruction-books; also pf.-music (2 fantasias, *Der Frühling* and *Erhebung*).

Egg'hard, Julius (pen-name of Count **Hardegen**), b. Vienna, April 24, 1834; d. there March 23, 1867. Pupil of Czerny (pf.) and Sechter (comp.). He was a concert-pianist, and comp. numerous characteristic pieces for pf., which were very popular.

E'gli, Johann Heinrich, b. Seegräben, canton Zurich, March 4, 1742; d. there Dec. 19, 1810. A pupil of Pastor Schmiedli at Wetzikon. Lived in Zurich as a teacher, composing vocal music (chiefly sacred), which has won great popularity in Switzerland.—Works: *Schweizerlieder,* and *Schweizercantaten* by Lavater; *Schweizer Volkslieder; Gellert's geistliche Oden und Lieder; Cramer's Oden;* many sacred songs; etc.—See Q.-Lex.

Eh'lert, Louis, composer and writer; b. Königsberg, Jan. 13, 1825; d. Wiesbaden, Jan. 4, 1884. A pupil of Schumann and Mendelssohn in Leipzig Cons.; studied subsequently at Vienna, and then at Berlin, where he lived 1850–63 as a teacher and critic. Frequently visited Italy, and was conductor of the Florentine 'Società Cherubini'; he taught in Tausig's 'Schule des höheren Klavierspiels,' Berlin (1869–71), then became tutor to the Meiningen princes, receiving from the duke the title of professor, and finally settled in Wiesbaden.—Compositions: A *Frühlings-Symphonie;* an overture, *Wintermärchen;* a *Requiem for a child,* etc., are in MS.; he published the overture *Hafis;* and, for pf., a *Sonate romantique* (op. 5), sonata in A m., Capriccio (op. 3), *6 Lyrische Skizzen* (op. 12); *Rhapsodies;* also songs.—Writings: *Briefe über Musik an eine Freundin* (Berlin, 1859, '67, '79), in English as *Letters on Music to a Lady* (London and Boston, 1877); *Briefe aus der Tonwelt* (Berlin, 1877), in English as *Letters from the Tone-World* (N. Y., 1885).

Ehr'lich, A. (pseudonym; real name not known); wrote *Berühmte Geiger der Vergangenheit und Gegenwart* (1893), *Berühmte Sängerinnen* (1895), *Berühmte Pianisten der Vergangenheit und Gegenwart* (1897), *Das Streichquartett in Wort und Bild* (1898), *Die Geige in Wahrheit und Fabel* (1899).

Ehr'lich, Christian Friedrich, b. Magdeburg, May 7, 1810; d. there May 31, 1887. A pupil of Hummel at Weimar (pf.), he became conductor of the Singakademie in Magdeburg, president of the Tonkünstlerverein, and a teacher of singing.—Operas: *König Georg* (Magdeburg, 1861); *Die Rosenmädchen* (Freiburg, Baden, 1870); also organ-music, pf.-pieces, and songs (sacred and secular).

Ehr'lich, (Alfred) Heinrich, eminent pianist and author; b. Vienna, Oct. 5, 1822; d. Berlin, Dec. 29, 1899. Pupil of Henselt, Bocklet, and Thalberg (pf.), and of Sechter (comp.). For several years he lived at Hanover as court pianist to King George V; then at Wiesbaden (1855–7), London,

Frankfort, and (1862) Berlin. He was pf.-teacher at the Stern Cons. from 1864–72, and again 1886–98. Felix Dreyschock and Franz Mannstädt are among his pupils. He was also on the staff of the 'Berliner Tageblatt,' 'Die Gegenwart,' and the 'Neue Berliner Musikzeitung' as music critic.—Works for pf.: *Concertstück in ungarischer Weise; Lebensbilder;* Variations on an original theme; 12 Studies. He edited Tausig's Technical Studies.—Writings: *Schlaglichter und Schlagschatten aus der Musikwelt* (1872), *Für den Ring des Nibelungen gegen Bayreuth* (1876), *Wie übt man am Klavier?* (1879; 2nd ed. 1884; English transl., N. Y., no date, as *How to Practise on the Piano*); *Die Musikästhetik in ihrer Entwickelung von Kant bis auf die Gegenwart* (1881); *Lebenskunst und Kunstleben* (1884); *Wagner'sche Kunst und wahres Christentum* (1888); *Aus allen Tonarten* (1888); *Musikstudium und Klavierspiel* (1891); *Dreissig Jahre Künstlerleben* (1893); *Die Ornamentik in Beethoven's Sonaten* (1896); *Die Ornamentik in Seb. Bachs Klavierwerken* (1896); also the novels *Abenteuer eines Emporkömmlings* (1858), *Kunst und Handwerk* (1862), *Vier Noveletten aus dem Musikantenleben* (1881), *Modernes Musikleben* (1895).

Eibenschütz [ī′-], **Albert,** pianist; b. Berlin, April 15, 1857; pupil of Reinecke (pf.) and Paul (pf. and theory) at Leipzig Cons., where he won the Diploma of Honor. 1876–77, prof. at the Music School in Charkov (southern Russia); 1878–80, at Leipzig Cons., then at Cologne Cons. from 1880–93; 1893, chosen director of the Cologne Liederkranz; 1896, 1st pf.-prof. in the Stern Cons., Berlin.—Works for pf.: Sonatas, 4-hand pieces (op. 6–13), Staccato Study, paraphrases, etc.

Ei′benschütz, Ilona, cousin of preceding; b. Pest, May 8, 1873. Pianist; played in a concert with Liszt in her fifth year; studied (1878–85) in Vienna Cons. under Hans Schmitt. After a tour in Russia, Scandinavia, Germany, and France, she studied with Frau Schumann at Frankfort (1885–9); since then she has played with great applause in London and elsewhere; especially fine as an interpreter of Brahms. Since her marriage to Karl Derenberg, in 1902, she has not appeared in public.

Eichberg [īyh′-], **Julius,** violinist and composer; b. Düsseldorf, June 13, 1824; d. Boston, Mass., Jan. 18, 1893. His first teachers were J. Fröhlich (at Würzburg) and J. Rietz (at Düsseldorf); he then (1843–5) attended the Brussels Cons. (Fétis, Meerts, and de Bériot); in 1846 was app. professor of vln. and comp. at the Geneva Cons.; in 1856 came to New York, and settled in Boston in 1859 as director of the Museum Concerts (till 1866). He also became director of the Boston Cons., superintendent of music in the public schools, and founded Eichberg's School for Violin-playing.—Works: Operettas *The Doctor of Alcantara* (Boston, 1862; comic); *The Rose of Tyrol* (1865); *The Two Cadis* (1870); *A Night in Rome.*—Also studies, duets, and characteristic pieces for vln.; trios and quartets for strings; songs, etc.

Eich′berg, Oskar, b. Berlin, Jan. 21, 1845; d. there Jan. 13, 1898. A pupil of Kiel and Löschhorn, he settled in Berlin as a singing-teacher. For a year and a half he directed the 'Neue Berliner Musikzeitung,' and from 1888 was president of the Berlin Music-Teachers' Union. He also conducted a singing society, and was music critic of the 'Börsen-Courier' for several years. He edited an annual 'Musik-Kalender' from 1879–89. Published pf.-pieces, songs, and part-songs.

Eich′born, Hermann Ludwig, b. Breslau, Oct. 30, 1847. Composer, writer, inventor. In early youth studied pf., flute, trumpet, horn, etc.; at 14, pupil of the renowned trumpeter Ad. Scholz. Law-student at, and graduate of, Breslau Univ. Also st. theory of music with Dr. E. Bohn, and decided to devote himself wholly to music. Composed many songs, several Singspiele and operettas, music to Liederspiele, and numerous pieces for orch., of which few have been published. Studied the Waldhorn and became a noted virtuoso; invented (1882) the Oktav- (or soprano) Waldhorn in F, now used in many Silesian bands. Has written many musical essays, critical articles, and reviews (e. g., for the Leipzig 'Zeitschrift für Instrumentenbau'). In 1883 he founded, and conducted for several years, the health-journal 'Das 20ste Jahrhundert.' Since 1891 he has lived at Gries, near Bozen, where he privately maintains and conducts the excellent 'Kurkapelle.'—Writings: *Die Trompete in alter und neuer Zeit: Ein Beitrag zur Musikgesch. und Instrumentationslehre* (1881); *Zur Gesch. der Instrumentalmusik: Eine produktive Kritik* (1886); *Das alte Clarinblasen auf Trompeten* (1895); *Die Dämpfung beim Horn* (1897); *Militarismus und Musik* (1909).—Compositions for Waldhorn.

Eich′ner, Ernst, b. Mannheim, Feb. 9, 1740; d. Potsdam, 1777; a famous virtuoso on the bassoon; concert-master at the court of Pfalz-Zweibrücken; went to Paris in 1770, and after a very successful season in London (1773) was appointed member of the orch. of Prince Frederick William of Prussia. He is one of the important composers of the recently discovered Mannheim School.—Works: 31 symphonies (thematic cat. in vol. vii, 2, of 'Dkm. der Tonk. in Bayern'); pf.-concertos; pf.-trios; pf.-sonatas; vln.-sonatas; duets for vln. and vla.; quartets for flute, vln., vla. and

vcl.; quintets for flute and string-quartet. A symphony in D was published by Riemann in vol. viii, 1, of 'Dkm. der Tonkunst in Bayern'; some chamber-music in vol. xv.

Ei'lenberg, Richard, b. Merseburg, Jan. 13, 1848; was for some time music director at Stettin; now (1916) living in Berlin; composer of very popular marches and dances; has also written a number of successful operettas (*Comtesse Cliquot, König Midas, Der tolle Prinz*, etc.), and a ballet, *Die Rose von Schiras.*

Ei'lers, Albert, b. Cöthen, Dec. 21, 1830; d. Darmstadt, Sept. 4, 1896; pupil of Milan Cons.; début Dresden, 1854, as Orovisto in *Norma.* 1858–65, engaged at German Th., Prague; later at Coburg. In 1876 Wagner selected him to sing the part of the giant Fasolt at Bayreuth. From 1882, basso cantante at Darmstadt City Th.—Operetta *Spielmanns-Lied* (Prague, 1865); comic opera *Die Johannisnacht* (Koblenz, 1889; succ.); a Mass, a Requiem; etc.

Eis'feld, Theodor, b. Wolfenbüttel, April 11, 1816; d. Wiesbaden, September 2, 1882. Kapellm. at Wiesbaden court theatre, 1839–43; then of the 'Concerts Viviennes,' Paris. He occasionally visited Italy, taking singing-lessons of Rossini at Bologna, and becoming an honorary member of the Academy of St. Cecilia. From 1848–66, E. lived in New York, and filled an important place in the musical life of the city; he conducted the Philharmonic for several years, and the Harmonic Society from its foundation; also established quartet *soirées* in 1851, Noll, Reyer, and Eichhorn being the other members of the quartet, and Otto Dresel the pianist. In 1858 he was one of the few saved from the burned steamer 'Austria.' Till 1865 he alternated with Bergmann in conducting the Philharmonic Concerts at New York; retired to Wiesbaden in 1866.

Eisler. See EYSLER.

Eit'ner, Robert, musical historiograph and teacher; b. Breslau, Oct. 22, 1832; d. Templin, Feb. 2, 1905. A pupil of M. Brosig; settled (1853) in Berlin as a teacher, and gave a series of concerts (1857–9) of his own compositions. He established a pianoforte-school in 1863, and published a *Hilfsbuch beim Klavierunterricht* (1871). He devoted himself chiefly to musical literature, and especially to researches concerning the works of the 16th and 17th centuries. The Amsterdam Soc. for the Promotion of Music awarded him a prize for a Dictionary of Dutch Composers (1871, MS.); he also prepared an edition of Sweelinck's organ-works for the Soc. One of the founders of the Berlin 'Gesellsch. für Musikforschung,' he edited their 'Monatshefte für Musikgeschichte' from 1869 till his death; also the 'Publikation älterer praktischer und theoretischer Musikwerke, etc.'—Other writings: *Verzeichniss neuer Ausgaben alter Musikwerke aus der frühesten Zeit bis zum Jahr 1800* ('Monatshefte,' 1871); *Bibliographie der Musiksammelwerke des 16. und 17. Jahrhunderts* (with Haberl, Lagerberg, and Pohl); *Verzeichniss der gedruckten Werke von Hans Leo Hassler und Orlandus de Lassus* ('Monatshefte,' 1873–4); *S. G. Staden's 'Seelewig'* (ib., 1881); *Die Oper von ihren ersten Anfängen bis 1750* (3 vols., 1881–5); *Quellen und Hilfswerke beim Studium der Musikgeschichte* (1891); *Buch- und Musikaliendrucker nebst Notenstechern* (1904; as suppl. to 'Monatshefte').—Compositions: A biblical opera, *Judith;* a Pfingstkantate; *Stabat Mater a* 4 a cappella; overture to *Der Cid;* pf.-pieces; songs. His principal work is the great *Quellenlexikon der Musiker und Musikgelehrten der Christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts* (10 vols., Leipzig, 1899–1904; additions and corrections published since 1912 in a quarterly, 'Miscellanea Musicae Bio-Bibliographica,' edited by H. Springer, M. Schneider and W. Wolffheim).

E'lewijck [-vīk], **Xavier Victor** (Chevalier) **van,** b. Ixelles lez Bruxelles, Belgium, April 24, 1825; d. in the insane asylum at Zickemont, April 28, 1888. He wrote several monographs: *Discours sur la musique religieuse en Belgique* (1861); *Mathias van den Gheyn* (1862); and *De l'état actuel de la musique en Italie* (1875).

El Farabi. See ALFARABI.

Elgar, Sir **Edward William,** b. Broadheath, n. Worcester, England, June 2, 1857. He received his musical education chiefly from his father, who was organist at St. George's R. C. Church for 37 years. At an early age he assisted his father at the organ, and took part in the rehearsals and concerts of the Worcester Glee Club; in 1877 he took a few violin-lessons in London from Pollitzer. For a time he played in Stockley's orch. in Birmingham, was appointed conductor of the Worcester Amateur Instrumental Society, and in 1885 succeeded his father as organist at St. George's. After his marriage to a daughter of Sir Henry Roberts, in 1889, he tried his fortune in London; but, unable to obtain a hearing, withdrew two years later to Malverne, where he devoted himself to teaching and composition. In 1890 his overture *Froissart*, op. 19, was played at the Worcester Fest.; in 1893 his cantata *The Black Knight* was produced, and 3 years later the same association brought out a choral work, *Scenes from the Bavarian Highlands*, and a short oratorio, *The Light of Life.* The performance, in the same year, of the cantata *King Olaf*, at the North Staffordshire Fest.

at Hanley, brought the composer's name into prominence; and after the splendid interpretation of his *Enigma* Variations by Hans Richter and his cycle *Sea Pictures*, by Clara Butt at the Norwich Fest. of 1899, E. was recognized as among the foremost living English composers. *The Dream of Gerontius*, which still remains his masterpiece, was produced at the Birmingham Fest. of 1900 with moderate success. Its almost sensational success at the Nether-Rhenish Fest. of 1902, and the high tribute paid to it by R. Strauss on that occasion, led to a revision of judgment at home, with the result that the performances at Worcester, Sheffield and London, in 1903, drew such vast and enthusiastic crowds, that the following year a 3-day Elgar Fest. was held at Covent Garden. Since then he has been regarded as the greatest of living English masters. Honor after honor was showered upon him. He is Hon. A. R. A. M.; Hon. Freeman of the city of Worcester; Mus. Doc., Cantab. (1900), Dunelm (1904), Oxford (1905), Yale (1905); LL. D., Leeds (1904), Aberdeen (1906), Univ. of Pa., U. S. A. (1907); member of many foreign Academies; was knighted in 1904, and received the Order of Merit in 1911. From 1905–8 he was Peyton prof. of music at Birmingham; in 1906 he visited the U. S. and conducted his *Apostles* at the Cincinnati May Festival.—Works: The oratorios op. 29, *The Light of Life* (Worcester, 1890); op. 38, *The Dream of Gerontius* (Birmingham, 1900); op. 49, *The Apostles* (ib., 1903) and op. 51, *The Kingdom* (ib., 1906), are Parts I and II of a trilogy, of which Part III is not yet completed. Cantatas: Op. 25, *The Black Knight* (1893); op. 30, *King Olaf* (1896); op. 33, *The Banner of St. George* (1897); op. 35, *Caractacus* (1898); op. 44, *Coronation Ode* (1902); op. 69, *The Music Makers* (1912). Choral works with orch.: Op. 23, *Spanish Serenade* (1892); op. 27, *Scenes from the Bavarian Highlands* (1896); op. 80, *The Spirit of England* (1916). For orch.: Op. 1a and 1b, *The Wand of Youth*, 2 suites; op. 7, *Sevillana*; op. 10, *Three Pieces* (*Mazurka*, *Sérénade mauresque*, *Contrasts*); op. 15, *Two Pieces* (*Chanson de Nuit*, *Chanson de Matin*); op. 19, *Froissart*, concert-overture; op. 20, *Serenade* (string-orch.); op. 32, *Imperial March* (for Queen Victoria's Diamond Jubilee, 1897); op. 36, *Enigma*, variations for orch. (1899); op. 39, *Pomp and Circumstance*, 2 military marches (1901); op. 40, *Cockaigne*, conc.-overt. (1902); op. 43, *Dream Children* (2 pieces for small orch.); op. 50, *In the South*, conc.-overt. (1904); op. 55, *Symphony* No. 1, A♭ (1908); op. 61, Concerto for vln., B m. (1910); op. 63, *Symphony* No. 2, E♭ (1911); op. 68, *Falstaff*, symph. study (1913); op. 70, *Sospiri*, Adagio for string-orch., harp and organ; op. 76, *The Carillon* (1914); op. 78, *Polonia*, symph. poem (1915). Besides, E. has written incidental music to *Grania and Diarmid* (op. 42); a masque, *The Crown of India* (op. 67 [1912]); incid. music to *The Starlight Express* (op. 79 [1915]); chamber-music (op. 6, quintet for wind-instrs.; op. 8, string-quartet; op. 9, vln.-sonata); organ-works (op. 14, voluntaries; op. 28, sonata in G); choruses for mixed, male and female voices (op. 18, 26, 45, 71, 72, 73); songs (op. 16, and many without opus-number).—Cf. R. J. Buckley, *Sir E. E.* (London, 1904); E. Newman, *E.* (London, 1906); R. A. Streatfeild, *Un Musicista inglese, E. E.* (Rome, 1912).

Elias Salomonis, monk at Sainte-Astère, Périgord, wrote in 1274 a treatise *Scientia artis musicae* (printed by Gerbert, 'Scriptores,' vol. iii), of peculiar value as the oldest work giving rules for improvised counterpoint.

Ella, John, b. Thirsk, Yorkshire, Dec. 19, 1802; d. London, Oct. 2, 1888. Intended for the law, he took violin-lessons from Fémy, and joined the orch. of the King's Th., London, 1822, later playing also in the concerts of Antient Mus. and the Philh. Meanwhile he studied harmony under Attwood; in 1845 he was a pupil of Fétis in Brussels for cpt. and comp.; in this year he founded the 'Musical Winter Evenings' (1845–59). The 'analytical programmes' written by Ella for these concerts were an improvement on those already introduced by John Thompson in 1837 for the Edinburgh Professional Society. E. was appointed lecturer on music at the London Institution in 1855. He gave up active work in 1880.—Writings: *Lectures on Dram. Music abroad and at home* (1872); *Mus. Sketches abroad and at home* (3 editions: 1861, '69, '78); *Records of the Mus. Union* (1845–78); *Personal Memoir of Meyerbeer, with an analysis of 'Les Huguenots'* (1868); etc.

Ell'berg, Ernst Henrik, b. Söderhamm, Sweden, Dec. 11, 1868. Pupil of the Cons. at Stockholm; vlnst. in the court-orch.; since 1903 prof. of comp. at the Cons. Has written a symph. in D; 2 concert-overtures; Introd. and Fugue for string-orch.; a ballet-pantomime, *Askungen* (Stockholm, 1907); a string-quartet in E♭; a string-quintet; male choruses.

Eller, Louis, violin virtuoso; b. Graz, June 9, 1820; d. Pau, July 12, 1862. A pupil of Hysel, from 1836 he made tours in Austria, Hungary, Switzerland, and southern Europe (with Gottschalk to Spain and Portugal). For violin he wrote a *Valse diabolique*, a *Rhapsodie hongroise*, a *Menuet sentimentale*, fantasias, études, etc.

Ellerton, John Lodge, poet and extraordinarily prolific amateur composer; b. Chester, Jan. 11, 1801; d. London, Jan. 3, 1873.

An Oxford graduate, he studied counterpoint for 2 years under Pietro Terziani at Rome, where he composed 7 Italian operas; and lived for some time in Germany.—Works: 7 Italian operas, 3 English, 1 German; an oratorio, *Paradise Lost;* 5 symphonies, 4 concert-overtures, 3 quintets, 44 string-quartets, 3 string-trios, 8 trios for various instruments, 13 sonatas, 61 glees, 83 vocal duets, songs.

Ellicott, Rosalind Frances, b. Cambridge, England, Nov. 14, 1857. Studied at R. A. M. for 1 year (1875–6), and later with Thomas Wingham from 1885–92; elected A. R. A. M. in 1896; from 1885–95 she received several commissions to write works for the Gloucester and Cheltenham Festivals; retired from active musical work in 1900.—Works: The cantatas *Radiant Sister of the Day* (Cheltenham, 1887), *Elysium* (Gloucester, 1889), *The Birth of Song* (ib., 1892), *Henry of Navarre* (Oxford, 1894); *Fantasie* for pf. and orch. in A m. (Gloucester, 1895); a *Dramatic* overture; a *Concert* overture; 2 pf.-trios (D m., G); a vln.-sonata in F; a pf.-quartet in B m.; a string-quartet in B♭; part-songs and songs.

Elling, Catherinus, b. Christiania, Sept. 13, 1858. Studied music with native teachers; then in Leipzig (1877–8) and Berlin (1886–96); organist at Oslo; instr. at the Cons. at Christiania; in 1908 a subvention was granted him by the state for the pursuit of his studies of Norwegian folk-melodies, on which he has published various essays; has also written biographies of Ole Bull, Grieg, Svendsen and Kjerulf. He is the comp. of an opera, *Kosakkerne* (Christiania, 1897); an oratoria, *The Prodigal Son;* a symphony in A; incid. music to *A Midsummer Night's Dream;* chamber-music, and many songs.

Ellis, Alexander John, b. Hoxton (London), June 14, 1814; d. Kensington, Oct. 28, 1890. Cambridge graduate (1837), F. R. S. (1864), President of the Philological Society; etc. A distinguished writer on musical science, he published valuable papers, in the Proceedings of the Royal Society, *On the Conditions . . . of a Perfect Musical Scale on Instruments with Fixed Tones* (1864), *On the Physical Constitutions and Relations of Musical Chords* (1864), *On the Temperament of Instruments with Fixed Tones* (1864), and *On Musical Duodenes; or, The Theory of Constructing Instruments with Fixed Tones in Just or Practically Just Intonation* (1874). Papers containing new theories, etc., for the Musical Association are as follows: *The Basis of Music* (1877), *Pronunciation for Singers* (1877), and *Speech in Song* (1878). He was awarded a silver medal for his valuable writings on Musical Pitch for the 'Proceedings' of the Society of Arts (1877, 1880, and 1881; publ. separately, 1880–1; and in summary form in the Appendix to the second edition of his translation of Helmholtz's *Lehre von den Tonempfindungen* [1st ed. 1875; 2d ed. 1885]); also the *Tonometrical Observations, or Some Existing Non-harmonic Scales* (Royal Society, 1884), and *On the Musical Scales of Various Nations* (Society of Arts, 1885). He likewise translated Ohm's *Geist der mathematischen Analyse* (1868), and Preyer's *Über die Gränzen der Tonwahrnehmung* (1876–7, Proceedings of the Musical Association).

El'man, Mischa, remarkable violinist; b. Talnoie, Russia, Jan. 20, 1892. At the age of 6 he was taken by his father to Odessa and placed under Fidelmann, a pupil of Brodsky. Both technically and mentally his progress was so extraordinary that Leopold Auer, hearing him in 1902, prevailed upon the Tsar to suspend the regulation preventing Jews from entering the Imperial Cons. at Petrograd; accordingly the boy was Auer's pupil at the Cons. from 1902–4, when he made his début at Petrograd with sensational success; his tour of Germany was a succession of triumphs, and, in spite of his youth, he was ranked among the foremost violinists of the day; in England he was received with equal warmth, and his annual tours of the U. S. (since 1908) were but duplications of his European triumphs; in the first three seasons he had appeared with every important symph. orch. (with the Boston Symph. Orch. alone in 31 concerts). His tone is large, his technic stupendous, his intonation unerring; his conception and interpretation leave no room for doubt as to his artistic maturity and seriousness of purpose.

Elm'blad, Johannes, dramatic bass; b. Stockholm, Aug. 22, 1853. Pupil of Stockhausen and Garcia; chosen by Wagner to create the rôle of Donner in 1876, but refused in deference to the objections of his father, a professor of theology. From 1880, opera-singer, touring Europe and America. Sang the rôle of Fafner at Bayreuth in 1896. Since 1897 engaged at the Stockholm Municipal Th.

El'menreich, Albert, actor in the court theatre at Schwerin; b. Karlsruhe, Feb. 10, 1816; d. Lübeck, May 30, 1905. Composer of the operas *Gundel* or *Die beiden Kaiser* (Schwerin, 1849); *Der Schmied von Gretna Green* (ib., 1856); *Der Auferstandene* (ib., 1858).

El'senheimer, Nicholas J., b. Wiesbaden, June 17, 1866. Taught music by his father; took degree of LL. D., at Heidelberg; studied cpt., etc., under G. Jakobsthal, Strassburg. Went to America, 1890; prof. of pf., theory and musical literature at College of Music, Cincinnati, from 1890–1906; org. of

various churches there; soloist with Cincinnati and Chicago Symphony Orchs.; also pianist with the Marion Quartet, and has given, with R. Gorno, recitals on 2 pianos; since 1907 in New York as prof. at the Granberry Piano School and choirmaster of St. Ignatius' Ch.—Works: *Valerian*, cantata for male ch., bar. solo and orch.; *Die Weihe der Künste*, cantata for mixed ch., soli and orch. (won prize of N. A. Sängerbund, 1899); *Künstlers Erdenwallen*, symphonic poem; *The Angels' Lullaby*, for bass solo, vocal quartet, string-quartet and org.; Mass in E♭; *Belshazzar*, dramatic ballade for tenor (or soprano); *Humoresque* for string-orch.; *Eventide*, chorus for female voices with string-accompaniment.

Els'ner, Joseph Xaver, b. Grottkau, Silesia, June 29, 1769; d. Warsaw, April 18, 1854. Violinist in the theatre orch. at Brünn, then Kapellm. at Lemberg and (1799) Warsaw theatres. He was Chopin's teacher at Warsaw, and founded there a school for organists, out of which grew the Cons., of which latter he was the director till 1830.—Works: 19 operas, several ballets, duo-dramas, incid. music, symphonies, concertos, cantatas, sacred music, all of slight general interest. He publ. 2 essays on the treatment of the Polish language in vocal music.—See Q.-Lex.

Elson, Arthur, author; son of Louis C.; b. Boston, Nov. 18, 1873. Studied harmony with J. K. Paine at Harvard; at N. E. Cons.; and with Louis C. Elson. Grad. of Harvard (A. B.) and Mass. Inst. of Tech. (S. B.).—Works: *A Critical History of the Opera* (1901); *Orchestral Instruments and Their Use* (1902); *Woman's Work in Music* (1903); *Modern Composers of Europe; Music Club Programs from All Nations* (1906); *The Musician's Guide* (1913); *The Book of Musical Knowledge* (1915). He is now (1916) preparing a *Pioneer School Music Course*.

Elson, Louis Charles, b. Boston, Mass., April 17, 1848. Pupil of Aug. Kreissmann at Boston in singing, and of Karl Gloggner-Castelli at Leipzig in theory. Returning to Boston, he assumed the editorship of the 'Vox Humana'; then joined the staff of the 'Mus. Herald'; was for several years musical editor of the 'Boston Courier,' and is now (1916) of the 'Advertiser.' Since 1881, prof. of musical theory and lecturer on the orch. and on musical history at the N. E. Cons. of Music. He has had remarkable success, East, South, and West, as a popular lecturer on musical subjects. Was for 7 years 'City Lecturer on Music' at Boston (240 lectures), and twice lecturer at Lowell Inst. (18 lectures); correspondent of musical journals in Berlin, Paris and Buenos Aires; ed.-in-chief of 'University Encyclopædia of Music' (10 vols., 1912).—Writings: *Curiosities of Music, The History of German Song, The Theory of Music, The Realm of Music, German Songs and Song-writers, European Reminiscences, Syllabus of Musical History, Great Composers and Their Works* (Boston, 1899); *Our National Music and its Sources* (1900); *Shakespeare in Music* (1903); *History of American Music* (1905; 2d ed. 1915); *Music Dictionary* (1909); *Folk-songs of Many Nations* (1910); *Mistakes and Disputed Points in Music* (1913). E. has also composed various operettas, songs, and instrumental works; besides translations and arrangements of over 2,000 songs, operas, etc.

El'terlein, Ernst von (pen-name of **Ernst Gottschald**), b. Elterlein, Saxony, Oct. 19, 1826. By profession a jurist, he has written a popular æsthetic analysis of Beethoven's pf.-sonatas (1857; 5th ed. 1895) and symphonies (1858).

Elvey, Sir George (Job), b. Canterbury, March 27, 1816; d. Windlesham, Surrey, Dec. 9, 1893; chorister at Canterbury cath., and pupil of Skeats, then of C. Potter and Dr. Crotch at R. A. M. From 1835–82 he was organist and master of the boys at St. George's chapel, Windsor, succeeding H. Skeats, Jr.; Mus. Bac., Oxon., 1838; Mus. Doc., 1840; knighted in 1871.—Works: 2 oratorios, several odes, anthems, services, chants, glees, part-songs, a Festal March for orch.; Introd. and Gavot for vln. and pf.; *Christmas Bells*, impromptu for organ, etc.—His widow published *The Life and Reminiscences of Sir George Elvey* (London, 1894).

Elvey, Stephen, b. Canterbury, June 27, 1805; d. Oxford, Oct. 6, 1860. Pupil of Skeats at Canterbury cath.; organist of New College, Oxford, in 1830; Mus. Bac., Oxon., 1831; Mus. Doc., 1838. Choragus at Oxford, 1848–60.—Works: Services, anthems, hymns, and songs; *The Psalter, or Canticles and Psalms, Pointed for Chanting, upon a New Principle* (London; 6 editions up to 1866).

Elwart [-vahr'], **Antoine-Aimable-Élie,** b. Paris, Nov. 18, 1808; d. there Oct. 14, 1877. A chorister at St.-Eustache when 10 years old, he was apprenticed at 13 to a mechanic, but ran away, and joined a small theatre-orch. as violinist. From 1825–34 he studied in the Cons. (Fétis, Le Sueur), taking the Grand prix de Rome; from 1832-4, and, after his sojourn in Italy, from 1836–40, he was asst.-prof. in Reicha's composition-class; he then took a class of his own till his resignation in 1871. Among his pupils were Gouvy, Grisar, and Weckerlin.—Works: An opera, *Les Catalans* (Rouen, 1840); others in MS.; an 'oratorio-symphonie' *Noé, ou le déluge universelle* (Paris, 1845); *La naissance d'Ève* (Cons., 1846); *Les noces de Cana*, a mystery; *Ruth et Booz*, a vocal symphony; masses, can-

tatas, a Te Deum, a Miserere, and other church-music; also symphonies, overtures, chamber-music etc., in MS. He is still better known, however, by his musico-literary achievements. He wrote *Duprez, sa vie artistique, avec une biographie authentique de son maître A. Choron* (1838), *Théorie musicale* (*Solfège progressif*, etc., 1840), *Feuille harmonique* (Theory of Chords, 1841), *Le chanteur accompagnateur* (Thorough-bass, graces, organ-point, etc., 1844), *Traité du contrepoint et de la fugue, Essai sur la Transposition, Études élémentaires de musique* (1845), *L'art de chanter en chœur, L'art de jouer impromptu de l'alto-viola, Solfège de jeune âge, Le contrepoint et la fugue appliqués au style idéal, Lutrin et Orphéon* (theoretical and practical vocal studies), *Histoire de la Société des Concerts du Conservatoire* (1860; 2d ed. 1863), *Manuel des aspirants aux grades de chef et de souschef de musique dans l'armée française* (1862), *Petit manuel d'instrumentation* (1864), *Histoire des concerts populaires* (1864). His projected complete edition of his own compositions (1867–70) reached only vol. iii.

Elwes, Gervase, celebrated concert tenor; b. Billing, Northans, Nov. 15, 1866. He began life as a diplomat, and while serving at Vienna (1891–5) studied comp. with Mandyczewski, without intention of abandoning his chosen profession. In Paris he continued his theoretical studies, and had his voice cultivated by Bouhy; then studied at Brussels with Démest, and in London with H. Russel and V. Beigel; début, May, 1903, at Westmoreland Fest., Kendal; has since appeared at all the important English festivals; made a very successful tour of Germany in 1907, and of the U. S. in 1909; in 1914 he sang in Amsterdam. His specialty is oratorio; has sung Elgar's *Dream of Gerontius* almost 100 times; also an excellent interpreter of Brahms.

Emerson, Luther Orlando, b. Parsonsfield, Mass., Aug. 3, 1820; still living (1916) in Hyde Park, Mass. A composer of minor pieces of church-music, a very popular conductor of the early musical conventions, the precursors of the present-day 'festival,' and a compiler of numerous successful collections of songs and hymn-tunes: *The Romberg Collection* (1853), *The Golden Wreath* (1857, Sunday-school music), *The Golden Harp* (1860), *The Sabbath Harmony* (1860), *The Harp of Judah* (1863), *Merry Chimes* (1865), *Jubilate* (1866), and *The Chorus Wreath.*

Emery, Stephen Albert, b. Paris, Maine, Oct. 4, 1841; d. Boston, April 15, 1891. His first teacher was H. S. Edwards, of Portland; in 1862 he studied under Plaidy, Papperitz, Richter, and Hauptmann, at Leipzig, and afterwards at Dresden under Fritz Spindler (pf.). Returned to Portland, 1864; went to Boston in 1866, taught in the N. E. Cons. there from 1867; on the foundation of the College of Music of Boston Univ., he was appointed prof. of harm. and cpt. He was also asst.-editor of the 'Musical Herald.'—Works: Sonatinas and other pieces for pf.; string-quartets; part-songs; songs; also 2 textbooks, *Foundation Studies in Pf.-Playing*, and *Elements of Harmony* (1880; 2d ed. 1907).

Emmanuel [-nüel'], **Maurice,** b. Bar-sur-Aube, May 2, 1862. Studied at Paris Cons. (1880–7) under Savard, Dubois, Delibes and Bourgault-Ducoudray; then specialized in the musical history of antiquity under Gevaert in Brussels; *Docteur ès Lettres* (Sorbonne, 1895) with the theses *Essai sur l'orchestique grecque* (*La danse grecque antique*) and *Éducation du danseur grec* (both publ. 1896); prof. of Hist. of Art at Lycée Racine and Lycée Lamartine, 1898–1905; as m. de chap. at Ste.-Clothilde (1904–7) he gave model performances of masterpieces in the a cappella style; since 1910 prof. of the hist. of music at the Paris Cons. (successor to Bourgault-Ducoudray); after the death of Malherbe (1911) he took the latter's place as editor (jointly with Saint-Saëns and Teneo) of the monumental edition of Rameau's works published by Durand; has edited 6 vols. of Bach's works (Suites, Partitas, Fant. chrom., Concerto ital.) in Durand's new edition of the classic masters (1915–16). E. won the Kastner-Bourgault prize, awarded by the Académie, with his scholarly *Histoire de la langue musicale* (2 vols., Paris, 1911); also wrote *Traité de l'accompagnement modal des Psaumes* (Lyons, 1913). To Lavignac's 'Encyclopédie de la Musique' he contributed an authoritative *Traité de la Musique grecque antique* (vol. i, Paris, 1911). Of great value are his reports on musical instruction in Germany, *Les Conservatoires de l'Allemagne et de l'Autriche* (in 'Revue de Paris,' 1898) and *La musique dans les universités allemandes* (ib., 1900). In a series of articles, *Le Chant à l'école* ('Grande Revue,' 1910–11) he has laid the foundations of a new system of vocal instruction in the common schools; further articles: *La vie réelle en musique* ('Revue de Paris,' 1900), *Prose et musique* (ib., 1901), *Éloge funèbre de Bourgault-Ducoudray* ('Monde Musical,' 1911). Besides occupying a distinguished position as musicologist, he is also noteworthy as a composer: *Pierrot Peintre* (1-act pantomime, 1886); *Ouverture pour un conte* for orch. (1887); *Terre de Bretagne*, symph. poem for soli, ch. and orch. (1890); *Airs rythmés*, for harp and wood-wind (1895); *Suite sur des airs populaires grecs*, for vln. and pf. (1907); *3 Odelettes Anacréontiques*, for voice, flute solo and orch. (1911); *8 Chansons Bourguignonnes*, for soli, ch. and orch. (1912); 2 string-quartets (1889, 1903); sonata for organ; ditto for pf.;

songs (*In Memoriam* [words by R. Vallery-Rador], with vcl. and vln., *30 Chansons Bourguignonnes*, etc.). A 3-act opera, *Prométhée enchaîné* (after Æschylus), was completed in 1915.

Em'merich, Robert, b. Hanau, July 23, 1836; d. Baden-Baden, July 11, 1891. While a law-student at Bonn, he took music-lessons of Alb. Dietrich and Th. Stauffer; served in the army 1859–73, and then devoted himself to music. Lived 1873–8 at Darmstadt, and produced the operas *Der Schwedensee* (Weimar, 1874), *Van Dyck* (Stettin, 1875), and *Ascanio;* 2 symphonies, a cantata, etc. From 1878–9, theatre Kapellm. at Magdeburg; then settled in Stuttgart, where he conducted the Male Choral Union from 1889.

Encina [-thē'-], **Juan del,** b. La Encina, near Salamanca, circa 1469; d. there 1529(?). In 1498 he went to Rome, where, under Leo X, he was m. di capp.; later he took orders, travelled in the Orient, and, after his return, was canon at León and Málaga. He is not only the father of the Spanish drama, but also important as a musician who exerted considerable influence on the early oratorio. If he did not personally collect, he was at least instrumental in having collected, the 459 bailadas and villancicos for 2–4 voices (among them 68 of his own composition), forming the 'Cancionera Musicál de los Siglos XV y XVI.' This collection, of the greatest value for the history of music for that period, was published by order of the Spanish Academy by F. A. Barbieri (Madrid, 1894).—Cf. R. Mitjana, *Sobre J. del E., músico y poeta* (Madrid and Barcelona, 1895).

Enck'hausen, Heinrich Friedrich, b. Celle, Aug. 28, 1799; d. Hanover, Jan. 15, 1885. Pupil of Aloys Schmitt, in Berlin and Hanover, succeeding him as court organist and director of the Singakademie; he was also court pianist.—Works: *Der Savoyard,* opera (Hanover, 1832); orchestral and sacred music; pf.-pieces and études; and a standard book of chorals.

En'de, Heinrich vom, music-publisher; b. Essen-on-Ruhr, Aug. 12, 1858; died Cologne, Jan. 20, 1904. He composed a considerable number of male choruses (*Das Kätzchen, Es ist ein Brünnlein geflossen*), songs, and pf.-pieces; also published *E. T. A. Hoffmanns musikalische Schriften, Dynamik des Klavierspiels* (1899), and *Schatzkästlein* (practical explanation of musical forms).

Enes'co, Georges, b. Cordaremi, Rumania, Aug. 7, 1881. He began to play the violin when only 4 years old; from 1888–93 he was a pupil at the Vienna Cons. of Hellmesberger (vln.) and R. Fuchs (theory), winning first prize in vln.-playing and harmony (1892); 1894–9 he studied at the Paris Cons. with Marsick (vln.), Fauré and Massenet (comp.); won second accessit for cpt. and fugue (1897) and first prize for violin-playing (1899); at the same time he studied vcl., organ and pf., attaining more than ordinary proficiency on all these instruments. His talent for comp. manifested itself very early, his first efforts (not publ.) dating from his student days in Vienna; in 1897 he gave in Paris the first concert of his own works (a string-quintet, pf.-suite, vln.-sonata, and songs), which attracted the attention of Colonne, who prod. the following year the youthful composer's op. 1, *Poème Roumain.* 1899–1900 he toured as a violin-virtuoso, and was appointed court-violinist to the Queen of Rumania; since then he has been living in Paris, devoting his time chiefly to comp., appearing as a performer only at rare intervals.—Works: 2 symphonies, 2 suites, 3 rhapsodies, a pastoral fantasy (all for orch.); a dixtuor for strings and wind-instrs.; an octet in C for 4 vlns., 2 vlas. and 2 vcls.; 2 vln.-sonatas; a pf.-quintet; a suite for pf. and vln.; a suite for pf.; variations for 2 pfs.; pieces for vcl.; songs.

Eng'el, David Hermann, b. Neuruppin, Jan. 22, 1816; d. Merseburg, May 3, 1877. Organist and composer, pupil of Schneider in Dessau, and Hesse in Breslau; 1848, organist in cathedral, and teacher in the Gymnasium, at Merseberg.—Works: A comic opera *Prinz Carneval* (Berlin, 1862); oratorio *Winfried;* psalms and organ-pieces; also published a *Choralbuch,* and *Beitrag zur Geschichte des Orgelbauwesens* (1855).

Eng'el, Gustav Eduard, writer, critic, and singing-teacher; b. Königsberg, Oct. 29, 1823; d. Berlin, July 19, 1895. A philosophical student at Berlin, he also attended Marx's lectures on musical science, and took singing-lessons of H. Kotzold; sang in the Singakademie and the Domchor; taught 1 year in the 'Graues Kloster,' and then devoted himself to music-teaching and writing. In 1853 he became critic for the 'Spener'sche Zeitung,' and in 1861 for the 'Vossische Zeitung.' 1862, singing-teacher in Kullak's academy; 1874, in the Hochschule, with the title of Professor. Among his vocal pupils are Bulss, Krolop, Therese Malten, Lola Beeth, and Jetta Finkenstein.—Works: *Sängerbrevier* [daily vocal exercises] (1860); *Übersetzungen und Vortragsbezeichnungen; Die Vokaltheorie von Helmholtz, und die Kopfstimme* (1867); *Das mathematische Harmonium* (1881); *Aesthetik der Tonkunst* (1884), and a *Mathematisch-harmonische Analyse des 'Don Juan'* [Mozart's *Don Giovanni*].

Eng'el, Johann Jakob, b. Parchim, Mecklenburg, Sept. 11, 1741; d. there June 28, 1802; tutor to the Crown Prince (Friedr. Wilhelm III) at Berlin, and theatre-director.

His essay *Über die musikalische Mahlerey, an den königlichen Kapellm. Herrn Reichardt* (1780) is of decided value.

Eng'el, Karl, important musical historiographer; b. Thiedenwiese, near Hanover, July 6, 1818; d. by suicide at Kensington, London, Nov. 17, 1882. Pupil of Enckhausen at Hanover (organ), and of Hummel (pf.) and Lobe at Weimar. After residing in Hamburg, Warsaw, and Berlin, he went to Manchester, England, in 1846, and in 1850 to London. Here he became an influential writer, and an authority of the highest rank on musical history and musical instruments. Published *The Pianist's Handbook* (1853), *Pf.-School for Young Beginners* (1855), and *Reflections on Church-Music* (1856); his life-work began with *The Music of the most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews* (1864), followed by *An Introd. to the Study of National Music . . .* (1866); *Musical Instruments of all Countries* (1869); *Cat. of the Special Exhibition of Ancient Musical Instrs.* (2d ed. 1873); *Descr. Catalogue of the Musical Instruments in the South Kensington Museum* (1874); *Musical Myths and Facts* (1876); *The Literature of National Music* (1879, reprinted from articles in the 'Times'); *Researches into the Early History of the Violin Family* (1883). Among his unpublished MSS. is a large hist. of the musical instrs. of the world (4 quarto vols. with over 800 illustrations).

Eng'elsberg, E. S. (pen-name of Dr. **Eduard Schön**), b. Engelsberg, Silesia, Jan. 23, 1825; d. Deutsch-Jasnik, May 27, 1879. A jurist, and ministerial councillor, he comp. widely popular humoristic quartets for men's voices; also pf.-sonatas, string-quartets and works for orch., the publication of which he expressly forbade in his will.

En'na, August, b. Nakskov, Denmark, May 13, 1860. His father was a poor shoemaker; his grandfather, an Italian soldier in Napoleon's army, married a German girl, and settled in Denmark. In 1870 the family moved to Copenhagen. August attended the free schools, learned to play the pf. by himself, at 17 had a little mediocre instruction in violin-playing and theory; otherwise wholly self-taught, he studied diligently (theory and instrumentation). Being but a middling violinist, he could not enter the Copenhagen orch., and therefore joined a small 'international' orch. on a trip to Finland (1880). Played on several instrs., even the big drum before a circus tent. Returned in 6 months to Copenhagen; composed the operetta *A Village-Tale*, which was produced (1880) in provincial theatres; played for dancing lessons, and taught piano, for about 12 cents an hour. His dance-music was often improvised. 1883, conductor for a prov. troupe, for which he often wrote the act-tunes, and even comp. 10 overtures and 2 operas, *Areta* (1882) and *Aglaja* (1884). After these practical experiences he began to study seriously, in 1884, with Schjorring (vln.), Matthesson-Hansen (organ), and Rasmussen (comp.) at Copenhagen. He was now able to publish songs, pf.-pieces, an orchestral suite, and a symph., which, by attracting Gade's attention, gained for Enna the great Ancker scholarship for composers, enabling him to study in Germany (1888–9). The fruit of this period was an opera, *The Witch*, produced Jan. 24, 1892, at the R. Opera House in Copenhagen with brilliant and, for a Danish comp., unheard-of success. In Germany, as *Die Hexe*, the work was equally successful. E.'s other operas are: *Die Feen* (Berlin, 1893); *Kleopatra* (Copenhagen, 1893); *Aucassin und Nicolette* (ib., 1895); *Das Streichholzmädel* (ib., 1897); *Lamia* (ib., 1897); *Ung Elskov* (ib., 1902); *Nattergalen* (ib., 1912); *Gloria Arsena* (ib., 1913). He further wrote the ballets *The Shepherdess and the Chimney-sweep* (Copenhagen, 1901) and *St. Cecilia's Golden Shoe* (ib., 1904); *Mutterliebe* for ch. and orch.; a vln.-concerto in D; 2 symphonies (D m., C m.); *Märchen*, symphonic tone-pictures; a *Festival Overture*, pf.-pieces and songs.—An opera, *Komödianten* (finished 1916), has not yet been produced.

Enoch & Co., London music-publishers, established 1869.

Ep'stein, Julius, b. Agram, Aug. 14, 1832. Pupil there of Lichtenegger, and at Vienna of Halm (pf.) and Rufinatscha (comp.). Distinguished pianist and teacher; 1867–1901, prof. of pf. at the Vienna Cons.; one of the editors of Br. & H.'s monumental edition of Schubert's works; Ignaz Brüll and Marcella Sembrich were his pupils.—His two daughters, **Rudolfine** ('cellist) and **Eugenie** (violinist), made a successful concert-tour through Austria and Germany in the season of 1876–7.

Ep'stein, Richard, b. Vienna, Jan. 26, 1869. Pupil at the Cons. of his father, Julius E., and R. Fuchs (comp.); spent 2 years in Berlin and Dresden in further study; prof. of pf. at Vienna Cons.; lived in London (1904–14) as teacher and ensemble-player; since then in New York. Although he has appeared as soloist, he excels as an accompanist, in which capacity he has frequently been heard with such artists as Sembrich, Fremstad, Culp, Gerhardt, Destinn, Elman, Kreisler, and as assisting artist with famous chamber-music organizations (Joachim, Rosé, and Bohemian quartets, etc.).

Érard [ā-rahr'], **Sébastien,** the famous maker of pianos and harps; b. Strassburg, April 5, 1752; d. in his château *La Muette*, near Paris, Aug. 5, 1831. His family-name

was originally Erhard; his father was a cabinet-maker by trade, and in his shop Séb. worked till 16, when his father died. He was now engaged by a Paris harpsichord-maker, who dismissed him "for wanting to know everything"; under a second employer his ingenuity made a stir in the musical world, and the invention of a 'clavecin mécanique' (described by Abbé Roussier, 1776) made him famous. The Duchess of Villeroy became his patroness, and fitted up in her home a workshop for Érard, in which (1777) he finished the first pianoforte made in France. In the meantime, his brother, Jean-Baptiste, joined him, and they founded an instr.-factory in the Rue Bourbon. Their growing success aroused the jealousy of the Luthiers, a branch of the Fan-makers' Guild (to which the brothers did not belong), which sought to prevent them from working; but the interposition of Louis XVI, who conferred on Sébastien a special brevet for the manufacture of 'forté-pianos,' ended the difficulty. Érard soon invented the 'piano organisé,' with two keyboards, one for piano and the other for a small organ; he also became interested in the harp, and invented the ingenious double-action mechanism, perfected in 1811. From 1786–96 he was in London; returning to Paris, he made his first grand piano, and employed the English action until his invention, in 1809, of the repetition action since widely adopted, which is regarded as his supreme achievement. An 'orgue expressif,' built for the Tuileries, was his last great work.—His nephew, **Pierre Érard** (1796–1855), succeeded him; he published *The Harp in its present improved state compared with the original Pedal Harp* (1821), and *Perfectionnements apportés dans le mécanisme du piano par les Érards depuis l'origine de cet instrument jusqu'à l'exposition de 1834* (1834). Pierre's successor was his wife's nephew, Pierre Schäffer (d. 1878); the present head of the firm is the Comte de Franqueville.

Eratos'thenes, b. Cyrene, 276 B. C.; died Alexandria, Egypt, 195 B. C. A writer on mathematics, and custodian of the Alexandria library. His *Katasterismoi* contain scattered notes on Greek music and instrs., especially the *lyra* (Germ. transl. by Schaubach, 1796; Bernhardy edited an edition of the original text, publ. 1822). His work on Music is lost; Ptolemy quotes his division of the tetrachord.

Erb, J. Lawrence, organist, author; b. Reading, Pa., Feb. 5, 1877. Studied under A. W. Weiser at Pottstown, Pa. (1892–4); Metropolitan College of Music, N. Y. City (1894–99); Virgil Clavier School (1894–5); Dudley Buck, H. R. Shelley, R. H. Woodman, H. W. Greene, H. R. Palmer, and others. Organist of several churches in Pottstown, N. Y. City, and Chicago; director Cons. of Music, Wooster, Ohio (1905–13); director School of Music, Univ. of Ill. (1914); Univ. organist (1915); Sec., and later Pres., Music Teachers' Nat. Assn.; lectures and recitals since 1905 in West and Middle West.—Works: *Johannes Brahms*, a biography (1895); *Hymns and Church Music* (1911); *Elements of Harmony* (1911); many magazine articles. Has also composed songs, pf.-pieces, organ-music, and anthems.

Erb [ärp], **Maria Joseph,** b. Strassburg, Oct. 23, 1860. Studied at first in Strassburg; then (1875–80) in Paris, under Saint-Saëns, Gigout, and Loret, at the 'École de musique classique.' Living since 1880 in Strassburg as teacher of pf. and organ, and organist in the Johanniskirche (R. C.) and the Synagogue; made 'Prof.' in 1908.—Works: The operas, *Der letzte Ruf* (Strassburg, 1895); *Der glückliche Taugenichts* (ib., 1897); *Abendglocken* (ib., 1900); *Eifersüchtig* (Leipzig, 1901); *Der Riese Schletto* (Strassburg, 1901); *Der Zaubermantel* (ib., 1901); *Die Vogesentanne* (ib., 1904); *Der Heimweg* (ballet-opera, ib., 1907); *Prinzessin Flunkerli* (fairy-opera, ib., 1912); a symphony in G; suite for orch. in D m.; a symphonic suite; 3 vln.-sonatas; a vcl.-sonata; a string-quartet; a string-trio; an *Octet-Suite* for wind and strings; 3-part Mass with organ; 6-part Mass a capp.; organ-pieces (sonatas, etc.); pieces for pf. (2 and 4 hands); songs; also 2 vols. of Alsatian folk-songs.

Er'bach, Christian, b. Algesheim, Palatinate, 1573; d. Augsburg, (?), as cathedral organist (from 1602) and city councillor. His valuable *cantica sacra* (motets *a* 4-8), publ. 1600–11, are in the Augsburg library; several of them are also in Bodenschatz's 'Florilegium Portense'; others, in MS., in the Berlin Library.—See Q.-Lex.

Er'ben, Robert, dramatic composer; b. Troppau, March 9, 1862; 1894, Kapellm. at Frankfort-on-Main; 1896, Kapellm. at Mannheim; now living in Berlin (1916).—Has produced the 1-act opera *Enoch Arden* (Frankfort-on-M., 1895; succ.) and a 'fairy comedy,' *Die Heinzelmännchen* (Mayence, 1896).

Erd'mannsdörffer, Max von, b. Nuremberg, June 14, 1848; d. Munich, Feb. 14, 1905. Studied in Leipzig Cons. (1863–7), and in Dresden (1868–9) under Rietz. From 1871–80 court Kapellm. at Sondershausen, producing the best modern compositions at the 'Loh' concerts. He lived in turn at Vienna, Leipzig, and Nuremberg; in 1882 he was app. director of the Imp. Musical Society at Moscow, and prof. at the Cons., where, in 1885, he founded a students' orchestral society. Returning to Germany, he conducted the Bremen Philharmonic Concerts till 1895;

then, for one season, the Symphony Concerts at Petrograd, and in 1897 was app. Kapellm. at the court theatre and prof. at the Akademie der Tonkunst in Munich, but resigned both positions in 1898; ennobled in 1903 by bestowal of the Bavarian Order of the Crown. —Works: *Prinzessin Ilse*, forest legend for soli, chorus and orch.; *Schneewittchen* (ditto); *Traumkönig and sein Lieb* (ditto); *Seelinde* (do.); *Des Kaiserheeres Romfahrt*, for male ch. and orch.; overture to Brachvogel's *Narciss;* pf.-trio; sonata for pf. and vln.; *Albumblätter* for pf. and vln.; *Nordseebilder* and *Reisebilder* for pf.; male choruses, songs, etc. —His wife, **Pauline Fichtner,** *née* Oprawik, distinguished pianist, pupil of Eduard Pirkhert and from 1870–1 of Liszt at Weimar, was born at Vienna, June 28, 1851, and is court pianist to the Grand Dukes of Saxe-Weimar and Hesse-Darmstadt. She married E. in 1874.

Erk, Adam Wilhelm, b. Herpf, Saxe-Meiningen, March 10, 1779; d. Darmstadt, Jan. 31, 1820. Organist at Wetzlar (1802), Worms (1803), Frankfort (1812).—Published organ-pieces, and school-songs in Ludwig Erk's collections.

Erk, Friedrich Albrecht, son of preceding; b. Wetzlar, June 8, 1809; d. Düsseldorf, Nov. 7, 1879, where he was a teacher in the Realschule (scientific school).—Published the celebrated *Lahrer Commersbuch* (w. Silcher); the *Allgem. deutsches Turnliederbuch* (with Schauenburg); a *Freimaurer-Liederbuch;* and aided his brother in ed. the school song-books.

Erk, Ludwig (Christian), brother of Fr. A.; b. Wetzlar, Jan. 6, 1807; d. Berlin, Nov. 25, 1883. Trained chiefly by A. André at Offenbach; 1826–35, music-teacher at the seminary in Meurs (Mörs); 1836–40, he was conductor of liturgical singing in the Domchor, Berlin; in 1837, teacher in the Berlin R. Seminary; 1843, founded the 'Erk Männergesangverein'; 1852, the 'Erk Gesangverein' for mixed voices; 1857, royal music director, later Professor. His song-books for schools have won great popularity: *Liederkranz, Singvögelein, Deutscher Liedergarten, Musikalischer Jugendfreund, Sängerhain, Siona, Turnerliederbuch, Frische Lieder,* etc., many of which were written jointly with his brother Friedrich and his brother-in-law, Greef. He also published *Die deutschen Volkslieder mit ihren Singweisen* (1838–45), *Volkslieder, alte und neue, für Männerstimmen* (1845–6), *Deutscher Liederhort* (folk-songs; vol. i publ. 1856; MS. of the remainder was bought—with the rest of his valuable library—for the Royal Hochschule für Musik, Berlin; continued and edited by Magnus Böhme, and published in 4 vols. [1894]); *Mehrstimmige Gesänge für Männerstimmen* (1833–5), *Volksklänge* for male chorus (1851–60), *Deutscher Liederschatz* for male chorus (1859–72), *Vierstimmige Choralgesänge der vornehmsten Meister des 16. und 17. Jahrhunderts* (1845), *J. S. Bachs mehrstimmige Choralgesänge und geistliche Arien* (1850–65), *Vierstimmiges Choralbuch für evangelische Kirchen* (1863), *Choräle für Männerstimmen* (1866); exercises for pf.; and a *Methodischer Leitfaden für den Gesangunterricht in Volksschulen* (1834, Part I).

Er'kel, Alexander [Alexius], son of Franz E.; b. Pest, Jan. 2, 1846; d. Békés Czabra, Oct. 14, 1900. Director of the Philharmonic Concerts in Pest, 1875–1893; 1896, 'General-Musikdirektor' of the Royal Opera at Pest. Composed an operetta, *Tempeföi* (Pest, 1883), followed by 3 more.

Er'kel, Franz [Ferencz], the creator of Hungarian national opera; b. Gyula, Hungary, Nov. 7, 1810; d. Pest, June 15, 1893. He was taught by his father; at 24 became director of the Kaschau opera-troupe, and went with it to Pest, where he was appointed conductor at the National Th. on its opening in 1837. Here he produced 9 operas: *Báthory Mária* (1840), *Hunyády László* (1844, his most popular work), *Erzsébet* (1857) *Kúnok* (1858), *Bank Bán* (1861, considered his best), *Sarolta* (1862), *Dósza György* (1867), *Brankovics György* (1874), and *King Stefan* (1874). He brought the opera-orch. to a high state of efficiency. He was the founder and director of the Philharmonic Concerts, and first prof. of pf. and instrumentation at the National Musical Academy. His numerous songs, in the national vein, are very popular.

Erlanger, Camille, b. Paris, May 25, 1863. Composer; pupil of Paris Cons. (Léo Delibes, Durand, Matthias); 1888, took the Grand prix de Rome for his cantata *Velléda.* Other works: *La Chasse fantastique,* symphonic piece; *Maître et Serviteur,* symphonic poem after Tolstoi; *Sérénade carnavalesque;* a requiem for double ch. and orch.; the operas *Kermaria* (Paris, 1897), *Le Juif polonais* (ib., 1900), *Le Fils de l'étoile* (ib., 1904), *Aphrodite* (ib., 1906), *Bacchus triomphant* (Bordeaux, 1909); *l'Aube rouge* (Rouen, 1911), *La Sorcière* (Paris, 1912). A dramatic legend, *Saint-Julien l'Hospitalier,* was produced in concert-form at Paris, 1894, and as an opera (ib., 1896).

d'Erlanger, Baron **Frédéric** (pen-name **Frédéric Regnal**), member of the family of bankers; b. Paris, May 29, 1868. Composer of the operas *Jehan de Saintré* (Aix-les-Bains, 1893); *Inez Mendo* (London, 1897); *Tess* (Naples, 1906); *Noël* (Paris, 1912; Chicago, 1913); has also written a *Suite symphonique;* a pf.-quintet; a string-quartet; a vln.-concerto, op. 17; a vln.-sonata; Andante for vcl. and orch.; etc.

Er'ler, Hermann, b. Radeberg, n. Dresden, June 3, 1844; manager for Bote & Bock, Berlin, till 1873, when he established a music-publishing business (now Ries & Erler). For years he edited the 'Neue Berliner Musik-Zeitung,' and was critic for the 'Fremdenblatt'; has written *R. Schumanns Leben und Werke, nach seinen Briefen geschildert* (1887).

Ernst II, duke of Saxe-Koburg-Gotha, b. Koburg, June 21, 1818; d. Reinhardsbrunn, Aug. 22, 1893. A distinguished amateur composer, he produced the operas *Zaire* (Gotha, 1846), *Toni der Wildschütz* (Koburg, 1848), *Santa Chiara* (Koburg, 1853), *Casilda* (Brussels, 1855), *Diana von Solange* (Koburg, 1858; N. Y., 1891; his best); 2 operettas, *Der Schuster von Strassburg* (Vienna, 1871; pseudonym 'Otto Wernhard'), and *Alpenrosen* (Hamburg, 1873; pseudonym 'N. v. K.'); several cantatas (*Lenz und Friede*, 1889), hymns, songs, etc. He published his memoirs as *Aus meinem Leben und aus meiner Zeit* (3 vols., 1887–9).

Ernst, Alfred, French writer and critic; b. Périgueux, April 9, 1860; d. Paris, May 15, 1898. A pupil of the 'École polytechnique,' he abandoned science for art; was a passionate admirer and defender of Wagner. Besides many contributions to musical journals, he published *L'œuvre dramatique de H. Berlioz* (1884), *Richard Wagner et le drame contemporain* (1887), *L'art de Richard Wagner, l'œuvre poétique* (1893) [a projected 2d vol. on *l'œuvre musicale* remains unfinished]; *Étude sur 'Tannhäuser,'* analysis and thematic guide (1895); a translation of *Die Meistersinger* and the *Ring des Nibelungen;* he was a contributor to the 'Rivista Italiana' and the 'Revue Encyclopédique.'

Ernst, Franz Anton, b. Georgenthal, Bohemia, 1745; d. Gotha, 1805, where he had been leader of the orch. since 1778. He made a name as a violinist and composer; his vln.-concerto in E♭ is especially noteworthy. He also published an essay *Über den Bau der Geige* in the Leipzig 'Allgemeine musikalische Zeitung' (1805).

Ernst, (Heinrich) Wilhelm, b. Brünn, May 6, 1814; d. Nice, Oct. 8, 1865. Famous violinist, pupil of Mayseder and Böhm, finishing under de Bériot in Paris. 1834–50, he was almost continually on concert-tours; then settled in London. His works for violin are brilliant and effective; the *Élégie*, the concerto in F# m. (new ed. by Marteau, 1913), and the *Carnaval de Venise*, are a few of the most celebrated.—Cf. A. Heller, *H. W. E. im Urteile seiner Zeitgenossen* (Brünn, 1904).

Ertel, (Jean) Paul, b. Posen, Jan. 22, 1865. Pupil of E. Tauwitz (comp.), L. Brassin (pf.), and later of Liszt; self-taught in orchestration; studied jurisprudence in Berlin; *Dr. Jur.*, 1898; living in Berlin as teacher at Born's Pädagogium and music critic of the 'Berliner Lokalanzeiger'; 1897–1905, editor of 'Deutsche Musikerzeitung.' — Works: The symphonic poems *Maria Stuart, Der Mensch* (with organ), *Belsazar, Pompeji, Die nächtliche Heerschau, Hero und Leander;* a symph., *Harald;* the ballads *Die Wallfahrt nach Kevlaar* and *Des Sängers Fluch* for bar., organ and string-quartet; a double fugue for orch. and organ; a concerto for vln. solo; a string-quartet (on Hebrew melodies); 2 pieces for vln. and pf.; organ-works (Passacaglie [D m., C m.], prelude and double fugue on *Wachet auf*, etc.); pf.-pieces; songs; an opera, *Gudrun*, has not yet been produced (1916).

Esch'mann, Johann Karl, b. Winterthur, Switzerland, April 12, 1826; d. Zurich, Oct. 27, 1882. Pianist, pupil of Moscheles and Mendelssohn at Leipzig. Pf.-teacher in Kassel and (1852) Zurich. Besides pf.-music, pieces for vln., and pf., songs, etc., he publ. a Pf. Method, studies for pf.; wrote a valuable *Wegweiser durch die Klavierlitteratur* (Zurich, 1879; 8th ed. 1914), and *100 Aphorismen aus dem Klavierunterricht* (2d ed., 1899).

Escudier [es-kü-d'yā'] (two brothers, natives of Castelnaudary, Aude), **Marie** (b. June 29, 1819; d. Paris, April 17, 1880) and **Léon** (b. Sept. 17, 1821; d. Paris, June 22, 1881), writers and journalists, for 2 or 3 years in Toulouse, thenceforward in Paris. In 1838 they began publishing 'La France musicale,' and soon after set up a music-shop. Industrious writers, they issued jointly the following works: *Études biographiques sur les chanteurs contemporains* (1840), *Dictionnaire de musique d'après les théoriciens, historiens et critiques les plus célèbres* (1844, 2 vols.; reprinted in 1854 as *Dict. de mus. théorique et historique*); *Rossini, sa vie et ses œuvres* (1854); *Vie et aventures des cantatrices célèbres, précédées des musiciens de l'Empire, et suivies de la vie anecdotique de Paganini* (1856). They separated in 1862, Léon retaining the music-business and publishing a new paper, 'L'art musical' (ceased to appear after Sept. 27, 1894); Marie continued the 'France musicale' until 1870.

Esla'va, Don **Miguel Hilarion,** b. Burlada, Navarra, Oct. 21, 1807; d. Madrid, July 23, 1878. Eminent composer and theorist; choir-boy and (1824) violinist in Pampeluna cathedral; 1828, maestro in Ossuna cath., where he took orders; in 1832, maestro at Seville; 1844, court maestro to Queen Isabella.—Works: 3 Italian operas, *Il Solitario del Monte Selvaggio* (Cadiz, 1841), *La tregua di Ptolemaide* (1842), and *Pietro il crudele* (1843); original organ-pieces in his collections 'Museo orgánico español,' and church-music

in the great collection 'Lira sacro-hispaña' (1869); his masses, motets, psalms, etc., number about 150. Also published a *Método de Solfeo* (1846; an elementary vocal treatise), and an *Escuela de Armonía y Composición* (1861). He edited the 'Gaceta musical de Madrid' for the 2 years (1855–56) of its life.

Espagne [es-pähñ'], **Franz,** b. Münster, Westphalia, April 21, 1828; d. Berlin, May 24, 1878. A pupil of Dehn; he became mus. director at Bielefeld in 1858, and, soon after Dehn's death, head of the musical department of the R. Library at Berlin; also choirmaster at the Hedwigkirche. Editor of new classical editions (Beethoven, Palestrina, etc.).

Espó'sito, Michele, b. Castellamare, near Naples, Sept. 29, 1855. In 1866 he entered the Cons. San Pietro a Maiella at Naples, where he studied with B. Cesi (pf.) and P. Serrao (comp.); gave pf.-recitals in Italy; 1878–82 in Paris; since 1882 prof. of pf. at R. Irish Acad. of Music, Dublin; founded (1899) the Dublin Orch. Soc., of which he is still conductor; is also an excellent ensemble-player; Mus. Doc. (hon. c.), Trinity College, Dublin. Works: Op. 52, *The Post-Bag* (1-act Irish opera, London, 1902); op. 53, *The Tinker and the Fairy* (1-act opera, Dublin, 1910); op. 26, *Berceuse* for orch.; op. 55, *Suite of Irish Dances* for orch.; for vln. and pf., *2 Irish Rhapsodies* (op. 51, 54), *Five Irish Melodies* (op. 56), *Two Irish Melodies* (op. 57), First sonata in G m. (op. 32); numerous pieces for pf. The following works won first prizes: Op. 38, *Deirdre*, cantata for soli, ch. and orch. (Irish Fest., Dublin, 1897); op. 33, string-quartet in D, and op. 44, *Poem* for orch. (Irish Fest., ib., 1899); op. 50, *Irish Symphony* (Irish Fest., ib., 1902); op. 43, Sonata for vcl. and pf. in D (Incorp. Soc. of Musicians, London, 1898); op. 46, Second Sonata for vln. and pf. in E m. (Société Nouvelle, Paris, 1907); op. 60, string-quartet in C m. (Acc. Filarmonica, Bologna, 1908).

Es'ser, Heinrich, b. Mannheim, July 15, 1818; d. Salzburg, June 3, 1872. A pupil of Fr. Lachner and Sechter in Vienna. From 1847, Kapellm. at the Kärnthnerthor Th., Vienna, and from 1857 Kapellm. of the court opera, also conducting the Philharmonic for some years. Retired (1869) to Salzburg on a pension.—Works: 3 operas, *Silas* (Mannheim, 1839), *Thomas Riquiqui* (Aix-la-Chappelle, 1843), and *Die beiden Prinzen* (Munich, 1844); various orchestral and chamb.-comps.; very popular male quartets, and songs.—Cf. E. Hanslick, *Suite* (Vienna, 1884). Letters of E. are found in E. Istel's *Wagner im Lichte eines zeitgenössischen Briefwechsels* (Berlin, 1902).

Es'sipov [**Essipova**], **Annette,** b. Petrograd, Feb. 1, 1851; d. there Dec., 1914. Brilliant pianist, pupil of Wielhorski and Leschetizky (at P. Cons.), marrying the latter in 1880 (divorced 1892). Début 1874, at Petrograd, since when she had made long concert-tours throughout Europe, and to America (1876). In 1885 she was made 'Pianist to the Prussian Court'; 1893–1908 prof. of pf. at the P. Cons., succeeding Th. Stein.

Este (or **Est, East, Easte**), **Thomas,** noted London music-printer (circa 1550–1625). The first issue of his press was Byrd's *Psalms, Sonets, and Songs of sadnes and pietie* (1588); of special interest is *The whole Booke of Psalms; with their wonted tunes as they are sung in Churches, composed in foure parts* (1592). GROVE gives a full list of Este's publications.

E'sterházy [-hah-zē], Count **Nicolas,** b. 1839; d. Castle Totis, Hungary, May 7, 1897. A zealous promoter of musical art, he had a 'trial-stage' (a complete theatre, connected with a music-school) erected, and paid composers, authors, and artists for their artistic productions, to view which leaders in the world of art were invited.

Ett, Kaspar, b. Erringen, Bavaria, Jan. 5, 1788; d. Munich, May 16, 1847, where, from 1816, he was court organist at St. Michael's church. He was active in reviving the church-music of the 16th–17th centuries; his own sacred compositions (of which but a few graduals and *cantica sacra* were printed) follow these early works in style.

Euclid, the famous Greek geometer, lived at Alexandria about 300 B. C. He is the author of a treatise on music, *Katatomè kanónos* (*sectio canonis*), following the theories of Pythagorus (new crit. ed. by K. von Jan in 'Musici scriptores graeci'). For another treatise long ascribed to E., see CLEONIDES.

Eulenburg [oi'-], **Ernst,** b. Berlin, Nov. 30, 1847. Studied at the Leipzig Cons.; established, in 1874, in Leipzig the publishing house bearing his name; since his acquisition of Payne's 'Kleine Partitur-Ausgabe' (1892) he has enormously increased the scope of that publication (see PAYNE, ALBERT), so that now the largest orchl. scores are included.

Eu'lenburg, Philipp, Graf (count) **zu,** b. Königsberg, Feb. 12, 1847; Royal Prussian ambassador at Stuttgart; 1894–1904 German ambassador at Vienna; has written the words and music of several sets of songs: *Skaldengesänge, Nordslandslieder, Seemärchen, Rosenlieder*, etc.

Eu'ler, Leonhardt, b. Basel, April 15, 1707; d. Petrograd, Sept. 3, 1783. Prof. of mathematics at P. (1730) and Berlin (1740). Published several important works on mus. mathematics and acoustics, chief among them

being the *Tentamen novae theoriae musicae* (1729). E. was the first to employ logarithms for the better explanation of the differences in pitch.—Cf. S. Schulz-Euler, *L. E.* (Frankfort-on-Main, 1907).

Euter'pe, one of the nine Muses, presiding over joy and pleasure, and the patroness of flute-players: the Muse of Music.

Euting [oi'-], **Ernst,** b. London, Feb. 7, 1874. From 1892–6 he attended the Kgl. Hochschule für Musik in Berlin, then devoted himself to musicology at the Univ. there, and became Ph. D. with the thesis *Zur Geschichte der Blasinstrumente im 16. und 17. Jahrhundert* (1899); in the same year he founded the 'Deutsche Instrumentenbau-Zeitung,' of which he is still editor (1916).

Evans, David Emlyn, b. near Newcastle Emlyn, Wales, Sept. 21, 1843; d. London, April, 1913. With the exception of some lessons on the pf. and organ, he was self-taught; for over 20 years he was established in business at Cheltenham, but devoted his leisure hours to music; between 1865 and 1876 he took part in many Eisteddfodau, his works invariably winning the prizes; after the Eisteddfod at Wexham in 1876, where he carried off all four prizes, he voluntarily withdrew from further competitions, but frequently acted as judge; at the National Eisteddfod in London, 1887, he was awarded a prize for his *Biography of Welsh Musicians;* for many years he was editor of 'Y Cerddor' (The Musician). His chief work is *Alawon Fy Ngwlad* (2 vols., 1896), a collection of 500 Welsh airs (unpubl. until then) in pf.-arr.; his publ. comps. include 2 cantatas, *The Christian's Prayer* and *The Fairy-tribe,* many glees, anthems, and part-songs; several larger works remain in MS.

Evers [ā'-], **Karl,** pianist; b. Hamburg, April 8, 1819; d. Vienna, Dec. 31, 1875. Pupil of Jacques Schmitt (pf.) and Karl Krebs (comp.) at Hamburg, and (1839) of Mendelssohn at Leipzig. Led the life of a travelling concert-giver till 1858, when he settled in Graz, Styria, as a music-dealer. He finally went to Vienna in 1872. An executant of fine technical ability, he also wrote for pf. (*Chansons d'amour,* 12 songs without words characterizing various nationalities); and songs.

Evesham [ēvz'm], Monk of. See ODINGTON.

Ewer & Co., London music-publishers. Founder (1820) John J. Ewer, who was succeeded by E. Buxton; Wm. Witt purchased the business in 1860, and in 1867 it was united with Novello & Co. as Novello, Ewer & Co.

Exime'no y Pujader, Antonio, born Valencia, Sept. 26, 1729; d. Rome, June 9, 1808. A Jesuit priest, who wrote *Dell'origine della musica colla storia del suo progresso, decadenza, e rinovazione* (1774); this being attacked by P. Martini, E. wrote *Dubbio sopra il saggio di Contrappunto del P. Martini . . .* (1775), and later *Risposte al giudizio delle efemeridi di Roma.*

Expert [-pär'], **Henri,** b. Bordeaux, May 12, 1863; pupil (1881) of the Niedermeyer School at Paris, later of C. Franck and E. Gigout; now teacher at the École Nat. de Mus. Classique, and lecturer at the École des Hautes Études Sociales; since 1909, deputy-librarian (1st libr. J. Tiersot) of the Paris Cons.; founder (1903, with Manry) of the 'Société d'études musicales et concerts historiques.' His lifework is the editing and publication of the French-Flemish music of the 15th and 16th centuries, in six Parts (1894–): I. *Les Maîtres-Musiciens de la Renaissance française* (works by Orlando di Lasso, Goudimel, Costeley, Jannequin, Brumel, Larue, Mouton, Fevin, Mauduit, Claudin le jeune, Regnart, Caurroy, du Tertre, Gervais, and Attaignant's Collection of Chansons [1529], all in modern notation, with facsimiles, etc.; 24 vols. already issued); II. *Bibliographie thématique* (publ. in part); III. *Les Théoriciens de la musique au temps de la Renaissance;* IV. *Sources du corps de l'art franco-flamand de musique des XVe et XVIe siècles* (facsimile editions of entire works); V. *Commentaires;* VI. *Extraits des Maîtres-Musiciens* (selected single compositions, arr. for modern use; a large number have been publ.). E. has also edited a monumental edition of the Huguenot Psalter (1902); *Les maîtres du clavecin des XVIIe et XVIIIe siècles; Amusements des musiciens français du XVIIIe siècle; Répertoire de musique religieuse et spirituelle.* He contributed the chapter on the music of France during the 16th century to Lavignac's 'Encyclopédie de la Musique et Dictionnaire du Conservatoire.'

Eybler [ī'-], **Joseph,** later Edler **von Eybler,** b. Schwechat, near Vienna, Feb. 8, 1764; d. Schönbrunn, July 24, 1846. He st. at Vienna, his teacher from 1777–9 being Albrechtsberger. He was intimate with Haydn and Mozart; in 1792, choirmaster at the Carmelite Ch., and in 1794 to the 'Schottenstift' also; tutor to the princes in 1810, and first court Kapellm. in 1824, on Salieri's retirement. He himself gave up active work in 1833. His concert-works (symphonies, concertos, quartets, sonatas, etc.) are forgotten; as a church-composer (2 oratorios, 32 masses, a requiem, 7 Te Deums, 30 offertories, etc.) he is still known.—See Q.-Lex.

Eyken (Eijken) [ī'-], **Heinrich van,** son of Jan A.; b. Elberfeld, July 19, 1861; d. Berlin, Aug. 28, 1908. Pupil of Papperitz at the Leip-

zig Cons.; then of Herzogenberg at the Akad. in Berlin; from 1892 prof. of theory at the Kgl. Hochschule. As a composer he is favorably known through his songs with orchestra (*Judiths Siegesgesang, Ikarus, Schmied Schmerz, Lied der Walküre, Stille Tröstung*, etc.); he completed Liliencron's *Chorordnung für die Sonn- und Festtage des evangelischen Kirchenjahrs* (4 vols.); a treatise on harmony was published posthumously by H. Leichtentritt and O. Wappenschmidt (1911).

Ey'ken [Eijken], Jan Albert van, born Amersfoort, Holland, April 26, 1823; d. Elberfeld, Sept. 24, 1868. An organist; studied 1845–6 at Leipzig Cons., and afterwards at Dresden with Schneider. Successful concert-player. 1848, organist of the Remonstrantenkerk, Amsterdam; 1853, of the Zuyderkerk, and teacher at the music-school in Rotterdam. From 1854, organist at Elberfeld. His organ-pieces (150 chorals with introductions, 25 preludes, a toccata and fugue on B-A-C-H, 3 sonatas, variations, transcriptions, etc.) are well and favorably known; he also comp. music to Vondel's *Lucifer* (a tragedy), a vln.-sonata, quartets for mixed chorus, ballads, songs, etc.

Eymieu [ā-m'yö'], **Henry,** b. Saillans Drôme, France, May 7, 1860; st. law, and embraced a legal career, but turned to music, becoming a pupil of E. Gazier (theory), and Widor (comp.). Now (1916) residing in Paris as a composer, writer, and critic (for 'Le Ménestrel,' etc.). — Writings: *Études et biographies musicales* (1892); very numerous essays, reviews, etc., in the leading musical papers of Paris.—Comps.: A great variety of piano-pieces, songs; duets for pf. and vln., 'cello or harmonium; a *Marche française*, a *Marche funèbre, Hymne royale*, etc., for orch. (58 published opus-numbers); also a stage-piece, *Un Mariage sous Néron* (Paris, 1898); and an oratorio, *Marthe et Marie* (Asnières, 1898).

Eysler [ī'-], **Edmund S.,** b. Vienna, March 12, 1874; composer of numerous operettas, some of which achieved marked success in Germany and Austria; in 1915 he wrote no less than four such works, *Leutnant Gustl, Der grosse Gabriel, Ein Tag im Paradies, Die oder Keine*, the last produced with success in Vienna in 1916. Some of the more successful operettas (all premières at Vienna) are: *Bruder Straubinger* (1902), *Die Schützenliesel* (1905), *Künstlerblut* (1906), *Das Glücksschweinchen* (1908), *Der unsterbliche Lump* (1910), *Das Zirkuskind* (1911).

F

Faber [fah'-], **Benedikt,** b. Hilpertshausen; 1602–31, chorister at Koburg, in the duke's service; composed psalms *a* 8, *Cantiones sacrae a* 4–8, an *Ostercantate*, a *Gratulations-Cantate*, etc., all published at Koburg, and in the library there.—See Q.-Lex.

Fa'ber, Heinrich, 'Magister'; b. Lichtenfels; d. Oelsnitz, Saxony, Feb. 26, 1552. Rector in Brunswick. Published *Compendiolum musicae pro incipientibus* (1548, often republ.; also in German by Rid, 1572, and by Gothart, 1605; in German and Latin by Vulpius, 1610, and six further editions); also *Ad musicam practicam introductio* (1550, etc.), of which the former work is an abstract. The Heinrich Faber who died at Quedlinburg, 1598, has often been erroneously taken for the author of the above works.—See Q.-Lex.

Fa'ber, Nikolaus [Nicol], priest in Halberstadt; built there (1359–61) what is believed to be the first organ made in Germany. It has 20 bellows, and the keys are 3 inches broad and ½ inch apart.

Fa'bri, Stefano (*il maggiore*), b. Rome, circa 1550; from 1599–1601 m. di capp. at the Vatican; from 1603–7, at the Lateran; published 2 books of *Tricinia* (Nuremberg, 1602, 1607).

Fa'bri, Stefano (*il minore*), b. Rome, 1606; d. there Aug. 27, 1658. Pupil of B. Nanini; circa 1648, m. di capp. at the Ch. of S. Luigi de' Francesi, and from 1657 at S. Maria Maggiore. Published a book of motets *a* 2–5 (Rome, 1650), and *Salmi concertati a* 5 (1660).—See Q.-Lex.

Fabricius [-brē'tsĭ-ŏŏs], **Johann Albert,** son of Werner F.; b. Leipzig, Nov. 11, 1668; d. Hamburg, April 30, 1736, as prof. of elocution. An eminent bibliographer, he published a *Thesaurus antiquitatum hebraicarum* (1713, 7 vols.), and a *Bibliotheca graeca sive notitia scriptorum veterum graecorum* (1705–28, 14 vols.), both valuable works of reference.—See Q.-Lex.

Fabri'cius, Werner, b. Itzehoe, April 10, 1633; d. Leipzig, Jan. 9, 1679. A music-pupil of Sellino and Scheidemann at Hamburg, and a law-student and jurist at Leipzig, where he was also organist of the Nicolaikirche, and music director at the Paulinerkirche. Publ. *Deliciae harmonicae*, a collection of 65 pavanes, allemandes, etc., *a* 5, for viols and other instruments (Leipzig, 1656); *Geistliche Lieder* (Jena, 1659); *Geistliche Arien, Dialoge, Concerte, etc.* (Leipzig, 1662); motets, etc.—See Q.-Lex.

Faccio [fäh'tchŏh], **Franco,** b. Verona, March 8, 1840; d. in the sanatorium Biffi, near Monza, July 23, 1891. His first teacher was G. Bernasconi; from 1855–64 he studied in Milan Cons. under Ronchetti-Monteviti and Mazzucato. Arrigo Boito was his fellow-pupil and friend; for the final examination they wrote together the mystery *Le Sorelle*

d'Italia, received government prizes, studied together in Paris and Germany, and served together under Garibaldi in 1866. In 1863, F. produced the opera *I profughi fiamminghi* (La Scala, Milan), a work of marked originality; in 1865, *Amleto* (Genoa; book by Boito), which was bitterly assailed as 'Wagnerite.' A string-quartet and a Vocal Album soon followed. From 1866–8 he made a tour in Scandinavia as concert-conductor; in 1868 he succeeded Croff as prof. of harmony (later of cpt. and comp.) at Milan Cons., and in 1872 succeeded Terziani as conductor at La Scala. After Mariani's death, F. was considered the best conductor in Italy.—Other works: A hymn; the act-tunes for Giacometti's *Maria Antonietta;* and a symphony in F.

Fael'ten, Carl, pianist and teacher; b. Ilmenau, Thuringia, Dec. 21, 1846. Chiefly self-taught; studied with Montag (pupil of Hummel) at Weimar as a school-boy; for 6 years, orchestra-player (vln.); from 1867, st. with J. Schoch at Frankfort, and profited by 10 years' intimacy with Raff. Taught at Frankfort 1868–82 (from 1878 in the Hoch Cons.); engaged at the Peabody Inst., Baltimore, 1882–5; at the N. E. Cons., Boston, 1885–97, being music director of that institution from 1890–7. In Sept., 1897, Faelten founded the F. Pianoforte-School (Teachers' Seminary) at Boston, which in 1898 had 350 pupils enrolled. Gradually the scope of the school was extended so as to include all grades of instruction from the very beginning to virtuosity; average enrollment is now (1916) 600. He also toured the U. S. and Germany, as a concert-pianist, in former years.—Publ. works: *The Conservatory Course for Pianists* (an original and widely-known series of text-books [written jointly with his brother, Reinhold F.], 1898); also *Technische Übungen* for pf.; *30 Characteristic Studies* (transcribed from the vln.-sonatas of Bach); *30 Instructive Pieces* by G. F. Handel; *Transcriptions* of 6 songs by Schubert; etc.

Fael'ten, Reinhold, pianist and teacher; b. Ilmenau, Thuringia, Jan. 17, 1856. Pupil of Klughard and Gottschalg at Weimar; taught in Frankfort, Baltimore and Boston; founded, in 1897, with his brother Carl F., the Faelten Pianoforte-School in Boston; wrote *100 Ear-training Exercises*, and (jointly with his brother) the books of the F. method.

Fage. See LAFAGE.

Fa'go, Nicola, called **Il Tarenti'no** because born at Tarento, 1674; d. Naples, 1740. Pupil of A. Scarlatti at the Naples Cons. 'dei Poveri,' later of Provenzale at the 'Turchini,' becoming Provenzale's assistant and eventually succeeding him. He was the teacher of Leonardo Leo and Nicola Sala. Among his very numerous sacred compositions may be mentioned the oratorio *Faraone sommerso;* masses, motets, psalms, cantatas, a Stabat Mater, a Te Deum, etc.; he also prod. several operas, of which *Eustachio* and *Astarte* were very successful.—See Q.-Lex.

Fahr'bach, Joseph, virtuoso on the flute and guitar; b. Vienna, Aug. 25, 1804; d. there June 7, 1883. A self-taught player and composer; 1st flute in the court-opera orch., and later conductor of an orch. of his own for dance-music.—Works: Dance-music for orch.; much miscellaneous music; a Method for flute; ditto for oboe.

Fahr'bach, Philipp (Sr.), b. Vienna, Oct. 25, 1815; d. there March 31, 1885. Pupil of Lanner; conducted his own orch. for years, and then a military band. His dances (over 150 works) are very popular; his operas *Der Liebe Opfer* (1844) and *Das Schwert des Königs* (1845) had local success.

Fahr'bach, Philipp (Jr.), son of the preceding; b. Vienna, 1843; d. there Feb. 15, 1894. A popular composer of dances and marches (over 300 works); in 1870, bandmaster at Pest, where his concerts were highly successful; in 1885 he succeeded his father as conductor of the orchestra in Vienna.

Fahr'bach, Wilhelm, b. Vienna, 1838; d. there 1866. Orch.-conductor and dance-comp.

Faignient [fä-ñähn'], **Noë,** Flemish contrapuntist, living at Antwerp circa 1570. He wrote arias, motets, madrigals, and chansons, in from 3 to 8 parts, after the style of Orlandus Lassus.—See Q.-Lex.

Fairclough, George Herbert, b. Hamilton, Ont., Canada, Jan. 30, 1869. Pupil of Toronto Cons., 1887–90; then, from 1892–5, at R. High School of Music, Berlin, of H. Barth and E. Schelling (pf.), Clemens (org.), and Succo and Bargiel (comp.); since the age of 12 (excepting the 3 years spent in Berlin) he has continuously held positions as org.; since 1900, organist and choirmaster at the church of St. John the Evangelist, St. Paul; since 1904, also at Temple Zion; head of pf.-dept., Macalester Coll.; has given numerous recitals (St. Louis and Jamestown Expositions, etc.); Pres. of Minn. Mus. Teachers' Assn., 1907–8; Dean Minn. Chapter A. G. O., 1910–13; A. A. G. O. (1911). Has published a *Te Deum* and *Jubilate;* songs and pf.-pieces; several comps. for organ are in MS.

Fairlamb, James Remington, b. Philadelphia, Jan. 23, 1838; d. New York, March 26, 1908. From 1853–8 he was organist in several Philadelphia churches; then studied in Paris and Florence. After spending 4 years in Zurich, and 3 in Washington, D. C. (where an amateur opera-company, organized by him, brought out his 4-act grand opera *Valérie*), he held positions as organist in

Phila., Elizabeth, N. J., Jersey City, and New York; from 1898, instructor in music, De Witt Clinton High School.—Works: Over 100 songs; over 50 choral works; several pf.-pieces; and the operas *Love's Stratagem*, *The Interrupted Marriage* and *Treasured Tokens* (not produced).

Faiszt [fīst], **Immanuel Gottlob Friedrich,** b. Esslingen, Württemberg, Oct. 13, 1823; d. Stuttgart, June 5, 1894. A self-taught organist at the age of 9; he studied theology at Tübingen, but turned to music. Mendelssohn, to whom he submitted some compositions in 1844, advised him to study with a teacher. In 1846 he gave organ-concerts in several German towns, and settled in Stuttgart; here he founded a society for classical church-music (1847), the 'Schwäbischer Sängerbund' (1849), and, with Lebert, Stark, Brachmann, and others, the Conservatory (1857), in which he was first teacher of organ-playing and comp., becoming the Director in 1859. He was also organist in the Stiftskirche. He was made *Dr. phil.* by Tübingen Univ. for his essay *Beiträge zur Geschichte der Klaviersonate* ('Cäcilia,' 1846), and received the title of 'Professor' from the King of Württemberg. With Lebert he edited the famous Cotta edition of classical pf.-works, and published with Stark an *Elementar- und Chorgesangschule.* He composed cantatas, motets, choruses for male voices (*Die Macht des Gesanges, Im Grünen*) and mixed chorus, and songs; also organ-music, a double fugue for pf., pf.-pieces, etc.

Falcke, Henri, born Paris, Feb. 27, 1866; died there April 13, 1901; distinguished pianist, pupil of Saint-Saëns, Massenet, Dubois and Mathias in Paris Cons., where he won 1st prizes in pf.-playing and harmony; also studied in Germany. Very successful in France, Germany, England, etc.; he had an immense classic and modern repertory, and his style was described as a happy blending of the French and German schools. Taught in English, German, and Spanish, as well as in French. Published a valuable text-book, *École des Arpèges*, for pf.; in English as *The School of Arpeggios* (New York, 1895).

Falcon [-kŏhn'], **Marie-Cornélie,** remarkable dramatic soprano; b. Paris, Jan. 28, 1812; d. there Feb. 25, 1897. Pupil, 1827–31, of Henri, Pellegrini, Bordogni, and A. Nourrit, at the Cons.; début at the Grand Opéra, 1832, as Alice in *Robert.* She sang there with brilliant success until 1837, when she lost he voice. Her singing in such rôles as Alice, Rachel (*La Juive*) and Valentine (*Huguenots*), left so deep and lasting an impression that her name, Falcon, has since been applied to sopranos taking the rôles in which she excelled, or similar ones. (Cf. DUGAZON.)

Fall, Leo, very successful composer of light operas; b. Olmütz, Feb. 2, 1873. Pupil of his father, a military bandmaster, and of Robert and Johann Fuchs at the Vienna Cons.; for some years he was theatre-cond. at Berlin, Hamburg and Cologne; now living in Vienna; in 1904 he married a daughter of S. Jadassohn.—Works: The operas *Frau Denise* (Berlin, 1902); *Irrlicht* (Mannheim, 1905); the operettas *Der Rebell* (Vienna, 1905); *Der fidele Bauer* (Mannheim, 1907); *Die Dollarprinzessin* (Vienna, 1907); *Die geschiedene Frau* (ib., 1908); *Brüderlein fein* (ib., 1909); *Das Puppenmädel* (ib., 1910); *Die schöne Risette* (ib., 1910); *Die Sirene* (ib., 1911); *The Eternal Waltz* (London, 1912); *Die Studentengräfin* (Berlin, 1913); *Der Nachtschnellzug* (Vienna, 1913); *Jung England* (Berlin, 1914); *Der künstliche Mensch* (Berlin, 1915); *Die Kaiserin* (finished 1916; not yet produced). *Der Rebell*, which was a complete fiasco, was rewritten, and scored a considerable success as *Der liebe Augustin* (Vienna, 1911).

Fal'tin, Richard Friedrich, b. Danzig, Jan. 5, 1835. Studied there under Markull, at Dessau under Schneider, and at the Leipzig Cons.; has lived since 1869 at Helsingfors, Finland, as conductor of the Symphony Concerts, the Oratorio Society (1871–84), and (1873–83) of the Finnish Opera; made Prof. in 1897.—Published *Finnish Folk-songs* and a *Finnish Song-book.*

Fa'minzin [-tsin], **Alexander Sergievitch,** b. Kaluga, Russia, Nov. 5, 1841; d. Ligovo, near Petrograd, July 6, 1896. Pupil of Jean Vogt (Petrograd), Hauptmann, Richter, and Riedel (Leipzig), and Seifriz (Löwenberg); 1865–72, prof. of the history of music at Petrograd Cons.; in 1870, secretary of the Russian Musical Soc. Also wrote for various newspapers, and was critic for the (Russian) 'Petrograd Gazette'; 1869–71, he edited the 'Musical Season.' He translated Marx's *Allegemeine Musiklehre* and Richter's *Harmonielehre* into Russian.—Works: The operas *Sardanapal* (1875) and *Uriel Acosta* (1883); a symph. poem, *The Triumph of Dionysos;* a Russian Rhapsody, for vln. and orchestra; pf.-quintet; string-quartet; pf.-pieces; songs.

Fanciulli [-chŏŏl'lē], **Francesco,** b. Porto San Stefano, Tuscany, 1853; d. New York, July 17, 1915. He received his musical education in Florence, and after some years as operatic conductor in Italy, came to the U. S. in 1876, where he filled several positions as organist; in 1893 he succeeded Sousa as conductor of the Marine Band at Washington; 1898–1904, bandmaster of the 71st Regt., N. Y.; after 1904, conductor of his own band; composer of the grand operas *Gabriele de*

Montgomery (Italian text), *Priscilla* and *Malinche* (English texts); also of 2 comic operas, of which *A Maid of Paradise* was produced with success.

Fanelli, Ernest, b. Paris, June 29, 1860. At the age of 13 he played the kettledrums in a small orchestra; entered the Paris Cons. in 1876 and studied comp. with Delibes. From 1883–7 he worked on a series of symph. pictures, *Thèbes* (still unfinished), inspired by Gautier's *Roman de la Momie;* from this he turned his attention to an orchestral suite, *Impressions pastorales;* next followed 4 *Humoresques* for orch.; *L'Effroi du Soleil,* lyric scene; *Suite Rabelaisienne;* a pf.-quintet. Unable to secure a hearing, he lost courage, and ceased writing in 1893. At the same time he disappeared, and for the next 20 years lived in poverty and obscurity. Early in 1912 he applied to Pierné for work as a copyist, submitting his score of *Thèbes* as a specimen of his handwriting. P. was struck by the music, and produced the fragment at the Colonne concert of March 17, 1912; the following winter it was played by the N. Y. Symphony Orch. The musical value of this work (as well as that of all of Fanelli's comps.) is small; but what created almost a sensation was the fact, that in a work written in 1883, when Debussy was still a student at the Cons., F. actually anticipated modern impressionism. Even after F. had thus been brought into prominence, he has not resumed composition; the character of the works mentioned is best described by the term 'grotesque.'—Cf. M.-D. Calvocoressi, *An Unknown Composer of Today,* in 'M. T.,' April, 1912.

Faning, Eaton, English conductor and composer; b. Helston, Cornwall, May 20, 1850. Pupil 1870–6 of the R. A. M. (Bennett, Steggall), winning the Mendelssohn scholarship in 1873 and the Lucas medal in 1876. Mus. Bac., Cantab., 1894; Mus. Doc., 1899; appointed prof. of pf. at R. A. M. in 1878; also taught at the Natl. Training School of Music and R. C. M.; gave up these posts in 1885 when he became director of music at Harrow School, where he remained till 1901; then member of Assoc. Bd. of R. A. M. and R. C. M.; examiner for musical degrees at Cambridge Univ., 1904–9; now (1916) member of Board of Studies, London Univ.—Works: 3 operettas, *The Two Majors* (1877), *Mock Turtle* (1881), and *The Head of the Poll* (1882); a dramatic cantata, *Liberty* (1882); cantata for female voices, *Buttercups and Daisies;* church-music; symphony in C m.; overture, *The Holiday;* quartets, choruses, songs, etc. Cf. 'M. T.,' Aug., 1901 (p. 513).

Farabi. See ALFARABI.

Fano, (Guido) Alberto, b. Padua, May 18, 1875. Pupil of Cesare Pollini in Padua; while continuing his musical studies with G. Martucci in Bologna, he studied law at the Univ., taking the degree of *Dr. juris* in 1898; in 1900, app. teacher of pf. at the Liceo Musicale in Bologna; 1905, director of the Cons. in Parma; since 1911, artistic director of the Cons. in Naples.—Works: *Juturna* (opera; not yet prod.); a concert-overture; a symph. prelude; *La Tentazione di Gesù,* symph. poem; *Astrea,* for soli, ch. and orch.; a vln.-sonata (awarded prize by the 'Milan Soc. del Quartetto,' 1898); a vcl.-sonata; pf.-pieces; songs.

Fargas y Soler, Antonio, Spanish writer, published *Biografías de los Músicos,* etc. (issued since 1866, in parts, as a supplement to the Madrid paper 'La España musical'); also a *Diccionario de Música.*

Farinel'li (a stage-name; his real name was **Carlo Broschi**) [brōhs'kē], celebrated artificial soprano; b. Naples, June 24, 1705; d. Bologna, July 15, 1782. Taught by Porpora, he first sang in Naples with great success, being playfully called 'il Ragazzo' (the Boy) on account of his youth. At his début at Rome, 1722, in Porpora's opera *Eumene,* he was the object of enthusiastic ovations; his fame spread, and the Italian cities vied with each other to obtain an opportunity of hearing him. Only once—at Bologna, 1727, in a contest with Bernacchi—was he outdone by any rival; and he profited by this defeat, taking lessons of Bernacchi, and thus becoming unrivalled in bravura and coloratura. He visited Vienna in 1724, '28, and '31; at the instance of the emperor, Charles VI, during his last visit he acquired lyric breadth and expression, and became in every way the first of European singers. Going to London in 1734, when the contest between Handel and his enemies was at its height, he joined the latter (headed by Porpora), with the result that Handel's operatic forces suffered overwhelming defeat, and the great composer thenceforward bent his energies to oratorio-writing. In London Farinelli remained for 2 years, amassing a fortune; he then (1736) proceeded to Madrid, where his wonderful art cured King Philip V of his melancholy, and the grateful monarch insisted on retaining F.'s services. The latter lived in Madrid, with a salary of 50,000 francs, as the King's friend and confidential adviser; his influence even extended through the reign of Philip's successor, Ferdinand VI; at the accession of Charles III, in 1759, he was sent away. He erected a palatial villa near Bologna, in 1761, where he lived and died in seclusion.—Cf. G. Sacchi, *Vita del Cav. Don Carlo Broschi, detto Farinelli* (Venice, 1784).

Farinel'li, Giuseppe, prolific dramatic compôser; b. Este, May 7, 1769; d. Trieste, Dec. 12, 1836. Pupil, from 1785, of the Cons.

della Pietà de' Turchini at Naples, his teachers being Barbiello, Fago, Sala, and Tritto; his first opera, *Il Dottorato di Pulchinella*, produced in 1792, at Naples (?), was followed by 50 or 60 others, not original, but in very happy imitation of Cimarosa's style, and chiefly comic. From 1810–17 he lived at Turin; then went to Venice, and finally (1819) settled in Trieste as maestro and organist at the Cath. of S. Giusto. He also wrote several oratorios, cantatas, 5 grand masses, 2 Te Deums, and other ch.-music.—See Q.-Lex.

Farjeon, Harry, son of the English novelist B. L. F., and grandson of the famous actor Joseph Jefferson; b. (as a British subject) Hohokus, N. J., May 6, 1878. From 1895–1901, pupil at R. A. M. of S. Webbe (pf.), and B. Haynes and F. Corder (comp.); won the Goring Thomas scholarship in 1897, the Lucas Medal, the medal of the Worshipful Company of Musicians, the Burns Prize and the R. A. M. Club prize; A. R. A. M., 1901; app. prof. at Blackheath Cons., 1902; since 1903, prof. of comp. at R. A. M.—Works: The opera *Floretta* (London, 1899); 2 operettas, *The Registry Office* (ib., 1900) and *A Gentleman of the Road* (ib., 1902); *Ballet of the Trees* (ib., 1915); concerto for pf. and orch. in D; *Hans Andersen Suite* for orch.; *Mowgli*, symphonic poem; Air for vln. on a ground bass; 2 recitations, with pf. accomp., *La Belle Dame sans Merci* and *Christ's Eve;* numerous pf.-comps. (*Minature Sonata*, in B♭, *Pictures from Greece*, *A Summer Suite*, etc.). The score of a symphonic poem, *Summer Vision* (regarded by the comp. as his best work), was sent to Germany for performance and lost.

Far'kas, Edmund [Hungarian **Ödön**], b. Puszta-Monostor (Heves), Hungary, in 1852. Of a noble Hungarian family, he was intended for a civil engineer; but, preferring music, took the 4-year course at the R. Mus. Acad., in Pest, in 3 years (teachers Volkmann, Ábrányi, Erkel); a year after graduation, he was app. director of the Cons. at Klausenburg, Transylvania. Here he also acted for a time as opera-cond., and contributed mus. articles to various periodicals. F. is a diligent and successful comp.; in 1876, while still a student of engineering, he produced the 1-act opera *Bayadér* (Pest, Aug. 23); with a Mass in E he won the Haynald Prize of 300 florins; this was quickly followed by *12 Lieder* (*Dalok*), the ballads *Klara Zách* and *Szondy*, several mixed choruses, and the orchestral works *Tagesanbruch* (*Virradat*), *Abendlied* (*Estidal*), *Abenddämmerung* (*Alkony*), and *Dies irae;* a symphony and 5 string-quartets are favorite program-pieces; a *Festouvertüre* also won a prize.—Operas: *Feenquelle* [*Tünderhorrás*], in 1 act (Klausenburg, 1892); *Die Büsser* [*Vezeklök*], in 3 acts (Pest, 1893); *Balassa Bálint*, comic, in 3 acts (Pest, 1896); and *Das Blutgericht* [*Tetemre hivás*] (ib., 1900). F. aims especially at the development of the national (Hungarian) element in his music.

Farmer, Henry, b. Nottingham, England, May 13, 1819; d. there June 25, 1891. A self-taught violinist and organist, he also had a music-shop in Nottingham; and composed a Mass in B♭, violin-concertos and other music for violin, orchestral overture *Calypso*, glees, pf.-pieces, songs, etc. Also published *New Violin School; The Violin Student; New Violin Tutor; Tutor for American Organ and Harmonium.*

Farmer, John, b. Nottingham, Aug. 16, 1836; d. Oxford, July 17, 1901. Pupil of Leipzig Cons., and of Aug. Späth at Koburg. Taught in a Zurich music-school for some years; 1862-85, he was music-master at Harrow School, then organist of Baliol College, Oxford, where he founded a musical society, giving regular concerts.—Works: An oratorio, *Christ and His Soldiers* (1878); a fairy opera, *Cinderella* (1882); comic cantata, *Froggy would a-wooing go* (1887); a *Requiem;* Nursery-rhymes for ch. and orch.; 2 septets (C and D) for flute, pf., and strings; a pf.-quintet; etc. Has edited numerous class song-books.

Farnsworth, Charles Hubert, b. Cesarea, Turkey, Nov. 29, 1859. Pupil of B. D. Allen (organ) at Worcester, Mass.; having held various positions as organist, he was head of music dept. at Colorado Univ., 1888–1900; since 1900 at Teachers' Coll., Columbia Univ., N. Y., as adj. and assoc. prof.; has published several educational works on music (*Education through Music*, etc.); contributor to Macmillan's 'Encyclopædia of Education' and Scribner's 'High School Education.'

Farrar [fär-rahr'], **Geraldine,** lyric soprano (coloratura); b. Melrose, Mass., Feb. 28, 1882. Began study under Mrs. J. H. Long of Boston, where she made her professional début as a concert-singer at the age of 14; continued with Trabadello in Paris and Lilli Lehmann at Berlin, where her successful début at the Royal Opera on Oct. 15, 1901, as Marguerite in *Faust*, led to immediate engagement for 3 years; contract renewed repeatedly, so that she has been a regular member uninterruptedly since. Her American début at the Metr. O. H., New York, on Nov. 26, 1906, as Juliette in *Roméo et Juliette*, was equally successful; she has sung there ever since, and has also starred in most leading Continental opera houses. Her repertory embraces standard rôles of modern French, Germ. and Italian opera: Marguerite (*Faust; Mefistofele; Damnation de Faust*), Juliette, Micaëla and Carmen (*Carmen*), Mignon, An-

gela (*Le Domino noir*), Manon (Massenet), Charlotte (*Werther*), Zerlina and Elvira (*Don Giovanni*), Susanna and Cherubino (*Figaro*), Mimi (*La Bohème*), La Tosca, Madama Butterfly, Desdemona (*Otello*), Gilda, Violetta, Elsa, Elisabeth, Eva; she created the principal soprano rôles in Mascagni's *Amica* (1905), Camondo's *The Clown* (1905), Saint-Saëns *l'Ancêtre* (1906), Humperdinck's *Königskinder* (1910); also in the Berlin première of Massenet's *Manon* (1903) and the American premières of Dukas' *Ariane et Barbe-Bleue* (1911) and Charpentier's *Julien* (1914). The real dramatic timbre of her voice, capable of every shade of expression, combined with the subtlety and consummate charm of her acting, won for her instantly the hearts of both European and American audiences. No more striking proof of her convincing histrionic powers can be adduced than the sensational success of the film-production of her *Carmen* (1915); in this field she has since added *The Temptation* and *Maria Rosa* (1916). On Feb. 8, 1916, she married the actor Lou Tellegen (real name, van Dommelen).—Cf. H. T. Finck, *Success in Music* (New York, 1909), and her autobiography, *G. F.* (Boston, 1916).

Farrenc [făh-răhn′], **Jacques-Hippolyte-Aristide,** b. Marseilles, April 9, 1794; d. Paris, Jan. 31, 1865. In 1815 he became second flute at the Th. Italien, Paris; studied at the Cons. from 1806; established a music-shop, taught, and composed (a concerto, sonatas, variations, etc., for flute). The historic concerts given by, and the writings of, Fétis, aroused his interest in the history of music; for several years he diligently collected material for the rectification of existing biographies, but generously turned it over to Fétis for use in the 2d edition of his great work, on which Farrenc also read proofs. Jointly with E. Fétis he published *Trésor des pianistes* (20 vols., 1861–72), a collection of pf.-music from the 16th century to Mendelssohn, with historical notes. From 1854 he contrib. papers to 'La France musicale' and other journals.

Farrenc, Jeanne-Louise (*née* **Dumont**), wife of preceding; b. Paris, May 31, 1804; d. there Sept. 15, 1875. She was a pupil of Reicha; Moscheles and Hummel also influenced her studies. She married in 1821. In 1842 she was app. prof. of pf.-playing at the Cons., retiring on a pension in 1873. She was a fine pianist and remarkable composer (symphonies, overtures, a nonet, a sextet, quintets, quartets, and trios; sonatas for pf. and vln., a variety of pf.-pieces, etc.); most of her works were published, and many were often played in public; the 'Prix Chartier' was twice awarded to her. After her husband's death she continued his part of the work on the *Trésor des pianistes;* she is the authoress of *Traité des abréviations employées par les clavecinistes des XVIIe et XVIIIe siècles* (1897).

Farwell, Arthur, b. St. Paul, Minn., April 23, 1872. After graduation from the Mass. Inst. of Technology, in 1893, he spent the next six years studying music with Homer Norris in Boston, Humperdinck in Berlin and Guilmant in Paris; 1899–1901, lecturer on music at Cornell Univ.; in 1909 he joined the editorial staff of Mus. America; 1910–13, director of municipal concerts in N. Y. City; 1915, succeeded D. Mannes as director of Mus. School Settlement in N. Y. In Dec., 1901, he established at Newton Center, Mass., the Wa-Wan Press, which "is an enterprize organized and directly conducted by composers, in the interest of the best American composition. It aims to promote, by publication and public hearings, the most progressive, characteristic and serious works of American composers, known or unknown, and to present compositions based on the melodies and folk-lore of the American Indians." F.'s compositions comprise Amer. Indian Melodies; Folk-songs of the South and West; Navajo War Dance; Symbolistic Studies; 3 pf.-pieces on Indian themes, *Dawn* (also arranged for orch.), *Ichibuzzi*, *The Domain of Hurakan; Hymn to Liberty;* incidental music to *Joseph and His Brethren* and *The Garden of Paradise;* music for the pageants at Meriden, N. H. (1913), and Darien, Conn. (1913), and Percy Mackay's *Caliban by the Yellow Sands* (N. Y., May, 1916; masque written for the Shakespeare tercentenary).

Fasch, Johann Friedrich, b. Buttelstädt, near Weimar, April 15, 1688; d. Zerbst, Dec. 5, 1758, where he was court Kapellm. Pupil of Kuhnau at Leipzig, and later (1713) of Graupner and Grunewald at Darmstadt; in 1721 he went to Lucaveč, Bohemia, as Kapellm. to Count Morzin; after 1722, Kapellm. at Zerbst. A catalogue of his works, compiled in 1743, enumerates 7 complete series of church-cantatas, 12 masses, 69 overtures, 21 concertos (for vln., fl., oboe, etc.), of which nothing has been printed. However, many scores are preserved in MS. in the libraries of Darmstadt, Dresden, Leipzig and Brussels; in the archives of the Thomasschule at Leipzig are the parts of five orchestral suites of F. in the handwriting of J. S. Bach, who entertained a very high opinion of the works of his contemporary. H. Riemann has publ. 5 trio-sonatas and a quatuor in 'Collegium Musicum,' and 2 orchestral suites in B. & H.'s 'Orchesterbibliothek.' — His autobiography appeared in vol. iii of F. W. Marpurg's *Historisch-kritische beyträge zur aufnahme der musik* (Berlin, 1754–78). Cf. also J. A. Hiller,

Lebensbeschreibungen berühmter musikgelehrten und tonkünstler neuerer zeit (Leipzig, 1784); B. Engelke, *J. Fr. F., sein Leben und seine Tätigkeit als Vokalkomponist* (Leipzig, 1908); id., *J. Fr. F., Versuch einer Biographie* in 'Sbd. Int. M.-G.,' x, 2 (1909).—See Q.-Lex.

Fasch, Karl Friedrich Christian, son of Joh. Friedr.; b. Zerbst, Nov. 18, 1736; d. Berlin, Aug. 3, 1800. Weakly as a child, his musical talent developed rapidly; in 1756, at Benda's recommendation, he was app. cembalist to Frederick the Great at Berlin, as C. Ph. E. Bach's assistant. During the Seven Years' War he eked out his meagre salary, paid in depreciated paper money, by teaching; from 1774–6 he was Kapellm. at the opera. He retained his salaried post after Frederick gave up flute-practice, and had leisure for composing church-music (publ., in 6 vols., in 1839), and developed great contrapuntal skill. Choral reunions begun in 1790 led, in 1792, to the foundation of the famous 'Singakademie,' which flourished, under Fasch's conductorship, from the start and is still among the foremost choral societies of Germany (present cond., G. Schumann [since 1900]).—Cf. F. Zelter, *Biographie von K. Fr. Chr. F.* (1801); M. Blumner, *Geschichte der Berliner Singakademie* (1891).—See Q.-Lex.

Fauchey [foh-shā′], **Paul,** b. 1858. Former chef du chant at the Opéra-Comique; brought out a 3-act 'opéra-comique populaire,' *La Carmagnole* (Paris, Folies-Dram., 1897).

Faure [fohr], **Jean-Baptiste,** dram. baritone; b. Moulins, Allier, Jan. 15, 1830; d. Paris, Nov. 9, 1914. Entered the Paris Cons. in 1851; was also choir-boy at St.-Nicholas-des-Champs, and at the Madeleine, where Trévaux was his teacher. He finished his Cons. Course under Ponchard and Moreau-Sainti; taking first prize in the class for comic opera; début at the Op.-Com., Oct. 20, 1852, in Massé's *Galathée.* From 1852–60 he was engaged at the Opéra-Comique, singing principal rôles after the retirement of Bataille and Bussine, his successes equalling those of Duprez in his best days. From 1861–76 he was first bar. at the Opéra. His farewell appearance occurred in *Hamlet,* May 13, 1876, after which he appeared only one season in London (1877) and one in Vienna (1878); for some years after that he still appeared with enormous success in concerts. In 1857 he was app. prof. at the Cons. but resigned after a short period. Among the numerous rôles which he created the more important are Duke of Greenwich in Auber's *Jenny Bell* (1855); Marquis d'Hérigny in Auber's *Manon Lescaut* (1856); Crêvecœur in Gevaert's *Quentin Durward* (1858); Hoël in Meyerbeer's *Pardon de Ploërmel* (1859); Nelusko in Meyerbeer's *l'Africaine* (1865); Marquis de Posa in Verdi's *Don Carlos* (1867); Hamlet in Thomas' *Hamlet* (1868). He was unsurpassed in *Les Huguenots, Le Prophète, Guillaume Tell, La Muette de Portici, Faust, Don Giovanni.* F. wrote a number of songs and *L'Art du Chant.*—In 1859 he married **Constance-Caroline Lefebvre** (1828–1905), who sang the 'Dugazon' (q. v.) rôles at the Op.-Com. (1858–67).

Fauré [foh-rā′], **Gabriel-Urbain,** composer; b. Pamiers, Ariège, May 13, 1845. Pupil of Niedermeyer, Dietsch, and Saint-Saëns; 1866, organist at Rennes, then at St.-Sulpice and St.-Honoré; m. de chap. (1877) and (1896) organist at the Madeleine; also, in 1896, prof. of comp., cpt., and fugue, etc., at the Cons., succeeding Massenet; in 1905 he succeeded Dubois as director of the Cons.; 1909, elected member of the Académie (successor to Reyer); 1910, Commander of the Légion d'Honneur.—Works: Three operas, *l'Organiste* (Paris, 1887); *Prométhée* (Béziers, 1900); *Pénélope* (Paris, 1913); incid. music to Dumas' *Caligula,* Haraucourt's *Shylock,* Maeterlinck's *Pelléas et Mélisande,* and Clemenceau's *Le Voile du Bonheur; La Naissance de Venus,* for soli, ch. and orch.; a *Chœur des Djinns;* Requiem; symphony in D m.; vln.-concerto; orchestral suite in F; 2 pf.-quartets (C m., G m.); *Élégie* for 'cello; Berceuse and Romance for vln. and orch.; a well-known vln.-sonata (1878); a pf.-quintet in D m.; songs, duets, etc. He took the 'Prix Chartier' for chamber-music in 1885 and 1893. —Cf. O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); L. Vuillemin, *G. F. et son œuvre* (Paris, 1914).

Faust, Karl, bandmaster; b. Neisse, Silesia, Feb. 18, 1825; d. Bad Cudowa, Sept. 12, 1892, where he was conductor of the Badekapelle. From 1853–65, bandmaster at Luxemburg, Frankfort-on-Oder, and Breslau; then conductor of the Silesian Concert-Orch.; 1869–80, music director at Waldenburg.—His works consist of favorite dance-music and marches.

Fausti′na. See HASSE, FAUSTINA.

Favarger [făh-văhr-zhā′], **René,** b. Paris, 1815; d. Étretat, near Havre, Aug. 3, 1868. He lived in London, as a teacher, for years; his graceful pf.-pieces (many so-called Fantasias, also a Bolero, a Rêverie, a Nocturne, etc.) were exceedingly popular in England, France, and Germany.

Favre, Jules. Pen-name of W. M. WATSON.

Fawcett, John, b. Wennington, Lancashire, Dec. 8, 1789; d. Bolton, Lancashire, Oct. 26, 1867. A shoemaker by trade, he became a music-teacher in Bolton, and comp.

much sacred music: An oratorio, *Paradise* (1865); a Christmas piece, *The Seraphic Choir* (1840); and many minor pieces in various collections.

Fawcett, John, son of the above; b. Bolton, 1824; d. Manchester, July 1, 1857. Organist, pupil of Bennett in R. A. M.; Mus. Bac., Oxon., 1852.—Wrote a cantata, *Supplication and Thanksgiving;* also anthems, glees, songs, and pf.-pieces.

Fay, Amy, b. Bayou Goula, Miss., May 21, 1844. Pianist, pupil in Berlin of Tausig and Kullak, in Weimar of Liszt. Published (Chicago, 1881; 20th ed. 1912) *Music-Study in Germany,* a book which has been widely read, and translated into French and Germ. Resides in New York as a music-teacher and lecturer.

Fay, Guillaume du. See DUFAY.

Fayolle [-yōhl′], **François-Joseph-Marie,** writer on music; b. Paris, Aug. 15, 1774; d. there Dec. 2, 1852. Publ. (with Choron) *Dictionnaire historique des musiciens . . .* (1810–11, 2 vols.; transl. for the most part from Gerber's old work, with numerous errors); *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (1810); *Sur les drames lyriques et leur exécution* (1813); *Paganini et Bériot* (1830).

Fechner [feyh′-], **Gustav Theodor,** b. Gross-Särchen, Niederlausitz, April 19, 1801; d. Leipzig, Nov. 18, 1887. Prof. of physics at Leipzig from 1834. Published *Repertorium der Experimentalphysik,* in which musical phenomena are treated; also *Elemente der Psychophysik* (1860, 2 vols.), and *Vorschule der Aesthetik* (1870, 2 vols.), valuable as establishing a basis of musical esthetics.

Fede′le. See TREU.

Fedeli [-dā′lē], **Vito,** b. Foligno, June 19, 1866. Pupil of A. Leonardi and E. Terziani in Rome; director of the Cons. at Novara.—Works: The operas *La Vergine della Montagna* (Reggio-Calabria, 1897) and *Varsovia* (Rome, 1900); several masses a capp.; do. w. orch. or organ; pieces for orch; choruses; songs. He has contributed some valuable historical articles to the 'Rivista Mus. It.' and the 'Sbd.' and 'Ztschr. Int. M.-G.'

Federici [-rē′chē], **Vincenzo,** dramatic comp.; b. Pesaro, 1764; d. Milan, Sept. 20, 1827 (Sept. 26, 1826?). Orphaned at 16, he made his way to London, where he supported himself by teaching, became cembalist at the Italian opera, and in 1790 prod. his first opera, *l'Olimpiade,* which was followed by several others. Recalled to Italy in 1803, he wrote various successful operas for Milan and Turin; was app. in 1809 prof. of cpt. at Milan Cons., and (1825) *Censore* (Director) of the same, succeeding A. Minoja. He comp., in all, 14 serious operas, and 1 comic opera, *La Locandiera scaltra* (Paris, 1812).—See Q.-Lex.

Federlein [fā′dĕr-līn], **Gottfried H.,** son of Gottlieb F.; b. New York, Dec. 31, 1883. Pupil of his father, W. B. Keeler (pf.), E. J. Biedermann (theory), H. E. Parkhurst and W. R. Hedden (org.); from 1905–7 studied comp. at Inst. of Mus. Art, New York, with P. Goetschius and L. V. Saar; since 1910 org. for the Soc. for Ethical Culture, and, since 1915, also org. at Temple Emanu-El; has given org.-recitals in New York and the Eastern States; 1907, F. A. G. O.; winner of Clemson Prize and Medal for best anthem for mixed voices and org. (1915).—Has publ. services, anthems, org.-pieces and songs.

Federlein, Gottlieb (Heinrich), b. Neustadt-an-der-Aisch, near Nuremberg, Nov. 5, 1835. Pupil, in Munich Cons., of Rheinberger (comp.), Wanner (pf.), Jos. Walter (vln.), and Julius Hey (voice). He has had several positions as org.; now (1916) retired and living in New York.—Besides numerous songs, F. has publ. an excellent *School of Voice-culture* and Essays on Wagner's *Ring of the Nibelung.*

Felix, Dr. **Hugo,** operetta-composer; b. Vienna, Nov. 19, 1866. Works: *Husarenblut* (Vienna, 1894); *Das Kätzchen* (Lemberg [Polish], 1890, and Vienna, 1892); *Rhodope* (Berlin, 1900); *Madame Sherry* (Berlin, 1902); *Die Merveilleusen* (?) and *Sein Bébé* (?).

Fenaro′li, Fedele, distinguished teacher; b. Lanciano, Abruzzi, Apr. 25, 1730; d. Naples, Jan. 1, 1818. Entered the Cons. of S. M. di Loreto, Naples, in 1744, studying under Leo, and later Durante; in 1755 he was app. prof. of cpt. and comp. at the Cons. della Pietà, Naples, a post which he held till death. He trained many eminent musicians (Cimarosa, Zingarelli, Mercadante, Conti, etc.). He publ. *Partimenti e regole musicali* and *Regole musicali per i principianti di cembalo* (Naples, 1795). His compositions (the oratorio *Abigaile,* 1760; masses w. orch.; a requiem, motets, cantatas, etc.) are sound specimens of harmonization and part-leading, but quite wanting in originality.—See Q.-Lex.

Fe′o, Francesco, celebrated composer and singing-teacher; b. Naples, c. 1685; d. (?). He was a pupil of Ghizzi, whom he succeeded, in 1740, as teacher at the Naples Cons. della Pietà. His first opera, *L'Amor tirannico, ossia Zenobia,* was given at Naples in 1713, and was followed by 5 others up to 1731. Feo also wrote 3 intermezzi, an oratorio, masses, and other church-music.—See Q.-Lex.

Fernandez-Caballe′ro (fär-nähn′dāth kăh-băh-l'yā′rōh), **Manuel,** b. Murcia, Mar. 14, 1835; d. Madrid, Feb. 20, 1906. Pupil at Madrid Cons. of Fuertes (harm.) and Eslava

(comp.); then devoted himself wholly to composition, and became very popular as a writer of 'zarzuelas,' of which he wrote about 220; elected mem. of the Acad. in 1902. A few of his most successful works are *Los Dineros del Sacristan* and *Los Africanistas* (Barcelona, 1894); *El cabo primero* (Barcelona, 1895); *La Rueda de la Fortuna* (Madrid, '96); *Los Estudiantes* (Madrid, 1900). He has also written sacred music.

Ferrabos'co (or **Ferabosco**), **Alfonso,** b. Bologna, Jan. (bapt. 18th), 1543; d. there Aug. 12, 1588; was at one time musician to the Duke of Savoy; 1562–78 in London, in the service of Queen Elizabeth. Publ. madrigals *a* 4 (1542), *a* 5 (1587), and others *a* 5–8 in Pevernage's 'Harmonia celeste,' printed by Phalèse (1583).—See Q.-Lex.

Ferrabos'co, Alfonso, natural son of preceding; b. Greenwich, England, c. 1575; d. there March (buried 11th), 1628. About 1605 he became tutor to Prince Henry, to whom he dedicated a volume of *Ayres* (1609). Some of his pieces were printed in Leighton's 'Teares'; he also publ. *Lessons for 1, 2, and 3 Viols*, and *Fancies* for viols.—Cf. G. E. Arkwright, *Notes on the F. Family* (in 'Mus. Antiquary', July, 1912); G. Livi, *The F. Family* (ib., April, 1913).—See Q.-Lex.

Ferrabos'co, Costantino, for several years in the emperor's service at Vienna, publ. a volume of *Canzonette* in 1591.

Ferrabos'co, Domenico Maria, b. Bologna, Feb. 14, 1513; d. there Feb., 1574; in 1546 m. di capp. at Basilica Vaticana, Rome; member of the Papal choir from 1550–55; motets and madrigals by him were publ. by Gardano in 1554 and 1557. MS. comps. are in the Vatican library.—See Q.-Lex.

Ferran'ti. See ZANI DI FERRANTI.

Ferra'ri, Benedetto (called **Della Tiorba** from his proficiency on the theorbo), b. Reggio d'Emilia, 1597; d. Modena, Oct. 22, 1681. Studied music at Rome; proceeded thence to Venice, where he wrote libretti and composed operas; his *Andromeda* (music by Manelli da Tivoli) was the first (1637) ever publicly played, and was produced at F.'s private expense. From 1645–51 he was court m. di capp. at Modena; then held like appointments in Vienna and Ratisbon; was again in Modena 1653–62, and finally from 1674 till his death. Six opera-libretti (1644–51), the MS. orchestral introd. to his ballet *Dafne*, and an oratorio, *Sansone*, are all that is left of his works. He also publ. *Musiche varie a voce sola* (1638).

Ferra'ri, Carlo, brother of Domenico; b. Piacenza, 1730; d. Parma, 1789. A fine 'cellist; played at Paris (1758) in a Concert Spirituel; was in the service of the Duke of Parma from 1765 until his death. Reputed in Italy to be the first 'cellist to use his thumb as a 'capotasto.'

Ferra'ri, Carlotta, famous dramatic composer; b. Lodi, Italy, Jan. 27, 1837; d. Bologna, Nov. 23, 1907. Pupil of Strepponi and Panzini, and (1844–50) of Mazzucato at Milan Cons. She herself wrote the libretti and music of the following successful operas: *Ugo* (Milan, 1857), *Sofia* (Lodi, 1866), *Eleonora d'Arborea* (Cagliari, 1871); she also composed several masses (a Requiem for Turin, 1868), and songs (for which she wrote the words).

Ferra'ri, Domenico, b. Piacenza, early in the 18th century; d. Paris, 1780. Excellent violinist, pupil of Tartini; he lived for a time at Cremona, gave concerts in Paris in 1754, was leader of the Stuttgart orch. during some years, and settled in Paris. He is said to have been the first artist to employ harmonics. Of his works 36 violin-sonatas, 6 trio-sonatas and a vl.-concerto are extant.

Ferra'ri, Emilio, b. 1851; composer of the operas *Il Bandito* (Casale Monferrato, 1880), *Notte d'Aprile* (Milan, 1887), *Il Cantico de' Cantici* (ib., 1898), *Primavera* (ib., 1907), *L'Avaro* (ib., 1913).

Ferra'ri, Francisca, celebrated harp-player; b. Christiania, circa 1800; d. Gross-Salzbrunn, Silesia, Oct. 5, 1828. She played with brilliant success in Leipzig (1826) and Magdeburg (1827).

Ferra'ri, Gabriella, Italian pianist and composer; b. Italy, 1851. Pupil of the Milan Cons. and, later, in Paris of Ketten (pf.), Dubois and Gounod (comp.); at the age of 12 she was exhibited as a pianistic prodigy, but after the completion of her studies she settled in Paris as composer; she became favorably known through pf.-pieces (*Rhapsodie espagnole, Le Ruisseau, Hirondelle, etc.*) and songs (*Larmes en Songe, Chant d'Exil, Chant d'Amour*, etc.); she then wrote for orch. (suites, etc.), and finally ventured upon dramatic comp. with the operas *Le dernier amour* (Paris, 1895), *Le Tartare* (ib., 1906), *Le Cobzar* (Monte Carlo, 1909).

Ferra'ri, Giacomo Gotifredo, b. Roveredo, Tyrol, 1759; d. London, Dec., 1842. St. in Verona under Marcola, Borsaro, and Abbate Cubri; for 2 years with Father Marianus Stecher in the monastery of Mariaberg, near Chur; and under Latilla at Naples. Through Campan, maître d'hôtel to Marie Antoinette, he became accompanist to the queen, and later cembalist at the Théâtre Feydeau (1791–3). His opera, *Les Événements imprévus* (1794?), having been done to death by the critics, he left Paris, made a concert-tour in the Netherlands, and then settled in London as a singing-teacher and composer.—

Works: 3 Italian operas given in London, *La Villanella rapita* (1787), *I due Svizzeri* (1798), *L'Eroina di Raab* (1799); 2 ballets; many pcs. for pf., harp, flute, and voice; *Concise Treatment of Italian Singing* (1815?); *Instructions . . . in the Art of Singing* (1827); *Studio di musica teorica e pratica;* and autobiographical *Aneddoti* (1830, 2 vols.).

Ferra'ri, Serafino Amadeo de', b. Genoa, 1824; d. there Mar. 31, 1885, as Director of the Cons. A pianist, organist, and dramatic comp.—Operas: *Catalina* (not given), *Don Carlo* (Genoa, 1853; prod. later as *Filippo II*), *Pipele* (1856), *Il Matrimonio per concorso* (1858), *Il Menestrello* (1861), *Il Cadetto di Guascogna* (1864); the ballet *Delia;* masses, songs, etc.

Ferra'ri-Fonta'na, Edoardo, dramatic tenor; b. Rome, Italy, July 8, 1878. The son of a distinguished physician, he at first intended to follow his father's profession; but having completed his medical studies, he entered the diplomatic service in 1902 as secretary to the Italian Consul at Montevideo. Here he became interested in music, which he studied diligently without a teacher, and began to sing in amateur performances of lighter operas. He returned to Italy in 1906, and, without further study, sang in various theatres with ever increasing success. His opportunity came at Turin, when the principal tenor of the Teatro Regio was suddenly taken ill, and F.-F. unexpectedly made his début in grand opera on March 2, 1910, as Tristan(!). His success was instantaneous and overwhelming, so that within the following two years he sang at Rome, Naples, Bologna, Milan and Buenos Aires, and was recognized as one of the foremost interpreters of Wagner in Italy. In Buenos Aires he sang with Margarete Matzenauer, whom he married June 26, 1912; in 1913 he created the rôle of Avito in Montemezzi's *Amore dei tre Re;* 1913–14 he was eng. for the Boston Op. Co., and was received with enthusiasm also at the M. O. H. He possesses a voice of great sensuous beauty and much power, admirably suited to heroic parts; besides, he is favored with a splendid stage-presence and fine histrionic ability. His répertoire comprises the principal tenor parts in *Tannhäuser, Lohengrin, Tristan und Isolde, Siegfried* (all in German and Italian), *Pagliacci, Carmen, Norma, Amore dei tre Re, Girl of the Golden West, Radcliff, Aida, Otello, Samson et Dalila, Cavalleria Rusticana, I Giojelli della Madonna,* etc.

Ferra'ta, Giuseppe, born Gradoli, Romagna, Jan. 1, 1865. At the age of 14 he won a scholarship at the Liceo of the R. Academy of St. Cecilia, Rome, where he studied with G. Sgambati, E. Terziani and A. Leonardi; graduated in 1885, winning the prize of the Ministry of Publ. Instruction; then had the good fortune of benefiting from the last lessons that Liszt gave; from 1885–90 he toured Italy as a pianist; for some time he was director of Beaver Coll. of Mus. in Pittsburgh; now (1916) head of pf.-dept. and prof. of comp. at Newcomb Coll., Tulane Univ., New Orleans; knighted by the King of Portugal in 1887; Commendatore della Corona d'Italia, 1914; member R. Philharm. Soc. of Rome.—Works: Op. 5, Concerto for pf. and orch. in D m.; op. 15, *Messe solennelle* in E, for soli, chorus and orch.; op. 28, String-quartet in G (1st prize of Art Soc. of Pittsburgh, 1908); op. 31, Suite for pf. and vl. (1st prize, do.); op. 35, *Dies Irae* for 8-part ch. (1st prize, do.); op. 40, Symphony in D♭, with chorus; organ-pieces and songs.

Ferret'ti (or **Feretti**), **Giovanni,** born Venice, c. 1540. Publ. 5 books of *Canzoni alla napoletana a* 5 (1567–91), 2 books of the same *a* 6 (1576, 1579), and a vol. of *Madrigali a* 5 (1588).—See Q.-Lex.

Ferret'ti, Don **Paolo,** eminent musicologist; b. Subiaco. Studied theology at the Benedictine Coll. of San Anselmo in Rome; taught in the monastery of Torrechiara, n. Parma; now (1916) abbot of the Benedictine monastery San Giovanni at Parma; chairman of the mus. commission of the diocese of Parma and member of the executive committee of the Italian St. Cecilia Soc. His investigations regarding the rhythmic treatment of Gregorian Chant have placed him among the foremost musical scholars of today. He has publ. *Principi teorici e pratici de Canto Gregoriano* (1906) and *Il Cursus metrico e il Ritmo delle melodie del Canto Gregoriano* (1913).

Fer'ri, Baldassare, celebrated artificial soprano; b. Perugia, Dec. 9, 1610; d. there Sept. 8, 1680. At 11 he was choir-boy to Cardinal Crescenzio, in Orvieto, in whose service he remained till 1655, when the Swedish invasion broke up the court, and F. entered the service of Ferdinand III, at Vienna. At the age of 65 he retired to his native city. From all accounts, F. appears to have been the most extraordinary singer who ever lived. His vocal technique was perfect, his breath inexhaustible, and his style, whether in pathetic singing or coloratura, faultless; all this with a voice of incomparable beauty.—Cf. G. Conestabile, *Notizie biografiche di B. F.* (1846).

Fer'ri, Nicola, composer and singing-teacher; b. Mola di Bari, Italy, Nov. 4, 1831; d. London, Mar. 26, 1886. Of precocious development, he wrote an opera, *Luigi Rolla,* at the age of 16; then entered the Naples Cons., studying under Merca-

dante. After a lengthy sojourn in Paris, he established himself in London, and became prof. of singing at the Guildhall S. of Music.—Works: The operas *Luigi Rolla*, *Lara*, and others; and many beautiful songs.

Ferrier [fĕh-r'yā'], **Paul-Raoul-Michel-Marie,** dramatist and librettist; b. Montpellier, Mar. 28, 1843. He is the author of a vast number of light comedies, and has written many libretti for operas and operettas of temporary vogue in Paris; e.g., *La Marocaine*, *Les Mousquetaires au couvent*, *Fanfan la Tulipe*, *La Nuit aux soufflets*, *Tabarin*, *La Vie mondaine*, *Les petits Mousquetaires*, *Joséphine vendue par ses sœurs*, *Le Valet de cœur*, *La Vénus d'Arles*, *Cendrillonette*, *Le Fétiche*, *Sansonnet*, *Le Coq*, *Mlle. Asmodée*, *Mé-na-ka*, *Miss Robinson*, *Calendal*, *Chilpéric*, *La Dot de Brigitte*, *Le Carnet du Diable*, *Le Capitole*, *Le Carillon*, etc.

Ferron, Adolphe, b. Vienna, May 21, 1855; in 1892, Kapellm. at the Th. Unter den Linden, Berlin; 1897, Kapellm. at Carl-Theater, Vienna. Has prod. the 'Gesangsposse' *Adam und Eva* (Berlin, 1891); the 3-act operetta *Sataniel* (Dresden, 1886); the 1-act operetta *Daphne* (Berlin, 1892); the 3-act vaudev.-operetta *Das Krokodil* (Berlin, 1897); and a number of farces.

Ferro'ni, Vincenzo Emidio Carmine, b. Tramutola, southern Italy, Feb. 17, 1858. St. at Paris Cons. (1876–83) under Savard (harm.; 1st prize in 1880) and Massenet (comp.; 1st prize in 1883). From 1881, asst.-prof. ('suppléant') of harm. at Paris Cons.; since 1888, prof. of comp. at Milan Cons., succeeding Ponchielli. Also mus. director of the Milan 'Famiglia Artistica'; Chevalier of Ital. Crown (1897).—Works: The opera *Rudello* (Milan, 1892); the 3-act opera-seria *Ettore Fieramosca* (Como, 1896); *Il Carbonaro* (Milan, 1900); overture to *Ariosto*, f. orch.; *Rhapsodie espagnole* f. orch.; *Hymne d'un pâtre lydien* (Figaro 1st prize, 1885, among 614 competitors); numerous songs; salon-pcs. f. pf.; *Idylle* f. vln. and harp (or pf.); *Les Cigales*, scherzo f. vln. and pf.; organ-music; etc.

Ferté. See PAPILLON DE LA FERTÉ.

Fes'ca, Alexander Ernst, pianist, son of Friedr. E.; b. Karlsruhe, May 22, 1820; d. Brunswick, Feb. 22, 1849. He was taught by Rungenhagen, Schneider, and Taubert, in Berlin; made sensational concert-tours from 1839–40, was appointed chamber-virtuoso to Prince Fürstenberg in 1841, and settled in Brunswick 1842. He brought out 2 operas, *Marietta* (1839) and *Die Franzosen in Spanien* (1841), in Karlsruhe; and 2 more, *Der Troubadour* (1847) and *Ulrich von Hutten* (1849), at Brunswick; though light in style, they gave promise of a distinguished career. He wrote, besides, a pf.-sextet, 2 pf.-trios, a grand sonata f. pf. and vln., and many exceedingly popular songs (the 'Fesca Album' contains 48).

Fes'ca, Friedrich Ernst, b. Magdeburg, Feb. 15, 1789; d. Karlsruhe, May 24, 1826. A violinist, he was taught in Magdeburg, where he played in concerts, and in 1805 by A. E. Müller at Leipzig, also playing in the Gewandhaus Orch. In 1806 the Duke of Oldenburg gave him a place in his orch.; in 1808 he joined the orch. of King Jérôme of Westphalia, at Kassel. On the dissolution of the pseudo-kingdom in 1813, he went to Vienna for a short time; in 1815 he became a member, and soon after leader, of the Karlsruhe orch. He died of consumption.—Among his works, his chamber-music (20 quartets and 5 quintets) ranks highest; but he also wrote 2 operas, *Cantemira* (1819) and *Omar und Leila* (Karlsruhe, 1823); 3 symphonies, 4 overtures, etc.

Fesch, Willem de, b. Amsterdam (?), c. 1700; d. London (?), c. 1760. He was org. at Notre Dame in Antwerp about 1725, and was dismissed in Oct., 1731; went to London, where he prod. with great succ. his oratorios *Judith* (1733) and *Joseph* (1745). Several books of canzonets and songs, as well as numerous chamber-music works, were publ. at Amsterdam.—See Q.-Lex.

Fes'ta, Costanzo, b. Rome, circa 1490; d. there Apr. 10, 1545. He was a singer in the Pontifical Chapel from abt. 1517, and a contrapuntist of importance, being regarded as a forerunner of Palestrina. Among his numerous works, which bear considerable resemblance to those of Palestrina, may be noted motets *a* 3 (1543), madrigals *a* 3 (1556), litanies (1583); many motets and madrigals in contemp. colls. ('Motetti della corona,' Petrucci, 1549); and a Te Deum *a* 4 (publ. in Rome, 1596), still sung in the Vatican on solemn festivals; a Credo and other works are in MS. in the Vatican.—See Q.-Lex.

Fes'ta, Francesca, a stage-singer of note; b. Naples, 1778; d. Petrograd 1836; sang in Italy, in Paris at the Odéon (1809–11), and again in Italy as Signora Festa-Maffei; in 1821 at Munich, and 1829 at Petrograd.

Fes'ta, Giuseppe Maria, b. Trani, 1771; d. Naples, Apr. 7, 1839. An eminent violinist and cond., pupil of F. Mercieri; concert-giver in Italian cities and (1802) Paris, where he was app. cond. of the Opéra orch. Settled in Naples 1805, as violinist in the San Carlo Th., later as cond. of the theatre-orch. He publ. a few violin-quartets.

Fest'ing, Michael Christian, b. London (?), c. 1680; d. there July 24, 1752. Vio-

linist, pupil of Richard Jones and Geminiani. First violin in the Philharmonic; in 1742, cond. at Ranelagh Gardens. In 1738 he established, with Dr. Greene and others, the 'Society of Musicians,' for the maintenance of impoverished musicians and their families. —Works: Numerous solos and concertos f. violin; 18 sonatos f. 2 vlns. and bass; 4 *symphonies concertantes* f. 2 flutes, and 4 do. f. 2 vlns.; odes, cantatas, songs, etc.—See Q.-Lex.

Fétis, Édouard-Louis-François, son of Fr.-Jos.; b. Bouvignes, n. Dinant, May 16, 1812; d. Brussels, Jan. 31, 1909. Edited his father's 'Revue musicale' 1833–35; edited the musical (later art-) *feuilleton* of the 'Indépendance belge'; and was for years librarian of the Brussels Library. Publ. *Les Musiciens belges* (1848; 2 vols.) and *Les Artistes belges à l'étranger* (1857–65; 2 vols.).—His brother, **Adolphe-Louis-Eugène,** b. Paris, Aug. 20, 1820; d. there Mar. 20, 1873. Pupil of his father, and of H. Herz (pf.); lived in Brussels and Antwerp, and from 1856 in Paris as a music-teacher. Prod. an opera, and comp. music f. pf. and harmonium.

Fétis [fā-tēs′], **François-Joseph,** erudite musical theorist, historian, and critic; b. Mons, Belgium, Mar. 25, 1784; d. Brussels, Mar. 26, 1871. His father, maître de chapelle and organist at the cathedral, was his first teacher; his first instr. was the violin, and at 7 he wrote violin-duets. In his ninth year he composed a concerto for violin with orch.; and at 9 was organist to the Noble Chapter of Sainte-Waudru. From 1800–3, in the Paris Cons., he studied harmony under Rey, and piano-playing under Boieldieu and Pradher. In 1803 he visited Vienna, there studying counterpoint, fugue, and masterworks of German music. Hence his pronounced predilection for harmonic modulation, so marked in his compositions, several of which (a symphony, an overture, wind-octets, and sonatas and caprices for pf.) were publ. at this time. From this period, too, dates his first important theoretico-literary work (never completed), an investigation of Guido d'Arezzo's system and of the history of notation. He even started a mus. periodical in 1804, but it soon died. To his fruitful study of musical history and science he was prompted by the perusal of Catel's new method of harmony antagonizing Rameau's system (in which latter Rey blindly believed). In 1806 F. commenced the revision of the plain-song and entire ritual of the Roman Church, a vast undertaking completed, with numberless interruptions, after 30 years' patient research, and not yet publ. A wealthy marriage in the same year enabled him to pursue his studies at ease for a time; but the fortune was lost in 1811, and he retired to the Ardennes, where he occupied himself with composition and philosophical researches into the theory of harmony, leading to a formulation of the modern theory of tonality. In 1813 he was app. organist of the collegiate church of St.-Pierre at Douai, and teacher of harmony and singing in the municipal music-school. From this period date *La Science de l'organiste* and the *Méthode élémentaire d'harmonie et d'accompagnement* (sent to the Institut in 1816; publ. 1824). He went to Paris in 1818; publ. some pf.-music, and brought out several successful operas. In 1821 he was app. prof. of composition at the Cons.; in 1824 his *Traité du contrepoint et de la fugue* was publ. as a Cons. text-book. In 1827 he became librarian of the Cons., and founded his unique journal 'La Revue musicale,' which he edited alone until 1832 (its publication ceased in 1835). He also wrote for 'Le National' and 'Le Temps.' His industry was untiring; he worked from 16 to 18 hours a day. In 1828 he competed for the prize of the Netherlands Royal Inst. with a memoir, *Quels ont été les mérites des Néerlandais dans la musique, principalement aux XIVe–XVIe siècles* . . . ; Kiesewetter's essay won the prize, but F.'s was also printed by the Inst. In 1832 he began his famous historical lectures and concerts (the idea originated with Choron). In 1833 he was called to Brussels as m. de chap. to King Leopold I, and Director of the Cons.; during his 39 years' tenure of the latter position, the Cons. flourished as never before. He also cond. the concerts of the Academy, which elected him a member in 1845. On the jubilee of his wedding, in 1859, F.'s mass for 5 solo parts with chorus was sung in the church of Notre-Dame du Sablon; and his bust by Geefs was unveiled in the courtyard of the Cons.—Fétis was a sound harmonist and contrapuntist; his thorough training enabled him to pursue his theoretico-historical researches with musicianly intelligence and correspondingly important results. As an historian, he is apt to be prolix, opinionated, and is not invariably impartial or reliable. As early as 1806 he commenced collecting materials for his great *Biographie universelle des musiciens et bibliographie générale de la musique* in 8 volumes (1837–1844; 2nd ed. 1860–65; Suppl. of 2 vols. 1878–1880, edited by A. Pougin). It is a veritable mine of information, and still a most valuable work of reference, despite the faults noted above; mediæval music, and the modern music of France, Italy, and the Netherlands, have received especial attention. Other writings not mentioned are *Traité de l'accompagnement de la partition* (1829); *Solfèges progressifs* (1827); *La musique mise à la portée de tout le monde* (1830, often republ.;

Ger. transl. by Blum, 1833; Engl. eds. London, 1831, and Boston, Mass., 1842); *Manuel des principes de musique* (1837); *Manuel des jeunes compositeurs, des chefs de musique militaire, et des directeurs d'orchestre* (1837); *Méthode des méthodes de piano* (1837); *Méthode des méthodes de chant* (1840); *Méthode élémentaire du plain-chant* (1843); *Traité complet de la théorie et de la pratique de l'harmonie* (1844); *Notice biogr. de Nicolò Paganini* (1851; w. short history of the violin); *Antoine Stradivari* (1856; w. researches on bowed instrs.); 2 reports on mus. instrs. at the *Exposition univ. de Paris en 1855* (1856), and the *Exp. univ. de Paris en 1867* (1867); *Histoire générale de la musique* (5 vols.; only down to the 15th century.—Compositions: 6 operas (1820–32); symphonies, a fantasia, and an overture f. orch.; a sextet, 3 quintets, a quartet, etc.; sonatas, variations, fantasias, etc., f. piano; his sacred works comprise masses, a requiem, motets, Lamentations, Te Deum, Miserere, etc. His very valuable library of 7,325 vols. was acquired by the Bibliothèque Royale of Brussels; a catalogue was publ. in 1877.—Autobiographical sketch in his great Dictionary. L. Alvin publ. a *Notice sur F.-J. Fétis* (Brussels, 1874); Gollmick wrote on *Herr Fétis* (Leipzig, 1852).

Feurich [foi'riyh], **Julius,** pianoforte-maker; born Leipzig, Mar. 19, 1821; d. there July 16, 1900. He established his factory in 1851, and made a specialty of uprights; his son and successor, **Hermann** (b. Leipzig, 1854), turned his attention more to concert-grands.

Fevin [fŭ-văn'], **Antoine** [**Antonius**] **de,** a contrapuntist contemporary with Josquin, but of whose life no details are known.—Works: 3 masses (printed by Petrucci, 1515); 3 masses (printed by Antiquis, 1516); masses *a* 4 (Vienna Library, MS.); motets in Petrucci's 'Motetti della corona' (1514), and other colls.; and French *chansons* in colls. of 1540 and 1545.—See Q.-Lex.

Fevin, Robert [**Robertus**], a native of Cambrai, probably a contemporary of A. Fevin. He was m. di capp. to the Duke of Savoy. One mass, *Le vilain jaloux,* is in Petrucci's 'Missae Ant. de Fevin'; another, on *La sol fa re mi,* is in MS. in the Munich library.

Fèvre, le. See LEFÈVRE.

Février [fā-vr'yā'], **Henri,** b. Paris, Oct. 2, 1875. Pupil at the Cons. of Fauré, Leroux, Pugno and Massenet; composer of the operas *Le roi aveugle* (Op.-Com., 1906); *Monna Vanna* (Opéra, 1909; Boston, 1913); and the operettas *Agnès dame galante* (1912), *La Princesse et le Porcher* (1912), *Carmosine* (1913). Another grand opera, *Ghismonda,* was finished in 1915, but has not yet been prod. (1916).

Fi'bich, Zdenko, b. Šeboršitz, Bohemia, Dec. 21, 1850; d. Prague, Oct. 15, 1900. He was taught at Prague, the Leipzig Cons. (1865), and by Vincenz Lachner at Mannheim (1869). In 1876 he was app. asst.-Kapellm. at the National Th., Prague; in 1878, director of the Russian Church choir; in 1899 app. dramaturgist of the Boh. Nat. Th. at Prague. As a composer, he was one of the foremost in the young Czech group.—Works: The operas (produced in Prague) *Bukowin* (1874), *Blaník* (1881), *The Bride of Messina* (1884), *The Storm* (1895, 3 acts), *Hédy* (1896, after Byron's 'Don Juan,' in 4 acts), *Sárka,* 3 acts (1898; very succ.); and his masterpiece, *The Fall of Arcona* (1900); music to the dram. trilogy *Hippodamia,* by Vrchliky (Prague, 1891); 3 symphonies (F, E♭, E m.); the symphonic poems *Othello, Zaboj and Slavoj, Toman and the Nymph, Vesna, Vigiliae,* and *At evening;* several orchestral overtures (*Lustspiel-Ouvertüre, A Night on Karlstein, Comenius, Udalrich and Božena*); a choral ballad, *Die Windsbraut;* the melodramas *The Water-sprite, The Flowers' Revenge, Christmas Day, Eternity, Queen Emma, Hakon;* a *Spring Romanza* for ch. and orch.; 2 string-quartets, a pf.-quartet in E m., piano-pieces, songs, choruses. Also a Method for pf.—Cf. C. L. Richter, *Z. F.* (Prague, 1899).

Fi'by, Heinrich, b. Vienna, May 15, 1834; pupil of the Cons.; cond. and solo violin at Laibach theatre; from 1857, city musical director at Znaim, where he founded a music-school and a singing society; the directorship of the school he resigned in 1902, while he still (1916) is cond. of the chor. soc.; in 1884 he founded the 'Deutscher Sängergauverband im südlichen Mähren.'—Works: 3 operettas; part-songs for male chorus (widely known, especially *Oestreich, mein Vaterland*).

Ficht'ner, Pauline. See ERDMANNSDÖRFFER.

Fiebach [fē'bah], **Otto,** b. Ohlau, Silesia, Feb. 9, 1851; living in Königsberg as org., dir. of a Cons. and mus.-dir. at the Univ. He is the composer of a secular oratorio, *Die neun Musen,* and of the operas *Prinz Dominik* (Danzig, 1885), *Loreley* (ib., 1886), *Bei frommen Hirten* (Dresden, 1891), *Der Offizier der Königin* (ib., 1900), *Robert u. Bertram* (Danzig, 1903), *Die Herzogin von Marlborough* (accepted for Berlin, 1916); also wrote *Die Physiologie der Tonkunst* (1891).

Fied'ler, (**August**) **Max,** b. Zittau, Dec. 31, 1859. Piano-pupil of his father, and studied the organ and theory with G. Albrecht; attended the Leipzig Cons., 1877–80, and won the Holstein scholarship. In 1882 app. teacher at the Hamburg Cons.; in 1903 dir.; 1904 succeeded Barth as cond. of the Ham-

burg Philharm. Soc. Although he had won an enviable reputation as a concert-pianist, he practically abandoned that career (appearing only occasionally in ensemble), and rapidly won distinction as a conductor. From 1908–12 he was cond. of the Boston Symph. Orch.; he then returned to Germany, taking up his residence in Berlin; since 1916 cond. of the Symph. Orch. at Essen. He has written a symph. (D m.), a pf.-quintet and a string-quartet, a *Lustspiel-Ouvertüre*, pf.-pieces and songs.

Field, John, a pianist and composer of marked originality; b. Dublin, July 26, 1782; d. Moscow, Jan. 11, 1837. His father was a violinist; his grandfather, an organist, gave him his first instruction in theory and piano-playing. Though an apt pupil, he was treated with undue severity at home, and subsequently apprenticed to Clementi, then in the full tide of his success; from him he had regular lessons till 1804, being employed in his master's salesrooms to show off the pianos to customers. He went with Clementi to Paris in 1802, and created a genuine sensation by his interpretation of Bach's and Handel's fugues; yet he was kept at his mechanical duties until Clementi took him in 1804 to Petrograd, where they parted company, Field settling there as a teacher and virtuoso of extraordinary popularity. On a tour to Moscow in 1823, he met with even more brilliant success. After a Russian *tournée*, he appeared in London (1832), playing a concerto of his own at the Philharmonic; proceeded thence to Paris, and (1833) through Belgium and Switzerland to Italy, where, however, his pianistic peculiarities were not appreciated. Prostrated by a combination of physical disorders, he lay for nine months in a Naples hospital; he was rescued by a Russian family named Raemanov, and taken back to Moscow, playing in Vienna, on the way, with accustomed success. But his powers were fast waning, and he died a few years later.—F. won lasting fame less as an exceptionally gifted virtuoso than as an original composer, forming the link in the history of pf.-playing between Clementi (in his later period) and Chopin. Though all the rest of his piano-works should be forgotten, as most of them are already, his memory is fragrantly and lastingly embalmed in his Nocturnes. Not only the name, but also the whole style and matter of these pieces, were strikingly new and original. Up to his time a composition had, as a matter of course, to be written in the form of a sonata, a rondo, or something of the sort. F. was the first to introduce a style in no way derived from the established categories, and in which feeling and melody, freed from the trammels of set form, reign supreme. He opened the way for all productions which have since appeared under the various titles of Songs without Words, Impromptus, Ballades, etc.; to him we may trace the origin of fanciful pieces designed to portray subjective and profound emotion; to these 'night-pieces,' so aptly named by their author, Chopin and the pianists following him owe, more or less directly, much of their inspiration.—Works for pf.: 7 Concertos (No. 1, in E♭; 2, A♭; 3, E♭; 4, E♭ [the most popular]; 5, C; 6, C; 7, C m.); 4 Sonatas (in A, E, C m., and B); *2 Airs en Rondeau; Air russe; Air russe varié* (4 hands); *Chanson russe varié*, in D m.; *Polonaise*, in E♭; *Reviens, reviens*, Romanza and Cavatina in E; *4 Romances; Rondeau*, in A; *2 Rondeaux favoris*, in E and A; *Rondeau* with 2 vlns., vla. and bass; *Since then I'm doomed*, variation in C; *Speed the Plough*, Rondeau in B♭; 2 *Divertissements* with 2 vlns., vla. and bass, in E and A; 2 Fantasias, in A and G; 18 Nocturnes; *Exercice modulé dans tous les tons majeurs et mineurs*.—Cf. H. Dessauer, *J. F., sein Leben und seine Werke* (Langensalza, 1912); also F. Liszt, *J. F. und seine Nocturnes* (in vol. iv of 'Gesammelte Schriften,' Leipzig, 1882).

Fie'litz, Alexander von, b. Leipzig, Dec. 28, 1860; pupil of J. Schulhoff (pf.) and Kretschmer (comp.) in Dresden, where several sacred compositions for chorus, and an orchestral work, were publicly performed. He embraced the career of an opera-conductor, filling positions in Zurich, Lübeck, and Leipzig (City Th.); a nervous disorder forced him to give up this work, and from 1887–97 he lived in Italy (chiefly Capri); after his return he lived in Berlin, and taught some time in Stern's Cons.; from 1905–8 he was in Chicago, teaching in Ziegfeld's Cons.; also organized and conducted for one season the Chicago Symph. Orch. (not the same orch. as the present famous organization of that name, which was then the 'Theo. Thomas Orch.'); in 1908 he returned to Berlin, resuming his former position at Stern's Cons., succeeding G. Holländer as director (1916).—Works: Op. 6, 6 Songs on Tuscan folk-poems; op. 7, *Kinder des Südens*, 3 pf.-pieces; op. 8, *Ich kann's nicht fassen* (scene from Grillparzer's *Ahnfrau*); op. 9–13, songs; op. 15, *Schön Gretlein*, 7 songs; op. 17, 4 pf.-pieces; op. 24, 3 songs (Geibel); op. 25, Romanze for pf. and vln.; op. 27, Fantaisie for pf.; op. 28, 4 Lyric pf.-pieces; op. 29, 4 Songs; op. 37, *4 Stimmungsbilder* for pf.; op. 40, *8 Mädchenlieder* (P. Heyse); op. 47, *3 Narrenlieder* (O. J. Bierbaum); also 2 operas, *Vendetta* (Lübeck, 1891), and *Das stille Dorf* (Hamburg, 1900).

Filip'pi, Filippo, composer and critic; b. Vicenza, Jan. 13, 1830; d. Milan, June 25, 1887. Studied law at Padua, taking his

degree in 1853. But in 1852 he had begun his career as a critic with a warm defense of Verdi's *Rigoletto;* he renounced the law, studied music at Venice and Vienna, became, in 1859, editor of the Milanese 'Gazzetta Musicale,' and in 1859 music-critic of the newly-founded 'Perseveranza.' He publ. a collection of essays on great musicians, *Musica e Musicisti,* in 1879; as a zealous Wagnerite he also wrote a pamphlet, *Riccardo Wagner* (in German, 1876, as *Richard W.: eine mus. Reise in das Reich der Zukunft*); he also wrote *Della vita e delle opere di Adolfo Fumagalli* (Milan).—Comps.: 1 str.-quintet, 9 str.-quartets, 1 pf.-trio; pf.-pieces, songs.

Filip'pi, Giuseppe de', b. Milan, May 12, 1825; d. Neuilly, near Paris, June 23, 1887. Lived in Paris as a writer from 1846; contributed articles to Pougin's supplement to Fétis' *Biogr. univ.;* published a *Guide dans les théâtres* (with Chaudet, 1857), and a *Parallèle des théâtres modernes de l'Europe* (1860).

Fil'ke, Max, b. Steubendorf-Leobschütz, Silesia, Oct. 5, 1855; d. Breslau, Oct. 8, 1911. Pupil of Brosig in Breslau, of Haberl at the Kirchenmusikschule of Ratisbon (1877), and of Piutti at the Leipzig Cons. (1880); 1881, choirmaster at Straubing; 1890, conductor of the 'Sängerkreis' at Cologne; from 1891, music-director at the Cathedral in Breslau and prof. at the R. Inst. for Church-music. His numerous comps. for the church assign him a distinguished position among modern composers of sacred music.—Works: Masses, with orch., op. 47; op. 55, E m.; op. 58, E♭; op. 80, G; op. 87, F; op. 90, D; op. 101, *Te Deum;* op. 111, *Requiem;* Litanies, Hymns, etc.; also a number of secular choruses for male and mixed voices.

Fillmore, John Comfort, b. Franklin, New London Co., Conn., Feb. 4, 1843; d. there Aug. 15, 1898. Pupil of Geo. W. Steele at Oberlin Coll., Ohio, 1862 (organ); then of Leipzig Cons., 1865–7. Director of the musical dept. in Oberlin Coll., 1867; in Ripon College, Wis., 1868–78; in Milwaukee College for Women, 1878–84. Founded, in 1884, the 'Milwaukee School of Music' in Milwaukee, Wis., of which he was the director until 1895, when he took charge of the School of Music of Pomona Coll., Claremont, Cal.—Publ. *Pianoforte Music: its History, with Greatest Masters* (Chicago, 1883); *New Lessons in Harmony* (1887); *Lessons in Mus. History* (1888); *On the Value of Certain Modern Theories* [i. e., von Oettingen's and Riemann's]; *A Study of Omaha Indian Music* (with Miss Alice C. Fletcher and F. La Flesche; Peabody Museum, 1893); magazine articles on aboriginal folk-music; musical essays; lectures in various cities, and papers read at important gatherings. Also transl. into Engl. Riemann's *Klavierschule* and *Natur der Harmonik.*

Filtsch, Karl, b. Hermannstadt, Transylvania, July 8, 1830; d. Vienna, March 11, 1845. An infant prodigy, piano-pupil of Chopin and Liszt in Paris (1842), and gave concerts there and at London in 1843.

Filtz (Fils, Filz), Anton, b. probably in Bohemia, circa 1730; d. Mannheim, March (buried 14th), 1760; pupil of J. Stamitz; from 1754 first 'cellist in the Mannheim Orch. He belongs to the school of the Mannheim Symphonists, the originators of the classic instrumental style; that his works must have enjoyed great popularity seems to be proved by the numerous reprints issued at London and Amsterdam, pirated from the original Paris editions; these works show a very fertile invention, while the technical workmanship cannot rival the masterly treatment of similar works by Stamitz. Schubart calls him 'the best symphonic writer that ever lived' (1790). There have been preserved 41 symphonies, numerous trio-sonatas, string-trios, sonatas for vl., vcl., flute, etc., and concertos for various instrs. Riemann has publ. 4 symphs. in 'Dkm. der Tonkunst in Bayern' (vols. iii, 1, and vii, 2); 2 trios in A and C, ib. (vol. xv); and one, in E♭, in 'Collegium Musicum.'

Finck, Heinrich, born 1445; d. Vienna, June 9, 1527. Eminent German contrapuntist, was taught at Cracow, where he was Kapellm. to the court of John Albert I (1482), Alexander (1501), and Sigismund I (1506); from 1510–13 he lived in Stuttgart, and then, till 1524, in Salzburg; it seems probable that after 1524 he was 'regens chori' at the Schottenkloster in Vienna, where he died. Extant works: *Schöne auserlesene Lieder des hochberühmten Heinrici Finckens* (Nuremberg, 1536); other songs publ. by Salblinger (1545), and by Rhaw (1542). Vol. iii of the 'Gesells. für Musikforschung' contains songs, hymns, and motets.—See Q.-Lex.

Finck, Henry Theophilus, mus. writer and critic, born Bethel, Missouri, Sept. 22, 1854. Brought up in Oregon. Graduate, 1876, of Harvard (studied theory and hist. of music with Prof. J. K. Paine). Attended the first Bayreuth Festival, 1876, and studied a year at Munich; intimacy with Wagner's music-dramas bore fruit in *Wagner and His Works* (N. Y., 1893, 2 vols.; Germ. transl., Breslau, 1897). Spent a year in Munich; from 1877–8, studied anthropology at Harvard; then, as recipient of a fellowship, spent 3 more years in Berlin, Heidelberg, and Vienna studying comparative psychology, and writing mus. letters for N. Y. 'Nation.' Now living in New York as mus. editor of the N. Y. 'Evening Post' and 'Nation'; since 1888, lec-

turer on history of music at the Natl. Cons. —F. has always been an energetic and consistent champion of musical progress. Other musical writings: *Chopin, and Other Musical Essays* (1889); *Paderewski and His Art* (in 'Looker-On,' Oct., 1895); *Pictorial Wagner* (1899); *Anton Seidl* (1899); *Songs and Song Writers* (1900); *Grieg and His Music* (1909); *Success in Music and how it is won* (1909); *Massenet and His Operas* (1910). Books not connected with music: *Romantic Love and Personal Beauty* (1887); *Pacific Coast Scenic Tour* (1890); *Spain and Morocco* (1891); *Lotus Time in Japan* (1898); *Primitive Love and Love-Stories* (1899); *Food and Flavor* (1913). He also edited *Fifty Master-Songs* (1902); *Fifty Schubert Songs* (1903); *Fifty Grieg Songs* (1909).

Finck, Hermann, grand-nephew of Heinrich; b. Pirna, Saxony, March 21, 1527; d. Wittenberg, Dec. 28, 1558. Studied at Wittenberg (1545), and became organist there. Publ. *Practica musica* (1556), a valuable theoretical work; composed chorals.

Finck'e, Fritz, b. Wismar, May 1, 1846. Pupil of Leipzig Cons.; violinist in theatre-orch., Frankfort, then org. at Wismar; in 1879 teacher of singing at the Peabody Inst., Baltimore.—Publ. *Anschlagselemente* (1871), and pf.-pcs.

Find'eisen, Nikolai Fedorovitch, b. Petrograd, July 24, 1868; pupil of Philip and Nikolai Sokolov; founder (1893) and editor of the 'Russische Musikzeitung,' one of the most influential and ably edited of Russian journals; also contributor to many other journals in Russia and other countries; founded in 1909, with A. Siloti, the 'Gesellschaft der Musikfreunde'; since 1902 has travelled extensively through Russia as lecturer on musical topics.—Works: *A. N. Verstovsky* (1890); *Musical Sketches and Silhouettes* (1891); *Glinka in Spain* (1896); *The Mastersingers of the Middle Ages* (1897); *M. J. Glinka* (1898); *Catalogue of the Manuscripts, Letters and Portraits of M. J. Glinka* (1898); *Glinka und seine Oper Russlan und Ludmilla* (Munich, 1899, in German); *A. N. Serov* (1900); *A. Dargomyzhsky* (1902); *History of the Russian Lied* (1903); *Musical Antiquity* (1903–1910), a collection of musico-historical essays; *A. Rubinstein* (1905); *Collected Letters of Glinka* (1907–8); *Rimsky-Korsakov* (1908); *V. V. Bessel* (1909); *History of the Petrograd Section of the Imp. Russ. Mus. Soc., 1859–1909* (1909); *S. V. Smolensky* (1910); *From Unedited Letters of V. V. Stassov* (1912). F. was one of the principal contributors to the Russian editions of Riemann's *Musiklexikon* (1901 and 1916).

Findeisen, Otto, b. Brünn, Dec. 23, 1862; in 1890, Kapellm. of the Wilhelm-Th., at Magdeburg; now (1916) in Leipzig; has produced the 3-act operetta *Der alte Dessauer* (Magdeburg, Wilhelm-Th., 1890; very succ.) and the 3-act 'Volksoper' *Hennigs von Treffenfeld* (ib., 1891; succ.); the 'Märchenspiel' *Frau Holle* (Berlin, 1904); and the operettas *Kleopatra* (Hamburg, 1897); *Der Spottvogel* (Bremen, 1898); *Der Sühneprinz* (Leipzig, 1904); *'s Poussierschlössl* (ib., 1907); *Sonnenguckerl* (Vienna, 1908); *Meister Pinkebank* (ib., 1909); *Die goldene Gans* (Leipzig, 1910); *Jung Habenichts und das Silberprinzesschen* (Dresden, 1913).

Fink, Christian, b. Dettingen, Württemberg, Aug. 9, 1831; d. Esslingen, Sept. 5, 1911. Pupil of the Esslingen Seminary, the Leipzig Cons. (1853–5), and Johann Schneider in Dresden; lived as organist and teacher at Leipzig till 1860; then at Esslingen as first teacher of music in the Seminary, and organist and mus. dir. at the principal church. Received title of Prof. in 1862.—Publ. sonatas, fugues, trios, preludes, exercises, etc., for org.; also psalms, motets, pf.-pieces (4 sonatas), songs, etc.

Fink, Gottfried Wilhelm, writer and teacher; b. Sulza, Thuringia, Mar. 7, 1783; d. Halle, Aug. 27, 1846. Theological student at Leipzig (1804), and preached for a time, but turned to music. He publ. *Über Takt, Taktarten,* etc., in 1818, in the 'Allgem. mus. Zeitung,' of which he was the editor 1827–41. He was app. mus. director at Leipzig Univ. in 1842, and received the honorary title of *Dr. phil.* He was an indefatigable writer, but his numerous books were soon forgotten because of lack of originality. He contributed to Ersch and Gruber's 'Encyclopädie,' to the 8th ed. of Brockhaus' 'Konversationslexikon,' and Schilling's 'Universallexikon der Tonkunst.'—Comps.: Pieces for pf. and vln.; terzets and quartets for male voices (*Häusliche Andachten*); ballads and songs; he also publ. (1843) *Musikal. Hausschatz der Deutschen,* a collection of 1000 songs.

Fi'no, Giocondo, b. Turin, May 3, 1867. Submitting to the wishes of his parents, he studied Oriental languages and theology (receiving the minor orders), but finally devoted himself to the study of music under Bolzoni in Turin, where he now (1916) lives as teacher and composer.—Works: A mass; a string-quartet; a suite for orch., *Nubi di Vita;* biblical opera *Il Battista* (Turin, 1906); an oratorio, *Noëmi e Ruth* (Bergamo, 1908); the opera *La Festa del Grano* (Turin, 1910); an opera, *Visioni di Dante,* is to be produced at Rome (1916); and *La Bisbetica Domata* is also ready for production; now engaged on another opera, *Campane a Gloria.*

Fioravan'ti, Valentino, b. Rome, Sept. 11, 1764; d. Capua, June 16, 1837. His

teachers were Jannaconi at Rome, and Sala, Fenaroli, Monopoli and Tritta at Naples. Returning to Rome in 1781 (1782?), he began his career as an opera-conductor; his first opera, *Le Avventure di Bertoldino*, was prod. at Rome in 1784. In 1786 he went to Naples and brought out *Gli Inganni fortunati* the same year, followed up to 1799 by 7 others, the last, *Le Cantatrici villane* (Naples, 1799), being considered his best work, as it was the most successful. He visited Paris in 1807, and prod. there *I Virtuosi ambulanti;* spent 5 years in Lisbon, as opera-composer and cond., writing 10 operas (among them *Camilla*, given later at Naples as *Nefte*). In 1816 he succeeded Jannaconi as maestro at St. Peter's and now devoted himself wholly to church-music, a Stabat Mater and a Miserere being his best sacred comps.; but his church-music was not as good of its kind as his comic operas, of which he produced 77 between 1784 and 1824.—His autobiogr. was publ. by G. Roberti in 'La Gazzetta musicale' (1895). —See Q.-Lex.

Fioravan'ti, Vincenzo, son of Valentino; b. Rome, April 5, 1799; d. Naples, March 28, 1877. He studied secretly under Jannaconi, but finished his musical education with his father. His début as a composer was made with the opera *La Pulcinella molinara* (Naples, 1819); this was followed by about 40 others, all in buffa style. In 1839 he was maestro in the Cathedral of Lanciano; from 1867–72, director of the Albergo dei Poveri, Naples.

Fioril'lo, Federigo, violinist and comp.; b. Brunswick, 1753; d. some time after 1823. He was taught by his father, Ignazio F.; went to Poland in 1780, became Kapellm. at Riga in 1783, lived in Paris 1785–8, then going to London, where he played the viola in Salomon's quartet. He was heard of later in Amsterdam; and (1823) in Paris.—Works: The famous *Études de Violon*, 36 Caprices, is the best-known; he also wrote concertos, quintets, quartets, violin-duos, etc.—[Fétis gives a list.]—See Q.-Lex.

Fioril'lo, Ignazio, b. Naples, May 11, 1715; d. Fritzlar, near Kassel, June, 1787. A pupil of Leo and Durante, he became an opera-composer, his first venture being the opera seria *Mandane* (Venice, 1736). He produced *Artamene* (Milan, 1738), and *Il Vincitor di se stesso* (Venice, 1741); after long travels, he was app. Kapellm. to the court of Brunswick (1754), and from 1762–80 held a like post in Kassel, retiring to Fritzlar on a pension. In Kassel he brought out 4 operas. An oratorio, *Isacco*, a Requiem and other masses, and 3 Te Deums, are also noteworthy.

Fiqué, Karl, pianist; b. St. Magnus, near Bremen, April 17, 1867; pupil at Leipzig Cons. of C. Reinecke (pf.) and S. Jadassohn (comp.); since 1887, organist of Zion Luth. Ch. in Brooklyn, and (since 1904) conductor of 'United Singers of Brooklyn'; from 1897–1915, lecturer at the Brooklyn Institute of Arts and Sciences; he is a very successful lecture-recitalist, and has also appeared as solo pianist; married (1896) the soprano Katherine Noack. He has written 2 comic operas, *Papa Priesewitz* (Brooklyn, 1898) and *Der falsche Mufti* (N. Y., 1901); a string-quartet in E m.; several choral works and numerous pf.-pcs.

Fisch'er, Adolf, organist; b. Uckermünde, Pomerania, June 23, 1827; d. Breslau, Dec. 7, 1893. Pupil of A. W. Bach, Rungenhagen, and Grell (1845–51). In 1853, organist at Frankfort, and director of the Singakademie, with (1865) title of Royal Mus. Dir.; in 1870, first organist of the Elisabethkirche in Breslau, where he founded the Silesian Cons. in 1880, and became its Director.—Works: Symphonies, organ-music, motets, songs, etc.

Fisch'er, Adolf, fine 'cellist; b. Brussels, Nov. 22, 1847; d. in an insane asylum near Brussels, March 18, 1891. A pupil of Servais in Brussels Cons. In 1868 he made Paris his home, and undertook many artistic tours.

Fisch'er, Anton, b. Ried, Swabia, in 1777; d. Vienna, Dec. 1, 1808, where he had been Kapellm. at the Josefstädter Th. and (1800) at the Th. an der Wien.—Works: A number of light operas and operettas of slight originality. He also revised Grétry's *Raoul*, *Barbe-Bleue*, and *Les deux avares*, for production in Vienna.

Fisch'er, Christian Wilhelm, basso buffo; b. Konradsdorf, near Freiberg, Sept. 17, 1789; d. Dresden, Nov. 4, 1859. Début in Dresden, 1810; from 1817–28, basso buffo and chorusmaster at Leipzig; 1828–9, at Magdeburg; 1829–31, stage-manager and chorusmaster at Leipzig, later in Dresden. For him Marschner wrote the rôles of Blunt (*Vampyr*) and Friar Tuck (*Templer und Jüdin*).

Fisch'er, Emil, famous dramatic bass; b. Brunswick, June 13, 1838; d. Hamburg, Aug. 11, 1914. He received his entire training from his parents, who were operatic singers, and made his début in Graz, in 1857, as Jean de Paris in Boieldieu's opera. After having sung in Presburg, Stettin and Brunswick, he accepted the directorship of the opera at Danzig in 1863, where he remained 7 years; from 1875–80 he was a member of the R. Opera at Rotterdam, and in 1880 joined the Dresden Court Opera. The tempting offer, made by Stanton in 1885, to head the list of bass-singers at the M. O. H., led F. to break his contract in Dresden; from then until 1891, the end of Mr. Stanton's directorship, he remained at the M. O. H., creating the bass

rôles in the American premières of Wagner's music-dramas under the direction of Anton Seidl. When German opera was banished (for a time) F., unable to adjust his differences with the Dresden institution, settled in New York as a singing-teacher; sang again in W. Damrosch's seasons of German opera in 1895 and 1897; in what high esteem he was held was shown in 1904, at the benefit tendered him by his numerous admirers on his last appearance on the stage (in *Die Meistersinger*), when a purse of $10,000 was presented him. As an interpreter of Wagner he has never been surpassed, and was equalled by very few; while a tradition has sprung up even now, that his Hans Sachs is an ideal not yet approached by any artist.

Fisch'er, Ernst Gottfried, b. Hoheneiche, near Saalfeld, July 17, 1754; d. Berlin, Jan. 21, 1831, as prof. of natural philosophy at the 'Graues Kloster.'—Published *Über die Einrichtung des vierst. Choralgesangs in dem evangelischen Gottesdienst; Versuche über die Schwingungen gespannter Saiten* (1825); *Über das akust. Verhältniss der Accorde* (1835).

Fisch'er, Franz von, 'cellist; b. Munich, July 29, 1849; pupil of Hippolyt Müller. He was soloist at the National Th., Pest, in 1870, under Hans Richter; later at Munich and Bayreuth under Wagner; 1877–9, court Kapellm. at Mannheim, then at Munich; retired, 1912, w. the title 'Generalmusikdirektor.'

Fisch'er, Dr. **Georg,** b. Hanover, Feb. 6, 1836; Privy Councillor and chief-of-staff at the hospital in Hanover; has contributed valuable writings on musical topics to various journals (*Vierzehn Operntakte von Joh. Brahms* ['N. Mus.-Ztg.,' 1897]); *Ein Brief des 15jährigen F. Mendelssohn-Bartholdy* ['Hann. Courier,' 1901], etc.); has published *Opern und Konzerte im Hoftheater zu Hannover bis 1866* (1899; 2d ed. as *Musikgeschichte in H.*, 1903), *Hans von Bülow in Hannover* (1902), *Kleine Blätter* (1908); has edited *Briefe von Theodor Billroth* (1895; 8th edition 1910; containing correspondence with Brahms).

Fisch'er, Gottfried Emil, son of Ernst Gottfried; b. Berlin, Nov. 28, 1791; d. there Feb. 14, 1841; from 1818, singing-teacher at the 'Graues Kloster.' — Works: Motets, chorals, songs, school-songs; melodies to von den Hagen's 'Minnesänger'; wrote *Über Gesang und Gesangunterricht* (1831), and articles for the 'Allgem. musikalische Zeitung.'

Fisch'er, Johann Christian, oboist; b. Freiburg i. Breisgau, 1733; d. London, April 19, 1800. Member Dresden court orch. 1760; travelled in Italy, and gave concerts; from 1780, court musician at London.—Works: 10 oboe-concertos, quartets for flute and strings, flute-duets, flute-solos, etc.

Fisch'er, Josef, comp. of the song *Hoch Deutschland, herrliche Siegesbraut;* b. 1828; d. Stuttgart, Sept. 27, 1885, as court musician.

Fisch'er, Karl August, famous organist; b. Ebersdorf, near Chemnitz, Saxony, July 25, 1829; d. Dresden, Dec. 25, 1892. Pupil of Anacker in Freiberg Seminary; after years of private study he made long and successful tours (1852–5); thereafter settled in Dresden, being in turn organist of the English Church, the Annenkirche, and the Dreikönigskirche. —Works: Opera, *Loreley* (not prod.); a high mass; 2 symphonies for organ and orch.; 3 organ-concertos (*Christmas, Easter, Whitsuntide*); 2 orchestral suites; pieces for 'cello with organ, and for violin with organ.

Fisch'er, Karl Ludwig, violinist; b. Kaiserslautern, Bav., Feb. 9, 1816; d. Hanover, Aug. 15, 1877. Music director of the theatres at Trier, Cologne, Aix-la-Chapelle, Nuremberg, Würzburg; Kapellm. at Mayence, 1847–52; asst.-Kapellm. to Marschner at Hanover (1852); 1859, first court Kapellm. His male choruses made him famous; he also comp. large choral works, and songs.

Fisch'er, Ludwig, bass singer; b. Mayence, Aug. 18, 1745; d. Berlin, July 10, 1825. Sang in Mayence, Mannheim, and Vienna, and with great success in Paris (1783) and Italy; from 1788–1815 in Berlin. Mozart wrote the part of Osmin, in the *Entführung*, for Fischer, whose voice had a range of 2 octaves and a fifth (*D–a'*).

Fisch'er, Michael Gotthard, b. Alach, near Erfurt, June 3, 1773; d. Erfurt, Jan. 12, 1829. Celebrated organist, pupil of Kittel; also concert-conductor, and teacher in the seminary at Erfurt.—Works: About 50 organ-pieces (many still played); symphonies, concertos, chamber-music, pf.-pcs., motets, chorals, concertos, etc.; publ. an *Evangelisches Choral-Melodienbuch.*—See Q.-Lex.

Fisch'er, Paul, b. Zwickau, Dec. 7, 1834; d. Zittau, March 12, 1894; from 1862, cantor at the Johanneskirche in Zittau. In 1864 he founded the Zittau 'Concertverein'; he was a contributor to the 'Neue Zeitschrift für Musik'; also edited the *Zittauer Liederbuch: eine Liedersammlung für höhere Lehranstalten* (1864), and the *Zittauer Choralbuch* (1868).

Fisch'hof, Joseph, pianist; b. Butschowitz, Moravia, April 4, 1804; d. Vienna, June 28, 1857. Pupil in Vienna of Anton Halm (pf.) and I. von Seyfried (comp.). Taught music privately, with growing success, and in 1833 was app. prof. in the Vienna Cons.—Publ. a string-quartet, many pf.-pieces (rondos, variations, fantasias, dances, marches, etc.); variations for flute; songs; also a *Versuch einer Geschichte des Klavierbaus* (1853). Materials for a Beethoven biography, col-

lected by Hotschewar (the guardian of B.'s nephew), came into F.'s possession, who made additions; the MS. (used by Thayer) is now in the R. Library at Berlin.

Fisher, William Arms, b. San Francisco, April 27, 1861. J. P. Morgan was his teacher in harmony, pf. and organ; H. W. Parker in counterpoint and fugue; Wm. Shakespeare (London, 1892) in singing; and Dvořák, at the Nat. Cons., New York, in composition. He taught at the Cons. till 1895; since 1897 living in Boston as editor and publication-mgr. for O. Ditson & Co. Has publ. some four score very attractive sacred and secular songs, and 20 anthems; also part-songs, carols, etc.

Fissot [fēs-sŏh'], **Alexis-Henri,** b. Airaines (Somme), Oct. 24, 1843; d. Paris, Jan. 29, 1896. Entered Paris Cons. 1852 (!), where he studied under Marmontel (pf.), Benoist (org.), Bazin (harm.), and Ambr. Thomas (cpt. and fugue) till 1860, taking successively all first prizes. Prof. of piano at P. Cons. from 1887; organist at St.-Vincent-de-Paul. Fine organist and pianist; comp. many pf.-pieces: Op. 3, *12 Préludes;* op. 7, *2 Ballades;* op. 10, *Arabesques; 3 Feuillets d'Album; 12 Pièces de genre; 3 Morceaux*, op. 4; *3 Scherzi; 2 Ballades; 6 Arabesques; Caprice héroïque*, op. 18; *Allegro symphonique*, op. 20; etc.

Fitelberg [fē'-], **Georg,** b. Dünaburg, Livonia, Oct. 18, 1879. Pupil at the Warsaw Cons. of Barcewicz and Noszkowski; entered the Warsaw Philh. Orch. as violinist; advanced to the post of concert-master, and, 1908, conductor; in 1912 he conducted a short time at the Vienna court opera, but resumed his post with the Warsaw Orch. in 1913. He has published a Symphony No. 1 (E m.), op. 16; a symphonic poem, *Das Lied vom Falken*, op. 18; a pf.-trio, op. 10 (won the Zamoyski Prize, 1901); a vln.-sonata, op. 12; songs, op. 19, 21, 22, 23; in MS. are 2 overtures, op. 14, 17; Symphony No. 2, op. 20; symphonic poem, *Protesilas und Laodamia*, op. 24; a vln.-sonata, op. 2 (won the Paderewski Prize, 1896); a vln.-concerto, op. 13.

Fi'tzenhagen, Wilhelm (Karl Friedrich), 'cellist; b. Seesen, Brunswick, Sept. 15, 1848; d. Moscow, Feb. 13, 1890. First 'cello in the Imp. Russian Society of Music at Moscow, and prof. in the Cons. He made many and brilliant concert-tours.

Fitzwilliam Collection. A collection of paintings, engravings, books, and musical MSS., bequeathed to the Univ. of Cambridge by Viscount Richard Fitzwilliam (b. 1745; d. Feb. 5, 1816). The musical MSS. include especially valuable works: the *Virginall-Booke of Queen Elizabeth;* anthems in Purcell's hand, sketches by Handel, and many early Italian compositions. Vincent Novello edited and published 5 vols. of the Italian sacred music as *The Fitzwilliam Music, etc.;* J. A. Fuller Maitland and Dr. A. H. Mann have made a complete catalogue (1893).

Flagler, Isaac Van Vleck, organist; born Albany, N. Y., May 15, 1844; d. Auburn, N. Y., March 16, 1909. First teacher, H. W. A. Beale, at Albany; also studied under Édouard Batiste, in Paris, and others. Was organist and music director of the 2d Dutch Reformed Ch., Poughkeepsie; 1st Presby. Church, Albany; Plymouth Ch., Chicago (8 years); and 1st Presby. Ch., Auburn, N. Y.; at Chatauqua he was organist and musical lecturer for 20 years. F. was also organ-teacher and music-teacher at Syracuse and Cornell Universities, and at Utica Cons.; co-founder of the American Guild of Organists. —Publ. works: Variations and other pieces for organ; music for pf. and choir; *The Organist's Treasury; Flagler's New Collection of Organ Music*, and *F.'s New Collection for Choirs and Soloists.*

Flaxland, Gustave-Alexandre, b. Strassburg, 1821; d. Paris, Nov. 11, 1895. Pupil of Paris Cons., and music-teacher; founded a music-publishing business in 1847, and, by acquiring copyrights of compositions of Schumann and Wagner, made it prominent. He sold out (to Durand et Schönewerk) in 1870, and commenced making pianos.

Fleck, Henry T., b. Buffalo, N. Y., April 28, 1863. Studied pf. with C. Fradel, S. B. Mills and R. Goldbeck; comp. with G. Carlberg, C. C. Müller and (in Cologne) F. Wüllner; founded in New York the Euterpe Choral Soc. (1889) and the Harlem Philh. Soc. (1890), which he conducted till 1901; since 1901 prof. of music at Hunter Coll., New York. He attempted several times to establish free orchl. concerts of high character, but did not meet with success until 1910, when the Bd. of Education of New York City granted funds for the maintenance of a regular orch., which, under F.'s direction, gave such concerts at Hunter Coll. and various High Schools.

Flégier [flā-zh'yā'], **Ange,** b. Marseilles, Feb. 25, 1846. Pupil of Marseilles Cons., and from 1866–9 of Paris Cons. (Ambr. Thomas; Bazin); returned to Marseilles in 1870.—Works: *Fatima*, 1-act comic opera (Mars., 1875); *Ossian*, lyric poem for soli, chorus and orch.; *Françoise de Rimini*, cantata f. do.; *Fantaisie-ballet;* an orchestral suite, *Scènes antiques;* a *Marche de gala;* an overture, *Dalila; Ronde nocturne* for orch.; *Valse du Rêve, Badinage, Habanera, Menuet, Berceuse, Mignardise* for string-orch.; *La Nuit* and *Le Tirage au sort* for ch. and orch.; many songs; and a volume of piano-pieces.

Flei'scher, Oskar, eminent musicologist; b. Zörbig, Saxony, Nov. 2, 1856. Studied

philology at Halle (1878–83); then musicology in Berlin under Spitta (till 1885); after 3 years spent in research work in various libraries, he returned to Berlin and was app. in 1888 custodian of the royal coll. of mus. instrs. at Berlin; since 1896, prof. extraordinary at the Univ., succeeding Spitta; was also teacher of music-history at the Royal Hochschule für Musik. On the forming of the 'Internationale Musikgesellschaft' (in 1899) he was chosen Pres., and, together with Joh. Wolf, edited its publications, the 'Zeitschrift' and 'Sammelbände,' until 1904; in 1892 he represented the Prussian government at the Vienna Exhibition, of which he publ. an exhaustive report, *Die Bedeutung der Internationalen Ausstellung für Musik u. Theater in Wien* (1893).—Works: *Führer durch die Kgl. Sammlung alter Musikinstrumente* (1892); *Musikinstrumente aus deutscher Urzeit* (1893); *W. A. Mozart* (1899); *Führer durch die Bachausstellung* (Berlin, 1901); *Neumen-Studien* (3 vols., 1895, '97, 1904); numerous valuable articles in 'Zeitschr.' and 'Smb. I. M.-G.'

Flei'scher, Reinhold, b. Dahsau, Silesia, April 12, 1842; d. Görlitz, Feb. 1, 1904. Pupil of the R. Inst. for Church-music, and of the R. Akademie, at Berlin; 1870, organist at Görlitz, and director of the Singakademie; 1885, royal music director.—Works: A cantata, *Holda;* motets, songs, organ-pieces, etc.

Flei'scher-E'del, Katharina, dramatic soprano; b. Mülheim, Sept. 25, 1875. Pupil of A. Iffert at the Cons. of Cologne, and, under the same master, at the Dresden Cons.; 1894–7, member of the Dresden court opera; since 1898 at the Stadtth. in Hamburg; she sang the Wagner rôles at M. O. H., 1906–7.

Flesch, Karl, b. Moson, Hungary, Oct. 9, 1873. Violin-pupil of Grün at Vienna Cons. (1886–9), then of Souzay and Marsick at the Paris Cons. (1890–4); début in Vienna, 1895; 1897–1902, prof. at the Cons. in Bucharest, chamber-virtuoso to the Queen and leader of the Queen's string-quartet; 1903–8, prof. at the Cons. in Amsterdam. The success of a series of five historical recitals in Berlin, in 1909, induced him to settle there; as a teacher he is scarcely less successful than as a virtuoso, especially since the publication of his famous *Urstudien* for violin (1910); he has toured all European countries, and the U. S. in 1913–14, meeting everywhere with enthusiastic receptions. Has published new editions of Kreutzer's *Études*, the vln.-works of Beethoven and Mendelssohn; 20 Études of Paganini; Mozart's vln.-sonatas (w. Schnabel).

Fletcher, Alice C., ethnologist; b. Boston, 1845; since 1882 asst. in ethnology at the Peabody Museum of Amer. Archæology and Ethnology; has devoted her life to the study of North American Indians; author of *A Study of Omaha Indian Music* (1893), *Indian Story and Song from North America* (1900).

Flodin, Karl, born (of German parents) Wasa, Finland, July 10, 1858. Pupil of R. Faltin in Helsingfors; then of the Leipzig Cons.; lived several years as mus. critic in Helsingfors; 1902–5 ed. of 'Helsingfors Post'; since 1907 living in Buenos Aires. His compositions have exerted considerable influence on the development of the modern Finnish school, culminating in Sibelius.—Works: *Cortège* for wind-instrs.; incid. music to Hauptmann's *Hannele; Helena,* scene from Goethe's 'Faust' for sop. and orch.; many excellent male and fem. choruses; author of *Finnish Music* (1900, in Swedish), *J. Sibelius* (in 'Finnische Rundschau,' 1901), *Die Entwicklung der Musik in Finnland* (in 'Die Musik,' 1903), *'Die Erweckung des nationalen Tones in der finnischen Musik'* (ib., 1904). A biogr. of Wegelius is about to be publ. (1916).

Flem'ming, Friedrich Ferdinand, b. Neuhausen, Saxony, Feb. 28, 1778; d. Berlin, May 27, 1813, as a medical practitioner. Member of Zelter's Liedertafel, for which he comp. many fine male choruses, among which *Integer vitae* is a popular favorite.

Floersheim [flörs'hīm], **Otto,** b. Aix-la-Chapelle, March 2, 1853; pupil of Ferd. Hiller at Cologne; went to New York in 1875, became editor of 'The Musical Courier' in 1880, and from 1894–1904 was manager of its Berlin branch. For orch. he has written a *Prelude and Fugue, Alla marcia, Consolation, Scherzo;* for organ and orch., *Elevation;* pf.-pieces, songs, and some chamber-music.

Flonzaley Quartet. See DE COPPET, EDWARD.

Flood, (William Henry) Grattan, b. Lismore, Ireland, Nov. 1, 1859. As a musician chiefly self-taught; he intended to become a priest, but decided on a mus. career, and in 1877 was app. organist at a church in Dublin; took a few lessons from Dr. Kerbusch and Sir R. Stewart, and became org. at the pro-Cath. at Belfast (1878); 1882, org. at Thurles Cath. and prof. of music at the Jesuit Coll. in Tullabeg; 1890–4, prof. of music and classical languages at St. Wilfrid's Coll., Staffordshire; since 1895, org. and chm. at the Cath. of Enniscorthy, Ireland; Music Doc., Dublin Univ., 1907 (hon. c.). F. is a thorough mus. archæologist and historian; he is also a diligent collector of Irish folk-melodies.—Works: *History of Irish Music* (1895; 3d ed. 1913); *Story of the Harp* (1905); *Story of the Bagpipe* (1911); *Memoir of W. V. Wallace* (1912); contrib. to 'Grove's Dictionary,' 'The Catholic Encyclopædia,' 'Dict. of Nat. Biography,' 'Sbd. Int. M.-G.'; editor of 'Songs and Airs of O'Carolan,'

'Moore's Irish Melodies,' 'Armagh Hymnal' and 'The Spirit of the Nation.'

Flori'dia, Pietro, barone **Napolino,** b. Modica, Sicily, May 5, 1860. St. at R. Cons. of S. Pietro a Majella, Naples, 1873–9, under B. Cesi (pf.), P. Serrao and Lauro Rossi (cpt. and comp.). While in the Cons., F. publ. several pf.-pieces, which were very successful. In 1882 he brought out at Naples a 3-act 'opera comica' *Carlotta Clepier*, the success of which encouraged serious and assiduous study in retirement for 3 years, when, instead of improving this dramatic firstling, he burned it! Made pianistic tours in 1885–6; settled in Palermo, 1888, where he was prof. in the Cons. until 1892, when he resigned. In 1889, won 1st prize of the Soc. del Quartetto, Milan, for a grand symphony in 4 movements. Travelled in Germany in 1892, visiting Bayreuth; then settled in Milan, giving his entire time to comp.; came to the U. S. in 1904, was a mem. of the faculty of the Cincinnati Coll. of Mus. (1906–8), and settled in New York in 1908; since 1913 cond. of the Ital. Symph. Orch. in N. Y.—Works: The operas *Maruzza* (Venice, 1894); *La Colonia libera* (Rome, 1899); *Paoletta* (Cincinnati, 1910); *The Scarlet Letter* (not prod.); *Fest-Ouvertüre* for orch.; pf.-pieces; songs. At present (1916) writing a grand opera in English on an original American subject.

Flo'rimo, Francesco, highly distinguished musician and music-historian; b. S. Giorgio Morgeto, Calabria, Oct. 12, 1800; d. Naples, Dec. 18, 1888. In 1817 he entered the Collegio di Musica at Naples; Furno, Elia, Zingarelli and Tritto were his teachers; and from 1826–51 he was librarian there. He was Bellini's dearest friend; in 1876 he escorted the latter's remains from Père-la-Chaise, Paris, to Catania, and publ. the pamphlet *Trasporto delle ceneri di Bellini a Catania;* he also founded the 'Bellini Prize,' a competition open only to Ital. composers not over 30.—Writings: *Cenno storico sulla scuola musicale di Napoli* (Naples, 1869–71, 2 vols.; republ. 1880–84, in 4 vols. as *La scuola musicale di Napoli e i suoi Conservatori*), a complete mus. hist. of Naples, and of its conservatories, their teachers and pupils, etc.; also *Bellini, memorie e lettere* (Florence, 1882); *Riccardo Wagner ed i Wagneristi* (Naples, 1876); an *Album Bellini* (Naples, 1886), containing opinions by many eminent musicians on Bellini's works; and a *Metodo di canto*, adopted by the Cons. (F. was also an excellent singing-teacher).—Comps.: Cantatas, church-music, orchestral works; several books of songs in Neapolitan dialect, with Italian text added; etc.

Flo'rio, Caryl (pen-name of **William James Robjohn**), b. Tavistock, Devon, Nov. 3, 1843. A self-taught musician. Went to New York, 1857, and 1858–60 was the first solo boy-soprano to sing at Trinity Church. Since then he has sung on the stage, and been org. and choirmaster in various churches (Trinity, Newport; Zion, N. Y.; Mount Calvary, Baltimore, etc.; now [1916] at All Souls', Biltmore, N. C.); has been opera-cond. in Havana and New York (Acad. of Mus.); Mus. Dir. Baptist Female Inst., Indianapolis, and Wells Coll., Aurora, N. Y.; cond. of the old Vocal Soc., the Amicitia Orch., and the Palestrina Choir, of N. Y.; at present of the Choral Society, Asheville, N. C. Has also been successful as an actor, critic, player and accompanist.—Works: 3 operettas, *Inferno* (1871), *Les Tours de Mercure* (1872), and *Suzanne* (1876); 2 operas, *Gulda* (1879), and *Uncle Tom* (Phila., 1882); (he also wrote the libretti of the operettas, and of *Gulda*); 3 cantatas, *Songs of the Elements* (1872), *Bridal of Triermain* (1886), *The Night at Bethlehem;* 2 symphonies (G, and C m.), 2 overtures, 1 quintet for pf. and saxophones (a combination original with F.), 2 string-quartets, 2 quartets for saxophones; a pf.-concerto in F m.; 4 sonatas for vln. and pf.; 2 pf.-sonatas; *Fairy Pictures* (4 pf.-duets); madrigals, part-songs, and songs; church-services, anthems, etc.

Flotow [floh'toh], **Friedrich,** Freiherr **von,** opera-composer; b. Teutendorf, Mecklenburg, April 27, 1812; d. Darmstadt, January 24, 1883. After studying composition at Paris, from 1827, under Reicha, the July Revolution (1830) caused him to retreat to Mecklenburg, where he wrote two small works, *Pierre et Catherine* (privately perf., 1831) and *Die Bergknappen* (1835). Returning to Paris, he brought out *Séraphine* (Château Royaumont, 1836), *Rob Roy*, and *Le Naufrage de la Méduse* (Paris, Renaissance Th., 1839, his first incontestable success; also given Homburg, 1845, as *Die Matrosen*). A series of less fortunate ventures followed: *La Duchesse de Guise* (Paris, 1840); *Le Forestier* (1840; at Vienna, 1847, as *Der Förster;* at London, 1848, as *Leoline*); *l'Esclave de Camoëns* (1843, at the Opéra-Comique); and the ballet *Lady Harriet* (Opéra, 1843; afterwards rewritten as *Martha*). With *Alessandro Stradella* (Hamburg, 1844; rewritten from a 1-act 'pièce lyrique', *Stradella*, given in Paris, 1837), his name became familiar in Germany; after *l'Âme en peine* (Paris, Opéra, 1846; in Ital. as *Il Boscajuolo, ossia L'Anima della Tradita*) came his most genuinely and widely popular work, *Martha* (Vienna, 1847). The March Revolution (1848) drove him from Paris; *Die Grossfürstin* (Berlin Opera, 1850) was fairly succ., and *Indra* (Berlin, 1853) decidedly so; but *Rübezahl* (Frankfort, 1854), *Hilda* (1855), and *Albin* [*Der Müller von Meran*] (1856) failed.

From 1856–63, F. acted as intendant of court music at Schwerin; from 1863–8, he was again in Paris. The operettas *La Veuve Grapin* (Paris, 1859) and *Pianella* (Paris, 1860), the operas *Wintermärchen* (Vienna, 1862), *Zilda* (Paris, 1866), and *Am Runenstein* (Prague, 1868), and the ballets *Die Libelle* (Vienna, 1866), and *Tannkönig* (Darmstadt, 1867), belong to this period; for Schwerin he wrote music to a 'Fackeltanz,' but no operas. He settled on one of his estates near Vienna in 1868, but made frequent visits to Vienna, Paris, and Italy; his last years were spent in Darmstadt. In 1870 his earlier triumphs were renewed with *l'Ombre* (Paris, Op.-Com., 1870; in London, 1878, as *The Phantom*). *Naïda* (Milan, 1873) and *Il fior d'Harlem* (Turin, 1876) were revised from early works never produced; he rewrote *Indra* as *l'Enchanteresse* (Paris and London, 1878; in Ital. as *Alma l'incancatrice;* in Ger. as *Die Hexe*); after his death, 3 more operas were performed: *Rosellana; Der Graf Saint-Mégrin* (Cologne, 1884); and *Die Musikanten* (Mannheim, 1887). Besides his operas he wrote some chamber-music and songs, which have added nothing to his reputation.—Flotow had a fund of fresh and pleasing melody and rhythmic variety, and a good knowledge of stage-effect; the failure of many of his operas is due to amateurish scoring and shallowness of sentiment. Yet *Stradella* and *Martha* still hold the boards, despite Fétis' dismal prophecy: "Mais tout cela sera bientôt oublié."

Flü'gel, Ernst Paul, son of Gustav, born Stettin, Aug. 31, 1844; d. Breslau, Oct. 20, 1912. Taught by his father, and (1862–3) at the R. Inst. for Church-music, Berlin; also at the Akademie. Bülow, Löschhorn, Kiel and Geyer gave him private lessons. He taught in Treptow and Greifswald; in 1867 became organist and teacher at the Gymnasium in Prenzlau; in 1879, cantor at the Bernhardinkirche, Breslau. Here he founded the 'Flügel-Verein,' a singing-society, and wrote for the 'Schlesische Zeitung.' Made Prof. in 1901.—Publ. the 121st Psalm (op. 22); *Mahomets Gesang* (op. 24); a pf.-trio (op. 25); pf.-pieces (e.g., op. 16, 31, 32); organ-music; songs, and many excellent a capp. choruses.

Flü'gel, Gustav, b. Nienburg-on-Saale, July 2, 1812; d. Stettin, Aug. 15, 1900. From 1827–29 he took private lessons of Fr. Schneider in Dessau, and attended his music-school till 1830. After teaching at Köthen, Magdeburg, Stettin (1840–50), etc., he became teacher of music at Neuwied Seminary, with (1856) the title of Royal Mus. Dir. From 1859 he was cantor and org. of the Schlosskirche, Stettin.—Works: 112 *Choralvorspiele* f. org.; many other organ-pieces; a concert-overture for orch.; a string-quartet; much pf.-music; sacred and secular part-songs for mixed and male chorus; songs, etc. Was also a contributor to several mus. papers.

Fodor, Joseph, b. 1752 at Venloo; d. Petrograd, Oct. 3, 1828; vln.-pupil of Franz Benda in Berlin; made many successful tours, settled 1787 in Paris; after 1794 he lived in Petrograd; wrote 9 concertos for vln., many duets, quartets and solos.—See Q.-Lex.

Foer'ster, Adolph Martin, b. Pittsburgh, Pa., Feb. 2, 1854. Owes his first mus. training to his mother; studied (1872–5) in Leipzig Cons. (Richter, Wenzel, Papperitz, Coccius, Schimon, Grill); taught 1875–6 at Ft. Wayne (Ind.) Cons., then settled in Pittsburgh, Pa., where he still (1916) resides as a teacher of singing and pf., being also a well-known composer.—Works: For orch.: Op. 8, *March-Phantasy;* op. 9, *Festival Music;* op. 10, *Thusnelda,* character-piece; op. 31, *Suite* No. 1 (*The Falconer*); op. 32, *Festival March;* op. 35, *Symphonic Ode to Byron;* op. 43, *Dedication March* (for the dedication of Carnegie Hall, Pittsburgh, 1895); op. 47, *Suite* No. 2; op. 48, *Prelude to Goethe's Faust* (won prize of Pittsburgh Art Soc., 1898); op. 59, *At Twilight.* Chamber-music: 2 piano-quartets (op. 21, 40); a pf.-trio, op. 29; a suite for vln. and pf., op. 36; a *Serenade-Trio,* op. 61; 2 string-quartets; 3 ballads for sop. w. orch. (op. 23, *Love-Song;* op. 44, *Hero and Leander* [Tennyson]; op. 51, *Verzweiflung*); op. 53, Concerto for vln. and orch.; *Ave Maria* for voice, vln., piano and organ; org.-pieces (*In Memoriam, Exultation,* 2 Preludes in A♭ and D♭, *Postlude* in D m. [op. 62], *Nocturne-Epigram* [op. 77]); piano-pieces (op. 11, *Valse brillante;* op. 13, *Sonnet;* op. 37, *Lamentation-Exultation,* 2 concert-studies; op. 38, 12 *Phantasy-pieces;* op. 46, *Suite*); about 100 songs (including a cycle, *Greek Love-Songs,* op. 63).

Fogel, Clyde Van Nuys, b. McConnellsville, Ohio, Oct. 25, 1876. After home instruction he studied with local teachers, and 1895–7 was organist and choirmaster of the First M. E. Church at Eugene, Ore. Voice-pupil of Mrs. R. C. Brooks 1897–8; grad. Univ. of Oregon 1898; post-grad. student at Johns Hopkins, 1898–9. Organ-pupil of Minchester at Pro-Cathedral, Washington, D. C., 1900–1; pupil of Max Spicker, New York, in theory, comp. and orchestration, 1907–11. Living in New York. Has publ. several songs; has in MS. music for *Chansons de la Mère l'Oie* (Carr), also an opera and a piano-suite.

Foggia [fôh'jäh], **Francesco,** b. Rome, 1605; d. there Jan. 8, 1688. Pupil of A.

Cifra, probably also of B. Nanino and P. Agostini; Kapellm. at several German courts (Bonn, Munich, Vienna); m. di capp. at the Lateran, 1643; at San Lorenzo in Damaso, 1661; and, finally (1678), at S. Maria Maggiore; a very prolific and masterly composer, continuing the traditions of the Roman School. He wrote an oratorio, *David fugiens a facie Saul;* numerous masses a capp. *a* 3–9 (also a few w. org.); litanies, motets, offertories.—See Q.-Lex.

Fogliani [fŏh-l'yah'nē], **Ludovico,** theorist; b. Modena, 2d half of 15th cent.; d. there circa 1540. Famous for his book *Musica theorica* . . . (Venice, 1529), in which he preceded Zarlino in declaring the correct proportion of the major third to be 4 : 5, and in distinguishing between the major and minor (greater and lesser) semitones. In Petrucci's 'Frottole' (1540–8) are some specimens of his compositions.

Foley [Signor **Foli**], **Allan James,** bass singer; b. Cahir, Tipperary, Ireland, Aug. 7, 1835; d. Southport, Engl., Oct. 20, 1899. Pupil of Bisaccia, Naples; from 1862–4 he sang in opera at Catania, Turin, Milan, and Paris. Sang at H. M. Th., London, in 1865; then for several years there, and in Covent Garden and Drury Lane; also in America, Austria, Russia, Australia (1892), South Africa (1893), and again in London in 1896. His voice was powerful, and of wide compass. He was likewise a favorite singer in oratorio and concert.

Folville, [Eugénie-Émilie-] Juliette, b. Liège, Belgium, Jan. 5, 1870. Her father, a distinguished lawyer and excellent musician, taught her from 1874 (pf., solfeggio), and was her sole teacher for pf.; her first lessons on the violin were from Malherbes in Liège, and later she studied further with O. Musin and César Thomson. In 1879 Mlle. F. made her début at Liège as a concert-violinist, and in the following year began composing. She has had a very successful and brilliant career as concert-pianist and violinist, composer, teacher, and conductor, having given many concerts in towns in the North of France and in Belgium, etc., and frequently directing her own orchestral works; she passed the summer season of 1888 in London. Every year she conducts, at Liège Cons., a concert of ancient music, and has also given interesting clavecin-recitals; in January, 1898, she was app. prof. of pf. at Liège Cons.—Works (in chronological order): 2 Sonatas for pf.; 2 books of songs (*Rappelle-toi* and *Berceuse*); pf.-quartet; 3 orchestral suites (*Scènes champêtres*, *Scènes de la mer*, *Scènes d'hiver*); a scène, *Noce au village*, for soli, chorus and orch.; *Chant de Noël*, for chorus and orch. (Liège Cath., 1887); vln.-concerto; *Berceuse* for vln.; *Suite poétique* for vln.; *Esquisse symphonique* for orch.; *Eva*, dram. scene for sopr. and chorus w. pf.; a 2-act opera *Atala* (Lille, 1892; Rouen, 1893; very succ.); *Concertstück* f. vl. and orch.; *Oceano Nox*, symph. poem; concerto f. pf. and orch.; numerous pieces f. org.; pf.-music; several a capp. motets.

Fontaine, Hendrik, bass concert-singer; b. Antwerp, April 5, 1857; pupil of the Cons., and singing-teacher there since 1883; prominent in *Lucifer*, and other of Benoît's oratorios.

Fontaine, Mortier de. See MORTIER.

Fonta'na, Giovanni Battista, very early comp. for vln.; d. Brescia, 1630. Sonatas for vln. w. bass, sonatas for 2 vlns. w. bassoon, and one sonata for 3 vlns., were publ. by Reghino in 1641.

Fonta'na, Jules, b. Warsaw, 1810; d. Paris, Dec. 31, 1869. Pupil of Elsner at the same time with Chopin, with whom he was on intimate terms throughout life. For his participation in the Revolution of 1830 he was obliged to flee, settled as pf.-teacher in London, made extended tours (1841–50 in America with Sivori), and finally settled in Paris. In 1855 he publ. Chopin's posth. works (op. 66–74); he wrote some works for piano.

Foote, Arthur, b. Salem, Mass., March 5, 1853; pupil of B. J. Lang (pf.), S. A. Emery, and J. K. Paine (comp.); took degree of A.M. at Harvard (for music) in 1875. From 1878–1910 organist of the First Unitarian Church, Boston; Pres. A. G. O., 1909–12; mem. Nat. Inst. of Arts and Letters; fellow Am. Acad. of Arts and Sciences.—Publ. works: (1) For orch.: *In the Mountains*, overture (op. 14); *Francesca da Rimini*, symphonic prologue (op. 24); Suite in D m. (op. 36); 4 char.-pieces after Omar Khayyam (op. 48); *Serenade* in E (op. 25) for string-orch.; *Suite* in E (op. 63) for do.; Concerto for 'cello;—(2) For chorus and orch.: *Farewell of Hiawatha* (male ch.); *The Wreck of the Hesperus* (mixed ch.); *The Skeleton in Armor*.—(3) Chamber-music: Piano-quintet in A min. (op. 38); piano-quartet in C (op. 23); piano-trio in C min.; do. in B♭ (op. 65); sonata for pf. and vln. in G min.; 3 string-quartets (G min., E, and D); detached pieces for vln. and 'cello w. pf.—(4) About 30 piano-pieces, the principal ones being 2 suites (D m. and C m.).—About 100 songs.—Various miscellaneous comps., as vocal duets, quartets for male voices, do. for female voices; organ-pieces; church-music; etc.—Joint author with W. R. Spalding of *Modern Harmony* (1905).

Forberg, Robert, music-publisher; born Lützen, May 18, 1833; d. Leipzig, Oct. 10, 1880, where he was estab. since 1862.

Forch'hammer, Theophil, b. Schiers, Gray Cantons, July 29, 1847. Pupil of Stuttgart Cons.; 1885, org. at Magdeburg cath., succeeding G. A. Ritter; 1888, Royal Mus. Dir.; 1905, Prof.—Publ. (w. Brosig) a *Führer durch die Orgellitteratur* (1890); wrote an organ-concerto, 2 org.-sonatas and other organ-pieces, piano-music, etc.

Ford, Ernest A. C., b. London, Feb. 17, 1858. Pupil of Sullivan in R. A. M., and of Lalo in Paris; for some years cond. at the R. Engl. Op. House (where he cond. the première of Sullivan's *Ivanhoe* in 1891), then at the Empire Th.; 1897–1908, cond. R. Amateur Orch. Soc.; now (1916) prof. of singing at G. S. M.; F. R. A. M. since 1899.—Works: *Daniel O'Rourke*, opera (1884), *Nydia*, duologue (1889), *Joan*, opera (1890), *Mr. Jericho*, operetta (1893), *Jane Annie, or The Good-Conduct Prize*, comic opera (London, Savoy Th., 1893; mod. succ.); a cantata for female voices, *The Eve of the Festa;* motet, *Domine Deus* (for 250th anniv. of Harvard Univ.); music for several ballets; *Scène bacchanale* for orch.; a string-quartet in F m.; a piano-trio in A; *Elegy* f. vln. and orch.; songs, duets, etc.; author of a *Short History of Music in England* (London, 1912).

Ford, Thomas, composer; born England, c. 1580; d. Nov. 17, 1648. Musician to Prince Henry (son of James I), and Charles I at his accession. Wrote *Musicke of sundrie kindes . . .* (1607); songs in Leighton's *Teares;* canons, etc., in Hilton's *Catch that catch can;* and the famous madrigal, *Since first I saw your face.*—See Q.-Lex.

For'kel, Johann Nikolaus, b. Meeder, n. Koburg, Feb. 22, 1749; d. Göttingen, March 20, 1818. Chorister at Lüneburg; 1766, 'Chorpräfect' at Schwerin. He also became a skilful org. and harpist. In 1769 he began the study of law in Göttingen, supporting himself by teaching music. To musical history, however, he soon devoted his chief attention; he was app. Univ. organist, and (1778) Univ. Musical Director; in 1780 he was made *Dr. phil.* (hon. c.).—Works: *Ueber die Theorie der Musik, sofern sie Liebhabern und Kennern derselben nothwendig und nützlich ist* (1774); *Musikalisch-kritische Bibliothek* (1778–9, 3 vols.); *Ueber die beste Einrichtung öffentlicher Concerte* (1779); *Genauere Bestimmung einiger musikalischer Begriffe* (1780); *Musikalischer Almanach für Deutschland* (1782, 1783, 1784, and 1789); *Allgemeine Geschichte der Musik* (1788 to 1801, 2 vols.—only to about the year 1550; his materials for later times went to the publisher Schwickert); *Allgemeine Litteratur der Musik, oder Anleitung zur Kenntniss musikalischer Bücher* (1792; important as the pioneer work of its class); *Ueber Joh. Seb. Bachs Leben, Kunst und Kunstwerke* (1803; in English, 1820). F.'s unique transcriptions, in modern notation, of Graphäus' 'Missae XIII' (1539), and of the 'Liber XV. missarum' of Petrejus (1538; masses by Okeghem, Obrecht, Josquin, and others), were engraved, and a proof pulled; but the French invaders melted down the plates for cannon-balls. The proof-sheets, corrected by F., are in the Berlin Library.—Publ. comps.: Pf.-sonatas and variations; songs (Gleim).—In MS.: The oratorio *Hiskias;* 2 cantatas, *Die Macht des Gesangs* and *Die Hirten an der Krippe zu Bethlehem;* symphonies, trios, choruses, etc. [RIEMANN.]—See Q.-Lex.

For'mes, Karl Johann, bass opera-singer; b. Mülheim-on-Rhine, Aug. 7, 1816; d. San Francisco, Dec. 15, 1889. Début at Cologne, 1841, as Sarastro (*Magic Flute*); from 1843–8 he was eng. at Mannheim; 1852–7 at the Royal Ital. Opera, London; in 1857 he made his first American *tournée*, afterwards vibrating between Europe and America. W. Koch publ. his memoirs under the title *Aus meinem Kunst- u. Bühnenleben* (1888).

For'mes, Theodor, tenor stage-singer, brother of foregoing; born Mülheim, June 24, 1826; d. Endenich, near Bonn, Oct. 15, 1874. Début at Ofen, 1846; eng. at Vienna, Mannheim (1848), and Berlin court opera (1851–66). Made a tour in America with his brother. Lost his voice temporarily; after a brilliant reappearance, he became insane, and died in an asylum.

Form'schneider. See GRAPHÄUS.

Forna'ri, Vincenzo, conductor and dram. comp.; b. Naples, May 11, 1848; d. there Aug., 1900. Pupil of Luigi Sira (pf.) and Battista (comp.).—Operas: *Maria di Torre* (Naples, 1872); *Salammbô e Zuma* (Naples, 1881); and the successful 1-act opera seria *Un Dramma in vendemmia* (Florence, 1896).

För'ner, Christian, b. Wettin, 1610; died there 1678. Organ-builder; his organs at Halle (Ulrichskirche) and Weissenfels (Augustusburg) are still in use. About 1675 he invented the 'windgauge.'

For'nia-Labey, Rita (*née* **Newman**), dram. soprano; b. San Francisco, July 17, 1878. Studied with local teachers there, then at Paris with Jean de Reszké and Berlin with Frau Nicklass-Kempner; début at Stadttheater, Hamburg, as coloratura sop., singing Eudoxia in *La Juive;* after engagements in various German cities she came to the U. S. in 1906 with H. W. Savage's company (in Engl.); since 1908 member of the M. O. H.; has also sung at Cov. G. In 1910 she married Mr. J. P. Labey. Her répertoire includes Elisabeth, Venus, Ortrud, Sieglinde, Gutrune, Amneris, Carmen, Rosina, Nedda, Leonora,

Woglinde (*Rheingold* and *Götterdämmerung*), 1st Flower-Maiden (*Parsifal*), etc.

Foro'ni, Jacopo, b. Verona, July 25, 1825; d. Stockholm, Sept. 8, 1858 (of cholera); was court cond. of the Ital. Opera at Stockholm from 1849; comp. of the operas *Margherita* (Milan, 1847), *Christina di Suezia* (?), *L'Avvocato Pathelin* (Stockholm, 1850), *I Gladiatori* (Milan, 1851); he also wrote overtures and studies for piano.

For'ster, Georg (I), b. Amberg, circa 1514; d. Nuremberg, Nov. 12, 1568. Matriculated at Wittenberg in 1534; was medical practioner in Amberg, Würzburg, Heidelberg, and Nuremberg (1544). Edited several valuable collections of folk-songs (Nuremberg, 1539–56), which he harmonized in 5 parts.—See Q.-Lex.

For'ster, Georg (II), b. Annaberg, Saxony, (?); d. Dresden, Oct. 16, 1587. Cantor in Zwickau, 1556; in Annaberg, 1564; double-bass player in Dresden, 1568; asst.-Kapellm., 1581; first Kapellm., 1585, succeeding Pinelli.

For'ster, Josef, b. Trofaiach, Styria, Aug. 10, 1845; a civil engineer living in Vienna; comp. of the operas *Die Wallfahrt der Königin* (Vienna, 1878), *Die Rose von Pontevedra* (Gotha, 1893), *Der tod Mon* (Vienna, 1902); and the ballets *Der Spielmann* (Vienna, 1881), *Die Assassinen* (ib., 1883).

For'ster, William (Sr.), violin-maker; b. Brampton, Cumberland, May 4, 1739; d. London, 1808. He went to London in 1759, and estab. himself there as a publr. and violin-maker in 1781. He copied Stainer and Amati; his 'cellos and double-basses are very rare and valuable.

For'ster, William (Jr.), son and successor of foregoing; b. London, Jan. 7, 1764; d. there July 24, 1824. Some of his violins are very fine.

För'ster, Adolph M. See FOERSTER.

För'ster, Alban, violinist; b. Reichenbach, Saxony, Oct. 23, 1849; a pupil there of R. Blume, later of Dresden Cons. Leader of orchs. at Karlsbad, Breslau, Stettin; in 1871, court musician at Neustrelitz, also conducting the Singakademie; 1881, teacher in Dresden Cons., and cond. of the Liedertafel; 1882–1908, court Kapellm. at Neustrelitz; made Prof. in 1903.—Works: Operetta *Das Flüstern* (Neustrelitz, 1875); 3-act comic opera *Die Mädchen von Schilda* (ib., 1887); opera *'s Lorle* (Dresden, 1891); romantic-comic ballet-pantomime *Träumerei in der Waldmühle* (Zwickau, 1896); besides a symph., orchestral and chamber-music (string-trios and quartets), violin-music, instructive piano-pieces, and songs.

För'ster, Anton, b. Osojnitz, Bohemia, Dec. 20, 1837. Studied at the Prague School of Organists; organist in Zengg, Croatia; then org. and Kapellm. at the Cath. in Laibach from 1868–1909, when he retired; composer of the opera *Goremjski slavik* (1901) and several masses; also wrote some successful text-books (harmony, counterpoint, etc.).

För'ster, Anton, son of preceding; born Zengg, Croatia, May 23, 1867; d. Trieste, Jan. 13, 1915. Pupil of the Leipzig Cons.; 1898, teacher of pf. at Stern's Cons. in Berlin; 1904, at the Scharwenka Cons.; 1908, at Ziegfeld's Conservatory in Chicago.

För'ster, Christoph, organist; b. Bebra in Thuringia, Nov. 30, 1693; d. Rudolstadt, Dec. 6, 1745. Ducal Kapellm. at Merseburg; in 1745 Kapellm. at Rudolstadt.—Works over 300 in number (cantatas, symphonies, overtures, organ-music, pf.-pieces).—Cf. A. Hartung, *Ch. F.* (Leipzig, 1914).—See Q.-Lex.

För'ster, Emanuel Aloys, b. Niederstein, n. Glatz, Austrian Silesia, Jan. 26, 1748; d. Vienna, Nov. 12, 1823. A self-taught composer and excellent teacher of theory, from 1776, in Vienna; his instrumental works are strongly influenced by Beethoven.—Works: *Huldigungscantate*, a *Notturno concertante* for strings and wind, 48 quintets and quartets for strings, pf.-quartets, a pf.-sextet, variations and sonatas for pf.; wrote *Anleitung zum Generalbass* (1802, '05, '24).—See Q.-Lex.

För'ster, Josef B., son of **Joseph F.;** b. Prague, Dec. 30, 1859. Pupil of the Cons. at Prague; 1892, music critic of 'Hamburger Nachrichten; 1901, teacher at the Cons. He married the opera-singer Bertha Lauterer, who was eng. at the Hamburg Stadtth.; when she went to the Vienna court opera in 1903, F. also moved to Vienna; since 1903 teacher at Ondriček's Neues Konservatorium. —Works: The operas *Deborah* (Prague, 1893), *Eva* (ib., 1899; prize-op.), *Jessica* (ib., 1905); 4 symphs. (op. 3, *Das Leben;* op. 54, C m.); symph. poem, op. 44, *Meine Jugend;* a dramatic overture in C m.; the orchl. suites *Cyrano de Bergerac, In den Bergen, Shakespeare;* a *Slawische Phantasie; Legende vom Glück;* the choral works w. orch. *Hymnus der Engelscharen, Weihe der Nacht; Stabat Mater;* op. 88, vln.-concerto in C m.; op. 40, vcl.-sonata in F m.; op. 10, vln.-sonata in B m.; 2 piano-trios; piano-pieces; songs.

För'ster, Joseph, b. Osojnitz, Bohemia, Feb. 22, 1833; d. Prague, Jan. 3, 1907. Pupil (1850–2) of the Prague School of Organists; organist in several churches, since 1887 at the cathedral, Prague. Also prof. of theory in Prague Cons. The promotion of a cappella polyphonic music was his specialty.—Works: Masses and requiems, organ-pieces, and a treatise on harmony.

Forsyth' Brothers, music-publishers at

London and Manchester. The firm was estab. at Manchester in 1857, as dealers in pianos, by Henry and James Forsyth, who had been connected with John Broadwood and Sons. The music-publishing business was added in 1872. In 1901 the firm was made a limited company with James F. as president. Henry F. died in July, 1885.

Fort'lage, Karl, b. Osnabrück, June 12, 1806; d. Jena, Nov. 8, 1881. From 1846, prof. of philos. at Jena.—Publ. *Das musikalische System der Griechen in seiner Urgestalt* (Leipzig, 1847), a work on ancient theory superseded by later investigations.

Förtsch, Johann Philipp, b. Wertheim, Franconia, May 14, 1652; d. Eutin, Dec. 14, 1732. A physician by profession, he adopted music, sang in Hamburg, and (1680) succeeded Theile at Gottorp as Kapellm. to the Duke of Schleswig; afterwards returning to the practice of medicine.—Works: 12 operas, several clavichord-concertos, etc.—Fr. Zelle, in the 3d supplement to *Zur Geschichte der deutschen Oper*, has written a sketch of F.'s life and works.

Foster, Fay, b. Leavenworth, Kans. Pupil at Chicago Cons. of W. H. Sherwood (pf.) and Mme. Boitte (singing); at Munich Cons. of H. Schwartz (pf.), and at Leipzig Cons. of A. Reisenauer (pf.) and S. Jadassohn (comp.); studied pf. further with M. Rosenthal and Sophie Menter; won prize of 2000 marks at Internat. Waltz Competition (Berlin, 1910); 1st prize in American Composers' Contest (New York, 1913); lives in New York as teacher and recitalist; comp. of numerous successful songs.

Foster, Muriel, alto concert- and oratorio-singer; b. Sunderland, Engl., Nov. 22, 1877. In 1896 she entered the R. C. M., her teacher being Miss Anna Williams; that same year she won a Council Exhibition, and sang at Bradford in Parry's *King Saul;* won an Open Scholarship in 1897; in 1898 obtained the London Musical Society's prize; and in 1900 the Musicians' Company's medal for the best student in the College. She sang before Queen Victoria in 1900; in 1901 toured Canada with Mme. Albani's concert-party, having much success; sang (in German) the part of the Angel in Elgar's *Dream of Gerontius* in Düsseldorf at the Lower Rhine Mus. Fest., 1902; toured Holland that year, and has also sung in Berlin, Frankfort, etc.; in Russia, spring of 1903. Tour of Canada and the United States, spring of 1904; on her return awarded the Beethoven Medal of the London Philh. Soc. Since her marriage to Ludwig Goetz, in 1906, she has practically retired. Her voice had a wonderful, rich quality and ranged from *g*-*b*²♭. She was equally great in oratorio and lieder; her singing of Brahms duets with her sister Hilda (Mrs. Bramwell) will not soon be forgotten.

Foster, Myles Birket, organist and composer; b. London, Nov. 29, 1851. From 1871, pupil of Hamilton Clarke; later of Sullivan, Prout and Westlake at R. A. M. Org. at Haweis' church, 1873–1874; at the Foundling Hospital, 1880–92; until 1900 editor for Messrs. Boosey; since 1888 Examiner of Trinity College, London, in which capacity he spent many years in Australia and South Africa; F. R. C. O.; F. R. A. M.—Works: Evening Services in C (male ch.) and A; Communion Service in B♭; Anthems, etc. Children's cantatas (*Cinderella, Lampblack, Beauty and the Beast, The Angels of the Bells, Bonnie Fishwife, Snow Fairies, Coming of the King*); numerous songs. Also, in MS., a symphony in F♯ minor, *Isle of Arran;* overtures; a string-quartet; a pf.-trio, etc.; author of *Anthems and Anthem Composers* (1901).

Foster, Stephen Collins, b. Lawrenceville (Pittsburgh), Pa., July 4, 1826; d. New York, Jan. 13, 1864. In music he was chiefly self-taught, and studied assiduously; at 7 he learned to play the flageolet; in 1840 his first comp., a waltz for 4 flutes, was performed, and in 1842 his first (publ.) song, 'Open thy lattice, love,' was written. From 1845–6 he wrote 'The Louisiana Belle,' 'Old Uncle Ned,' and 'O Susanna'; these were followed by 'My old Kentucky home,' 'Old dog Tray,' 'Massa's in the cold, cold ground,' 'Gentle Annie,' 'Willie, we have missed you,' 'I would not die in spring-time,' 'Come where my love lies dreaming,' 'Old Black Joe,' 'Ellen Boyne,' (to the melody of which the words of 'John Brown's body' were afterwards set), 'The old folks at home' (or 'Down on the Suwanee River'), 'Nellie was a lady,' 'O, boys, carry me 'long,' 'Nelly Bly,' 'Nancy Till,' 'Laura Lee,' 'Maggie by my side,' 'Beautiful dreamer' (1864, his last); etc. Foster generally wrote both words and music of his songs, of which over 160 were published. Scores of these are known in every American household, and have become genuine folk-songs. Foster's simple, but not trivial, melody touched the popular heart; he occupies a unique position among American composers. In 1915 W. R. Whittlesey and O. G. Sonneck publ. a *Catalogue of First Editions of S. C. F.*—A short biogr. sketch, by T. Carl Whitmer, appeared in 'The Musician' (Boston, Dec., 1913); do. in Elson's 'History of American Music' (1915).

Fouque [fook], **Pierre-Octave,** b. Pau, Basses-Pyrénées, Nov. 12, 1844; d. there April 24 (not Sept. 23), 1883. Pupil at Paris of Reinhold Becker (harm.) and Chauvet (cpt.); from 1869, of Ambr. Thomas at the Cons; app. librarian of the Cons. in 1876; critic for 'République Française' and contrib. to va-

rious journals.—Works: Operettas, pf.-pieces, songs and part-songs. Wrote *On Music in England before Handel; J. F. Lesueur, the Predecessor of Berlioz;* a biogr. of *M. J. Glinka*, and *Histoire du Théâtre Ventadour.*

Fourdrain [foor-drăn′], **Félix,** b. 1880; wrote the operas *Écho* (Paris, 1906), *La Légende du point d'Argentan* (ib., 1907), *La Glaneuse* (Lyons, 1909), *Vercingétorix* (Nice, 1912), *Madame Roland* (Rouen, 1913), *Les contes de Perrault* (Paris, 1913).

Fournier [foor-n'yā′], **Émile - Eugène - Alix,** b. Paris, Oct. 11, 1864; d. Joinville-le-Pont, Sept. 12, 1897. Pupil of Delibes and Dubois at P. Cons.; took 2d Gr. prix de Rome in 1891, and the Prix Cressent in 1892 for the 1-act opera *Stratonice* (Gr. Opéra, Paris, 1892). Later publ. a number of songs, and finished a 3-act opera *Carloman* (not prod.).

Fournier, Pierre-Simon, cutter and founder of music-type; b. Paris, Sept. 15, 1712; d. there Oct. 8, 1768. Instead of the lozenge-shaped types in the style of Hautin's (1525), F. introduced round-headed notes, described in his *Essai d'un nouveau caractère de fonte* . . . (1756); he also publ. a *Traité historique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique* . . . (Paris, 1765).

Fox, Charlotte (*née* **Milligan**), b. Omagh, Ireland, 1860; d. London, Mar. 26, 1916. She was an enthusiastic musical amateur, specially interested in Irish music; in 1904 she founded the 'Irish Folk-Song Soc.'; in her will she left the Bunting MSS. to Belfast Univ.—Publ. *Annals of the Irish Harpers* (London, 1911).

Fox, Felix, b. Breslau, May 25, 1876. His family moved to Boston in 1881; he entered Leipzig Cons. in 1892 and studied piano with Reinecke and comp. with Jadassohn; won the Helbig Prize with his performance of the Widor concerto in F m.; then studied 2 years with I. Philipp in Paris, where he gave several recitals introducing works by MacDowell; returned to the U.S. in 1897, and after a successful concert-tour settled in Boston as teacher and pianist; in 1898 he established with C. Buonamici a piano-school which enjoys an enviable reputation.

Fox, George, English composer and dram. baritone; b. 1854 (?); has sung with various opera-troupes in London and the provinces, and composed several popular operettas (*Robert Macaire*, 1887; *The Corsican Brothers*, 1888; and *Nydia*, 1892—all at the Crystal Palace), and cantatas (*The Jackdaw of Rheims, The Babes in the Wood, The Fair Imogene, Lord Lovel, Winifred Price, Gabriel Grub, John Gilpin, Hamilton Tighe, The Messenger-dove*), and songs.

Fraem'cke, August, b. Hamburg, March 23, 1870. Pupil at the Hamburg Cons. of A. Krug, J. von Bernuth (pf.) and H. Riemann (comp.); then at Vienna Cons. of A. Door (pf.), R. and N. Fuchs (comp.); won Beethoven Prize, and, at graduation, the medal of the Ges. der Musikfreunde; début at Hamburg, Nov., 1886; after extended tours through Europe he came to the U. S., where, since 1906, he is joint director with C. Hein of the New York College of Music.

Francesco Cieco [chā′kŏh], **or degli Organi.** See LANDINO, FRANCESCO.

Franchetti [-ket′tē], **Alberto** (Baron), b. Turin, Sept. 18, 1860; studied w. Nicolò Coccon and Fortunato Magi; then in Dresden under F. Draeseke, and at the Munich Cons. —Works: 4-act opera ('dram. legend') *Asrael* (Reggio d'Emilia, 1888; also in La Scala, Milan; New York, 1890); opera *Cristoforo Colombo* (Genoa, Oct., 1892; Phila., 1913); 3-act opera seria *Fior d'Alpe* (Milan, La Scala, 1894; mod. succ.); 3-act opera *Il Signor di Pourceaugnac* (ib., 1897; mod. succ.); *Germania* (ib., 1902; New York, 1910); *La Figlia di Jorio* (ib., 1906); *Notte di Leggenda* (Florence, 1914); also a symphony in E minor.

Franchi'nus. See GAFORI.

Franchi-Verney [frăhn′kē-văr-nā′], **Giuseppe Ippolito,** Conte della Valetta; b. Turin, Feb. 17, 1848; d. Rome, May 15, 1911. In 1874 he gave up his career as a lawyer for music. In 1875 he founded, with others, a Quartet Society (Società della Quartetta); in 1876 he estab. the 'Accademia di Canto corale.' From 1875–7, under the pen-name of Ippolito Valetta, he wrote for the 'Gazzetta del Popolo'; later for 'Il Risorgimento' and other papers. Among his comps. are a 'lyric sketch,' *Il Valdese* (Turin, 1885), which was well received, and a ballet, *Il Mulatto* (Naples, 1896; *furore*). Wrote a sympathetic sketch on *Donizetti* (Rome, 1897, pp. 15). He was a disciple of Wagner. In 1889 he married Teresina Tua (q.v.).

Franchomme [frăhn-kŏhm′], **Auguste,** eminent 'cellist; b. Lille, April 10, 1808; d. Paris, Jan. 21, 1884. A pupil of Levasseur and Norblin in Paris Cons. from 1825, taking first prize for 'cello-playing in 1826. Played in the Opéra orch. (1827), and in the Théâtre Italien from 1828. He was intimate with Chopin; established *soirées* for chamber-music with Hallé and D. Alard; and in 1846 became 'cello-teacher in the Cons.—Works: A concerto, variations, caprices, fantasias, nocturnes, romances, adagios, studies, etc., for 'cello.

Franck [frăhnk], **César** (**-Auguste**), b. Liège, Dec. 10, 1822; d. Paris, Nov. 8, 1890. Pupil of Liège Cons. till 1837; then (to 1842) at the Paris Conserv. of Zimmerman (pf.),

Leborne (cpt.), and Benoist (org.). In the Cons. he took 1st prize for pf. (1838), 2d prize for comp. (1839), 1st prize for cpt. and fugue (1840) and 2d prize for organ (1841). For some reason not known F.'s father forbade the young man to compete for the Grand prix de Rome, and F. left the Cons. in the spring of 1842, returning to Liège. In 1844 he settled definitely in Paris as a teacher; in 1853 he was app. m. de chap. and in 1858 org. at Ste.-Clotilde, which position he held till his death. In 1872 he succeeded his former teacher Benoist as prof. of org. at the Cons. The influence he exerted here was enormous; in fact, F.'s organ-classes, rather then the regular composition-classes, became the training school of composers, whom the master grounded upon the solid foundations of Bach and Beethoven. Among his pupils were d'Indy, Chausson, de Castillon, Bréville, Bordes, Lekeu, Ropartz, Pierné, Vidal, Chapuis, Marty, and a host of others, who have contributed toward the establishment of a school of modern French instrumental music worthy of consideration. Until the appearance of Franck, the opera dominated, not only the entire musical life of the nation, but even the course of instruction at the Cons. Dissatisfaction with this state of affairs led to revolt on the part of the more serious musicians, who followed the path pointed out by F. In 1894 Guilmant, d'Indy and Bordes founded the now famous 'Schola Cantorum' for the express purpose of perpetuating the master's influence and methods. If the history of French music of the last century is practically the history of French opera, the tables have now been turned, so that for the last quarter of a century the history of modern French instrumental music has been the history of musical progress in France; and it is no exaggeration to say with d'Indy: "In France symphonic music originated with the school of César Franck."—Works: (1) Oratorios: *Ruth* (1843); *La Tour de Babel* (1865, not publ.); *Rédemption* (1871; 2d version 1874); *Les Béatitudes* (1879); *Rebecca* (1881).—(2) Operas: *Le Valet de Ferme* (1852; not publ.); *Hulda* (finished 1885; prod. Monte Carlo, 1894); *Ghisèle* (music of the entire work and orchestration of act i completed 1890; orchestration of acts ii, iii, iv by d'Indy, Chausson, Bréville, Rousseau and Coquard: prod. Monte Carlo, 1896).—(3) For orch.: *Les Éolides*, symph. poem (1876); *Le Chasseur maudit*, do. (1882); *Les Djinns*, do. for pf. and orch. (1884); *Variations symphoniques* for pf. and orch. (1885); *Psyché*, symph. poem for ch. and orch. (1888); *Symphonie* in D (1889).—(4) Chamber-music: 4 pf.-trios (F♯m., B♭, B, B m.); *Andante quietoso* for pf. and vln.; *Solo de Piano* w. string-quartet (not publ.); *Duo pour pf. and vln. concertants* (on themes from Dalayrac's *Gulistan*); Quintet in A m. for pf. and strings (1879); Sonata for piano and vln. (1886); String-quartet in D (1889). —(5) Organ-works: 6 pieces (*Fantaisie* in C; *Grande pièce symphonique; Prélude, Fugue et Variation; Pastorale; Prière; Finale*); 3 pieces (*Fantaisie* in A; *Cantabile; Pièce héroïque*); *Andantino; Trois Chorals* (E, B m., A m.); a vol. of *44 Petites Pièces;* and 3 vols. of *Préludes et Prières* by Ch. Alkan.—(6) Sacred music: A *Messe solennelle* (1858); *Messe à trois voix* w. organ, harp, vcl. and contrab. (1872); *Psaume CL*, for chorus, organ and orch. (1888); 4 offertories; 3 motets; several solos and duets.—14 songs (*La Procession* arr. for orch.); pf.-pieces (4 fantaisies, Prelude, Choral and Fugue, Ballade, etc.); 4 choruses. F. also revised and edited Philidor's *Ernelinde*, *Tom Jones* and *Le Bûcheron*.

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Franck, Eduard, b. Breslau, Dec. 5, 1817; d. Berlin, Dec. 1, 1893. Was taught at Breslau; became teacher of pf. at the Cologne Cons.; 1859, at the Bern School of Music, where he was also Musical Director (the degree of *Dr. phil.* was conferred on him by the Bern Univ.); 1867–78, at the Stern Cons., Berlin; from 1886 at Breslauer's Seminary for Piano-teachers, Berlin.—Works: A symphony (op. 47); pf.-quintet (op. 45); 2 sextets (op. 41, 50); a pf.-concerto (op. 13); 2 pf.-trios; a 'cello-sonata w. pf. (op. 42); 2 vln.-sonatas (op. 19, 23); Duo for 2 pfs. (op. 46); nine pf.-sonatas; etc.

Franck, Johann Wolfgang, b. Hamburg, c. 1641; d. London (?) after 1695. He was a physican and opera-conductor at Hamburg, and produced 14 operas there (1679–86). He publ. sonatas for 2 vlns. and bass; also *Geistliche Melodien* (1681, 1685, 1700; republ.

1857 by D. H. Engel, with new words by Osterwald).—Cf. F. Zelle, *J. W. F.*, in Prog. of Humboldt-Gym. (Berlin, 1889); 'Music Art,' July, 1912.—See Q.-Lex.

Franck, Joseph, brother of César-Auguste; b. Liège, 1820; d. Paris, 1891. Organist and teacher in Paris; publ. cantatas, masses, motets, an *Ode to St. Cecilia* (w. orch.), piano-concertos, studies for piano, songs, etc.; also a *Manuel de la transposition et de l'accompagnement du plain-chant; Traité d'harmonie; L'art d'accompagner le plain-chant;* and a *Nouvelle méthode de piano facile.*

Franck, Melchior, b. Zittau, c. 1573; d. Koburg, June 1, 1639, as court Kapellm. (since 1603). Prolific composer of sacred and secular vocal music, who exerted considerable influence on his contemporaries. Although an excellent contrapuntist, he seems to favor the soprano unduly as compared with the other voices, and thus, indirectly, helped toward the supremacy of the solo melody as cultivated by the Italian composers. A selection from his instrl. works was publ. by F. Bölsche in vol. xvi of 'Dkm. deutscher Tonkunst.' Vol. xvii of the 'Monatshefte für Musikgeschichte' contains a careful description of his printed works, also of MSS. preserved in public libraries. Aloys Obrist publ. *Melchior Franck* (Berlin, 1892).—See Q.-Lex.

Franck'enstein, Clemens, Freiherr **von,** b. Wiesentheid, Lower Franconia, July 14, 1875. While pursuing his academic course he studied music with L. Thuille in Munich, and later with J. Knorr at the Frankfort Cons.; 1902–7, as cond. in London; then cond. of the court opera at Wiesbaden and the Royal Opera at Berlin; 1912, mus. intendant at court opera in Munich; since 1914, 'General-intendant'; composer of the operas *Griseldis* (Troppau, 1898), *Fortunatus* (Pest, 1909), *Rahab* (Hamburg, 1911); has also written orchestral works and songs.

Franco of Cologne, b. Dortmund, prior of the Benedictine Abbey at Cologne in 1190, author of a treatise on music, *Compendium de discantu*, printed in Gerbert, 'Scriptores,' (iii) and Coussemaker, 'Scriptores' (i). His theory of intervals marks considerable progress as compared with the theories of his namesake, Franco of Paris.—Cf. H. Riemann, *Geschichte der Musiktheorie*, p. 114 et seq. (Leipzig, 1898).

Franco of Paris. According to the testimony of an anonymous writer quoted by Coussemaker in 'Scriptores' (i) there must have been two musicians of that name in Paris during the 13th century, both m. de chap. at Notre-Dame (one succeeding the other). The elder of the two is the author of *Ars cantus mensurabilis*, reprinted by Gerbert in 'Scriptores' (iii) and Coussemaker.—Cf. O. v. Koller, *Versuch einer Rekonstruktion der Notenbeispiele zum 11. Kapitel von Francos 'Ars cantus mensurabilis'* in 'Vschr. f. M.-W.' (vol. i, p. 242 et seq.).

Francœur [frăhn-kör'], **François,** violinist; b. Paris, Sept. 28, 1698; d. there Aug. 6, 1787. Entered the Opéra orch. in 1710; he became, successively, chamber-musician to the King, one of the '24 violons du roi' (1730), chamber-composer (1732), opera-inspector (conjointly with François Rebel, his inseparable friend), director of the Opéra (1751), and superintendent of the King's music (1760).—Works: 2 books of violin-sonatas; with Rebel, he prod. 10 operas.—See Q.-Lex.

Francœur, Louis-Joseph, violinist, nephew of François; b. Paris, Oct. 8, 1738; d. there March 10, 1804. Member of the Opéra orch.; 1764 assistant, 1767 first cond.; later dir. of the Opéra for a short time.—Works: *Ismène et Lindor*, 1-act opera (Opéra, 1766); other operas in MS. Also publ. *Diapason général de tous les instrs. à vent . . .* (1772); the MS. of an *Essai historique sur l'établissement de l'opéra en France* is preserved in the library of the Paris Opéra.—See Q.-Lex.

Frank, Ernst, b. Munich, Feb. 7, 1847; d. insane at Oberdöbling, n. Vienna, Aug. 17, 1889. Pupil of Mortier de Fontaine (pf.) and Fr. Lachner (comp.); he became court organist in Munich, and cond. of rehearsals at the opera; in 1868, Kapellm. at Würzburg; 1869, chorus-master at the court opera, Vienna, where he also cond. the Singakademie and the Akademischer Gesangverein. From 1872–7 he was court Kapellm. at Mannheim; here he brought out (for the first time) Götz's *Der Widerspenstigen Zähmung* (1874) and *Francesca da Rimini* (1877; completed by Frank himself). In 1877, Otto Devrient, the new intendant of the Frankfort Th., had F. app. Kapellm. there; on D.'s dismissal in 1879 he resigned, but that same year was called to Hanover to succeed v. Bülow as opera-Kapellm., as which he acted till 1887.—Works: 3 operas, *Adam de la Halle* (Karlsruhe, 1880), *Hero* (Berlin, 1884), and *Der Sturm* (Hanover, 1887; in 3 acts, after Shakespeare's *Tempest*); also publ. many delightful songs.

Fran'kenberger, Heinrich, b. Wümbach, Schwarzburg-Sondershausen, Aug. 20, 1824; d. Sondershausen, Nov. 22, 1885. Dramatic comp., pupil of Plaidy, Becker, and Hauptmann in Leipzig Cons. In 1847, violinist in the court orch., Sondershausen; later asst.-Kapellm.—3 operas, *Die Hochzeit zu Venedig* (1847), *Vineta* (1851), and *Der Günstling* (1863), all at Sondershausen; also piano-pieces, songs, etc.—Wrote *Anleitung zur Instrumentirung*, a *Harmonielehre*, an *Orgelschule*, and a *Choralbuch.*

Franklin, Benjamin, b. Boston, Mass., Jan. 17, 1706; d. Philadelphia, April 17, 1790. He invented the Harmonica ('musical glasses') and wrote entertainingly on Scotch music, on the defects of [then] modern music, and other topics.—Cf. O. G. Sonneck, 'Suum cuique: Essays in Music' (1916).

Franko. See FRANCO.

Franko, Sam, b. New Orleans, Jan. 20, 1857. He began to study the violin with Blecha at Breslau; pupil of de Ahna in Berlin in 1867 and again in 1870; of Joachim at the Kgl. Hochschule, 1876–8; at the same time he studied comp. with Prof. A. Holländer; from 1878–80 he studied in Paris with Vieuxtemps. Even while studying he appeared frequently in concerts; at the age of 10 he played the Mendelssohn concerto with orch. in Berlin, and two years later at Steinway Hall in New York (1869); returned to the U. S. in 1880, became a member of the Theo. Thomas Orchestra, and was concert-master from 1884–91; in 1883 he made a concert-tour of the U. S. and Canada as soloist with the Mendelssohn Quintette Club of Boston. In order to prove that the then existing prejudice against native orchestral players was unfounded, he organized in 1894 the Amer. Symphony Orchestra of 65 performers; this orchestra he later used for his 'Concerts of Old Music' (1900–9), at which works of the 17th and 18th centuries were produced, many for the first time in America; from 1893–1901 he gave chamber-music concerts at the Aschenbrödel Club in New York, which ranked among the important events of the season. In 1910 he went to Berlin as teacher of the advanced vln.-class and orchl. class at Stern's Cons.; there he continued, with marked success, his Concerts of Old Music; in 1915 he returned to New York, where he in now (1916) living as teacher. The Duke of Schwarzburg-Sondershausen conferred upon him the Gold Medal for Arts and Sciences. He has publ. many arrangements and transcriptions for vln. (including a considerable number of old works).

Franz, Robert, song-composer; b. Halle, June 28, 1815; d. there Oct. 24, 1892. (His family-name, Knauth, was changed by royal permission in 1847.) His parents, after fruitless endeavors to make him abandon the study of music, permitted him to finish his musical education at Dessau, 1835–7, under Fr. Schneider. Returning to Halle, and unable to find a suitable position, or even a publisher for his compositions, he devoted six years to diligent study of Bach, Handel, Beethoven, Schubert, etc. At length, in 1843, his first set of 12 songs appeared, warmly praised by Schumann, Liszt, Mendelssohn, and others; he soon received the appointment of organist at the Ulrichskirche, and later became cond. of the Singakademie, and musical director at Halle Univ., which conferred on him the title of Mus. Doc. in 1861. In 1868, deafness, and a complication of nervous disorders, forced him to give up all his positions; the meagre income from his compositions was supplemented by the generosity of his fellow-artists in Germany (Frau Helene Magnus, Joachim, Liszt, et al.) and America (Otto Dresel, S. B. Schlesinger, B. J. Lang), who gave a series of concerts for his benefit, in 1872, realizing some $25,000.—Franz is known as a song-composer *par excellence*, and published 350 songs remarkable for the perfect fitness and exquisite finish of the musical setting, and rivalling Schubert's in beauty of melody, and Schumann's in romantic expression. (His wife Marie, *née* Hinrichs [1828–91], also published several attractive songs.) Other works: The 117th Psalm for 8-part (double) ch. a cappella; a Kyrie for 4-part chorus a capp. and soli; a Liturgy for Evang. service; 6 chorals, 6 part-songs for mixed ch., and 6 do. for male ch.—His revised arrangements of many works by Bach and Handel (by BACH: *St. Matthew Passion, Funeral Ode, Magnificat*, 10 cantatas, *Christmas Oratorio*, arias, duets, etc.; by HANDEL: *The Messiah, Jubilate in D, L'Allegro, il Penseroso, ed il Moderato*, and many arias, etc.) are classical. He wrote *Mitteilungen über J. S. Bachs Magnificat* (1863) and *Über Bearbeitungen älterer Tonwerke, namentlich Bachscher und Händelscher Vokalwerke* (1871). Both were republ. by R. Bethge as *Ges. Schriften über die Wiederbelebung Bachscher und Händelscher Werke* (Leipzig, 1910).

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Franz, J. H., is the pen-name of Count BOLKO VON HOCHBERG.

Fränzl, Ferdinand, violinist, son and pupil of Ignaz; b. Schwetzingen, Palatinate, May 24, 1770; d. Mannheim, Nov. 19, 1833. Entered the Mannheim court orch. in 1782; from 1784 made long tours with his father, and took further lessons of Pleyel and Richter (Strassburg), and Padre Mattei (Bologna);

in 1806 he succeeded Cannabich as court Kapellm. at Munich, retiring on a pension in 1827.—Works: 6 operas, none of which is specially noteworthy; much excellent violin-music (8 concertos, a double-concerto for 2 vlns., 4 concertinos); symphonies, overtures, 9 string-quartets, 6 string-trios; songs, etc.—See Q.-Lex.

Fränzl, Ignaz, violinist; b. Mannheim, June 3, 1736; d. there 1811. In 1750 he joined the Mannheim court orch., of which he became leader and, in due course, Kapellmeister (1790–1803). From 1784 he made several artistic tours with his son.—Publ. symphonies, violin-concertos, quartets, trios, etc.—See Q.-Lex.

Frederick II (the Great), of Prussia; b. Berlin, Jan. 24, 1712; d. Potsdam (Sans Souci), Aug. 17, 1786. He was a flute-player of considerable skill, and an amateur composer [an opera, *Il re pastore* (Berlin, 1747); overture to *Acis and Galathea;* soli for flute; arias, and marches]. Selected comps. are publ. by Br. & H., and in vol. xx of 'Musik am preussischen Hofe.'—Cf. K. F. Müller, *Friedrich der Grosse als Kenner und Dilettant auf dem Gebiete der Tonkunst* (Potsdam, 1847); W. Kothe, *Friedrich der Grosse als Musiker* (Leipzig, 1869); G. Thouret, *Fr. des Grossen Verhältniss zur Musik* (Berlin, 1895); id., *Fr. der Grosse als Musikfreund und Musiker* (Leipzig, 1898). His corresp. with Algarotti was publ. by F. Förster (1847).—See Q.-Lex. (Also see C. Ph. E. Bach, Quantz, and Graun.)

Frédérix, Gustave, b. Liège, 1834; died Brussels, Aug. (?), 1894. Celebrated critical writer, dramatic, musical, literary. Wrote for the 'Indépendance belge' from 1859; elected corr. member of R. Belg. Acad. in 1885; full member, 1889. A selection from his writings was publ. after his death by E. Deschanels under the title: *Trente ans de critique.* I. *Études littéraires.* II. *Études dramatiques* (1900).

Frei'berg, Otto, b. Naumburg, April 26, 1846; studied 1860–3 at Leipzig Cons.; from 1865, violinist in the court orch. at Karlsruhe. After further study with Vincenz Lachner, he was app. musical director at Marburg Univ. in 1880; in 1887, mus. director and asst.-professor of music at Göttingen.

Fremstad, Olive, famous dram. soprano; b. Stockholm, c. 1870. She received her first instruction in Christiania, and her progress on the piano was such that at the age of 10 she appeared in public; when she was 12 her parents settled in Minneapolis; she continued her studies, and at the age of 16 began to give piano-lessons and sing in church-choirs; in 1890 she came to New York as a piano-teacher; in exchange for playing accompaniments for his vocal pupils E. F. Bristol cultivated her voice, and she held several church positions; in 1892 she sang for the first time with orch. under C. Zerrahn in Boston. In 1893 she went to Berlin, and after two years of study with Lilli Lehmann made her operatic début in Cologne as Azucena in *Il Trovatore* (1895); in the *Ring* performances at Bayreuth during the summer of 1896 she sang Flosshilde; 1897–1900 she was a regular member of the Cologne opera, but appeared as star in Vienna, Amsterdam, Antwerp and London (Cov. G.); 1900–3 at the court opera in Munich, where she scored extraordinary success as Carmen. Her Amer. début occurred at the M. O. H., Nov. 25, 1903, as Sieglinde. The tumultuous demonstration with which she was greeted then was but the beginning of her uninterrupted triumphs through 11 consecutive seasons (till 1914) as one of the brightest stars of the famous institution; her interpretations of all the great Wagner rôles (including Kundry) have never been surpassed. She also sang at the Wagner Festivals at the Prinz-Regenten-Theater, Munich. After 1914 she made extended concert-tours, securely establishing her reputation as one of the world's great lieder-singers. At the New York and Paris premières of *Salome* she created the title-rôle, and for the latter achievement was decorated by the French Government. The unusual compass of her voice (f-c^3) enables her to sing both soprano and alto rôles; in fact, she began her career as contralto. Her favorite rôles are Isolde and Brünnhilde. In 1906 she married Mr. Edson Sutphen of New York; divorced 1911.

Freschi [fres'kē], **Giovanni Domenico,** b. Vicenza, 1640; d. there 1690, as m. di capp. at the cathedral. He produced 13 operas during a long sojourn in Venice (1677–85); 2 oratorios, *Giuditta* and *Miracolo del mago* (1680); masses *a* 5–6, and psalms *a* 2–6.—See Q.-Lex.

Frescobal'di, Girolamo, famous organist and comp.; b. Ferrara, 1583 (baptized Sept. 9); buried at Rome, March 2, 1644. After studying under Luzzasco Luzzaschi at Ferrara, he travelled to Flanders; was probably organist at Mechlin in 1607, and publ. his first work, a collection of 5-part madrigals, at Antwerp, 1608 (printed by Phalèse). In 1608, he was app. organist of St. Peter's, at Rome, succeeding Ercole Pasquini; his fame was already such that 30,000 people are said to have attended his first performance. He held this post until death, leaving Rome only once, from 1628–33, during which period he was court org. at Florence, and was represented in Rome by a deputy. From 1637–41, Froberger, the Vien-

nese court-org., sojourned in Rome as a pupil of Frescobaldi, the greatest organist of the first half of the 17th century. As a composer, too, F. occupies a very prominent place; unrivalled as a player, he introduced daring innovations in harmony (foreshadowing our modern key-system), new developments in fugal form, and improvements in notation.—Publ. works: *Fantasie a 2, 3, e 4* (Milan, 1608, Book I); *Ricercari e canzoni francesi* (Rome, 1615); *Toccate e partite d'intavolatura di cembalo* (Rome, 1615); *Il 2º libro di toccate, canzoni, versi d'inni, magnificat, gagliarde, correnti ed altre partite d'intav. di cembalo ed organo* (Rome, 1616); *Capricci sopra diversi soggetti* (Rome, 1624); *Arie musicali a più voci* (Florence, 1630); etc., etc.—Haberl publ. a selection of F.'s organ-pieces, prefaced by a biogr. sketch; smaller colls. were publ. by B. Litzau, E. Pauer (12 toccatas) and L. Torchi in vol. iii of 'L'arte musicale' (20 pieces).—Cf. H. A. Cametti, *F. in Roma* ('Riv. M. I.,' 1908, p. 701); A. Berenzi, *Per G. F. nel terzo centenario . . . .* (Cremona, 1908); M. Bennati, *Ferrara a G. F. . . . .* (Ferrara, 1908).—See Q.-Lex.

Freudenberg [froi'-], **Wilhelm,** opera-composer; b. Raubacher Hütte, n. Neuwied, Prussia, March 11, 1838. He st. in Leipzig 1858–61; held various positions as theatre Kapellm., and went to Wiesbaden, 1865, as cond. of the Cecilia Singing-Society and the 'Synagogenverein.' Here, in 1870, he founded a Cons., and cond. the Singakademie till 1886, when he established, with Karl Mengewein, a school for music at Berlin; but soon after went as opera-conductor to Augsburg and (1889) Ratisbon; since 1905 choir-director at Kaiser Wilh.-Gedächtniskirche, Berlin.—Operas: *Die Pfahlbauer* (Mayence, 1877; burlesque); *Die Nebenbuhler* (Wiesbaden, 1879; romantic); *Kleopatra* (Magdeburg, 1882); *Die Mühle im Wisperthale* (Magdeburg, 1883; comic); *Der St. Katharinentag* (Augsburg, 1889; rom.-comic, 3 acts); *Marino Faliero* (Ratisbon, 1889); *Die Johannisnacht* (Vienna, 1896); *Das Jahrmarktsfest zu Plundersweilern* (Bremen, 1908); in MS. are *Die Klause von Sulmenbach* and *Das Mädchen von Treppi.*—Also a symph. poem, *Ein Tag in Sorrento;* incid. music to *Romeo and Juliet;* overture *Durch Dunkel zum Licht; Motetten des K. Wilh.-Gedächtniskirchenchors* (his own compositions); pf.-pieces; songs; also wrote *Lehre von den Intervallen.*

Frey, Adolf, b. Landau, Palatinate, April 4, 1865. Pupil of Mme. Schumann, Dr. Faiszt and Brahms; 1887–93, musician to Prince Alexander Friedrich of Hesse; since 1893 prof. of music at Syracuse University.

Frezzoli'ni, Erminia, dramatic soprano; b. Orvieto, 1818; d. Paris, Nov. 5, 1884. Pupil of Ronconi (father) and Garcia; then of N. Tacchinardi at Florence, where she made her début (1838) in Bellini's *Beatrice di Tenda.* In that year she sang at Siena and Ferrara; in 1839 at Pisa, Reggio, Perugia and Bologna; in 1840 at La Scala, Milan, she had brilliant success in *Lucrezia Borgia;* thence to Vienna, and back to Turin, where she married Poggi, a tenor. At Milan, in 1843, she created the principal rôle in *I Lombardi,* written for her by Verdi; 1848–50, she was eng. at Petrograd; her visits to London (1842, '50) and Paris (1853) were not particularly successful; but on her Amer. tour (1857–8) she was liberally applauded; her voice, however, was wrecked by striving after 'realistic' effects. That practically closed her stage-career.

Friberth [frē'bĕrt], **Karl,** b. Wullersdorf, Lower Austria, June 7, 1736; d. Vienna, Aug. 6, 1816. Pupil of Bono and Gassmann, Vienna. Tenor singer 1759–76 in the choir of Prince Esterházy at Eisenstadt; then Kapellm. of the Jesuits' and Minorites' churches at Vienna; in 1796 received Order of the Golden Spur from the Pope.—Works: 9 masses, a *Requiem,* a *Stabat Mater,* graduals, offertories, and 5 motets.

Frick (or **Frike**), **Philipp Joseph,** born n. Würzburg, May 27, 1740; d. London, June 15, 1798. Organist to the Margrave of Baden; a remarkable pianist and travelling performer on Franklin's harmonica, he settled 1780 in London, where his concerts were very successful.—Published several mediocre theoretical works; also piano-pieces.

Fricke, August Gottfried Ludwig, bass opera-singer; b. Brunswick, March 24, 1829; d. Berlin, June 27, 1894. Pupil of Meinhardt, Brunswick, where his début as Sarastro (*Magic Flute*) took place in 1851; sang at Bremen, Königsberg, Stettin, and (1856–86) first bass rôles at the Berlin court opera, succeeding Zschiesche.

Frick'enhaus, Fanny (*née* **Evans**), pianist; b. Cheltenham, Engl., June 7, 1849. Pupil of G. Mount; later of Aug. Dupont (Brussels Cons.) and Wm. Bohrer. Since 1879, succ. concert-player in London, etc.; in 1880 she played Götz's pf.-concerto for the first time in London. From 1884 she gave chamber-concerts at Prince's Hall, with Jos. Ludwig.

Fried'berg, Karl, excellent pianist; b. Bingen, Sept. 18, 1872. Pupil of the Frankfort Cons., where his teachers were J. Kwast, J. Knorr and Clara Schumann (pf.) and B. Scholz and E. Humperdinck (comp.); début at Vienna, 1892; taught piano at the Frankfort Cons., 1893–1904; then prof. at the Cologne Cons., 1904–14; liberal leave of absence enabled him to undertake concert-tours throughout Europe, which established his

reputation as an artist of sterling merit; met with great success on his first tour of the U. S. in 1914; since 1916 prof. of pf. at the Inst. of Mus. Art, New York; Chev. Legion of Honor (Spain) and 'Kgl. Prof.'

Fried [frēd], **Oskar,** b. Berlin, Aug. 10, 1871. Pupil of Humperdinck in Frankfort and Ph. Scharwenka in Berlin; was for many years a horn-player in various orchs. until the performance of his choral work w. orch., *Das trunkene Lied,* at Berlin in 1904 attracted much attention; 1904–10 cond. of the 'Sternscher Gesangverein'; since 1907 cond. of the 'Gesellschaft der Musikfreunde' in Berlin; in 1910 began a series of orchl. concerts, offering nothing but novelties. In Germany he is regarded as one of the foremost conductors; his compositions, exhibiting decidedly modern tendencies, have found strong supporters and equally strong opponents.—Works: Choral w. orch., *Das trunkene Lied,* op. 11; *Erntelied,* op. 15; *Verklärte Nacht,* op. 9, for solo voices and orch.; *Andante u. Scherzo,* op. 2, for wind-instrs., 2 harps and kettledrums; *Präludium u. Doppelfuge,* op. 10, for string-orch.; choruses for fem. voices, op. 12, 14; songs, op. 1, 3, 4, 5, 7, 8, 13.—Cf. P. Bekker, *O. F.* (Berlin, 1907); P. Stefan, *O. F.* (ib., 1911).

Friedenthal [frē'den-tahl], **Albert,** b. Bromberg, Sept. 25, 1862. Pupil there of F. Agath and W. Steinbrunn, and of Th. Kullak in Berlin; has successfully toured all civilized countries as a pianist; has publ. a valuable book: *Musik, Tanz und Dichtung bei den Kreolen Amerikas* (Berlin, 1911).

Fried'heim, Arthur, b. (of German parents) Petrograd, Oct. 26, 1859. Pupil of Rubinstein for one year, and of Liszt for 8 years. A virtuoso of the first rank, especially as an interpreter of Liszt; and a gifted conductor. He made his first American tour in 1891, meeting with pronounced success; equally successful on several subsequent tours; taught in Chicago Coll. of Music, 1897; lived some years in N. Y.; then in London; 1908 in Munich; since 1915 again in N. Y. Comp. concerto for piano and orch. (op. 1, B♭ maj.), several pieces for pf., and songs. An opera, *Die Tänzerin,* was produced at Karlsruhe in 1897.

Fried'länder, Max, eminent musicologist; b. Brieg, Silesia, Oct. 12, 1852. Pupil of Manuel Garcia (London) and Stockhausen (Frankfort). Début as concert-singer (bass) 1880, at the London Monday Pop. Concerts; lived in Frankfort 1881–3, since then in Berlin. There he became interested in historical studies and research; took a course at the Univ. under Spitta, and obtained the degree of Ph.D. at Rostock with the thesis *Beiträge zur Biographie Franz Schuberts* (1887); he abandoned the concert-stage, established himself as 'Privatdozent' at Berlin Univ. in 1894, became full professor and academic mus.-director in 1903, 'Geheimer Regierungsrat' in 1908; in 1911 he was Exchange-Prof. at Harvard Univ., lectured at many Amer. universities, and received the degree of LL.D. from the Univ. of Wisconsin. While collecting materials for an exhaustive Schubert biogr. he discovered the MSS. of more than 100 lost songs of that master, which were publ. for the first time in F.'s complete edition of Schubert's songs (Ed. Peters, 7 vols.). Together with Joh. Bolte and Joh. Meier he has for years been searching every corner of the German Empire in quest of folk-songs still to be found among the people; some of these he publ. in a volume under the title *100 Deutsche Volkslieder* (1885). F. was a member of the commission that publ. the monumental *Volksliederbuch für Männerchor* (1906), and in 1912 succeeded von Liliencron as chairman of the same commission preparing a *Volksliederbuch für gemischten Chor;* has also edited new editions of the songs of Schumann and Mendelssohn, of Beethoven's Scotch Songs, and a critically revised *Kommersbuch;* besides numerous valuable essays (in 'Goethe-Jahrbuch,' 'Vschr. für M.-W.,' etc.), he has published the books *Goethes Gedichte in der Musik* (1896), *Gedichte von Goethe in Kompositionen seiner Zeitgenossen* (1896), *Das Deutsche Lied im 18. Jahrhundert* (2 vols., 1902).

Fried'mann, Ignaz, b. Podgorze, near Cracow, Feb. 14, 1882. Pupil of his father (pf.), Riemann (comp.) in Leipzig, Adler (hist.) and Leschetizky (pf.) in Vienna; very succ. pianistic tours of Europe since 1905; especially fine as an interpreter of Chopin, of whose works he prepared a new ed. in 12 vols. (Breitkopf & Härtel); has written pf.-pieces of merit (*Passacaglia,* op. 44; *Thème varié,* op. 30; *Präludien,* op. 48, etc.); also pieces for vcl. and piano.

Fried'rich II (der Grosse). See FREDERICK.

Fries [frēs], **Wulf (Christian Julius),** b. Garbeck, Holstein, Ger., Jan. 10, 1825; d. Roxbury, Mass., April 29, 1902. Self-taught violoncellist; played in the Bergen th.-orch. from 1842, and at Ole Bull's concerts. Went to Boston, Mass., in 1847; in 1849 was founded [A. Fries (1st vln.), Gerloff (2d vln.), Ed. Lehmann (1st viola), Oscar Greiner (2d viola), and W. Fries ('cello)] the Mendelssohn Quintette Club, to which he belonged for 23 years; later a member of the Beethoven Q. Club. F. also figured in the Mus. Fund Society, and the Harvard Musical; played in trios with Rubinstein, and until 1901 took part in frequent concerts all over the New England States, and gave many lessons. As

a thorough musician and fine concert-'cellist, he exercised a highly beneficial influence.

Frike. See FRICK, P. J.

Friml, Rudolf, b. Prague, Dec. 7, 1881. Pupil of Prague Cons.; came to the U. S. in 1901 as accompanist to Kubelik, and again in 1906; at the conclusion of that tour he appeared with success as a concert-pianist in recitals and w. orch.; played his pf.-concerto with the N. Y. Symph. Orch.; now (1916) living in New York as composer. His works show a fertile, spontaneous invention, excellent workmanship and careful avoidance of any modern extravagances; the themes, while frankly melodious and appealing to the refined popular taste, possess a distinction that raises them far above the level of the ordinary; another quality largely contributing to the unusual success of F.'s works is a fluent, unaffected style.—Works: The comic operas *The Firefly* (Syracuse, Oct. 14, 1912; very succ.), *High Jinks* (ib., Nov. 3, 1913; very succ.), *Katinka* (Morristown, N. J., Dec. 2, 1915; succ.); mus. comedy *You're in Love* (New Haven, 1916); his numerous pf.-comps. include op. 12, *Concert-waltz;* op. 29, *Bohemian Dance;* op. 37, *Staccato Étude;* op. 44, *Étude* in F; op. 57, *California Suite;* op. 60, *Bohemian Suite;* op. 66, *Legende;* op. 67, *Drifting;* op. 74, *Aquarellen;* op. 79, 5 *Mood-Pictures;* op. 80, *Pastoral Scenes.* For pf. and vln.: Op. 35, *Suite mignonne;* op. 50, *Berceuse;* op. 63, *Dumka;* op. 64, *O Vermeland,* paraphrase on Swedish folk-songs; op. 65, *Bygone Days,* (paraphrase on Bohemian folk-songs); etc.; also pieces for vcl. and piano, and songs.

Frim'mel, Theodor von, b. Amstetten, Lower Austria, Dec. 15, 1853. Student of medicine and M.D. (Vienna). 'Kustos-Adjunct' (asst.-custodian) of the Imperial Museum, Vienna, from 1884–93; now (1916) dir. of the art-gallery of Count Schönborn-Wiesentheid and Dozent of hist. of art at the Athenäum in Vienna; since 1908 editor of the 'Beethoven-Jahrbuch,' which since 1911 appears as 'Beethoven-Forschung.' He has written several important books on the plastic arts. His writings about music are *Beethoven und Goethe* (1883); *Neue Beethoveniana* (1887, with 9 authentic likenesses of B.; 2d enlarged ed., 1889); *Danhauser u. Beethoven* (1892); *Beethovens Wohnungen in Wien* (1894); *Ritratti e caricature di B.* ('Riv. M. I.', 1897); *Beethoven,* in 'Berühmte Musiker' (1901; 4th ed. 1912); *Beethoven-Studien:* I. *B.'s äussere Erscheinung* (1905), II. *Bausteine zu einer Lebensgeschichte des Meisters* (1906).

Frischen, Josef, b. Garzweiler, Palatinate, July 6, 1863. Pupil at the Cologne Cons. (1884–8) of F. Wüllner and G. Jensen; munic. music-director in Lucerne, 1888–92; since 1892 cond. of the Musikakademie and Philh. Concerts in Hanover; also cond. of the Lehrer-Gesangverein in Brunswick; R. Musikdir.—Choral works w. orch.: *Athenischer Frühlingsreigen, Vineta, Grenzen der Menschheit;* for orch. *Rheinisches Scherzo* (op. 14), *Herbstnacht* (op. 12); a string-quartet; male choruses.

Friskin, James, b. Glasgow, March 3, 1886. Entered R. C. M. in 1900 and st. with E. Dannreuther and F. Hartvigson (pf.) and Sir C. V. Stanford (comp.); has become favorably known through a *Phantasy-Trio;* a string-quartet; a string-quintet; a vcl.-sonata; an orchl. suite; and motets.

Frit'ze, Wilhelm, pianist; b. Bremen, Feb. 17, 1842; d. Stuttgart, Oct. 7, 1881. Pupil of Sobolewski, in Bremen; of Leipzig Cons.; and of Bülow and Weitzmann, Berlin. After pianistic tours in France and Italy, he lived in Glogau a year (1866), then in Liegnitz (1867–77) as cond. of the Singakademie; then studied in Berlin under Kiel, and went to Stuttgart in 1879.—Works: 2 oratorios, *Fingal* and *David;* a symphony, *Die Jahreszeiten*; music to *Faust;* a vln.-concerto; a pf.-concerto; a *Sanctus, Benedictus,* and *Agnus Dei,* for soli, mixed ch., and orch.; pf.-sonatas and other pieces; songs, part-songs, etc.

Fritzsch, Ernst Wilhelm, b. Lützen, Aug. 24, 1840; d. Leipzig, Aug. 14, 1902. Pupil (1857–62) of Leipzig Cons.; lived several years in Bern, and in 1866 took over the music-publg. firm of Bromnitz in Leipzig, carried on under his own name until 1903, then acquired by C. F. W. Siegel. A warm advocate of progress in music, and of Wagner's tendencies in particular, he publ. the latter's *Gesammelte Schriften,* edited the radical 'Musikalisches Wochenblatt' from 1870, and in 1875 started the 'Musikalische Hausblätter.' By publishing the works of rising composers (Rheinberger, Thieriot, Svendsen, Grieg, Cornelius, v. Herzogenberg, Riemenschneider, etc.), he very practically promoted modern musical development. He was an excellent musician, and for many years a member of the Gewandhaus Orch.

Fro'berger, Johann Jakob, the most famous German organist of the 17th cent.; b. Halle (?), 1605 (?); d. Héricourt, Haute-Saône, France, May 7, 1667. It seems probable that the Swedish ambassador, passing through Halle (1620 ?), was struck by the beauty of F.'s voice, and induced the latter to go with him to Vienna, where he entered the Imperial choir. It is uncertain who his teacher was; but from Jan. 1 to Sept. 30, 1637, he was court organist at Vienna, then receiving the sum of 200 florins to enable him to study in Rome (1637–41) under Frescobaldi. He again held the same post at Vienna from 1641–45, and from 1653–7; after this he made long concert-tours (to Paris and London),

and spent his last years in the service of the Duchesse Sybille of Württemberg at her château near Héricourt. Although two collections of toccate, canzoni and partite were publ. long after his death (1693 and '96, resp.), there is internal evidence that the majority of these works were written before 1650. Thus F. must be regarded as the real creator of the pf.-suite, as well as the master who definitely fixed the order of movements in the suite (Allemande, Courante, Sarabande, Gigue).—Organ-works: Toccatas, fantasias, canzoni, fugues, etc., of which 3 MS. vols. are in the Vienna Library; in Berlin are 2 printed vols., *Diverse ingegnosissime, rarissime, et non maj più viste curiose partite di toccate, canzoni, ricercari, capricci*, etc. (1693; reprinted at Mayence in 1695), and *Diverse curiose e rare partite musicali*, etc. (1696); also a vol. of *Suites de clavecin* (n. d.).—A complete ed. of F.'s works was publ. by G. Adler in 'Dkm. d. Tonk. in Österreich' (vols. iv, 1; vi, 2; x, 2). A monograph on F. was publ. by Fr. Beier in Waldersee's 'Sammlung musikalischer Vorträge' (Nos. 59 and 60); and 2 letters from Duchesse Sybille to Chr. Huygens concerning him were publ. by E. Schebek (Prague, 1874). A MS. preface to Fuchs' thematic catalogue of Froberger's works (Berlin Library) also throws some light on his career.

Frö'(h)lich, Joseph, b. Würzburg, May 28, 1780; d. there Jan. 5, 1862. He founded the students' 'Akademische Bande' for vocal and instrl. music, which became the 'Akademisches Musikinstitut' in 1804, out of which grew, later, the present Royal School of Music. He was director of the Institute till 1858; and also Mus. Dir. of the University.—Publ. a biography of Abbé Vogler; a *Musiklehre mit Anweisungen fürs Spiel aller gebräuchlichen Instrumente* (in 4 parts); separate Methods for all instruments; a Vocal Method; and numerous essays in various papers.—Comp. an opera, *Scipio;* masses, a *Requiem*, symphonies, part-songs, songs.

Fromm, Andreas, 1649-51 cantor and prof. at the Pädagogium in Stettin; wrote the first German oratorio, *Die Parabel von dem reichen Mann und dem armen Lazarus* (1649); a *Dialogus Pentecostalis* is also preserved.—Cf. R. Schwartz, *Das erste deutsche Oratorium*, in 'Jahrb. der Musikbibl. Peters' (1899).

Fromm, Emil, b. Spremberg, Niederlausitz, Jan. 29, 1835; pupil of Aug. Wilh. Bach, Grell, and Schneider at the R. Inst. for Church-music in Berlin. Cantor in Kottbus, 1859; Royal Mus. Dir. in 1866; organist at Flensburg, 1869. Founder and cond. of the Flensburg Singverein.—Works: 2 Passion Cantatas; an oratorio, *Die Kreuzigung des Herrn;* male choruses, organ-music, etc.

Fronti'ni, F. Paolo, b. Catania, Aug. 6, 1860; pupil of P. Platania at Palermo, and Lauro Rossi at Naples. Dramatic comp.; at present Dir. of the Catania Music Inst.—Operas: *Nella* (Catania, 1881); 3-act opera-seria *Malìa* (Bologna, 1893; succ.); *Il Falconiere* (Catania, 1899); *Aleramo* (not perf.). Also the oratorio *Sansone* (1882), and numerous songs and pf.-pieces. Ricordi publ. his collection of *Canti popolari siciliani.*

Frosch'auer, Johann, an Augsburg printer (end of 15th century), is believed to have been the first to print music with movable types in Michael Keinspeck's 'Lilium musicae planae,' 1498.

Frost, Charles Joseph, b. Westbury-on-Trym, Engl., June 20, 1848; pupil of his father (org. at Tewkesbury), and of Geo. Cooper, Sir John Goss, and Steggall. From 1865 he held various appointments as org., the last being at St. Peter's, Brockley (1884); here he founded a choral society in 1885. In 1877, Mus. Bac.; in 1882, Mus. Doc., Cantab.; since 1880, also prof. of organ at the Guildhall S. of Mus. Has given many concerts, recitals and lectures.—Works: *By the Waters of Babylon*, cantata (1876); *Nathan's Parable*, oratorio (1878); *Harvest Cantata* (1880); Psalms 92 and 137, for soli, ch. and organ; *Festival Te Deum;* church-music; a symphony; organ-music (55 hymn-tune voluntaries, 40 preludes, 27 original pieces, a sonata in A); harmonium-music; songs, part-songs.

Frost, Henry Frederick, b. London, Mar. 15, 1848; d. there May 3, 1901. In 1856 chorister at St. George's chapel, Windsor, assisting at all the royal functions up to 1863. In 1865, organ-pupil of Seb. Hart, London; in the same year he became org. of the Chapel Royal, Savoy (resigned 1891); was prof. of piano at the Guildhall S. of Music 1880–8. From 1874, he was critic for 'The Weekly Despatch'; from 1877 (with Prout) of 'The Academy', later of 'The Athenæum,' and 'The Standard.' Wrote a biography of Schubert for the 'Great Musicians' series; publ. the *Savoy Hymn-tunes and Chants.*

Frotz'ler, Carl ['Auer'], b. Stockerau, Lower Austria, April 10, 1873. Of very precocious development, he was taught by his father till 1888, when he ent. the Vienna Cons. (having already comp. a grand mass in B♭, an offertory, and miscellaneous pieces up to op. 21), studying until 1891 under Franz Krenn. From 1887–93, F. was also org. at the Pfarrkirche, Stockerau, and chamber-virtuoso (pf.) to Prince Heinrich Reuss IV. From 1893–7, Kapellm. to Count Nicolaus Esterházy at Totis, Hungary; since then, Kapellm. at the City Th., Linz-on-Danube.—Works: 3 operas, *Arnelda* (Totis, 1894; won prize of the Ger.-Amer. Opera Society

in Phila.), *Der Liebesring* (Totis, [?]), *Mathias Corvinus* (Pest, Royal Opera, 1896; publ. 1897); 3 masses, several offertories, 1 symphony, a Scherzo f. orch., Suite f. orch. (all MS.); minor pcs. (*Tanzweisen*, *Valse de concert*, f. pf.); a *Festmarsch*, etc.

Frugat'ta, Giuseppe, pianist; b. Bergamo, May 26, 1860. Pupil of Ant. Bazzini (comp.) and C. Andreòli (pf.) at Milan Cons., where he is now prof.; since 1892 also prof. at the 'Collegio reale delle Fanciulle.'—Pf.-works (a trio, sonata, fantasia, *Schizzi di Valzer*, *Polonaise de concert*, 3 *morceaux de conc.*, *Moments poétiques*, etc.); a pf.-trio (prize of the Acad. at Florence, 1893); a str.-quartet (prize of St. Cecilia Acad. at Rome, 1898); a pf.-quintet w. clarinet (prize, London, 1899); also publ. *Preparazione al 'Gradus ad Parnassum' di Clementi* (1913).

Früh, Armin Leberecht, b. Mühlhausen, Thuringia, Sept. 15, 1820; d. Nordhausen, Jan. 8, 1894. He invented, in 1857, the 'Semeiomelodicon' (an apparatus for facilitating elem. mus. instruction, consisting of a series of note-heads, which, when pressed by the finger, produce tones of corresponding pitch); he travelled to introduce his invention to prominent musicians, and established a factory in 1858, at Dresden, but soon failed. —Opera, *Die Bergknappen* (Berlin, 1848).

Fry, William Henry, b. Philadelphia, Aug. 10, 1813; d. Santa Cruz, Sept. 21, 1864. Pupil of L. Meignen in harm. and cpt. In 1845 he brought out the opera *Leonora* at Philadelphia and New York; in 1863, *Notre Dame de Paris* (Phila.). He also comp. the symphonies *Santa Claus*, *The Breaking Heart*, *Childe Harold*, and *A Day in the Country;* a *Stabat Mater*, several cantatas, many songs. A journalist by profession; for many years music critic of the N. Y. 'Tribune.'

Fryer, Herbert, b. Hampstead, London, May 21, 1877. From 1893–5 he attended the R. A. M., studying pf. with O. Beringer; winning a scholarship at the R. C. M. in 1895, he cont. his studies there with F. Taylor until 1898; during the summer of that year pupil of Busoni at Weimar; début Nov. 17, 1898, in London in recital; has made successful tours of the British Isles, Germany, France, Switzerland, Russia, Scandinavia; prof. of pf. at R. A. M. and mem. of Bd. of Examiners of R. A. M. and R. C. M., 1905–14; resigned in order to make tours of Canada and the U. S., which proved very successful; N. Y. début, Dec. 9, 1914; since 1915 prof. of pf. at Inst. of Mus. Art, N. Y. During the fall of 1915 he gave 80 concerts in the various military hospitals and camps in France. Among his pf.-works (op. 2-12) a *Suite*, op. 11, is noteworthy; has also written songs.

Frysinger, J. Frank, b. Hanover, Pa., Apr. 7, 1878. He began to play the org. at the age of 8; st. org. and harm. with F. W. Wolff in Baltimore, 1890–8; then at N. Y. Coll. of Mus. (1898–1900) pf. with S. C. Engel and comp. with E. S. Kelley; 1900–3 pupil of R. Burmeister (pf. and comp.) in N. Y.; 1903–7 of R. Kinder (org., comp., orch.) in Philadelphia, and in 1908 of W. Wolstenholme (org.) in London. 1909–11 org. and ch.m. at First Presb. Ch., York, Pa., and dir. of Hood Coll. Cons., Frederick, Md.; since 1911 org. and ch.m. at First Presb. Ch., Lincoln, Neb., and head of org.-dept. at University Sch. of Mus.; 1914 Fellow Inc. Guild of Church Musicians, London. Has publ. about 100 pcs. f. pf. and meritorious works for organ (*Scherzo symphonique*, *Chant séraphique*, *Toccata* in A, *Nocturne* in G, etc.).

Fuchs [fōōks], **Albert,** b. Basel, Aug. 6, 1858; d. Dresden, Feb. 15, 1910. Pupil of Leipzig Cons. (1876–9); from 1880, mus. director at Trier; from 1883–9 he lived at Oberlössnitz, near Dresden; 1889–98 owner and manager of the Wiesbaden Cons., succeeding Taubmann; from 1898 prof. at the Dresden Cons. and (from 1901) cond. of the Schumann Singakademie; made R. Prof. in 1908.—Works: *Hungarian Suite* f. orch.; vl.-concerto, op. 25; *Selig sind, die im Herrn sterben*, f. soli, ch. and orch.; *Das tausendjährige Reich*, do.; str.-quartets; vl.-sonatas; a vcl.-sonata; many choruses for male, fem. and mixed voices; pf.-works (sonata in F m., etc.); songs; duets. Among his posth. papers an opera, *Nirwana*, was found.—Cf. F. A. Geissler, *A. F.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Fuchs, Aloys, b. Raase, Austrian Silesia, June 6, 1799; d. Vienna, Mar. 20, 1853. A collector of mus. MSS. and portraits of musicians, and a contributor to various periodicals in Vienna and Berlin. His unique art-treasures were dissipated after his death.

Fuchs, Georg Friedrich, b. Mayence, Dec. 3, 1752; d. Paris, Oct. 9, 1821. Pupil of Cannabich at Mannheim. A clarinettist and band-master at Zweibrücken, he went to Paris in 1784, and in 1795 was app. prof. of clarinet in the Cons.—Compositions for wind, and numerous chamber-works.

Fuchs, Johann Nepomuk, b. Frauenthal, Styria, May 5, 1842; d. Vöslau, n. Vienna, Oct. 5, 1899. St. w. Sechter at Vienna; app. Kapellm. of the Presburg opera in 1864; held like positions at Cologne, Hamburg, Leipzig (Carola Th.), and (1880) at the Vienna Opera. In 1893 he succeeded Hellmesberger provisionally as Dir. of Vienna Cons.; in 1894 the appointment was confirmed.—He prod. the opera *Zingara* (Brünn, 1892), and arranged Handel's *Almira* for

Hamburg, also Schubert's *Alfonso und Estella* and Gluck's *Der betrogene Cadi* for Vienna.

Fuchs, Karl, b. Offenbach, June 3, 1865. In 1874 he began the study of the 'cello with Riedel; 1881–5 pupil of B. Cossmann at the Hoch Cons. in Frankfort; after his year of military service he reëntered in 1886, was heard by Davidov, whom he followed to Petrograd; there he studied with him one year at the Cons., and played in the Imp. Orch. under A. Rubinstein; since 1887 first 'cellist of the Hallé Orch. at Manchester; on the foundation of the R. Manchester Coll. of Mus. app. prof. there, a position he still (1916) holds; formerly member of the Schieber Quartet at Liverpool; since 1895 of the Brodsky Quartet; has toured Germany, Holland and Italy; holds appointment as solo 'cellist to the Duke of Hesse; is also a fine pianist. He has publ. a *Violoncello Method* (3 vols., 1906).

Fuchs, Karl Dorius Johann, distinguished pianist, writer, and critic; b. Potsdam, Oct. 22, 1838. A pupil of his father, and of Hans v. Bülow; later of Weitzmann and Kiel. He took the degree of *Dr. phil.* at Greifswald, his dissertation being *Präliminarien zu einer Kritik der Tonkunst.* From 1871–5 he lived in Berlin as a concert-pianist, teacher, and critic; 1875-9, in Hirschberg; from 1879, in Danzig, where he has been org. at the Petrikirche since 1886; R. Prof. in 1904.—Publ. *Betrachtungen mit und gegen A. Schopenhauer* ('Neue Berl. Musikzeitung'); *Ungleiche Verwandte unter den Neudeutschen,* and *Hellas* (1868); *Virtuos und Dilettant* (1869); *Die Zukunft des musikal. Vortrags* (1884, 2 parts); *Die Freiheit des mus. Vortrags* (1885); *Praktische Anleitung zum Phrasieren* (1886, with Hugo Riemann; Engl. transl. New York, 1892); *Künstler und Kritiker* (1898); *Takt und Rhythmus im Choral* (1911).

Fuchs, Robert, brother of Joh. Nep.; b. Frauenthal, Feb. 15, 1847. Pupil of Vienna Cons.; since 1875 prof. of theory there.—Publ. 2 symphonies (op. 37, 45); 3 interesting orchl. serenades; *Andante and Capriccio* f. orch.; an overture, *Des Meeres und der Liebe Wellen* (op. 59); *Elfen u. Zwerge,* fem. ch. w. orch.; *Gestillte Sehnsucht,* do.; a pf.-concerto; pf.-trios; pf.-sonatas; sonata w. 'cello; 2 sonatas w. vln.; 2 string-quartets, in E (op. 58) and A m. (op. 62); a pf.-quartet in G m.; variations f. pf., etc. His serenades f. string-orch. are peculiarly interesting. He has also prod. the romantic comic opera *Die Königsbraut* (Vienna, 1889; successful), and the 3-act 'Spieloper' *Die Teufelsglocke* (Leipzig, 1893; mod. succ.).

Füchs, Ferdinand Karl, b. Vienna, Feb. 11, 1811; d. there Jan. 7, 1848. A pupil of Vienna Cons., and a popular song-composer.—3 operas: *Guttenberg* and *Der Tag der Verlobung* (both Vienna, 1842), and *Die Studenten von Salamanca* (not perf.).

Fuenllana [fōōĕn-l'yah'nah], **Miguel de,** blind lute-virtuoso, chamber-mus. to the Marchesa de Tarifo; dedicated (1554) to Philip II *Libro de música para vihuela, intitulado Orfénica Lira.* The work gives evidence of a high state of musical art in Spain during the 16th cent.; besides Fantasias and other comps. f. lute by F., it contains arrangements f. lute of works by Vasquez, Morales, P. and F. Guerrero, Flecha, Ravanida, Bernal and several Flemish masters.—Cf. H. Riemann, in 'Monatsh. f. M.-G.' (1895).

Fuen'tes, Don **Pasquale,** b. Albaida, Valencia, early in the 18th century; d. there Apr. 26, 1768, as maestro at the cathedral. Eminent church-comp. (masses, Te Deums, motets, villancicos, etc.).

Fuer'tes. M. See SORIANO-FUERTES.

Füh'rer, Robert, b. Prague, June 2, 1807; d. Vienna, Nov. 28, 1861. Pupil of Vitásek; org. at Strahow; in 1830, head-teacher in the Prague School for Organists; 1839–45, Kapellm. at the cathedral, succeeding Vitásek; then resided in Salzburg, Gmunden, Ischl, and Vienna. Because of dishonest acts (he publ. one of Schubert's masses under his own name) he was dismissed more than once, and died in great poverty.—Works: Nearly 100 masses; other church-music; organ-pcs. (preludes, fugues, etc.); theoretical works on the organ.

Fuhr'mann, Martin Heinrich, b. Templin, Dec. (bapt. 29th), 1669; d. after 1740, as Lutheran cantor in the Werder Gymnasium, Berlin (from 1704); an admirer of Mattheson, and an eminent theorist and critic. He publ. a series of theoretical and polemical treatises; his earliest pedagogical work is 'Musikalischer Trichter, dadurch ein geschickter Informator seinen Informandis die edle Singekunst nach heutiger Manier bald und leicht einbringen kann' (Frankfort, 1706).—See Q.-Lex.

Fuller-Maitland, John Alexander, b. London, Apr. 7, 1856. Mus. critic of 'Pall Mall Gazette,' 1882–4; of 'The Guardian,' 1884–9; then (as successor to F. Hueffer) of 'The Times,' 1889–1911; has lectured extensively on the hist. of Engl. mus.; appeared as pianist with the Bach Choir and as performer on the harpsichord in histor. concerts; contrib. to the first ed. of Grove's 'Dictionary' and ed. of the 'Appendix'; ed.-in-chief of the 2d ed. (1904–10); ed. of 'Engl. Carols of the 15th cent.' (1887); 'Engl. Country

Songs' (1893; with L. E. Broadwood); 'Fitzwilliam Virginal Book' (1899; with W. B. Squire, his brother-in-law); 12 trio-sonatas and *St. Cecilia Ode* of Purcell in the monumental ed. of the Purcell Soc. Together with Clara Bell he transl. Spitta's *Bach* (3 vols., 1884; 2d ed. 1899); compiler of the catalogue of the mus. division of the Fitzwilliam Museum (1893). He is the author of the following books: *Schumann* (1884), *Masters of German Music* (1894), *The Musician's Pilgrimage* (1899), *English Music in the 19th Century* (1902), *The Age of Bach and Handel* (vol. iv of 'The Oxford Hist. of Mus.,' 1902), *Joseph Joachim* (1908), *Brahms* (1911; transl. into German by A. W. Sturm, 1912), *The Consort of Music* (1915).

Fumagal'li, four brothers, natives of Inzago, Italy: **Disma,** b. Sept. 8, 1826; d. Milan, March 9, 1893. Pupil of, and from 1857 prof. in, Milan Cons. Prolific comp. of pf.-music (over 250 numbers).—**Adolfo,** b. Oct. 19, 1828; d. Florence, May 3, 1856. Excellent pianist, pupil of Gaetano Medaglia, and later of Angeleri and Ray at Milan Cons. (1837–47); then undertook brilliant tours throughout Italy, France, and Belgium, earning the sobriquet of the 'Paganini of the pianoforte.' He publ. a great number of elegant and effective pf.-pieces, which obtained extraordinary vogue. Filippo Filippi wrote a sketch, *Della vita e delle opere di Adolfo Fumagalli* (Milan, Ricordi).—**Polibio,** b. Oct. 26, 1830; d. Milan, June 21, 1891. Pianist; composer for pf. and for organ (fine organ-sonatas).—**Luca,** b. May 29, 1837; d. Milan, June 5, 1908. Pupil of Milan Cons.; fine concert-pianist; played with great success in Paris (1860), and published much-admired salon-music for pf.; also produced an opera, *Luigi XI*, at Florence, 1875.

Fu'mi, Vinceslao, b. Montepulciano, Tuscany, Oct. 20, 1823; d. Florence, Nov. 20, 1880. Pupil of Giorgetti in Florence for violin and theory; then became an opera-conductor, holding positions in various Italian cities; also in Constantinople, Montevideo, and Buenos Aires, finally at Florence, in the Pagliano Th. As a conductor he was renowned throughout Italy; his comps. were an opera, *Atala* (Buenos Aires, 1862), a solemn march, a symphony, and the orchl. works *La siesta della Señorita*, *All' ombra de' Palmizî*, and *Il sogno di Gretchen*. A collection of folk-songs of all times and nations remains unfinished.

Furlanet'to, Bonaventura (called **Musin**), b. Venice, May 27, 1738; d. there April 6, 1817. A pupil of Formenti and Rolla, he early began composing and teaching; was singing-teacher and conductor in the female Cons. 'Ospedale della Pietà,' for which he wrote several oratorios and cantatas; he was also known as a good organist. He became deputy maestro at S. Marco in 1794, and 2d maestro in 1797, succeeding Bertoni in 1810 as first maestro. In 1811 he was also app. prof. of cpt. and fugue at the Istituto Filarmonico. His church-compositions (in MS.) bear witness to his ability as a contrapuntist and harmonist.—Fr. Caffi publ. *Della vita e del comporre di B. Furlanetto* (Venice, 1820).

Furnjhelm [föörn'yelm], **Erik Gustav,** b. Helsingfors, July 6, 1883. Pupil of H. Sitt (vln.) and J. Sibelius and M. Wegelius (comp.); later, on subvention from the state, of R. Fuchs in Vienna; since 1909, prof. of comp. at the Cons. in Helsingfors. He has attracted attention by a Symphony in D, a *Phantastic Overture*, a *Konzertstück* for vln. and orch. in E♭ m., and a pf.-quintet.

Fur'no, Giovanni, b. Capua, Jan. 1, 1748; d. Naples, June 20, 1837. Studied from 1755 in the Cons. di S. Onofrio, Naples, succeeding his teacher, Cotumacci, as prof. of thorough-bass; also taught at the Cons. della Pietà, S. Sebastiano, and (1808–35) at S. Pietro a Majella; among his pupils were Bellini, Mercadante, Conti, Costa, Curci, Lillo, Petrella, Lauro Rossi, L. and F. Ricci, etc.—Operas: *L'allegria disturbata* (1778) and *L'impegno* (1783).

Fursch-Ma'di, Emmy, dramatic soprano; b. Bayonne, France, 1847; d. Warrenville, Somerset Co., N. J., Sept. 20, 1894. Pupil of Paris Cons.; her first opera-engagement was in Paris, when she made a hit as Marguerite in Gounod's *Faust;* in Brussels, soon after, she created the rôle of Aida at Verdi's request. Visited America in 1874 with the New Orleans French Opera Co.; sang at Covent Garden, 1879–81; at N. Y. in the Academy of Music and the Metropolitan O. H., where her final appearance (Feb., 1894) was made as Ortrud in *Lohengrin*. Both in London and New York she was a prime favorite. Her chief rôles were Lucrezia Borgia, Donna Anna, Aida, Leonora, Valentine, etc.

Fürst'enau, Anton Bernhard, son and pupil of Kaspar; b. Münster, Oct. 20, 1792; d. Dresden, Nov. 18, 1852. Solo concert-flutist from the age of 7; travelled with his father from 1809; settled (1820) in Dresden as chamber-virtuoso. His published works number about 150, and are valuable contributions to flute-literature.

Fürst'enau, Kaspar, b. Münster, Westphalia, Feb. 26, 1772; d. Oldenburg, May 11, 1819. Famous flute-virtuoso, first flute in the Oldenburg court orch., 1784–1811.—About 60 publ. concertos, fantasias, rondos, etc., f. flute.

Fürst'enau, Moritz, son of Anton; b. Dresden, July 26, 1824; d. there March 25, 1889. Flutist; member of Dresden court orch. from 1842; librarian of the musical section in

the Royal Library from 1852; from 1858, flute-teacher in the Cons. A profound student of history, he publ. *Beiträge zur Gesch. d. königlich sächs. musikalischen Capelle* (1849); *Zur Gesch. d. Musik u. des Theaters am Hof zu Dresden* (1861–2, 2 vols.) [a Supplement, by Dr. Hans v. Brescius, entitled *Die Königl. Sächs. musikalische Kapelle von Reisziger bis Schuch, 1826–98*, was publ. at Dresden, 1898]; *Die Fabrication musikalischer Instrumente im sächsischen Vogtland* (1876, with Th. Berthold); also essays and articles in musical journals, in 'Mittheilungen des kgl. sächs. Alterthumsvereins,' in Mendel's 'Musikal. Conversations-Lexikon,' etc.

Fürst'ner, Adolf, b. Berlin, April 3, 1833; d. Bad Nauheim, June 6, 1908. Founded (1868) a music-publishing house in Berlin; also purchased (1872) the business of C. F. Meser in Dresden (publisher of Wagner's *Rienzi*, *Fl. Holländer*, and *Tannhäuser*); publisher of all the dramatic works of R. Strauss.

Fux [fŏŏks], **Johann Joseph,** composer and learned theorist; b. Hirtenfeld, Upper Styria, in 1660; d. Vienna, Feb. 14, 1741. Nothing definite is known concerning his teachers or course of study. In 1696 he was app. organist at the Schottenkirche, Vienna; in 1698 he was made court comp.; in 1704 Kapellm. at St. Stephen's, and asst.-Kapellm. to the court in 1713, succeeding Ziani as first Kapellm. (the highest position attainable for a musician) in 1713. This office he held until his death, under 3 successive emperors, and received many marks of imperial favor. His extant works number 405; very few have been published. The one best known is his treatise on counterpoint, *Gradus ad Parnassum*, publ. originally in Latin (Vienna, 1725), since then in German, Ital., Fr., and Engl. (1791). Mozart and Haydn studied it; Cherubini and Albrechtsberger adopted its method, which was sanctioned by Piccinni, Martini, and Vogler; yet it did not recognize the modern system of tonality already established when it was issued, but was grounded on the old church-modes.—His compositions include 18 operas; 10 oratorios; 29 partitas (among them the *Concentus musico-instrumentalis, a* 7); overtures; much sacred music: 50 masses (the *Missa canonica* is a contrapuntal masterpiece); 3 requiems, 2 *Dies irae*, 57 vespers and psalms, etc., etc.; and 38 'sacred sonatas' *a* 3 (lost). A selection from his works is publ. in 'Dkm. d. Tonk. in Österreich,' vol. i, 1 (4 masses), vol. ii, 1 (27 motets), vol. ix, 2 (2 sacred sonatas, 2 overtures), vol. xvii (the opera *Costanza e fortezza*).—Cf. L. von Köchel, *J. J. F.* (Vienna, 1872; full biog. and thematic cat. of works); C. Schnabl, *J. J. F., der österreichische Palestrina*, in 'Jahrb. der Leo Gesellschaft' (Vienna, 1895).—See Q.-Lex.

G

Ga'briel, Max, Kapellm. 1890 in Residenz-Th. at Hanover; has prod. the 3-act operetta *Steffen Langer* (Magdeburg, 1889; succ.); 3-act operetta *Der Freiwerber* (Hanover, 1890; succ.); operetta *Der Garde-Uhlan* (Breslau, '92; succ.; in Berlin, 1893, as *Der Garde-Husar*).

Ga'briel, Mary Ann Virginia, composer; b. Banstead, Surrey, Engl., Feb. 7, 1825; d. London, Aug. 7, 1877. A pupil of Pixis, Döhler, Thalberg and Molique. Married Geo. E. March, who wrote most of her libretti.—Works: 3 cantatas, *Evangeline*, *Dreamland*, and *Graziella;* 5 operettas, *Widows Bewitched*, *Grass Widows*, *Shepherd of Cornouailles*, *Who's the Heir?* and *A Rainy Day;* pf.-pieces, part-songs, and many songs.

Gabrie'li, Andrea, b. Venice (Canareggio quarter), c. 1510; d. there 1586. A pupil of Adrian Willaert (the founder of the Venetian school); chorister at S. Marco in 1536, and in 1566 succeeded Claudio Merulo as second org. The most eminent org. of his time, he had many distinguished pupils: his nephew Giovanni, Hans Leo Hassler, and Jan Pieter Sweelinck [?] (founder of the North German school of organists). He was a prolific comp., many works being still extant: *Sacrae cantiones a* 5 (1565; 2d ed. 1584); *Cantiones ecclesiasticae a* 4 (1576; 2d ed. 1589); *Cantiones sacrae a* 6–16 (1578); masses *a* 6 (1570); *Psalmi poenitentiales 6 vocum* (1583); *Canzoni alla francese per l'organo* (1571 and 1605); sonatas *a* 5 (1586); and 7 books of madrigals *a* 3–6 (publ. between 1572–88); Giovanni Gabrieli publ. many of his organ-pieces in the 'Intonazioni d'organo' (1593), 'Ricercari per l'organo' (1595), three vols.; also vocal music in the 'Canti concertati' *a* 6–16 (1587). Detached pieces are in P. Phalèse's 'Harmonia celeste' (1593), 'Symphonia angelica' (1594), and 'Musica divina' (1595); a sonnet, in Zuccarini's 'Corona di dodeci sonetti' (1586). His festival songs for double chorus, for the reception of Henry III of France (1574), are in Gardane's 'Gemme musicali' (1587).—See Q.-Lex.

Gabrie'li, Domenico (called 'the Meneghino del violoncello'), b. Bologna, c. 1640; d. Modena, July 10, 1690. An excellent 'cellist; for several years maestro at the Ch. of S. Petronio, and (1683) president (*principe*) of the Philharm. Acad., Bologna. He prod. 9 operas; 2 at Bologna and 7 at Venice. Posthumous publications: *Cantate a voce sola* (1691), *Vexillum pacis* (motets for viola sola, with instrl. accomp.; 1695); and *Balletti, gighe, correnti e sarabande* for 2 vlns. and 'cello, with basso continuo (2d edition 1703).—See Q.-Lex.

Gabrie'li, Giovanni, nephew and pupil of Andrea; b. Venice, 1557; d. there Aug. 12, 1612. Celebrated organist and teacher; Heinrich Schütz was his pupil. From 1575–9 he lived in Munich; in 1586 he succeeded C. Merulo as first org. at San Marco's in Venice, where he remained till his death. As a composer, he stands at the head of the Venetian school.—Publ. works: *Madrigali a 6 voci o istromenti* (1585); *Madrigali e ricercari a 4 voci* (1587); *Ecclesiasticae cantiones 4–6 vocum* (1589); *Sacrae symphoniae* (*a* 6–16, for voices or instruments, 1597); *Symphoniae sacrae, lib. ii, 6–19 voc.* (1615); *Canzoni e sonate a 3–22 voci* (1615). He included ten pieces of his own composition in the edition of the 'Canti concertati' (by Andrea and Giovanni G.); many are in the 'Intonazioni' and 'Ricercari per l'organo' (sub ANDREA G.); detached pieces in contemporary colls. Fine choruses for two and three choirs (*cori spezzati*).—K. von Winterfeld wrote *Johannes G. und sein Zeitalter* (1834; 2 vols., and a vol. of music-supplements).—See Q.-Lex.

Gabriel'li, Catterina, coloratura stage-singer; b. Rome, Nov. 12, 1730; d. there in April, 1796. Pupil of Padre Garcia and Porpora; début at Lucca, 1747, in Galuppi's opera *La Sofonisba*. She sang with brilliant success on the principal Ital. stages, at Vienna (1751–65), and Petrograd (1769); and again in Italy 1777–80, when she retired.

Gabriel'li, Francesca (called **La Gabriellina,** or **La Ferrarese,** to distinguish her from Catterina); b. Ferrara, 1755; d. Venice, 1795. Celebrated prima donna buffa, pupil of Sacchini in Venice; début at Venice in 1774; she sang at Florence, Naples, and London (1786), where she spent some years; after which she sang in Turin.

Gabriel'li, conte [Count] **Nicolò,** born Naples, Feb. 21, 1814; d. Paris, June 14, 1891. Pupil of Buonamici, Conti, Donizetti, and Zingarelli, at Naples Cons.; from 1854 he lived in Paris.—Works: 22 operas and 60 ballets, prod. at Naples, Paris, Lyons, Vienna, etc., none of which merit special mention.

Gabriel'ski, Johann Wilhelm, flutist; b. Berlin, May 27, 1791; d. there Sept. 18, 1846. Pupil of A. Schröck. In 1814 he joined the Stettin theatre-orch., and in 1816 was app. royal chamber-musician at Berlin. He made extended concert-tours, and wrote concertos, quartets, trios, duos and solo-pieces for flute; also songs.

Gabrielski, Julius, brother and pupil of preceding; b. Berlin, Dec. 4, 1806; d. there May 26, 1878. Excellent flutist; from 1825, member of the Berlin royal orch.

Gabrilo'vitch [Gabrilowitsch], Ossip Salomonovitch, notable pianist; b. Petrograd, Feb. 7, 1878. From 1888–94 he was a pupil of the P. Cons., studying piano with A. Rubinstein and comp. with Navrátil, Liadov and Glazunov; graduated as winner of the Rubinstein Prize, and then spent the following two years (1894–6) in Vienna under Leschetizky; début at Berlin, Oct., 1896; then followed successful tours of Germany, Austria, Russia, France and England; on his first Amer. tour (1900) he won golden opinions, and deepened the favorable impression on subsequent visits (1901, '06, '09, '14, '15, '16). During the season of 1912–13 he won veritable triumphs in several European capitals with his series of six historical concerts illustrating the development of the piano-concerto from Bach to the present day (18 concertos by Bach, Mozart, Beethoven, Weber, Mendelssohn, Schumann, Chopin, Liszt, Rubinstein, Tchaikovsky, Brahms, Franck, Saint-Saëns, Grieg, Rachmaninov); on his Amer. tour 1914–15 he repeated the entire series in several of the larger cities, meeting with the same enthusiastic reception. From 1910–14 he lived in Munich as cond. of the 'Konzertverein.' On Oct. 6, 1909, he married the contralto Clara Clemens (daughter of Mark Twain); since then he has frequently appeared with her in joint recitals.

Gabus'si, Vincenzo, b. Bologna, 1800; d. London, Sept. 12, 1846. Pupil of Padre Mattei; he taught singing and pf.-playing, and went to London in 1825. He publ. a series of songs, which won him the sobriquet, in Italy, of the 'nuovo Schubert.' He also prod. several operas.

Ga'de [gah'dĕ], **Niels Wilhelm,** b. Copenhagen, Feb. 22, 1817; d. there Dec. 21, 1890. The founder of the Scandinavian school of music was the only child of a joiner and instrument-maker. His natural bent for music was strengthened by early instruction on the violin, and frequent attendance at the theatre; so that when, in his fifteenth year, he was set to learn his father's trade, he bore it only half a year, then declaring that he would be nothing but a musician. He was now taught by Wexschall, then leader of the court orch., of which G. became a member, and at the age of 16 was able to appear as a concert-violinist; he also received instruction in theory from the organist Berggreen, and eagerly studied the works of the classics and of the new romantic school. From 1834–39, he felt himself drawn more and more to composition; most products of this period, however, were left in MS. In 1840 his overture *Nachklänge von Ossian* attracted general attention; it took the 1st prize at the competition instituted by the Copenhagen Music Soc. in 1841, and won for the young composer a royal stipend for the further prosecution of his studies. In 1842

the C m. symphony appeared; its performance by Mendelssohn (together with the *Nachklänge*) at a Gewandhaus concert insured Gade a favorable reception in Leipzig, whither he went in 1843, and where he remained, after a brief sojourn in Italy, from 1844–8. An intimate of Schumann and Mendelssohn, his genius rapidly expanded in a congenial atmosphere; he repeatedly conducted the Gewandhaus concerts in Mendelssohn's absence, and succeeded him as regular cond. at his death (Nov. 4, 1847); but on the outbreak of the Schleswig-Holstein war, in the spring of 1848, he returned to Copenhagen, where he thenceforward remained, saving a short visit to Birmingham, in 1876, to conduct his cantatas *Zion* and *The Crusaders*. At Copenhagen he assumed the conductorship of the Mus. Soc., and also a post as org.; in 1861 he succeeded Gläser as court conductor. An industrious composer, the foremost among the northern romanticists, and unsurpassed as a conductor, he wielded a commanding and highly beneficial influence over musical affairs in and far beyond the Danish capital. The title of Prof. was conferred on him by the King, and that of *Dr. phil.* (hon. c.) by the Univ. of C.; in 1886 he was made a Commander in the Order of Danebrog. In 1876 the Danish government voted him a life-pension. Despite more or less individious comparisons with Mendelssohn and Schumann, Gade's style has originality of poetic conception, though it has been left to later composers to bring out in stronger relief the specific traits of Scandinavian folk-music; and he was a master of the art of instrumentation. Autobiographic *Aufzeichnungen und Briefe*, edited by Dagmar Gade (German transl. Basel, 1893); W. Behrend is preparing (1916) the first adequate biography of G.—Works:

Op. 1, *Nachklänge von Ossian*, orchl. overture; op. 2, *Frühlingsblumen*, for piano; op. 3, *Sange af Agnete og Havemande* (Andersen); op. 4, *Nordiske Tonebilleder*, piano 4 hands; op. 5, Symphony No. 1, in C m.; op. 6, Sonata No. 1, for piano and vln., in A; op. 7, *Im Hochlande*, overture for orch., in D; op. 8, String-quintet in E m.; op. 9, Nine *Lieder im Volkston*, for 2 soprani and piano; op. 10, Symph. No. 2, in E; op. 11, 6 songs for 4-pt. male ch.; op. 12, *Comala*, cantata for soli, ch. and orch.; op. 13, 5 part-songs for S. A. T. B.; op. 14, Overture No. 3, in C; op. 15, Symph. No. 3, in A m.; op. 16, *Reiter-Leben* (6 songs); op. 17, String-octet; op. 18, 3 *Klavierstücke*; op. 19, *Aquarellen* for pf. (2 bks.); op. 20, Symphony No. 4, in B♭; op. 21, Sonata No. 2, for piano and vln.; op. 22, 3 *Tonstücke* for organ; op. 23, *Frühlingsphantasie*, cantata; op. 24, 5 songs from *Bilder des Orients*; op. 25, Symphony No. 5, in D m.; op. 26, 5 songs for male ch.; op. 27, *Arabeske* for piano; op. 28, Sonata for piano, in E m.; op. 29, Pf.-trio *Novelletten*, in A m.; op. 30, *Erlkönigs Tochter* (*Elverskud*), cantata for soli, ch. and orch.; op. 31, *Volkstänze*, *Phantasiestücke* for pf.; op. 32, Symphony No. 6, in G m.; op. 33, 5 Lieder for male chorus; op. 34, *Idyllen* for pf.; op. 35, *Frühlingsbotschaft*, cantata; op. 36, *Der Kinder Christabend*, for pf.; op. 37, *Hamlet*, concert-overture; op. 38, 5 songs for male chorus; op. 39, *Michelangelo*, concert-overture; op. 40, *Die heilige Nacht*, cantata; op. 41, 4 *Fantasiestücke* for pf.; op. 42, Pf.-trio in F; op. 43, *Fantasiestücke* for cl. or vln. w. piano; op. 44, String-sextet in E♭; op. 45, Symphony No. 7, in F; op. 46, *Beim Sonnenuntergang*, for ch. and orch.; op. 47, Symphony No. 8, in B m.; op. 48, *Kalanus*, cantata; op. 49, *Zion*, 'Concertstück' for bar. solo, ch. and orch.; op. 50, *Die Kreuzfahrer* (*Crusaders*), cantata; op. 51, *Bilder des Jahres*, for fem. ch. w. piano; op. 52, not publ.; op. 53, *Novelletten*, 4 pcs. for string-orch.; op. 54, *Gefion*, for soli, ch. and orch.; op. 55, *Sommertag auf dem Lande*, 5 pcs. for orch.; op. 56, violin-concerto; op. 57, *Aquarellen* for pf.; op. 58, *Novelletten* for piano; op. 59, Sonata No. 3 for vln. and pf.; op. 60, *Psyche*, cantata; op. 61, *Holbergiana*, suite for orch.; op. 62, Sonata for vln. and pf., in B♭; op. 63, string-quartet in D; op. 64, *Der Strom*, 'Concertstück' for soli, ch. and orch.—Without op.-numbers were publ. Psalm 130, Funeral March for Frederick VII, *Jubiläumsmarsch* for Christian IX, *Baldurs Traum* (posth., 1897), and some minor pieces for pf.—His opera *Mariotta* was prod. at Copenhagen in 1850.

Gadsby, Henry Robert, b. Hackney, London, Dec. 15, 1842; d. Putney, Nov. 11, 1907. Chorister at St. Paul's 1849–58; pupil of Wm. Bayley, but chiefly self-taught. Org. at St. Peter's, Brockley; in 1884 he succeeded Hullah as prof. of harm. at Queen's College, London; was prof. at the Guildhall S. of M. from its foundation (1880) till his death. A leading English comp.—Works: Psalm cxxx; several cantatas (*Alice Brand; The Lord of the Isle; Columbus; The Golden Legend; The Cyclops*); music to *Alcestis and Andromache*, and *Aminta; Festival Service* in D, *a* 8; 3 symphonies (in A, C, and D); overtures (*Andromeda*, *The Witches' Frolic*); orchestral scene *The Forest of Arden;* a string-quartet; Andante and Rondo for flute and piano; services, anthems, part-songs, etc.—Publ. a *Supplemental Book of Exercises* for sight-singers; and *Harmony* (1884).

Gad'ski, Johanna (Emilia Agnes), dramatic soprano; b. Anclam, Pomerania, June 15, 1872; trained from her eighth year by Frau Schroeder-Chaloupka at Stettin. Début at Kroll's Th., Berlin, in May, 1889, as Undine in Lortzing's opera; sang during the summers of 1889–93 at Kroll's, winter of 1890 in Mayence, of '91 in Stettin, of '92 in Bremen, and of '93–'94 in Berlin; concert-tours in Holland, 1894. On March 1, 1895, she made her Amer. début as Elsa with the Damrosch Opera Co., winning instant favor; during the next three seasons she continued there, singing Senta, Elisabeth, Eva, Sieglinde, and creating the rôle of Hester Prynne in Damrosch's *The Scarlet Letter* (1896); from 1898–1904 she was a member of the M. O. H., and became one of the prime favorites through her superb interpretation of Brünnhilde and Isolde; from 1904–6 she made two transcontinental tours of the U. S., singing with orch. and establishing her reputation as a great lieder-singer; in 1907 she returned to the M. O. H., where she has sung every season since then. While America has been the principal field of her activity, she has also been heard in Cov. G. (1899–1901); in 1899

she sang Eva at Bayreuth, and after the Mozart and Wagner festivals in Munich (1905, '06) the Prince-Regent Luitpold decorated her with the Order of King Ludwig for Art and Science. On Nov. 11, 1892, she was married to Lieutenant Hans Tauscher. With a voice of great volume and purity she combines a stately presence and histrionic ability of a high order. Although famous chiefly as a Wagner singer, she has actually sung about 40 rôles; her favorites are Isolde, Brünnhilde, Elisabeth, Aida and Santuzza.

Gafo'rio (or **Gafori, Gafuri, Gaffurio**), **Franchino** (Latinized 'Franchinus Gafurius'; often simply 'Franchinus'), celebrated theorist; b. Lodi, Jan. 14, 1451; d. Milan, June 24, 1522. Intended for the church, he studied theology and music together; lived in Mantua, Verona, and (1477) Genoa; he formed an intimacy with the fugitive Doge Prospero Adorno, and fled with him to Naples. Here he met various distinguished musicians, and held public disputations with Filippo da Caserta and G. Spataro. The plague and the Turkish invasion drove him to Lodi; he was choirmaster at Monticello for 3 years, made a short visit to Bergamo, and in 1484 became singer and master of the boys in Milan cath., and first singer in the choir of Duke Lodovico Sforza. In 1485 he also founded a music-school at Milan, which prospered. His writings, valuable at the period, and still important to musical history, were as follows: *Theoricum opus harmonicae disciplinae* (Naples, 1480; 2d ed. Milan, 1492, as *Theoria musicae*); *Practica musicae sive musicae actiones in IV libris* (Milan, 1496; his *magnum opus*, with examples of mensural notation in block-print; other eds. 1497, 1502, 1512); *Angelicum ac divinum opus musicae . . . materna lingua scriptum* (Milan, 1508); *De harmonia musicorum instrumentorum opus* (1518, Milan, with biography of G. by P. Meleguli); *Apologia Franchini Gafurii adversus Joannem Spatarium et complices musicos Bononienses* (Turin, 1520; a satirico-polemical effusion dictated by the old musician's overweening vanity; it added fuel to the heated controversy between the Milanese and Bolognese schools).—Cf. E. Prätorius, *Die Mensuraltheorie des G. F. u. der folgenden Zeit bis zur Mitte d. 16. Jahrh.* (Leipzig, 1905).—See Q.-Lex.

Gaglia'no, the name of a family of famous violin-makers at Naples. **Alessandro,** who worked from 1695–1725, was a pupil of Stradivari, and he, as well as his sons **Nicolò** (1700–40) and **Gennaro** (1710–50), followed largely the Stradivari model. The instruments of **Ferdinando** (1736–81), a son of Nicolò, exhibit less skilful workmanship than those of the older members of the family.

Gaglia'no [găhl-yah'-], **Marco di Zano'bi da,** early opera-composer; b. Gagliano, circa 1575; d. Florence, Feb. 24, 1642. He was a pupil of L. Bati; in 1608 he became maestro at S. Lorenzo in Florence; 1609 canon, and 1614 Apostolic Prothonotary. In 1607 he founded the 'Accademia degl' Elevati.'—Publ. works: *Dafne*, 'opera in musica' (his most important work; first played at Mantua, 1607; publ. Florence, 1608, and reprinted, with the continuo written out, by R. Eitner in vol. x of the 'Publikation älterer . . . Musikwerke'); Masses *a* 5 (Venice, 1579); *Responsorî della settimana santa a 4 voci* (Venice, 1580; considered his finest work); 6 vols. of Madrigals *a* 5 (1602–17); *Musiche a 1, 2, e 3 voci* (Venice, 1615, with continuo).—Cf. E. Vogel, *M. da G. Zur Geschichte des florentiner Musiklebens 1570–1650*, in 'Vschr. f. M.-W.' (1899).—See Q.-Lex.

Gäh'rich, Wenzel, b. Zerchowitz, Bohemia, Sept. 16, 1794; d. Berlin, Sept. 15, 1864. A law-student in Leipzig, he turned musician, joining the Leipzig theatre-orch. as a violinist, and (1825) the royal orch. at Berlin. His ballets *Don Quichotte, Die Insel der Liebe, Die Seeräuber, Aladdin*, etc., were very successful, and he was app. ballet-master at the court opera (1845–60).—Other works: 2 operas (not perf.); 2 symphonies; a pf.-quartet; a concertino for vla. and orch.; 5 colls. of dances; songs, etc.

Gaïl, Edmée-Sophie (*née* **Garre**), talented comp.; b. Paris, Aug. 28, 1775; d. there July 24, 1819. Singing-pupil of Mengozzi; made a concert-tour through southern France and Spain; studied theory under Fétis, Perne, and Neukomm. Sang in London, 1816; in Germany and Vienna, 1818. Married the Greek prof. Jean-Baptiste Gaïl.—Operas: *Les deux jaloux* (1813); *Madem. de Launay à la Bastille* (1813); *Angéla* (1814, with Boieldieu); *La Méprise* (1814); *La Sérénade* (1818); vocal romances and nocturnes.

Gailhard [găh-yahr'], **Pierre,** b. Toulouse, Aug. 1, 1848. He began his vocal studies in his native city, and entered the Paris Cons. in 1866; after one year of study under Révial he graduated in 1867, carrying off three first prizes; début at Op.-Comique, Dec. 4, 1867, as Falstaff in Thomas' *Songe d'une nuit d'été;* he immediately became a favorite, and in the four years of his engagement created the chief bass rôles in Offenbach's *Vert-Vert*, Semet's *Petite Fadette* and Auber's *Rêve d'Amour*. On Nov. 3, 1871, he made his début at the Opéra as Mephistopheles (*Faust*); here his success was no less pronounced than at the Op.-Com., so that he was compared with the idolized Faure. At the height of his powers and success he gave up the stage when, in 1884, he accepted, jointly with M. Ritt, the management of the famous insti-

tution; on the appointment of M. Bertrand as successor to Ritt, in 1892, he retired, but joined Bertrand the following year as co-director; after the latter's death, in 1899, he remained sole director till 1907. His administration was remarkably successful, considering both the novelties produced and the engagement of new singers (Melba, Eames, Bréval, Caron, Ackté, Alvarez, Saléza, Renaud, the two de Reszkés, etc.). Against violent opposition he introduced, and maintained in the repertory, Wagner's works: *Lohengrin* (1895), *Walküre* (1893), *Tannhäuser* (1895; the first perf. after the notorious fiacso of 1861), *Meistersinger* (1897), *Siegfried* (1902). Together with Baron de Reinach he wrote the scenario for P. Vidal's ballet *La Maladetta* (1893), and with Gheusi the text for the same composer's opera *Guernica* (1895).

Gál, Hans, b. Brünn, Austria, Aug. 5, 1890. Pupil of E. Mandyczewski; living as teacher of theory and comp. in Vienna; awarded the Austrian Staatspreis for comp. in 1915; has in MS. a comedy-opera, *Der Fächer;* a symphony; a symph. fantasy; an overture, *Weh dem, der lügt!;* a serenade for orch.; *Von ewiger Freude,* for fem. voices; *Abendgesang* for mixed ch. and orch.; some chamber-music; has publ. choruses, pf.-pieces and songs.

Galandia. See GARLANDIA.

Galeazzi [-lā-ăh′tsē], **Francesco,** b. Turin, 1758; d. Rome in Jan., 1819. A skilful violinist, for 15 years leader of the concerts in the Teatro Valle, Rome; then violin-teacher at Aseoli. Publ. one of the earliest known Methods for violin: *Elementi teorico-pratici di musica; con un saggio sopra l'arte di suonare il violino . . .* (Rome, 1791–1796, in 2 parts; Part I reprinted 1817).

Gales, Weston, b. Elizabeth, N. J., Nov. 5, 1877. Studied at Yale Univ. (1896–8) pf. with S. S. Sanford and comp. with H. W. Parker; organ with G. M. Déthier in N. Y. (1900–3), and later in Paris with Widor (1908) and L. Vierne (1912); org. and chm. of Christ Ch., New York, 1902–8; then of Emanuel Ch., Boston, 1908–13; has had charge of the training of boys' choirs for special perfs. of the Oratorio Soc. (N. Y.) and Cecilia Soc. (Boston); founder and cond. (since 1914) of the Detroit Symphony Orch.

Galile′i, Vincenzo, celebrated musicograph, father of Galileo Galilei, the astronomer; b. Florence, c. 1533; d. there June (buried July 2), 1591. A skilful lutenist and violinist, and well-versed in ancient Greek theory, he was a prominent member of the artistic circle meeting at Count Bardi's house; his compositions for solo voice with lute-accomp. may be regarded as the starting-point of the monody successfully cultivated by Peri, Caccini, etc., the founders of the 'opera in musica.' A zealous advocate of (*soi-disant*) Grecian simplicity in contrast with contrapuntal complexity, he publ. a *Discorso della musica antica e della moderna* (Florence, 1581; to the 2d ed. [1602] is appended a polemical *Discorso intorno alle opere di messer Gioseffo Zarlino di Chioggia,* which had appeared separately in 1589); and *Il Fronimo, dialogo sopra l'arte del bene intavolare e rettamente suonare la musica di liuto* (Venice, 1583; 2d ed. 1584); all of considerable historical interest.—See Q.-Lex.

Galin [găh-lăn′], **Pierre,** b. Samatan, Gers, France, 1786; d. Bordeaux, Aug. 31, 1821. He was teacher of mathematics at the Lycée in Bordeaux, and conceived the idea of simplifying musical instruction by a method which he termed the 'Méloplaste,' and explained in his work *Exposition d'une nouvelle méthode pour l'enseignement de la musique* (1818; 2d and 3d eds. in 1824 and 1831). The method attracted attention, found warm advocates, and attained considerable popularity. [See CHEVÉ and PARIS.]

Gali′tzin, Georg (Prince Galitzin), son of the following; b. Petrograd, 1823; d. there in Sept., 1872. He was Imperial Chamberlain. As a cultivated musician, he established in Moscow, in 1842, a choir of 70 boys; later he also maintained an orch., with which he travelled in Germany, England, France, and America, to introduce Russian music (more especially Glinka's and his own). He wrote masses, orchestral works, soli for various instrs., choruses, songs, etc.

Galitzin [gah-lē′tsēn], **Nicolas Borissovitch,** a Russian prince; b. 1794; d. Kursk, 1866. To him Beethoven dedicated an overture (op. 124) and 3 quartets (op. 127, 130, 132); they also corresponded until B.'s death. The prince was an amateur of fine attainments, being a skilful 'cellist; in 1820 he founded the Philh. Soc. at Petrograd.

Gall [găhl], **Jan,** b. Warsaw, Aug. 18, 1856; d. Lemberg, Oct. 30, 1912. Pupil of Krenn in Vienna, Rheinberger in Munich and Lamperti in Milan; 1880, cond. of the Galician Mus. Soc. in Lemberg; 1886, prof. of singing at the Cracow Cons.; after 1892 cond. of a choral society, 'Echo,' in Lemberg; wrote about 400 songs, choruses, quartets, etc.

Gallay, Jacques-François, b. Perpignan, Dec. 8, 1795; d. Paris, Oct., 1864. Brilliant horn-virtuoso. Pupil (1820–21) of Dauprat in Paris Cons., where he took 1st prize. Player in the Odéon and (1825) Th. Italien; member of the royal 'chapelle,' and in 1832 chamber-musician to Louis Philippe; in 1842 he succeeded Dauprat as horn-prof. in the Cons.—

Works: Horn-quartets, -trios, -duos; récréations, nocturnes, études and concertos for horn; and a *Méthode complète de cor.*

Gallay, Jules, b. Saint-Quentin, 1822; d. Paris, Nov. 2, 1897. A wealthy amateur, he became a good 'cello-player and a zealous student of *lutherie* in all its forms. To this study we owe the following valuable publications: *Les Instrs. à archet à l'Exposition universelle de 1867* (Paris, 1867); *Les Luthiers italiens aux XVIIe et XVIIIe siècles, nouvelle édition du 'Parfait Luthier' (la Chélonomie) de l'abbé Sibire, suivie de notes sur les maîtres des diverses écoles* (Paris, 1869); a reprint of du Manoir's *Le Mariage de la musique avec la danse*, with hist. introd. and explan. notes (Paris, 1870); *Les Instruments des écoles italiennes, catalogue précédé d'une introduction et suivi de notes sur les principaux maîtres* (Paris, 1872). As a member of the jury at Vienna, 1873, he edited the *Rapport sur les Instruments de Musique* [*à archet*] (Paris, 1875).

Gal'lenberg, Wenzel Robert, Graf **von,** b. Vienna, Dec. 28, 1783; d. Rome, March 13, 1839. An amateur composer in early youth, studying under Albrechtsberger. In 1803 he married Countess Giulietta Guicciardi (of whom Beethoven was enamoured, and to whom the Sonata Op. 27, No. 2, is dedicated). In Naples, shortly after, he made the acquaintance of Barbaja, a theatre-manager; wrote for him numerous successful ballets, and from 1821–3 was his partner when B. was director of opera in Vienna. He attempted the management of the Kärntnerthor-Th. in 1829, but failed, and was obliged to return to Italy, rejoining Barbaja.—Works: About 50 ballets; a sonata, marches, fantasias, etc., for pf.—On one of his themes, Beethoven wrote a set of variations.

Gallet'ti-Giano'li, Isabella, dramatic soprano; b. Bologna, Nov. 11, 1835; d. Milan, Aug. 31, 1901. Pupil of Gamberini; début Brescia, 1860. Her voice in later years changed to contralto. She sang primadonna rôles in *Don Bucefalo, Gemma di Vergy, Anna Bolena, Norma, Lucrezia Borgia, Semiramide, Il Trovatore, l'Africaine, Un Ballo in Maschera, Don Carlos, La Favorita, Le Prophète*, etc. After retirement, she established a singing-school in Milan.

Gal'li, Amintore, b. Talamello, near Rimini, Oct. 12, 1845; pupil of Mazzucato at Milan Cons., 1862–7; was music-director and school-director, then settled in Milan, where he was musical editor for Sonzogno, and critic of 'Il Secolo'; now (1916) ed. of 'Il Teatro Illustrato' and 'Musica Popolare.'—Works: The operas *Il Corno d'oro* (Turin, 1876), and *David* (Milan, 1904); oratorios *Espiazione* (after Moore's 'Paradise and Peri'), and *Cristo al Golgata;* Goethe's *Totentanz* for bar. solo and orch.; string-quintet in E m.; etc. Published *Musica e Musicisti del secolo X sino ai nostri giorni* (1871; a superficial work); *Estetica della musica* (1900; a riper work, on historical lines); *Storia e teoria del sistema musicale* (1901); *Piccolo lessico di musica* (1902).

Galli-Marié, Célestine (*née* **Marié de l'Isle**), b. Paris, Nov., 1840; d. Vence, near Nice, Sept. 22, 1905. Dramatic mezzo-soprano. Her father, an opera-singer, was her only teacher. She made her début at Strassburg, 1859; sang in Toulouse, 1860, and in Lisbon, 1861 (Italian opera). Sang the *Bohemian Girl* at Rouen, 1862, with such success that she was immediately eng. for the Paris Opéra-Comique. Début there (1862) as Serpina in *La Serva padrona.* She created the rôles of Mignon (1866) and Carmen (1875), as well as the principal rôles in *Lara, Le Capitaine Henriot, Fior d'Aliza, Robinson Crusoé, La Petite Fadette, Fantasio, Don César de Bazan, Piccolino, La Surprise de l'Amour.* She sang in upwards of 20 operas from 1862–78, and again in 1883–5. She was not a remarkable singer, but an actress of extraordinary power.

Galliard, Johann Ernst, b. Celle, Hanover, in 1687; d. London, 1749; pupil of A. Steffani at Hanover. A skilful oboist, he went to London, 1706, as chamber-mus. to Prince George of Denmark; succeeded Draghi as organist at Somerset House; and composed industriously. Besides the music to numerous plays, masques, and pantomimes, he wrote cantatas, a Te Deum, a Jubilate, anthems, soli for flute and 'cello, etc.; and set to music the *Morning Hymn of Adam and Eve*, from Milton's *Paradise Lost*, and Hughes' opera *Calypso and Telemachus* (1712). He also made some translations.—See Q.-Lex.

Gal'lico, Paolo, accomplished pianist; b. Trieste, May 13, 1868. When 15, he gave a recital at Trieste; then studied at Vienna Cons. under Julius Epstein, graduating at 18 with highest honors—first prize (gold medal), also the 'Gesellschafts' medal. After successful concerts in Italy, Austria, Russia, Germany, etc., he settled in New York in 1892 as concert-pianist and teacher.—Has publ. piano-pieces and songs; has also written an operetta, *Johannistraum*, and an opera, *Harlekin.*

Gallignani [găhl-lēn-yah'nē], **Giuseppe,** b. Faenza, Sept. 1, 1851. Pupil of the Milan Cons.; m. di capp. at Milan Cath. and ed. of 'La Musica Sacra'; comp. of the operas *Il Grillo del focolare* (Genoa, 1873), *Atala* (Milan, 1876), *Nestorio* (ib., 1888), *Quare?* (ib., 1903); also wrote some excellent church-music and organ-pieces.

Gal'lus, Jacobus, a native of Carniola, whose real name was **Jacob Händl** (or Handl, Hähnel); b. Reifnitz, July 31, 1550; d. Prague, July 24, 1591. Kapellm. to the Bishop of Olmütz, later imperial Kapellm. at Prague. As a comp. he was an eminent contemporary of Palestrina and Orl. Lassus. Besides detached pieces in Bodenschatz's 'Florilegium Portense,' Proske's 'Musica divina,' and colls. of Schöberlein, Zahn, Becker, Rochlitz, and others, many printed works are extant; Handel borrowed G.'s motet, *Ecce quomodo moritur justus*, for his *Funeral Anthem*.—See Q.-Lex. (HANDL).

Gal'lus, Johannes (Jean le Cocq, Maître Jean, Mestre Jhan), a Dutch contrapuntist; d. c. 1543. He was m. di capp. to Duke Ercole of Ferrara. Many pieces were publ. in colls., and in a vol. of motets printed by Scotto (1543). He was long confounded with JHAN GERO.—See Q.-Lex.

Gal'lus. See MEDERITSCH, JOHANN.

Galpin, Rev. **Francis William,** b. Dorchester, Dorset, Dec. 25, 1858. Graduated with classical honors from Trinity Coll., Cambridge, A.B. (1882), A.M. (1885); received his mus. education from Dr. Garrett and Sterndale Bennett; vicar of Hatfield Regis, 1891–1915; since 1915 vicar of Witham, and Rural Dean; member of Council of Essex Archæological Soc. (1898); Hon. Freeman Worshipful Company of Musicians (1905); specialist and lecturer on old instruments.—Works: *Descriptive Catalogue of the European Instruments in the Metropolitan Museum of Art, N. Y.* (1902); *The Mus. Instrs. of the American Indians of the N. W. Coast* (1903); *Notes on the Roman Hydraulus* (1904); *The Evolution of the Sackbut* (1907); *Old English Instrs. of Music* (1910); editor of revised and enlarged edition of Stainer's *Music of the Bible* (1913).

Galston, Gottfried, pianist; b. Vienna, Aug. 31, 1879. From 1895–9 pupil of Leschetizky in Vienna, and (1899–1900) of Jadassohn and Reinecke at Leipzig Cons.; 1903–7 taught at Stern's Cons. in Berlin; since 1908 titular Prof. (without duties) of the Petrograd Cons.; living since 1910 in Planegg, n. Munich. On his extended tours he has proved himself a player of keen analytical powers and splendid intellectual grasp; in 1902 he toured Australia; then Germany, France and Russia; 1912–13, America. He has publ. a *Studienbuch* (1909; analytical notes to a series of 5 histor. recitals [Bach-Brahms]).

Galup'pi, Baldassare, surnamed **il Buranel'lo** from the island of Burano, near Venice, on which he was b. Oct. 18, 1706; d. Venice, Jan. 3, 1785. A pupil of his father, a barber and violin-player; in 1722 he brought out at Vicenza an opera, *La fede nell' incostanza* which, though a failure, attracted attention to his talent; he now studied hard under Lotti, and in 1729 prod. *Dorinda* (Venice, Teatro S. Angelo) with brilliant success. His *forte* was comedy-opera, which he cultivated with such success as to earn the title of 'padre dell' opera buffa.' He was also a distinguished player on and composer for the harpsichord. In 1741 he visited England; from 1762–4 he was maestro at S. Marco, director of the Cons. degli Incurabili, and organist at various churches. From 1765–8 he acted as maestro to the Russian court (Catherine II); then resuming his post as director of the Incurabili at Venice. His 112 operas and 20 oratorios are now obsolete. He also wrote a cantata and much other sacred music (all in MS.); one fine sonata for harpsichord is included in Pauer's 'Alte Klaviermusik.'—Cf. A. Wotquenne, *B. G. Étude bibliographique sur ses œuvres dramatiques* (Brussels, 1902).—See Q.-Lex.

Gamba'le, Emmanuele, Milanese music-teacher, wrote *La riforma musicale* . . . (1840), advocating a basic scale of 12 semitones (Ger. transl. by Häser, 1843); this 'reform' he practically exemplified in his *La prima parte della riforma musicale* . . . . (1846), wherein are études written out in his new notation. He transl. Fétis' work on Harmony into Italian.

Gambi'ni, Carlo Andrea, pianist; b. Genoa, Oct. 22, 1819; d. there Feb. 14, 1865. —Over 150 works, among them 4 operas; an oratorio; *La Passione* (by Manzoni) for 4-part ch. and orch.; a symphonic ode, *Cristoforo Colombo*; masses and other church-music; many piano-pieces, a piano-trio, etc.

Gamuc'ci, Baldassare, b. Florence, Dec. 14, 1822; d. there Jan. 8, 1892. Pupil of C. Fortini (pf.) and L. Picchianti (comp.). In 1849 he founded the 'Società Corale del Carmine,' which later became the 'Scuola Corale' of the Mus. Inst. at Florence, G. still remaining director.—Works: Masses, a requiem, psalms, etc., and pf.-pieces; also publ. *Intorno alla vita ed alle opere di Luigi Cherubini* . . . (Florence, 1869); *Rudimenti di lettura musicale* . . . several times reprinted; many essays for the reports of the Institute, one of special interest being *Perchè i greci non conoscevano la molteplicità delle voci;* also contributions to various mus. journals.

Ganas'si, Silvestro, b. Fontego, near Venice, about 1500, and hence named 'del Fontego'; wrote two rare and valuable works: *La Fontegara, la quale insegna di suonare il flauto* . . . (Venice, 1535; is a method for the 7-hole flûte-à-bec, and explains the graces); and *Regula Rubertina che*

insegna suonare de viola d'arco tastada (1542–3, in 2 parts; a Method for viola and bass-viol). Both were printed by G. himself; only one copy of each is extant (in the Liceo Filarmonico at Bologna).

Gand [găhn], **Ch.-Nicolas-Eugène,** born about 1826; d. Boulogne-sur-Seine, Feb. 6, 1892. Renowned violin-maker.

Gandi'ni, Alessandro (cav.), b. Modena, 1807; d. there Dec. 17, 1871. Taught by his father, Antonio G., and in 1828 brought out his first opera, *Demetrio,* which was followed by 4 more. In 1842 he succeeded his father as maestro to the Duke of Modena. He wrote *Cronistoria dei teatri di Modena da 1539 a 1871* (Modena, 1873; 3 vols.), augm. by a fourth vol., 1875–83, compiled by Ferrari-Moreni and Valdrighi (Modena, 1883).

Gandolfi, Riccardo (Cristoforo Daniele Diomede), b. Voghera, Piedmont, Feb. 16, 1839. Pupil of Conti at the Naples Cons., then of Mabellini in Florence; app. inspector of studies at the 'Real Istituto di Musica' in Florence, 1869; chief librarian in 1889; pensioned since 1912. He began as a dramatic comp., then turned to the larger instrl. and vocal forms, and finally abandoned comp. altogether, devoting himself to historical studies, which have won him distinction.—Works: The operas *Aldina* (Milan, 1863), *Il Paggio* (Turin, 1865), *Il Conte di Monreale* (Genoa, 1872), *Caterina di Guisa* (Catania, 1872); *Messa da Requiem;* 2 masses; a cantata, *Il Battesimo di S. Cecilia;* a Psalm for soli, ch. and orch.; a symphony; several overtures; chamber-music.—*Sulla relazione della poesia colla musica melodrammatica* (1868); *Una riparazione a proposito di Francesco Landino* (1888); *Commemorazioni di W. A. Mozart* (1891); *Illustrazioni di alcuni cimeli concernanti l'arte musicale in Firenze* (1892); *Appunti di storia musicale* (1893); *Onoranze Fiorentine a G. Rossini* (1902); in 'Rivista Mus. It.' he has publ. *La Cappella musicale della corte di Toscana, 1539–1859* (xvi, 3); *5 Lettere inedite di G. Verdi* (xxi); etc.

Ganne, Louis-Gaston, b. Buxières-les-Mines, Allier, April 5, 1862. Pupil of Th. Dubois, Massenet and C. Franck at Paris Cons. He is chef d'orchestre of the balls at the Opéra, and 1st chef d'orchestre at the municipal Casino at Monte Carlo; very popular and succ. comp. of lighter operas, ballets and divertissements.—Works: *Tout Paris* (Paris, 1891; vaudev.); *Rabelais* (ib., 1892); *Les Colles des femmes* (ib., 1893); *Les Saltimbanques* (ib., 1899); *Miss Bouton d'Or* (ib., 1902); *Hans, le joueur de flûte* (Monte Carlo, 1906; N. Y., 1910); *Rhodope* (ib., 1910); *Cocorico* (ib., 1914); the ballets *Phryné, Au Japon, Les Ailes,* etc.; about 150 minor pieces for piano.

Gäns'bacher, Johann, b. Sterzing, Tyrol, May 8, 1778; d. Vienna, July 13, 1844. In early youth he learned singing, the organ, piano, 'cello, and harm.; in 1801, at Vienna, he studied under Abbé Vogler and Albrechtsberger, and then devoted himself to composition. He visited Prague, and (1809) Dresden and Leipzig; in 1810 resumed study under Vogler, at Darmstadt, Weber and Meyerbeer being his fellow-pupils and friends; with Weber he went to Mannheim and Heidelberg, and rejoined him later in Prague. In Vienna G. also met Beethoven. He served in the war of 1813, led a roving life for several years, and finally (1823) settled in Vienna as Kapellm. of the cathedral (Stephansdom), as Preindl's successor. His 216 comps. show little originality, but solid workmanship. Only 2 masses, 2 requiems, and several small church-works, also 3 terzettos for 2 S. and T., Schiller's *Erwartung,* and some pf.-sonatas and trios, have been publ. Besides 15 other masses, and 2 other requiems, 2 Te Deums, offertories, etc., he wrote a symphony, serenades, marches, concerted pieces, pf.-pieces, a 'Liederspiel,' music to *Die Kreuzfahrer* (by Kotzebue), songs, etc.

Gant'voort, Arnold Johann, b. Amsterdam, Holland, Dec. 6, 1857. Went to America in 1876; gave private lessons, and taught in various colleges (Bowling Green, Ky.; Oxford, O.; Piqua, O.); in 1894, head of dept. for prep. public-school music-teachers, Coll. of Mus., Cincinnati; 1901, gen. mgr. of the Coll.; Pres. Ohio M. T. A. 1891-4. Has publ. *Familiar Talks on the History of Music* (N. Y., 1913), and a series of public-school music-readers.

Ganz, Adolf, b. Mayence, Oct. 14, 1796; d. London, Jan. 11, 1870. Violinist; 1819, cond. at Mayence; 1825, Kapellm. to the Grand Duke of Hesse-Darmstadt.

Ganz, Eduard, son of Adolf; b. Mayence, April 29, 1827; d. Berlin, Nov. 26, 1869. He came with his father to England in 1840, and studied with Moscheles and Thalberg in London; settled in Berlin, where he established a music-school in 1862.

Ganz, Leopold, violinist, brother of Adolf; b. Mayence, Nov. 28, 1810; d. Berlin, June 15, 1869. After concert-tours with Moritz, he joined with him the Berlin court orch. in 1827, obtaining the title (1836) and position (1840) of Concertmeister (leader). Publ. duos for vln. and 'cello.

Ganz, Moritz, 'cellist, brother of Adolf; b. Mayence, Sept. 13, 1806; d. Berlin, Jan. 22, 1868; joined the Berlin court orch. in 1827 as first 'cello. Wrote good 'cello-music (concertos, fantasias, trios, duets, etc.).

Ganz, Rudolf, distinguished pianist; b. Zurich, Switzerland, Feb. 24, 1877. Pupil of

R. Freund (pf.) and F. Hegar (vcl.) in Zurich; 1893–6, of C. Eschmann-Dumur (pf.) and Ch. Blanchet (comp.) in Lausanne; 1897–8, of F. Blumer (pf.) in Strassburg; 1899 of F. Busoni (pf.) and H. Urban (comp.) in Berlin. Although he had played occasionally in public —chiefly as 'cellist—since his twelfth year, his début as a mature artist took place with the Berlin Philh. Orch., Dec., 1899 (Beethoven's E♭ and Chopin's E m. concertos); in May of the following year the same orch. perf. his first Symphony; from 1900–05 he was head of the pf.-department at the Chicago Mus. Coll., succeeding A. Friedheim; 1905–8 made succ. tours of the U. S. and Canada; 1908–11 tours of Europe, playing in Berlin alone 16 different pf.-concertos; since 1912 he has divided his time concertizing in Europe and America. He has played for the first time many important works by contemporary composers (Busoni, Ravel, Bartok, Debussy, Dohnányi, d'Indy, Loeffler, Korngold, etc.), and revived older works that had fallen into undeserved neglect. In July, 1900, he married Mary Forrest, an Amer. concert-singer.—Works: Symphony in E, op. 1; *Konzertstück* for pf. and orch., in B, op. 4; Variations on a theme by Brahms, for pf., op. 21; pf.-pieces, op. 5, 10, 20, 24; several choruses for male voices; about 150 songs.

Ganz, Wilhelm, son of Adolf; b. Mayence, Nov. 6, 1833; d. London, Sept. 12, 1914. Pupil of C. Eckert and C. Anschütz; in 1850 he settled definitely in London, where he soon won a reputation as a fine pianist; in 1856 Jenny Lind engaged him to accompany her on her tours. When Dr. H. Wylde organized the New Philh. Soc. in 1852, G. joined the orch. as violinist. From 1874–9 he alternated with Wylde as cond., and after the latter's resignation continued the concerts as 'Ganz's Orchestral Concerts' (1879–83); in that time he produced, for the first time in England, many of the larger works of Liszt and Berlioz, and artists like Saint-Saëns, de Pachmann, Menter, Essipov, etc., made their English début at his concerts. For many years G. was prof. of singing at the G. S. M. In 1913 he publ. *Memories of a Musician.*

Garat [găh-răh′], **Pierre-Jean**, famous concert-singer and teacher; b. Ustaritz, Basses-Pyrénées, April 25, 1764; d. Paris, March 1, 1823. His remarkable talent discovered itself early, and he had lessons in singing from Franz Beck in Bordeaux, whither the family had removed; but his father wished him to become a lawyer, and sent him to the Univ. of Paris in 1780. Music, however, had far greater attractions than the law; G. neglected his legal studies, and fell out with his father, but was happily aided by the Count d'Artois, who made him his private secretary and introduced him to Marie Antoinette, whose special favor he enjoyed up to the Revolution. Now obliged to earn his livelihood as a concert-singer, he accomp. Rode to Hamburg; after great successes, they returned to Paris in 1794, and G. sang (1795) at the Feydeau Concerts, where his triumphs speedily procured him a professorship of singing in the newly-opened Cons. For 20 years longer, his wonderful tenor-baritone voice, trained to perfection in *coloratura*, and of remarkable compass, rendered him the foremost singer on the French concert-stage in every department of vocal music. Nourrit, Levasseur and Ponchard were his pupils.

Garaudé [găh-roh-dā′], **Alexis de**, b. Nancy, March 21, 1779; d. Paris, March 23, 1852. He studied theory under Cambini and Reicha, and singing under Crescentini and Garat; was a singer in the imp. (later royal) choir from 1808–30 and prof. of singing in the Cons. from 1816–41.—Publ. 3 string-quintets, many ensemble-pieces for violin, flute, cl., and 'cello, sonatas and vars. for pf., a solemn mass, solfeggî, vocalises, arias, duets and songs; also a *Méthode de chant* (1809, op. 25; 2d revised ed. as *M. complète de chant*, op. 40); *Solfège, ou méthode de musique; Méthode complète de piano;* and *L'harmonie rendue facile, ou théorie pratique de cette science* (1835). —See Q.-Lex.

Gar′brecht, Fr. F. W. (d. 1875), founded at Leipzig (1862) an establishment for engraving and printing music, which has been owned by Oskar Brandstetter since 1880.

Garcia, Eugénie (*née* **Mayer**), wife and pupil of Manuel; b. Paris, 1818; d. there Aug. 12, 1880. Soprano stage-singer; for several years in Italian theatres, then (1840) at the Opéra-Com., Paris; 1842 in London; finally, separated from her husband, she lived as a singing-teacher at Paris.

Garcia [gar-thē′ăh], Don **Francisco Saverio** (Padre Garcia, called in Rome 'lo Spagnoletto'); b. Nalda, Spain, 1731; d. Saragossa, Feb. 26, 1809. He lived for some years in Rome as a student and singing-teacher; in 1756 he was app. maestro at Saragossa cath. A prolific and influential church-comp., his works show a marked contrast to the fugal style prevailing before, being more natural and simple. Wrote an oratorio, *Tobia* (1773); the operas *La Finta Schiava* (Rome, 1754), *Pompeo Magno in Armenia* (ib., 1755), *La Pupilla* (ib., 1755), *Lo Scultore deluso* (ib., 1756); masses and motets, chiefly in 8 parts. His most noted pupil was Caterina Gabrielli.

Garcia, Gustave, son of Manuel Patricio, b. Milan, Feb. 1, 1837. In 1860 he began to study singing with Bucine, a pupil of his

father; then, after a few months' study with his father, he made his début in Donizetti's *Don Sebastiano* at La Scala (1862); he sang alternately in Italy and England until about 1880, when he settled permanently in London as a singing-teacher; for some years he was prof. at the R. A. M.; then, simultaneously, at the R. C. M. and G. S. M.; retired in 1911. —His son **Albert** is a concert-singer (baritone), and prof. at the R. C. M.

Garcia, Manuel del Popolo Vicente, famous tenor, singing-teacher, and dram. comp.; b. Sevilla, Jan. 22, 1775; d. Paris, June 2, 1832. A chorister in Sevilla cath. at 6, he was taught by Ripa and Almarcha, and at 17 was already well known as a singer, composer and conductor. After singing in Cadiz, Madrid, and Malaga, he proceeded (1806) to Paris, and sang to enthusiastic audiences at the Théâtre Italien (Opéra-Bouffe); in 1809, at his benefit, he sang his own monodrama *El poeta calculista* with extraordinary success. In Italy, from 1811–16, he profited by Auzani's advice, and improved his style of singing by adopting the old Italian method. In 1812 Murat app. him chamber-singer. On his return to Paris, his disgust at the machinations of Catalani, the manageress of the Th. Italien, caused him to break his engagement and go to London (1817), where his triumphs were repeated. From 1819–24 he was again the idol of the Parisians at the Th. Italien; sang as first tenor at the Royal Opera, in London, 1824–5, and in this latter year embarked for New York with his family (wife, son Manuel, and daughter Maria [Malibran]), and the distinguished artists Crivelli *fils*, Angrisani, Barbieri, and de Rosich; from Nov. 29, 1825, to Sept. 30, 1826, they gave 79 performances at the Park and Bowery Theatres, with evident artistic and apparent pecuniary success. The troupe then spent 18 months in Mexico, when G. returned to Paris, and devoted himself to teaching and composition. His operas comprise 17 in Spanish, 18 in Italian, and 8 in French, besides a number never performed, and numerous ballets—all forgotten. A preeminently successful teacher, his 2 daughters, Mmes. Malibran and Pauline Viardot-Garcia, Ad. Nourrit, Rimbault, and Favelli, were a few of his best pupils.—See 'Mus. Quart.', July 1915 to Jan. 1916: *Pauline V.-G. to Julius Rietz* (letters).

Garcia [gar'shăh, in Engl. and Amer.; gar'siah, in Germany; correct Spanish pron., gar-thē'ăh], **Manuel Patricio Rodriguez,** distinguished vocal teacher, son of preceding; b. Madrid, March 17, 1805; d. London, July 1, 1906 (aged 101). Intended for a stage-singer (bass), he went to New York with his father, but in 1829 adopted the vocation of a singing-teacher (in Paris) with conspicuous success. An exponent of his father's method, he also carefully investigated the functions of the vocal organs; invented the laryngoscope, for which the Königsberg Univ. made him *Dr. phil.* (hon. c.). In 1840 he sent to the Academy a *Mémoire sur la voix humaine,* a statement of the conclusions arrived at by various investigators, with his own comments. He was app. prof. at the Cons. in 1847, but resigned in 1850 to accept a similar position in the London R. A. M., where he taught uninterruptedly till 1895. Among G.'s pupils were his wife, Eugénie, Jenny Lind, Henriette Nissen, and Jul. Stockhausen. His *Traité complet de l'art du chant* was publ. in 1847; a German ed., by Wirth, appeared soon after. In 1904 he publ. *Hints on Singing,* a compendious catechism of the vocal art, remarkable for its denial of the value (for the pupil) of anatomical and physiological study. —Cf. S. Mackinlay, *G. the Centenarian and His Time* (London, 1908); also 'M. T.', Apr., 1905.

Garcia, Mariano, b. Aoiz, Navarra, July 26, 1809. Director of the Pampluna School of Music, and a noteworthy composer of church-music.

Garcia, Marie-Félicité. See MALIBRAN.

Garcin [găhr-săn'], **Jules-Auguste-Salomon,** b. Bourges, July 11, 1830; d. Paris, Oct. 10, 1896. Violinist; pupil, in Paris Cons., of Clavel and Alard, also of Bazin (harm.) and A. Adam (comp.). In 1856 he joined the Grand Opéra orch., becoming first solo violin and 3d cond. in 1871; in 1882, 2d cond. of the Cons. Concerts (succeeding Altès); and was first cond. (succeeding Deldevez) from 1885–92. From 1890, also prof. of vln. at the Cons., as Massart's successor.—Works: A *suite symphonique* for orch., op. 25; a concertino for vla.; a concerto and other pieces for vln.; etc.

Garda'no, Antonio (up to 1557 he wrote his name **Gardane**), b. after (?) 1500; d. Venice, 1571 (?). One of the earliest and most celebrated Italian music-printers; from 1537 he reprinted many current publications, as well as important novelties, and compositions of his own; e.g., *Mottetti del frutto* (1539) and *Canzoni francesi* (1564). After 1571 his sons Alessandro and Angelo carried on the business till 1575, when the former set up for himself in Rome, while the latter remained in Venice till his death (1610); his heirs continued publishing under his name till 1650. —See Q.-Lex.

Garden, Mary, dramatic soprano; born Aberdeen, Scotland, Feb. 20, 1877. Brought as a mere child to the United States, and lived in Chicago; when 6 she began to study the vln., and at 12 she also took up the piano. In 1893 she began the study of singing with Mrs. S. R. Duff of Bangor, Maine,

who (1895) took her to Paris, where she was coached by Trabadello and Lucien Fugère. Début in the title-rôle of Charpentier's *Louise* at the Opéra-Comique, April 12, 1900, where she was immediately engaged. Her success, especially as an actress, was so emphatic that two years later Debussy chose her to create the rôle of Mélisande. Has created the rôles of Marie in *La Marseillaise* (July 14, 1900), Diane in *La Fille du Tabarin* (Feb. 20, 1901), Mélisande in Debussy's *Pelléas et Mélisande* (April 30, 1902), and Fiammette in Leroux's *La Reine Fiammette* (Dec. 23, 1903). Her Amer. début occurred Nov. 25, 1907, at the Manhattan Op. H., New York, in *Thaïs*, and she soon became a prime favorite; she remained at the Manh. Op. H. till 1910; since then she has been with the Chicago Op. Co. Although her voice is not extraordinary, nor her vocalism above criticism, her phenomenal success is due to her marvelous acting, prepossessing stage-appearance and plasticity of pose. Her répertoire, which is rather limited and practically confined to modern French works, comprises Thaïs, Grisélidis, Mélisande, Marguerite (*Faust*), Sappho, Louise, Jean (*Jongleur de Notre-Dame*), Carmen, Salome (R. Strauss), etc.

Gardiner, H. Balfour, b. London, Nov. 2, 1877. Pupil of I. Knorr in Frankfort; taught singing for a short time in Winchester, but then devoted his whole time to comp. He has written a *Phantasy* for orch.; *English Dance;* a symph. in D; a string-quintet in C m.; a string-quartet in B; *News from Wydah*, for soli, ch. and orch.

Garibol'di, Giuseppe, flutist and comp.; b. Macerato, Italy, March 17, 1833. Lived many years in Paris, as a concert-player, and publ. numerous pieces for flute and piano, and flute solo. He also brought out 3 operettas, and wrote songs.

Gariel [gah-r'yel'], **Edoardo,** b. Monterey, Mexico, Aug. 5, 1860. Pupil of A. Daunic in Monterey and Marmontel in Paris; app. teacher of mus., French and Engl. in State Normal School at Saltillo in 1887; made dir. in 1899; 1900–8 supervisor of school-mus. in Mexico City; 1908–15 prof. of methodology for school-mus. at Normal School for Girls; since 1915 prof. of harm. and music pedagogy at the Cons. Nacional de Música. In 1915 he was sent by the government to the U. S. to study methods of instruction; also lectured on his new system of harmony at various institutions (Columbia Univ., N. Engl. Cons., etc.); in 1916 he was sent on a similar mission to Spain, Italy, Switzerland and France. He has published *Chopin, Consideraciones sobre algunas de sus obras y la manera de interpretarlas* (1895); *Solfeo Elemental* (2 parts, 1905); *Solfeo y Canto Coral en notación modal cifrada* (1906); *Elementos de Solfeo y Canto Coral* (1908); *Nuevo Sistema de Armonía basado en cuatro acordes fundamentales* (1916; published simultaneously in English as *A New System of Harmony based on four fundamental chords*). He has also written some works for piano.

Garlandia, Johannes de, French writer, author of a treatise on plain-song and mensural music (abt. 1210–32), 2 versions of which were printed by Coussemaker in his 'Scriptores,' vol. i.—See Q.-Lex.

Garnier [găhr-n'yā'], **François-Joseph,** oboist; b. Lauris, Vaucluse, 1759; d. there 1825. Pupil of Sallantin at Paris; in 1778 second, in 1786 first oboe at the Grand Opéra.—Publ. 3 oboe-concertos; 2 *symphonies concertantes* for 2 oboes; 1 do. for flute, ob., and bassoon; 6 duos for oboe and vln.; and a *Méthode pour le hautbois* (German edition translated by P. Wieprecht).

Garrett, George Mursell, b. Winchester, England, June 8, 1834; d. Cambridge, April 8, 1897. A pupil of Elvey and Wesley, he was asst.-org. at Winchester cath., 1851–4; org. of Madras cath., 1854–6; of St. John's College, Cambridge, in 1857; org. to the Univ., 1873, succeeding Hopkins. Took degree of Mus. Bac. 1857, Mus. Doc. 1867; also received the degree of M. A. *propter merita* in 1878. From 1883, Univ. Lecturer on harm. and cpt.; he was Examiner in Mus. for Cambridge Univ., cond. of St. John's Coll. Mus. Soc., and solo pianist at its concerts; also F. R. C. O., and member of Philharm. —Works: Oratorio *The Shunammite* (1882); 5 cantatas, 4 services, and other church-music; part-songs, songs, organ-pieces, etc.

Garrison, Mabel, coloratura soprano; b. Baltimore, Md. Pupil of W. E. Heimendahl and P. Minetti at Peabody Cons. (1909–11); then of O. Saenger in New York (1912–14), and of H. Witherspoon (1916); début as Filina (*Mignon*) in Boston, April 18, 1912; member of Aborn Engl. Opera Co. during spring of 1912 and '13; since 1914 at M. O. H. —Rôles: Gilda, Violetta, Micaëla, Lucia, Gretel, Olympia (*Tales of Hoffmann*), Oscar (*Ballo in Maschera*), Norina (*Don Pasquale*), etc.

Garsó [gahr'shoh], **Siga,** distinguished singing-master; b. Tisza Vesceny, Hungary, Sept. 17, 1831; d. Vienna, March 8, 1915. Pupil of Gentilhuomo in Pest; début 1854 at Arad as Lionel in *Martha;* having sung in various theatres, he established himself as a teacher in Bremen. He wrote *Ein offenes Wort über Gesang* (1884); *Wie lernt man singen?* (1889); *Schule der speziellen Stimmbildung auf der Basis des losen Tones* (1911).—Cf. H. Rasch, *S. G.*, in 'Allgem. Musik-Ztg.' (1915, No. 13).

Gärt'ner, Joseph, b. Tachau, Bohemia, 1796; d. Prague, May 30, 1863. Organ-builder at Prague. Published *Kurze Belehrung über die innere Einrichtung der Orgeln . . .* (1832; 2d edition 1841).

Gascue [găhs'kwā], **Francisco,** b. San Sebastian, Spain, Oct. 4, 1848. Although by profession a civil engineer, he has devoted much time to the study of Basque folk-music, and his contributions to the subject are valuable. He has publ. *La música popular vascongada* (1906); *La ópera vascongada* (1906); *Ensayos de crítica musical* (1909–10; on operas by Colin, Urandizaga, Guridi and de Inchausta); *Historia de la Sonata* (1910); *Origen de la música popular vascongada* (1913); also several essays in 'S. I. M.' and 'Revista Musical de Bilbao' and 'Revue des Études basques.'

Gaspa'ri, Gaetano, historiographer; b. Bologna, March 14, 1807; d. there March 31, 1881. Entered the Liceo Musicale in 1820 (pupil of B. Donelli); took 1st prize in comp. in 1827, and was made honorary maestro of the institution in 1828. Until 1836 he was m. di capp. at Cento, and then for a brief space at Imola, leaving this position to aid his old teacher Donelli; on the latter's death (1839), instead of succeeding him, G. was app. merely prof. of solfeggio (1840); not until 1855 did his sterling merit win him the post of Librarian to the Liceo, and prof. of esthetics. In 1857 (to 1866) he also became m. di capp. at the Ch. of S. Petronio. His growing influence as an authority on music led to his appointment, in 1866, as a member of the Royal Deputation for hist. research in Romagna, and to him was assigned the report on the musicians of Bologna. Thenceforward he devoted himself to historical research.—Writings: *Ricerche, documenti e memorie risguardanti la storia dell' arte musicale in Bologna* (1867); *Ragguagli sulla cappella musicale della Basilica di S. Petronio in Bologna* (1869); *Memorie . . . dell'arte mus. in B. al XVI secolo* (1875). Among his excellent comps. may be mentioned masses, a *Miserere* in 2 parts w. small orch., a *Miserere mei Deus a* 5, with organ, and an *Ave Maria* for children's voices, w. pf.—Cf. F. Parisini, *Elogio funebre del professore G. G.* (1882).

Gaspari'ni (or **Guasparini**), **Francesco,** b. Camaiore, n. Lucca, Mar. 5, 1668; d. Rome, Mar. 22, 1727. Pupil of Corelli and Pasquini in Rome, where he taught for a time, and became (about 1700) director of music at the Cons. della Pietà, Venice. In 1735 he was app. m. di capp. at the Lateran, Rome. Between 1702–30 he prod. about 40 operas at Venice, Rome, Vienna, etc., with great success; he also wrote masses, motets, cantatas, psalms, an oratorio *Moses*, etc. His chief work was a Method of thorough-bass playing, *L'Armonico pratico al cembalo. . .* (Venice, 1683; 7th ed. 1802), used in Italy for nearly 200 years. His most famous pupil was Benedetto Marcello.—See Q.-Lex.

Gaspari'ni, Michelangelo, celebrated contralto singer and dramatic comp.; b. Lucca, 1685; d. Venice, 1732. A pupil of Lotti, he devoted himself to vocal teaching, and founded a famous singing-school at Venice (Faustina Bordoni was his pupil). He prod. 5 operas in Venice.—See Q.-Lex.

Gaspa'ro da Salò, family-name **Bertolotti,** b. Salò (prov. of Brescia, Italy), about 1542; d. Brescia, Apr. (buried 14th), 1609. He came to Brescia about 1563, and settled there as a maker of viols, viole da gamba, and contrabass viols, which gained much celebrity; his violins were not so good. He is credited with having modernized the form of the violin, giving the *f*-holes their present shape, also its graceful curve to the scroll, and prolonging and sharpening the 4 corners of the bouts. His pupils were his first-born son, Francesco; Giovan Paolo Maggini; and Giacomo Lafranchini. Dragonetti's favorite double-bass was an altered 'viola contrabbassa' of Gasparo's.—Cf. P. Bettoni, *G. da S. e l'invenzione del violino*, in 'Commentari del Ateneo di Brescia' (1901); M. Butturini, *G. da S. . . . . Studio critico* (Salò, 1901).

Gasperi'ni, Guido, b. Florence, June 7, 1865. Pupil of Tacchinardi (comp.) and Sbolci (vcl.); since 1902, librarian at Parma Cons.; in 1908 he founded the 'Associazione dei Musicologi Italiani,' one of the chief purposes of which is the examination and cataloguing of all books on music and musical MSS. in the Italian libraries; in 1909 it was affiliated with the 'Internationale Musik-Gesellschaft' (as its Italian branch), and began the issue of a quarterly 'Catalogo delle opere musicali . . . esistenti . . . nelle biblioteche e negli archivi pubblici e privati d'Italia'; so far (1916) complete catalogues of the libraries of Parma, Bologna, Milan and Florence have been published. G.'s writings are *Storia della musica* (1899; a series of 10 lectures); *Dell'arte d'interpretare la scrittura della musica vocale del Cinquecento* (1902); *Storia della Semiografia musicale* (1905); *I caratteri peculiari del Melodramma italiano* (1913).

Gassier, L.-Édouard, dramatic baritone; b. France, 1822; d. Havana, Dec. 18, 1871. Début at the Opéra-Comique, Paris, 1845; he sang in Italy; married (1848) the Spanish singer Josefa Fernandez [d. Madrid, Oct. 8, 1866], with whom he sang successfully at Madrid, Barcelona, and Sevilla, then (1854) at the Th. Italien, Paris, and in London and Moscow.

Gass'mann, Florian Leopold, b. Brüx, Bohemia, May 3, 1723; d. Vienna, Jan. 20, 1774. He had an excellent mus. education, but his father insisted on his adopting a commercial career; G. therefore ran away from home when 12 years old, and made his way as a harper to Padre Martini in Bologna, who taught him for two years. After living at Venice in the service of Count Leonardo Veneri, he was called by Emperor Francis I (1764) to Vienna as ballet-comp.; in 1771 he succeeded Reutter as court Kapellm., and founded the 'Tonkünstler-Societät' (now the 'Haydn') for the relief of the widows and orphans of musicians. He wrote 23 operas, a quantity of orchestral and chamber-music, and much church-music. His most famous pupil, Salieri, was the teacher of G.'s two daughters, Maria Anna and Maria Theresia (Rosenbaum), distinguished opera-singers in Vienna.—Cf. R. Haas, *F. G. als dramatischer Komponist,* in 'Studien zur M.-W.', ii.—See Q.-Lex.

Gass'ner, Ferdinand Simon, violinist; b. Vienna, Jan. 6, 1798; d. Karlsruhe, Feb. 25, 1851. In 1816 violinist, later chorusmaster, at the National Th., Mayence; 1818, mus. director at Giessen Univ., which in 1819 made him *Dr. phil.* and lecturer on music. In 1826 he joined the court orch. at Darmstadt, and afterwards became teacher of singing and chorusmaster at the Theatre. From 1822–35 he publ. the 'Musikalischer Hausfreund' at Mayence; and edited, 1841–5, the 'Zeitschrift für Deutschlands Musikvereine u. Dilettanten.'—Wrote *Partiturenkenntniss, ein Leitfaden zum Selbstunterricht. . .* (1838; French ed. 1871, *Traité de la partition*); and *Dirigent u. Ripienist* (1846). He contributed to the Supplement of Schilling's 'Universallexikon der Tonkunst' (1842) and compiled an 'Universallexikon der Tonkunst' (1849). He composed 2 operas, several ballets, a cantata, songs, etc.

Gast, Peter. See Köselitz, Heinrich.

Gastal'don, Stanislas, b. Turin, April 7, 1861. At the age of 17 he began publishing nocturnes, *ballabili,* and other pieces for pf.; he has written about 300 songs, some of which have had great vogue (*La musica proibita; Ti vorrei rapiti; Frate Anselmo; Donna Clara*); he has been fairly successful with his operas *Mala Pasqual* (Rome, 1890), *Il Pater* (Milan, 1894), *Stellina* (Florence, 1905), *Il Reuccio di Caprilana* (Turin, 1913). He has also written marches for military band; a piano-fantasia, *La dansa delle scimmie;* etc.

Gastinel, Léon-Gustave-Cyprien, born Villers, n. Auxonne (Côte d'Or), Aug. 15, 1823; d. Fresnes-les-Rungis, Nov., 1906. Pupil of Halévy at Paris Cons., taking 1st Gr. prix de Rome for his cantata *Vélasquez* in 1846. A successful comp. of comic operas, he produced *Le Miroir* (1853), *l'Opéra aux fenêtres* ((1857), *Titus et Bérénice* (1860), *Le Buisson vert* (1861), *Le Barde* (Nice, 1896), and the well-received ballet *Le Rêve* (Grand Opéra, 1890); besides 4 operas not prod.: *La Kermesse, Eutatès, Ourania* and *La Tulipe bleue*; also 4 oratorios and 3 solemn masses, orch. comps., chamber-music, choruses, etc.

Gastoué [găh-stwā'], **Amédée,** b. Paris, March 13, 1873. Studied piano and harm. with A. Deslandres (1890), harmony with Lavignac (1891), then organ with Guilmant and cpt. and comp. with A. Magnard. From 1896–1905 he was editor of 'Revue du Chant Grégorien'; in 1897 he began to contribute to the 'Tribune de St.-Gervais,' became editor in 1904, and on the death of Ch. Borde (1909) editor-in-chief and dir.; prof. of Greg. Chant at the Schola Cantorum since its foundation (1896); mus. critic of 'La Semaine Littéraire' since 1905; app. advisory member of the Pontifical Commission of the Editio Vaticana in 1905; at the internat. congress of the Int. M. G., in 1914, he was commissioned to organize and direct at La Ste.-Chapelle a series of 'Primitifs de la Musique Française' (works of the 11th-14th cents.). For many years he was org. and m. de ch. at St.-Jean-Baptiste-de-Belleville, where he also gave concerts of works in the Palestrina style; Laureate of the 'Académie des Inscriptions et Belles-Lettres' and commander of the 'Order of St. Gregory the Great.'—Compositions: Op. 9, *Missa Paschalis,* a capp. (also arr. *a* 3 w. org.); op. 15, *Messe brève;* op. 19, do.; op. 24, *Petite Messe;* op. 34, *Messe solennelle,* w. 2 orgs.; op. 14, *Au Christ Rédempteur,* cantata for soli, ch. and org.; op. 31, *Jeanne d'Arc,* for recitation, soli, ch. and orch.; op. 36, incid. mus. to G. Gourdon's *Viviane;* Motets (op. 4, 18, 20, 26, 32, 37); org.-works (op. 6, *Prélude;* op. 25, *Fantaisie dramatique;* op. 40, *4 Pièces;* etc.).—Writings: *Histoire du chant liturgique à Paris* (vol. i: *Des origines à la fin des temps carolingiens,* 1905); *Les origines du chant romain, l'antiphonaire grégorien* (1907; won prize of the Acad.); *Catalogue des manuscrits de musique byzantine de la Bibliothèque Nationale de Paris et des bibliothèques publiques de France* (1907; with facsimiles; very valuable); *Nouvelle méthode pratique de Chant Grégorien* (1908); *L'Art grégorien* (1911); *La musique de l'église* (1911); *Le Graduel et l'Antiphonaire romains* (1913); at present (1916) G. is eng. on *Le Cantique français, ses origines et son histoire.*

Gatayes [găh-tā'], **Félix,** son of Guillaume; b. Paris, 1809. Orchestral comp. and good pianist, chiefly self-taught; for 20 years on concert-tours in Europe, America, and Australia. Wrote fine symphonies and overtures;

later devoted himself to composing military music.

Gatayes, Guillaume-Pierre-Antoine, b. Paris, Dec. 20, 1774; d. there Oct., 1846. Guitar-player and song-composer; he publ. trios for guitar, flute and vln.; duets for 2 guitars, for guitar and piano, for guitar and vln. (or flute), for harp and horn, for harp and guitar; also guitar soli, and harp-sonatas. Wrote 3 Methods for guitar, and one for harp.

Gatayes, Joseph-Léon, son of the preceding; b. Paris, Dec. 25, 1805; d. there Feb. 1, 1877. Excellent harpist, and composer of soli, duets and études for harp. Musical critic for several Paris papers.

Ga'thy [-tē], **August,** b. Liège, May 14, 1800; d. Paris, April 8, 1858. Pupil of F. Schneider in Dessau (1828–30); lived 1830–41 in Hamburg, editing a 'Musikalisches Conversationsblatt'; also publ. (1835) a 'Mus. Conversationslexikon' (2d ed. 1840; 3d ed., rev. by Reissmann, 1873; a valuable work); transl. into Ger. Berlioz' *Voyage musical en Allemagne* (1844). From 1841, music-teacher in Paris.—Songs.

Gatti-Casazza [-zăht'tsăh], **Giulio,** distinguished impresario; b. Udine, Italy, Feb. 3, 1869. He was educated at the universities of Ferrara and Bologna, and grad. from the Naval Engineering School at Genoa; when his father, who had been chairman of the Board of Directors of the Munic. Th. at Ferrara, accepted a position in Rome in 1893, the young man abandoned his career as engineer and became dir. of the theatre. His extraordinary ability attracted the attention of the Viscount di Modrone and A. Boito, who, in 1898, offered him the directorship of La Scala at Milan. During the ten years of his administration the famous institution came to occupy the first place among the opera-houses of Italy; he introduced into Italy Wagner's later works in the vernacular, and not until then did a real appreciation of these masterpieces on the part of Italian audiences begin. Since 1908 he has been Gen. Dir. of the M. O. H., and the period of his administration has been, both artistically and financially, the most prosperous in the history of the house; he vastly improved the orch., chorus and all mechanical departments, so as to produce an almost perfect ensemble; no school or nation is unduly favored; one of his first suggestions to the Board of Directors was to offer a $10,000 prize for the encouragement of native operatic composers (won by H. Parker with *Mona*, 1912); the doors were opened to Amer. composers (Converse, Herbert, Damrosch), and eminent foreign composers gladly accepted invitations to have the world-première of new works take place at the M. O. H. (Humperdinck, Puccini, Giordano, Granados); the list of novelties produced is a long one, an average of 3 having been brought out every season; besides, there have been noteworthy revivals of older works. On April 3, 1910, G.-C. married the dramatic soprano Frances Alda.

Gatty, Sir **Alfred Scott,** b. Ecclesfield, Yorkshire, April 26, 1847. In 1880 he was app. Rouge Dragon; Poursuivant of Arms, Heralds' College, London, 1886–1904; since then Knight of Justice of the Order of St. John; knighted in 1904.—Works: 2 operettas. *Sandford and Merton's Christmas Party* (1880) and *Not at Home* (1886); the mus. plays for children *Rumpelstiltkin, The Goose Girl, The Three Bears;* 4 vols. of 'Plantation Songs' and 3 vols. of 'Little Songs for Little Voices'.

Gatty, Nicholas Comyn, b. Bradfield, England, Sept. 13, 1874. He was educated at Downing Coll., Cambridge (A.B., 1896; Mus. B., 1898); then pupil of Sir C. V. Stanford at R. C. M.; org. to the Duke of York's R. Mil. School at Chelsea; mus. critic of 'Pall Mall Gazette,' 1907–14; also has acted as asst.-cond. at Cov. G.—Works: The 1-act operas *Greysteel* (London, 1906), *Duke or Devil* (ib., 1909), *The Tempest* (not yet prod.); Milton's *On Time,* for soli, ch. and orch.; Vars. for orch.; a piano-concerto; a string-quartet; several choruses.

Gaudenzi, Giuseppe, dramatic tenor; b. Bologna, 1880. Student at Bologna Univ., graduating in 1898; practised law for 3 years, also studying vln. and singing; after numerous appearances as an amateur, made professional début as Canio (*Pagliacci*) at Florence in Nov., 1906; met with instant success, and sang at Bologna and Rome; scored special success at La Scala in *Andrea Chénier;* 1909–13 member of the Boston Op. Co.; has sung since then in the principal Italian cities and in South America; created chief tenor rôles in Cortopassi's *Santa Poesia* and the Ital. premières of *Boris Godunov* and *Elektra.*

Gaul, Alfred Robert, b. Norwich, Engl., April 30, 1837; d. Edgbaston, Birmingham, Sept. 13, 1913. A chorister in the cathedral at 9, he was articled to Dr. Buck; was org. at Fakenham, Birmingham, and Edgbaston; graduated (1863) as Mus. Bac., Cantab.; became cond. of the Walsall Philharmonic in 1887, then teacher and cond. at The Birmingham and Midland Inst., and teacher at King Edward's High School for Girls and at the Blind Asylum.—Works: An oratorio, *Hezekiah* (1861); several cantatas, some of which (*Ruth* and *The Holy City*) are popular in the U. S.; Passion music; the 96th Psalm; an ode, *A Song of Life;* glees, vocal trios and duets, songs and part-songs, etc.

Gaul, Harvey Bartlett, b. New York, April 11, 1881. Studied harmony, comp. and

organ there with G. F. Le Jeune and Dudley Buck (1895). Later (1906), in England, he studied comp. with A. R. Gaul and Dr. Armes. In Paris he attended the Cons. and the Schola Cantorum; studied comp. and orchestration with V. d'Indy, and organ with Widor, Guilmant and Decaux (1910).—At 17 he was asst.-organist at St. John's Chapel, New York; later, organist at St. Luke's Chapel, Paris, Emmanuel Ch., Cleveland, and Calvary Ch., Pittsburgh (his present position, 1916).—Works: Oratorios, cantatas, other church choral music, songs, organ-pieces, etc.; he is also well known as a critic and contributor to the music magazines.

Gaultier [goh-t'yā′], **Aloysius-Édouard-Camille** (Abbé), b. Italy, circa 1755; d. Paris, Sept. 19, 1818. Was an innovator with regard to methods for teaching the young; and publ. *Éléments de musique propre à faciliter aux enfants la connaissance des notes* . . . (1789).

Gaultier, Pierre, b. Cioutat, Provence, 1642; drowned at Cette, Sept., 1697; he purchased the patent for an operatic enterprise at Marseilles, from Lully, the first performance being that of his own opera, *Le Triomphe de la paix* (1687).

Gauntlett, Henry John, b. Wellington, Shropshire, July 9, 1805; d. Kensington, London, Feb. 21, 1876. A lawyer by profession, he was likewise an excellent musician, org. in several churches, and Mus. Doc., Lambeth, 1843. He was chiefly instrumental (with the assistance of the organ-builder Wm. Hill) in introducing the C organ, instead of the earlier F and G organs, into England. He composed many anthems, hymns, songs, glees, and organ-pieces, and publ. several valuable compilations of church-music.

Gauthier [goh-t'yā′], **Gabriel,** b. in the dept. of Saône-et-Loire, France, in 1808; lost his sight when 11 months old, and entered the Paris Inst. for the Blind in 1818, where he was later instructor (1827–40). He afterwards became org. of St.-Étienne-du-Mont, Paris.—Publ. *Répertoire des maîtres de chapelle* (1842–5, 5 vols.); *Considérations sur la question de la réforme du plain-chant* . . . (1843); and *Le mécanisme de la composition instrumentale* (1845).

Gauthiers-Villars [goh-t'yā′ vē-yahr′], **Henri** (called **Willy**), b. Villiers-sur-Orge, France, Aug. 10, 1859. Music critic for the 'Revue des Revues'; writer for the 'Revue Internationale de musique,' the 'Écho de Paris' (over the signature 'L'ouvreuse du Cirque'), and other Paris papers. Several volumes of his numerous criticisms have been published: *Lettres de l'ouvreuse, Bains de sons, Rythmes et rires, La mouche de croches, Entre deux airs, Notes sans portées, La colle aux quintes*, etc.; also *Bizet*, in 'Musiciens célèbres' (1912).

Gautier, Jean-François-Eugène, b. Vaugirard, n. Paris, Feb. 27, 1822; d. Paris, April 3, 1878. Pupil of Habeneck (vln.) and Halévy (comp.) at the Cons.; 1848, 2d cond. at the Th.-Lyrique, and in 1864 chef du chant at the Th. Italien; also prof. of harm. at the Cons., and in 1872 prof. of history. For several years he was m. de chap. at Saint-Eugène. He also wrote for various papers.—Works: 14 comic operas; an oratorio, *La mort de Jésus;* a cantata, *Le 15 août*, an *Ave Maria*, etc.

Gautier, Théophile, b. Tarbes, France, Aug. 31, 1811; d. Paris, Oct. 23, 1872. He edited for years the dramatic *feuilleton* of the 'Presse' and the 'Moniteur Universelle'; and publ. *Histoire de l'art dramatique en France depuis 25 ans* (1859, 6 small vols.). Interesting observations on music and musicians are to be found in his *Histoire du romantisme* (1873), *Portraits contemporains* (1874) and *Souvenirs du Théâtre* (1883).

Gaveaux [găh-voh′], **Pierre,** b. Béziers, Hérault, Aug., 1761; d. Paris, Feb. 5, 1825. A pupil of Franz Beck at Bordeaux, and tenor at the church of Saint-Séverin; opera-singer at Bordeaux, Montpellier, and (1789) Paris (Opéra-Comique).—Works: 33 operas, chiefly for the Th. Feydeau.—See Q.-Lex.

Gaviniés [găh-vē-ñā′], **Pierre,** brilliant violinist, styled by Viotti 'the French Tartini'; b. Bordeaux, May 26, 1726; d. Paris, Sept. 9, 1800. Self-taught in great measure, his expressive and elevated style, formed upon that of the old Italian masters, created a profound impression at his début in a Concert Spirituel (1741)—a concert-enterprise established by himself and Gossec. He settled in Paris as a concert-player and teacher; in 1795 he was app. prof. of vln. at the Cons. He had numerous distinguished pupils, and is considered, in France, the founder of the French school of violin-playing. He brought out a 3-act comic opera, *Le Prétendu*, in 1760; and publ., for vln., 6 concertos; 6 sonatas; *Les 24 Matinées*, studies for vln. in all the keys; 3 more sonatas; his celebrated *Romance de Gaviniés*, etc.

Gavron′ski [Gawronski], Woitech, b. Seimony, near Vilna, June 27, 1868; pupil of Strobl and Sigmund Noskowski at the Warsaw Mus. Inst.; then conductor of an orchestra in Vilna; after studying in Berlin and Vienna, he opened a music-school in Orel; now living in Warsaw.—Works: The operas *Marja* and *Pojata*, a symphony, 3 string-quartets (one won the Leipzig Paderewski prize in 1898), many piano-pieces, songs, etc.

Gay, John, the librettist of *The Beggar's Opera;* b. Barnstaple, Devon, Sept., 1685; d.

London, Dec. 4, 1732. The opera was brought out in London, Jan. 29, 1728; its immense popularity for a century was due both to pungent satire and the popularity of the English and Scotch folk-tunes employed. The perf. of a sequel, *Polly*, was forbidden by the government, but the score was printed in 1729; on its first perf. in 1777 it made a fiasco, because the conditions satirized were no longer understood.

Gay, Maria, dramatic contralto; b. Barcelona, June 13, 1879. Until she was 16 her great ambition was to become a sculptress; a six months' imprisonment for having sung a revolutionary song then awakened her musical instincts, and she began to study the violin, on which her progress was very rapid. Pugno, on one of his tours of Spain, hearing her sing, was so impressed by the natural beauty and volume of her voice that he immediately engaged her for some of his concerts; a few months later, at a concert with Ysaÿe at Brussels, the director of the Th. de la Monnaie heard her and asked her to study the rôle of Carmen. Although she had had no instruction in singing, she made her début five days later, creating a sensation (1902). Now she began to feel the necessity of regular training, and spent the next year in serious study with Mme. Ada Adiny in Paris; when she reappeared, she was a finished artist, and has made triumphal tours of Belgium, Germany, France, Russia, Spain and England; in 1908–9 she sang at the M. O. H.; 1910–12, with the Boston Opera Co., and since 1913 has been a member of the Chicago Op. Co. In 1913 she married the tenor Giovanni Zenatello. Her répertoire comprises the rôles of Carmen, Dalila, Amneris, Azucena, Brangäne, Geneviève (*Pelléas et Mélisande*), Orfeo, Santuzza, Maddalena (*Rigoletto*), Suzuki (*Madama Butterfly*), Charlotte (*Werther*), La Mère (*Louise*), Carmela (*Giojelli della Madonna*), Pilar (*Habanera*), Lia (*l'Enfant prodigue*), etc.

Gaynor, Mrs. **Jessie Smith,** b. St. Louis, Feb. 17, 1863. Pupil of L. Maas (pf.), A. J. Goodrich and A. Weidig (theory); has taught in Chicago, St. Louis and St. Joseph, Mo.; known chiefly as a composer of charming songs for children; has publ. *Songs of the Child World* (2 books), *Playtime Songs*, *Lilts and Lyrics*, *Melody Pictures for Little Players;* a children's operetta, *The House that Jack Built.*

Gaztambide [găth-tăhm-bē′dĕ], **Joaquin,** b. Tudela, Navarra, Feb. 7, 1822; d. Madrid, March 18, 1870. Pupil of Madrid Cons.; cond. of the Concerts and one of the founders of the 'Concert Society'; also honorary prof. at the Cons.— Works, 44 zarzuelas (operettas) which had immense success.—**Xavier Gaztambide,** a younger relation, also wrote zarzuelas.

Gazzani′ga, Giuseppe, b. Verona, Oct., 1743; d. Crema, 1819. A pupil, at Naples, of Porpora and Piccinni; on going to Venice in 1770, he met Sacchini, who helped him to bring out his first opera, *Il finto cieco*, at Vienna (1770). He wrote 32 more operas, mostly for Italian theatres; his *Il Convitato di pietra* (Bergamo, 1788; at Lucca, 1792, as *Don Giovanni Tenorio*) is interesting as identical in subject with Mozart's *Don Giovanni.* In 1791, G. was app. m. di capp. of Crema cathedral, for which he wrote considerable sacred music (masses, a Stabat Mater, a Te Deum, etc.) and 4 oratorios.—See Q.-Lex.

Gear, George Frederick, b. London, May 21, 1857. Concert-pianist and comp.; pupil of Dr. Wylde and J. F. Barnett; gained a scholarship in 1872 at the London Acad. of Mus., in which he is professor. From 1876–92 he was music dir. of the German Reed Company.—Works: String-quartet; 2 piano-sonatas; Scena for sopr. solo and orch.; 2 operettas, *A Water-cure* and *Hobbies;* songs; etc.

Gebauer [zhŭ-boh-ā′], **Étienne-François,** b. Versailles, 1777; d. Paris, 1823. Flutist, pupil of his brother Michel, and of Hugot. Second flute in the Op.-Com. orch., 1801; first flute, 1813–22.—Works: Over 100 flute solos, etc.; flute duets, sonatas for flute and bass, exercises f. flute, *airs variés* f. clarinet.

Gebauer, François-René, b. Versailles, 1773; d. Paris, July 6, 1844. Bassoonist, pupil of his brother Michel, and of Devienne. Prof. of bassoon at Cons., 1796–1802, and after 1825; member of Grand Opéra orch., 1801–26. —Works for wind-instrs.: Quintets, quartets, trios, duets, sonatas, études, and *symphonies concertantes;* also overtures, military marches, and pot-pourris. Wrote a Method for bassoon.

Gebauer [gā′bowr], **Franz Xaver,** born Eckersdorf, n. Glatz, 1784; d. Vienna, Dec. 13, 1822. From 1816, choirmaster at the Augustiner Hofpfarrkirche, Vienna; in 1819 he founded the celebrated 'Concerts spirituels,' being their first cond.; he was also a member of the 'Gesell. d. Musikfreunde,' and a friend of Beethoven.—Publ. songs and part-songs.

Gebauer, Michel-Joseph, b. La Fère, Aisne, in 1763; d. Dec., 1812, during the retreat from Moscow. At 14 he was an oboist in the Royal Swiss Guard; and became an expert violinist and viol-player. In 1791, oboist in the Garde Nationale; from 1794–1802, prof. at the Cons.; thereafter bandmaster of the Garde des Consuls, and later of the Imperial Guard, having to accompany the army on various campaigns, during which he studied and profited by German military music. His marches for band (over 200) were very popu-

lar; he publ. many duets for 2 vlns., for vln. and vla., for 2 flutes, for flute and horn, flute and bassoon, etc.; also quartets for flute, clar., horn and bassoon.

Ge'bel, Franz Xaver, b. Fürstenau, near Breslau, 1787; d. Moscow, 1843. Pupil of Albrechtsberger and Abbé Vogler; Kapellm. at Leopoldstadt Th., Vienna, in 1810; later at theatres in Pest and Lemberg; from 1817, piano-teacher in Moscow.—Works: Operas, a mass, 4 symphonies, overtures, string-quintets and -quartets, many piano-pieces, etc.

Ge'bel, Georg (Sr.), b. Breslau, 1685; d. there 1750. A runaway tailor's apprentice, he studied under Winkler and Krause, became org. at Brieg (1709), and at Breslau (1713). He invented a clavichord with quarter-tones, and a clavicymbalum with a pedal-keyboard. His numerous comps. (a Passion oratorio, cantatas, masses, psalms, canons [up to 30 parts!], organ-pieces, clavichord-music, etc.) are unpublished.

Ge'bel, Georg (Jr.), b. Brieg, Silesia, Oct. 25, 1709; d. Rudolstadt, Sept. 24, 1753. Pupil of his father; in 1729, 2d org. at St. Maria Magdalene, Breslau, and Kapellm. to the Duke of Öls. In 1735 he joined Count Brühl's orch. at Dresden, where he met Hebenstreit, the inventor of the Pantalon, and learned to play that instr. In 1747 he was app. Kapellm. to the Prince of Schwarzburg-Rudolstadt. A very prolific composer; wrote, while in Rudolstadt, 12 operas, 2 Passions, 2 Christmas cantatas, sets of cantatas for several years, more than 100 orch. symphonies, partitas, and concertos, etc.; and in Breslau a great variety of instrl. and vocal music.

Geb'hard, Heinrich, born Sobernheim, Rhine Prov., July 25, 1878. As a boy of 10 he came with his parents to Boston; studied there piano and comp. with Clayton Johns until 1895, when he went to Vienna; after four years of study under Leschetizky he returned to Boston; made his pianistic début with Boston Symph. Orch. in 1900; since then he has been heard with the principal orchestras and chamber-music organizations; also in numerous recitals; he is an excellent interpreter of the classics and romanticists, but shows also a decided liking for the moderns (Loeffler, Strauss, d'Indy, etc.). He has written a string-quartet, a sonata for piano and vln., and many piano-pieces.

Gebhar'di, Ludwig Ernst, b. Nottleben, Thuringia, Jan. 1, 1787; d. Erfurt, Sept. 4, 1862. Organist and music-teacher at Erfurt Seminary. Publ. several collections of organ-pieces; also school-songs, a *Choralbuch*, a Method for organ, and a Method of Thorough-bass (1828–35, 4 vols., frequently republ.).

Gédalge [zhā-dăhlzh'], **André,** b. Paris, Dec. 27, 1856. Pupil of Cons. (Guiraud) in 1884; 2d Grand prix de Rome in 1885; prof. of comp. at the Cons. He took the Prix Cressent in 1895 with the 2-act lyric drama *Hélène*. Has also comp. the music to Carré's pantomime *Le petit Savoyard* (Paris, 1891); *Vaux de Vire* for solo, ch. and orch. (1895); a 1-act op. bouffe, *Pris au piège* (Paris, 1895; mod. succ.); 2 symphonies, several orchl. suites, a string-quartet, piano-pieces, etc.

Geh'ring, Franz, b. 1838; d. Penzing, n. Vienna, Jan. 4, 1884; lecturer on mathematics at Vienna Univ. Wrote the biogr. of Mozart for Hueffer's 'Great Musicians'; contributed several articles to Grove's 'Dictionary.'

Gei'bel, Adam, b. Neuenheim, Sept. 15, 1855. He was brought to the U. S. in 1862, and educated at the Penna. Inst. for the Blind [through carelessness of the physician he lost his eyesight when 9 days old]; he st. piano, organ, voice and comp. with Dr. D. D. Wood in Philadelphia; since 1885 org. of the J. B. Stetson Mission and cond. of the Stetson Chorus in Phila. In 1897, establ. a mus.-publ. firm, Geibel & Lehmann, which was dissolved in 1906; since then, Pres. of Adam Geibel Music Co.; in 1911 the Temple Univ. of Phila. conferred upon him the degree of Mus. Doc. He has written the cantatas *Bethuel's Daughter*, *The Nativity*, *The Incarnation*, *Light out of Darkness*, *The Light of Life;* pieces for piano, ditto for organ, and songs.

Geijer [gī'ĕr], **Erik Gustaf,** b. Ransätter, Wermeland, Jan. 12, 1783; d. Upsala, April 23, 1847. Prof. of history at Upsala Univ. Publ. (with Lindblad) a coll. of modern Swedish songs (1824); musical editor-in-chief of the 'Svenska Folkvisor' (1814–16, 3 vols.; 2d ed. 1846), a coll. of Swedish folk-songs. Publ. original songs in the Swedish vein.

Geis'ler, Paul, dramatic composer; born Stolp, Pomerania, Aug. 10, 1856; pupil of his grandfather (mus. dir. at Mecklenburg) and of Konstantin Decker. Chorusmaster at the Leipzig City Th., 1881–2, then with Angelo Neumann's Wagner troupe; 1883–5, Kapellm. at Bremen (under Seidl); since then he has lived in Leipzig and Berlin; now (1916) living in Posen, where he is dir. of his own Cons. and cond. of the 'Orchestervereinigung'; 'Kgl. Musikdir.' since 1902.—Works: The operas *Ingeborg* (Bremen, 1884; text by Peter Lohmann); *Hertha*, or *Die Ritter von Marienburg* (Hamburg, 1891); *Palm* (Lübeck, 1893); *Wir siegen* (1-act; Posen, 1899); *Prinzessin Ilse* (ib., 1903); music to the dramas *Schiffbrüchig* and *Unser täglich Brod gieb uns heute* (both Hamburg, 1890); the symphonic poems *Der Rattenfänger von Hameln* (1880; score publ.), *Till Eulenspiegel*, *Mira*, *Maria Magdalena*, *Heinrich von Ofterdingen*, *Ekkehard*, *Beowulf*, *Der Hidalgo*, *Walpurgisnacht*, *Am*

Meere, Der wilde Jäger, Der neue Tannhäuser; 2 'cycles' for soli, chorus and orch., *Sansara* and *Golgatha;* 4 *Symphonische Fresken* for orch.; orchestral episodes; songs; etc.

Geis'tinger, Maria ['Marie'] Charlotte Cäcilia, b. Graz, Styria, July 26, 1836; d. Rastenfeld, Sept. 29, 1903. Brilliant operetta-singer (soprano), chiefly in Vienna, but also in Prague, Leipzig, Berlin, etc. In 1897 she sang with success in New York. Inimitable in Strauss rôles.

Gelinek [gā'-], **Hermann Anton** (called **Cervetti**), b. Horzeniowecs, Bohemia, Aug. 8, 1709; d. Milan, Dec. 5, 1779. A priest in the Premonstrant Abbey at Seelau, who, wearied of monastic discipline, fled to Naples, where he assumed the name of Cervetti, and became noted as a violinist.—Publ. works: Violin-concertos and sonatas; church-music and organ-pieces in MS.

Gelinek, Joseph, Abbé, b. Selcz, Bohemia, Dec. 3, 1758; d. Vienna, April 13, 1825. On Mozart's recommendation he became 'Claviermeister' (pf.-tutor) in the family of Count Kinsky, whom he followed to Vienna; here he publ. a vast number of variations, fantasias, etc., on popular themes (125 down to 1815), brilliant in sound, but of slight artistic value. G.'s chamber-music (trios, sonatas for vln., and for pf., etc.) is on a par with the above.—See Q.-Lex.

Geminiani [jĕh-mē-ñah'nē], **Francesco,** violinist and writer; b. Lucca, circa 1674; d. Dublin, Sept. 17, 1762. A pupil of Scarlatti, Corelli, and Lunati (called 'il Gobbo'); in 1714 he settled in London, where he won reputation as a teacher and concert-player; indeed, he is credited with having introduced into England an improved (simplified) system of violin-playing. He also publ. the earliest known violin-method, *Art of Playing the Violin* (1740; 2d ed. entitled *The Entire New and Complete Tutor for the Violin* . . . . French and German translations); further (but of minor importance) *Lessons for the Harpsichord, Art of Playing the Guitar, Guida armonica* (1742, English; also French and Dutch), Supplem. to the *Guida armonica, Art of Accompaniment* (1755), *Rules for playing in a true taste on violin, German flute, violoncello, harpsichord* . . . ., *Treatise on Good Taste* (1747), *Treatise on Memory, The Harmonical Miscellany* (1755).—Violin compositions (valuable): 12 solos (op. 1, 1716), 6 concertos (op. 2, 1735), 12 solos (op. 4, 1739), 6 concertos (op. 6, 1741), 6 do. (op. 7), 12 sonatas (op. 11, 1758), 12 trios for 2 vlns. and 'cello; also 6 solos for 'cello (op. 5).—Sonatas Nos. 1, 2, and 7 are reprinted (arr. by G. Jensen); also some piano-pieces.—See Q.-Lex.

Gemün'der, August, celebrated violin-maker; b. Ingelfingen, Württemberg, March 22, 1814; d. New York, Sept. 7, 1895. In 1846, he emigrated to Springfield, Mass., and establ. a shop. Went to New York about 1860. His reputation was second to that of no contemporary maker. Instrs. of his make were used by Wilhelmj and Brodsky; his copy of Sarasate's 'Amati' was pronounced by the owner equal to the original. After his death the business was continued by his four sons (August M., Rudolf F. [d. Leonia, N. J., July 8, 1916], Charles H. and Oscar A.) as 'August Gemünder & Sons.'

Genast', Eduard Franz, baritone stage-singer; b. Weimar, July 15, 1797; d. Wiesbaden, Aug. 4, 1866. Début 1814 at Weimar as Osmin in Mozart's *Entführung;* 1828, director of Magdeburg theatre; 1829, accepted a life-engagement at the court theatre, Weimar. His most successful rôle was Don Giovanni.—Works: 2 operas, *Die Sonnenmänner* (Leipzig, 1828), and *Die Verräther auf den Alpen* (Weimar, 1833); songs; also publ. *Aus dem Tagebuch eines alten Schauspielers* (1862–6), 4 vols. of memoirs (after losing his singing-voice, he became an actor).—Of his two daughters the older, **Doris** (b. 1826; d. Munich, Nov. 7, 1912), became a celebrated actress, and married Joachim Raff (1859); the younger, **Emilie** (b. 1833; d. Weimar, March 5, 1905), achieved distinction as a concert-singer and teacher, being highly esteemed by Liszt.

Genée [zhü-nā'], **Franz Friedrich Richard,** opera-composer; b. Danzig, Feb. 7, 1823; d. Baden, n. Vienna, June 15, 1895. At first a medical student, he took up music, and studied under Ad. Stahlknecht at Berlin; was theatre-Kapellm. (1848–67) at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam, and Prague; from 1868–78, Kapellm. at the Th. an der Wien, Vienna, then retiring to his villa at Pressbaum, near Vienna. He wrote (some with F. Zell) several of his own libretti; he also wrote libretti for Strauss, Suppé, and Millöcker.—Operettas: *Der Geiger aus Tirol* (1857), *Der Musikfeind* (1862), *Die Generalprobe* (1862), *Rosita* (1864), *Der schwarze Prinz* (1866), *Am Runenstein* (with Fr. von Flotow, 1868), *Der Seekadett* (1876), *Nanon* (1877), *Im Wunderlande der Pyramiden* (1877), *Die letzten Mohikaner* (1878), *Nisida* (1880), *Rosina* (1881), *Zwillinge* (1885), *Die Piraten* (1886), *Die Dreizehn* (1887).

Generali [jā-nā-rah'lē], **Pietro** (real name **Mercandetti**), b. Masserano, Piedmont, Oct. 12, 1782; d. Novara, Nov. 3, 1832. He studied under G. Massi at Rome, where he prod. his first opera, *Gli Amanti ridicoli,* in 1802. He brought out 51 more in the chief Italian cities, Lisbon, etc., the best being *I baccanali di Roma* (Venice, 1815). From 1817–1820 he was conductor in a Barcelona theatre, but

his star was waning before Rossini's brilliant successes; he accepted the post of m. di capp. at Novara cath., thereafter devoting himself chiefly to sacred music (an oratorio, *Il voto di Jefte*, 1827; also masses, psalms, etc.). A sketch of his life, by Piccioli, *Elogio di P. Generali*, was publ. at Novara, 1833.

Genet, Eleazar (called **il Carpentras'so,** or **Carpentras,** from his native place); see CARPENTRAS.

Genss, Hermann, b. Tilsit, Jan. 6, 1856. Pianist, pupil of Köhler and Alb. Hahn; later of Kiel, Grell and Taubert at the Royal Hochschule für Musik at Berlin. 1877, music-teacher at Lübeck; 1880, at Hamburg; 1890, teacher of piano and theory at Sondershausen Cons.; 1891, director of Schumacher Cons., Mayence; 1893, co-director of the Scharwenka-Klindworth Cons., Berlin; 1899, prof. of piano and comp. at the Irving Institute at San Francisco, since 1905 dir.—Works: An opera, *Hunold, der Spielmann* (San Francisco, 1914); chamber-music, orchestral works, songs, etc.

Georges [zhôhrzh], **Alexandre,** b. Arras, France, Feb. 25, 1850. Pupil of the Niedermeyer School, Paris, where he is now prof. of harmony.—Works: The operas *Le Printemps* (Rouen, 1890), *Poèmes d'amour* (1892), *Charlotte Corday* (1901), *Miarka* (1905), *Myrrha* (1909), *Sangre y Sol* (Nice, 1912; all others at Paris); music to the dramas *Le nouveau Monde* (1883), *Axel* (1894), and *Alceste* (1891); also songs.

Gérard [zhā-rahr'], **Henri-Philippe,** born Liège, 1763; d. Versailles, 1848. Studied for 5 years at Rome under Gregorio Ballabane; from about 1788 he taught singing in Paris, and, from 1795, in the Cons. for over 30 years.—Publ. a *Méthode de chant*, in 2 parts, the second being *Considérations sur la musique en général, et particulièrement sur tout qui a rapport à la vocale . . .* (1819); and a simplified *Traité méthodique d'harmonie . . .* (1833; a resuscitation of Rameau's theories).

Gérardy [zhā-răhr-dē'], **Jean,** b. Spa, Belgium, Dec. 6, 1878. At the age of 5 he began to study the 'cello with R. Bellmann; 1885–9 pupil at the Cons. at Liège of Massau; on graduation he was awarded the gold medal by unanimous vote of the jury. While still a student of the Cons. he appeared in 1888 at Anstrudel in a trio with Ysaÿe and Paderewski, but his official début as soloist occurred in London in Dec., 1890, with sensational success; what caused general surprise was the maturity of his conception; the next year he created a similar sensation in Vienna, when he played with the Philh. Soc. under Hans Richter; he then spent some time in Dresden, studying with F. Grützmacher; since 1893 has toured Europe and America; visited the U. S. for the first time in 1899; 1915–16 he made the seventh visit. A famous ensemble player, having been heard frequently with Kreisler, Marteau, Hofmann and Godowsky; Ysaÿe, Godowsky and G. in 1913–14 formed a trio and toured the U. S. Among contemporary 'cellists G. has no superior; his instrument is a Stradivari, made in 1710.

Ger'ber, Ernst Ludwig, celebrated lexicographer, son and pupil of Heinrich Nikolaus; b. Sondershausen, Sept. 29, 1746; d. there June 30, 1819. He likewise studied law and music in Leipzig, becoming a skilful 'cellist and org., in which latter capacity he became (1769) his father's assistant, and succeeded him in 1775. He was also a chamber-musician. He was able to visit Weimar, Kassel, Leipzig, and other cities, and gradually gathered together a large collection of musicians' portraits; to these he appended brief biographical notices, and finally conceived the plan of writing a biographical dictionary of musicians. Though his resources, in a small town without a public library, and having to rely in great measure on material sent him by his publisher, Breitkopf, were hardly adequate to the task he undertook, his *Historisch-biographisches Lexikon der Tonkünstler* (Leipzig, 2 vols., 1790–92) was so well received, and brought in such a mass of corrections and fresh material from all quarters, that he prepared a supplementary edition, *Neues hist.-biogr. Lexikon der Tonkünstler* (4 vols., 1812–14). Though the former was intended only as a supplement to Walther's dictionary, and both are, of course, out of date, they contain much material still of value, and have been extensively drawn upon by more recent writers. He composed sonatas for pf., choral-preludes for org., and music for wind-band. The Viennese 'Gesellschaft der Musikfreunde' purchased his large library. —See Q.-Lex.

Ger'ber, Heinrich Nikolaus, b. Wenigen-Ehrich, n. Sondershausen, Sept. 6, 1702; d. Sondershausen, Aug. 6, 1775. A law-student in Leipzig from 1724–7, but also took organ-lessons of J. S. Bach; org. at Heringen in 1728, and to the court at Sondershausen from 1731. He comp. much organ-music and many pieces for clavichord and pianoforte (all in MS.); invented improvements in the organ, also a xylophone with keyboard.

Ger'bert (**von Hornau**), **Martin,** born Horb-on-Neckar, Aug. 12, 1720; d. St.-Blaise, May 13, 1793. A student in the Benedictine monastery at St.-B., he joined the order in 1736, became a priest in 1744, then prof. of theology, and 1764 Prince-Abbot of the monastery. His writings on music were *De cantu et musica sacra* (St.-B., 1774, 2 vols.), *Vetus*

liturgia alemannica (1776, 2 vols.), *Monumenta veteris liturgiae alemannicae* (1777, 2 vols.), and *Scriptores ecclesiastici de musica sacra potissimum* (1784, 3 vols.); the last is still one of the most valued sources for the study of mus. history, being a collection of treatises by most noteworthy authors of the middle ages, given *verbatim et litteratim*—i.e., with all the mistakes of the several originals.—Cf. J. Bader, *Fürstabt M. G.* (Freiburg, 1875); A. Lamy, *G.* (Rheims, 1898).

Gerhardt [gār′-], **Elena,** distinguished lieder-singer (contralto), b. Leipzig, Nov. 11, 1883. Pupil of Marie Hedmont at the Leipzig Cons., 1899–1903; début at Leipzig in 1903 in recital, with A. Nikisch at the piano; her success was such that she was offered an eng. at the Opera, where she appeared as Mignon and Charlotte (*Werther*) in 16 performances. But the stage had no allurements for her, and she devoted herself entirely to concert and oratorio, in which fields she soon was recognized as an artist of the first rank; on her first tour of America, in 1912, she was heard with all the great orchestras and in numerous recitals; since then she has been a regular visitor every season.

Gericke [gā′rĭ-kĕh], **Wilhelm,** b. Graz, Styria, April 18, 1845. He was a pupil of Dessoff in the Vienna Cons. 1862–5, and then became Kapellm. of the theatre at Linz; 1874, 2d Kapellm. of the Vienna court opera (w. Hans Richter); in 1880, succeeded Brahms as cond. of the 'Gesellschaftsconcerte,' and also conducted the Singverein. From 1884–9 he was cond. of the Boston (Mass.) Symphony Orch. (his successor was Nikisch); returning to Vienna, he resumed the direction of the 'Gesellschaftsconcerte' until 1895, when he was succeeded by R. v. Perger. From 1898–1906 he again cond. the Boston Symph. Orch., succeeding Emil Paur; since then he has been living in retirement in Vienna. G. is a remarkably fine conductor and an efficient drill-master.—Publ. works, several Lieder, choruses and piano-pieces.—In MS.: Operetta *Schön Hännchen* (Linz, 1865); a Requiem; a concert-overture for orch.; a septet, piano-quintet, string-quartet, piano-trio, 2 sonatas for vln. and pf., 2 ditto for piano, over 100 songs and choruses, etc.

Ger′lach, Dietrich, celebrated music-printer of the 16th century at Nuremberg; succeeded Joh. v. Berg as Ulrich Neuber's partner in 1566 till the latter's death (1571); carried on the business alone until his decease in 1574, when his widow continued it till 1592. Catalogue of works from his press was publ. Frankfort-on-Main, 1609, by N. Stein.

Ger′lach, Theodor, b. Dresden, June 25, 1861. Pupil of Fr. Wüllner; student in Berlin Univ. 1883; and attracted attention by a strong work, the cantata *Luther's Lob der Musica.* 1884, in Italy; 1885, Kapellm. in Sondershausen Th.; 1886, of German Opera in Posen. His *Epic Symphony* caused his app. as Hofkapellm. in Coburg, 1891. In 1894 Kapellm. at Kassel. After holding several other posts as Kapellm. (Dresden, 1905), he settled in Karlsruhe; now (1916) dir. of the 'Musikbildungsanstalt' there.—Works: Op. 1, Vars. (F) on orig. theme, f. 'cello and pf.; op. 3, Serenade for string-orch.; op. 7, *Vaterlandslied* for male ch., acc. by wind-instrs.; op. 9, 6 Lieder; op. 10, *Bei fröhlicher Laune,* 4 part-songs; op. 11, *Alle Zeit treu bereit,* military march; op. 12, *Ein Blick ins Frauenherz,* 3 Lieder; op. 13, 5 Patriotic Songs for male ch.; op. 14, *Aus seliger Zeit,* 10 songs for tenor w. pf.; also *Eine Bismarckrose,* for tenor or bass solo. A 3-act opera, *Matteo Falcone,* of which G. wrote text and music, was prod. at Hanover, 1898, with great success. His experiments with 'spoken opera,' *Liebeswogen* (Bremen, 1904) and *Das Seegespenst* (Altenburg, 1914), have not met with success, and are of doubtful value; he has tried the same principle (ordinary speech over an instrl. accomp.) in his *Gesprochene Lieder.*

Ger′le, Hans, d. Nuremberg, 1570. He was well known, as early as 1523, as a violinist and maker of violins and lutes. His works in tablature are historically valuable.—See Q.-Lex.

German, Edward, b. Whitchurch, Engl., Feb. 17, 1862. With great natural proclivities for music, he began serious study in Jan., 1880, under W. C. Hay at Shrewsbury; in Sept. he entered the R. A. M., studying organ (Steggall), violin (Weist Hill and Burnett), theory (Banister), and comp. and orchestr. (Prout), graduating with a symphony in E m.; he was elected Fellow of the R. A. M. in 1895. In 1888–9 he cond. the orch. at the Globe Th. for 7 months; here his incidental music to Richard Mansfield's production of *King Richard III* was so successful that Sir Henry Irving commissioned him to write the music to *Henry VIII* (1892). G. was now enabled to give up teaching, and to devote himself entirely to composition. His works occupy a high place among contemporary productions in Britain: 2 symphonies, in E m. and A m.; *Gypsy Suite* (1892); Suite in D m. (1895); English Fantasia *Commemoration* (1897); symphonic poem *Hamlet* (1897); Symph. Suite, *The Seasons* (1899); *Rhapsody on March-themes* (1902); *Funeral March* in D m. for orch.; *Welsh Rhapsody* (1904); *Coronation March and Hymn* (1911); Serenade, for voice, piano, oboe, clar., bassoon and horn; Pizzicato, *The Guitar; Bolero* for violin and orch.;—incidental music to *Richard III* (Globe Th., 1889), *Henry VIII* (Lyceum Th.,

1892), *As You Like It* (St. James's Th., 1896), *Much Ado About Nothing* (St. James's Th., (1898), *Nell Gwyn* (Pr. of Wales's Th., 1900), *The Conqueror* (1905).—Operas, *The Emerald Isle* (with Sullivan; 1901); *Merrie England* (1902); *A Princess of Kensington* (1903); *Tom Jones* (1907); *Moon Fairies* (1909; the last libretto written by Sir W. S. Gilbert);—all at the Savoy Th.; operetta *The Rival Poets* (1901); —many pf. solos (incl. a suite) and duets; violin solo and a *Scotch Sketch* for pf. and 2 violins; *Three Sketches* for 'cello and piano; Suite for flute and pf.; several soli for flute; *Pastorale and Bourrée* for oboe and pf.; pieces for clar. and pf.; 3 pieces for Amer. organ;—Te Deum in F; Patriotic Hymn, *Canada;* Intercessory Hymn, *Father Omnipotent; Three Albums of Lyrics* (w. Harold Boulton); *The Just So Song Book* (w. Rudyard Kipling), and other songs; etc.—Cf. 'M. T.,' Jan., 1904.

Ger'mer, Heinrich, born Sommersdorf, Province of Saxony, Dec. 30, 1837; d. Dresden, Jan. 4, 1913. In 1857, pupil of the Berlin Akademie (composition); after teaching two years in Posen, he settled in Dresden, where he spent his entire life, highly esteemed as a teacher of piano.—Writings: *Die Technik des Klavierspiels* (1877); *Die musikalische Ornamentik; Rhythmische Probleme; Wie spielt man Klavier?*, and a Method for piano. His selection of studies from Czerny is praised; he also ably edited Mozart's and Beethoven's piano-sonatas.

Gerns'heim, Friedrich, b. Worms, July 17, 1839; d. Berlin, Sept. 17, 1916. In 1849, pupil of Rosenhain and Hauff at Frankfort; 1852–5, of Leipzig Cons., then st. in Paris till 1861. He now became mus. dir. at Saarbrücken, and in 1865 was called to Cologne Cons. as teacher of comp. and pf. In 1872 he received the title of 'Professor'; in 1874 he went to Rotterdam as Dir. of the Cons. and conductor of the 'Winter Concerts'; 1890–7 teacher at the Stern Cons., Berlin, and cond. of the Stern Choral Soc. until 1904; in 1897 he was elected member of the senate of the R. Academy of Arts at Berlin; from 1901 dir. of the 'Akadem. Meisterschule für Komp.' in Berlin. As an instrumental composer he occupies a foremost position.—Works: 4 symphonies (No. 1 in G m., No. 2 in E♭, No. 3 in C m., No. 4 in B♭); 2 overtures (*Waldmeister's Brautfahrt, Zu einem Drama);* a pf.-concerto; a violin-concerto in D (*Fantasiestück);* 2 pf.-quintets, 3 pf.-quartets, 2 pf.-trios, 1 string-quintet, 4 string-quartets, 3 violin-sonatas w. pf., 2 sonatas for pf. and 'cello; and the great choral works with orch. *Salamis, Nordische Sommernacht, Hafis, Wächterlied in der Neujahrsnacht 1200, Odins Meeresritt, Das Grab im Busento, Preislied, Der Nornen Wiegenlied, Phöbus Apollo.*

Gers'bach, Anton, brother and pupil of Joseph; b. Säckingen, Feb. 21, 1801; d. Karlsruhe, Aug. 17, 1848, as his brother's successor at the Seminary.—Publ. a Method for piano, instructive pf.-pieces, quartets for male and mixed ch., school-songs, a supplement to Joseph's 'Singvöglein,' and a *Tonlehre, oder System der elementarischen Harmonielehre.*

Gers'bach, Joseph, b. Säckingen, Baden, Dec. 22, 1787; d. Karlsruhe, Dec. 3, 1830, as music-teacher at the evang. Teachers' Seminary.—Publ. school-songs: 'Singvöglein' (30 2-part songs), 'Wandervöglein' (60 4-part songs); and, posthumously, 'Liedernachlass,' and *Reihenlehre, oder Begründung des musikalischen Rhythmus aus der allgemeinen Zahlenlehre* (1832).

Ger'ster, Etelka (Mme. **Gerster-Gardi'ni**), accomplished stage-soprano; b. June 16, 1857, at Kaschau, Hungary; through Hellmesberger's good offices she became (1874–5) a pupil of Frau Marchesi at the Vienna Cons., and made her début at Venice, Jan. 8, 1876, as Gilda in *Rigoletto,* with such success that her impresario, Dr. Carlo Gardini, closed a favorable contract, under which she sang at Marseilles, Genoa, and (March, 1877) at Kroll's Th., Berlin, where she was greeted with tumultuous applause. She married Gardini in Pest, April 16, 1877, and has since then sung in the chief cities of Europe and America (Amer. tours 1878, 1883, 1887). Her wonderful voice (a high soprano) and great skill in *coloratura* singing made her one of the renowned singers of the century. In 1896 she opened a school for singing in Berlin. She wrote *Stimmführer* (1906; 2d ed. 1908).—Her husband died in Berlin, May 15, 1910.

Gervaso'ni [jär-], **Carlo,** writer on music; born Milan, Nov. 4, 1762; d. there June 4, 1819. For many years he was m. di capp. at the Chiesa Matrice, Borgo Faro; also a member of the Ital. Acad. of Arts and Sciences.—Publ. *Scuola della musica* (Parma, 1800; on the theory of mus.); *Carteggio musicale* (1804; his autobiography occupies 30 pages); and *Nuova teoria di musica ricavata dall' odierna pratica . . .* (1812).

Gerville - Réache [zhär-vēl' rā-ăhsh'], **Jeanne,** dram. contralto; b. Orthez, France, March 26, 1882; d. (of blood-poisoning) New York, Jan. 5, 1915. She spent her childhood in Guadaloupe, French West Indies, where her father, from whom she received almost her entire education, was governor. In 1898 she was sent to Paris to study singing with Laborde; 1899–1900 she was a pupil of Mme. Viardot-Garcia, and in 1901 of Jean Criticos; début as Orfeo at the Opéra-Com. in 1900 with emphatic success; eng. there for the season; 1902, at Th. de la Monnaie, Brussels; 1903, again at Opéra-Com.; 1904–6, tour of

France; 1907–10, member of Manhattan Op. H., New York; 1911–12, of Chicago Op. Co.; 1913–14, of Nat. Grand Op. Co. of Canada. In 1908 she married Dr. G. Gibier-Rambeaud, dir. of the Pasteur Inst. in New York. She created the rôles of Catherine (*Le Juif polonais*, 1900) and Geneviève (*Pelléas et Mélisande*, 1902); her répertoire included the rôles of Fricka, Brangäne, Erda, Fides, Dalila, Carmen, Azucena, Amneris, Anita (*La Navarraise*), Hérodias, La Cieca (*Gioconda*), Charlotte (*Werther*), Françoise (*Attaque du Moulin*), Eleonora (*Favorita*), etc.

Gervi'nus, Georg Gottfried, historian and man of letters; b. Darmstadt, May 20, 1805; d. Heidelberg, March 18, 1871, as University professor. An enthusiastic admirer of Handel and the other great masters, he was a founder of the Leipzig Händel-Verein, and wrote *Händel und Shakespeare. Zur Ästhetik der Tonkunst* (1868).—His widow, **Victoria,** publ. a selection of songs from Handel's oratorios and operas, entitled *Naturgemässe Ausbildung in Gesang und Klavierspiel* (1892).

Geselschap [hĕ-zĕhl'-], **Marie,** b. Batavia, Java, 1874; fine pianist; st. w. Xaver Scharwenka, Berlin; played (1894–5) with great success in New York, Boston, etc.; in 1895, also in London; since then chiefly in Germany, with special success as an ensemble player; now (1916) living in Munich.

Gesual'do, Don **Carlo,** Prince of Venosa; born toward the middle of the 16th century; d. 1614. Living at the epoch when the 'new music' (the homophonic style) made its appearance, he was one of the most enlightened musicians of the time, and, indeed, far in advance of his age. Like Rore, Banchieri, and Vicentino, he was a so-called 'Chromaticist'; in his works the counterpoint is enriched by ingenious expedients, the melody led with greater skill, and the music better adapted to the words.—Publ. 6 vols. of madrigals *a* 5 (Genoa, 1585, each part separately; an edition in score was publ. in 1613).—See Q.-Lex.

Gevaert [gĕ-vahrt'], **François-Auguste,** eminent Belgian comp. and musical scientist; b. Huysse, n. Oudenarde, July 31, 1828; d. Brussels, Dec. 24, 1908. Pupil of Sommère (pf.) and Mengal (comp.) at Ghent Cons., 1841–7, taking the Gr. prix de Rome for composition; from 1843 he was also org. at the Jesuit church. He produced 2 operas in 1848, with some success; lived in Paris for a year (1849–50), and was commissioned to write an opera for the Th.-Lyrique; then a year in Spain, his *Fantasía sobre motivos españoles* winning him the order of Isabella la Católica; he also wrote a *Rapport sur la situation de la musique en Espagne* (Brussels, 1851). After a short visit to Italy and Germany, he returned to Ghent in 1852, and up to 1861 brought out 9 operas in quick succession. In 1857 his festival cantata *De nationale verjaerdag* won him the Order of Léopold. In 1867 he was app. chef du chant at the Grand Opéra, Paris; in 1870, the German investment caused him to return home, and from 1871 he was Director of the Brussels Cons., succeeding Fétis. In this position he gave evidence of remarkable talent for organization. As cond. of the 'Concerts du Cons.' he exerted a far-reaching influence through his historical concerts, producing the works of all nations and periods. In 1873 he was elected member of the Academy, succeeding Mercadante; in 1907 he was created a baron.—Compositions: The operas *Hugues de Somerghem* and *La Comédie à la ville* (Ghent, 1848); *Georgette, ou le Moulin de Fontenoy* (Paris, Th.-Lyr., 1852); *Le billet de Marguerite* (Paris, 1854); *Les Lavandières de Santarem* (Paris, 1855); *Quentin Durward* (Paris, Op.-Com., 1858); *Le Diable au moulin* (P., 1859); *Château-Trompette* (P., 1860); *La Poularde de Caux* (P., 1861); *Les deux amours* (Baden-Baden, 1861); *Le Capitaine Henriot* (Paris, 1864); *Pertinax* (1884); also the cantatas *Retour de l'armée, Jacques van Artevelde,* and *Le départ* (for 3-part chorus); a *Missa pro defunctis* and *Super flumina Babylonis* (both for male ch. and orch.); overture *Flandre au lion;* ballads (*Philipp van Artevelde,* etc.); songs (many in the collection 'Nederlandsche Zangstukken').—Even more important than G.'s compositions are his scholarly books: *Leerboek van den Gregoriaenschen Zang* (1856); *Traité d'Instrumentation* (1863; revised and enlarged as *Nouveau traité de l'Instrum.*, 1885; Ger. transl. by Riemann, 1887; Span. by Neuparth, 1896; Russ. by Rebikov, 1899); *Histoire et Théorie de la musique de l'antiquité* (2 vols., 1875, '81); *Les origines du chant liturgique de l'église latine* (1890; Ger. transl. by Riemann; throws new light on the Gregorian tradition); *Cours méthodique d'Orchestration* (2 vols., 1890; complement of *Nouveau traité*); *La Mélopée antique dans l'église latine* (1895; a monumental work); *Les Problèmes musicaux d'Aristote* (3 vols., 1899–1902; adopts the theories of Westphal, many of which have since been proved untenable); *Traité d'Harmonie théorique et pratique* (2 vols., 1905, '07). Edited 'Les gloires de l'Italie' (a collection of vocal numbers from operas, oratorios, cantatas, etc., of the 17th and 18th centuries); 'Recueil de chansons du XVe siècle' (transcribed in modern notation); 'Vademecum de l'organiste' (classic transcriptions).—Cf. F. Dufour, *Le baron F. A. G.* (Brussels, 1909).

Gey'er [gī-], **Flodoard,** b. Berlin, March 1, 1811; d. there April 30, 1872. A theological student, he took lessons in comp. with Marx; founder (1842) and cond. of the academic Männergesangverein; also a co-founder of the Berlin Tonkünstlerverein. Teacher of theory

in the Kullak-Stern Cons. (1851–66); received title of 'Professor' in 1856. He was mus. critic for the 'Spener'sche Zeitung,' 'Neue Berliner Musikzeitung,' and 'Deutscher Reichsanzeiger.'— Works: Operas, symphonies, chamber-music, songs, etc. (nearly all in MS.). Also a *Compositionslehre* (1862, Part I); and *Ueber den Unterricht auf tonlosen Tastaturen* (1847).

Gheyn [gān], **Matthias van den,** b. Tirlemont, Brabant, April 7, 1721; d. Louvain, June 22, 1785. For many years org. at St. Peter's, Louvain, and town 'carillonneur'; he was celebrated in both capacities.—Publ. *Fondements de la basse continue* (lessons and sonatinas for org. and vln.); 6 Divertissements for harpsichord (abt. 1760); also pieces for organ and for carillon.—See Q.-Lex.

Ghislanzo'ni, Antonio, writer and dram. poet; b. Lecco, Nov. 25, 1824; d. Caprino-Bergamasco, July 16, 1893. Intended for the church, his fine baritone voice led him to adopt the career of a stage-singer (Lodi, 1846), which he speedily abandoned, however, for literary work. He became the manager of 'Italia Musicale,' and was for years the editor of the Milan 'Gazzetta Musicale,' to which he remained a faithful contributor till death. He wrote over 60 opera-libretti, that of *Aida* being the most famous; publ. *Reminiscenze artistiche* (which contains notes on the pianist A. Fumagalli, an episode entitled *La casa di Verdi a Sant' Agata*, etc.).

Ghys [gēs], **Joseph,** violinist; b. Ghent, 1801; d. Petrograd, August 22, 1848. A pupil of Lafont at Brussels Cons.; taught at Amiens and Nantes, made tours in France (1832, etc.), Belgium (1835), Germany and Austria (1837), and northern Europe.—Works: Variations for vln., with pf. or orch.; *Le mouvement perpétuel*, for vln. w. string-quartet; violin-concerto in D; romances; the étude *l'Orage*, for solo vln.; etc.

Giac'che; Giacchet'to. See Berchem and Buus.

Giacomel'li [jäh-], **Geminiano,** b. Parma, 1686; d. Naples, Jan. 19, 1743. Dramatic composer, pupil of Capelli. After the successful performance of his opera *Ipermnestra* at Parma in 1704, the Duke of Parma sent him to study under Scarlatti at Naples. He became a favorite opera-composer; entered the service of the emperor Charles VI at Vienna, and returned to Naples in 1731. Of his 8 operas, *Cesare in Egitto* (Turin, 1735) was thought to be the best. Other works: Psalm viii for 2 tenors and bass; concert-arias with continuo.—See Q.-Lex.

Gialdini [jähl-dē'nē], **Gialdino,** b. Pescia, Nov. 10, 1843. Pupil of T. Mabellini at Florence. His first opera, *Rosmunda* (prize opera in a competition instituted by the Pergola Th., Florence), given in 1868, was unsuccessful; after prod. 2 'opere buffe,' *La Secchia rapita* (Florence, 1872), and *L'idolo cinese* (1874), in collaboration with other musicians, he gave up opera-writing, and devoted himself to conducting, a career in which he has been eminently successful. Later he again turned to dramatic composition, producing w. succ. the operas *I due soci* (Bologna, 1892), *La Pupilla* (Trieste, 1896), *La Bufera* (Pola, Spain, 1910). Has also written a *Preghiera di sera* for full orch.; a *Menuetto* for strings; and publ. 'Eco della Lombardia,' a collection of 50 folk-songs.

Gianel'li [jäh-], **Pietro** (Abbate), writer; b. Friuli, Italy, c. 1770; d. Venice, 1822 (?). Publ. *Dizionario della musica sacra e profana* (Venice, 1801, 3 vols.; 2d edition, 1820, 8 vols.; the oldest Italian dictionary of music and biography, of slight value); also a *Grammatica ragionata della musica . . .* (Venice, 1801, 2d edition 1820), and a *Biografia degli uomini illustri della musica*, with portraits (only one fascicle appeared, in 1822).

Gianetti'ni [jäh-] (or **Zanettini**), **Antonio,** b. Venice, 1649; d. Modena, end of Aug., 1721. The reputation won by producing 3 operas in Venice, led to his appointment in 1686 as m. di capp. at the court of Modena, where he remained for life; except in 1695, when he brought out 3 operas in Hamburg.—Works: 6 operas; 6 oratorios; several cantatas; a Kyrie *a* 5; and Psalms *a* 4, with instrs. (Venice, 1717).—See Q.-Lex.

Gianot'ti [jäh-], **Pietro,** a native of Lucca, was a double-bass player at the Grand Opéra, Paris, where he died June 19, 1765.—Wrote duos, trios, and sonatas for vln.; 'cello-sonatas; duos for musettes or vielles; also *Le Guide du Compositeur* (1759), a theory of fundamental bass acc. to Rameau.

Giarda [jähr'-], **Luigi Stefano,** b. Cassolnovo, Pavia, March 19, 1868; pupil of Milan Cons.; fine 'cellist; 1893–7 teacher at the Padua Music-school; since then at the R. Cons., Naples.—Works: The operas *Rejetto* (Naples, 1898), and *Lord Byron* (Santiago, Chili, 1910); concert-pieces for 'cello and orch.; a string-quartet; Adagio for 4 'celli; 2 'cello sonatas (one 'in the ancient style'); Prelude and Scherzo for vln. and 'cello; Suite for pf. and vln. (op. 39); Studies in the Thumb-position for 'cello; etc.

Giardi'ni [jähr-], **Felice de',** b. Turin, April 12, 1716; d. Moscow, Dec. 17, 1796. Dramatic composer and distinguished violinist; choir-boy in Milan cath., and a pupil of Paladini, later studying the violin under Somio at Turin. After playing in various theatre-orchestras in Rome and at the San Carlo, Naples, and giving small concerts, he appeared in London (1744) with great suc-

cess; from 1748–9 he lived in Paris, becoming a favorite of the court and aristocracy. Returning to London in 1750, he succeeded Festing in 1752 as leader at the Ital. opera, of which he became the manager in 1756, and 1763–5; financial losses induced him to return to concert-giving. From 1774–80 he was leader at the Panthéon concerts, 1782–3 at the Ital. opera; after a sojourn of 6 years in Italy, he tried to establish an Ital. opera at London in 1790, but failed, took his opera-troupe to Russia, and died there.—In London he brought out 5 operas with indifferent success, also an oratorio, *Ruth* (1752); he also wrote 5 sets of violin solos, 6 duets, 6 sonatas for piano and vln., 12 violin-concertos, 6 piano-quintets, 12 string-quartets, several string-trios, songs, catches, etc. His violin-music is excellent. He owned and played on a vln. formerly Corelli's.—See Q.-Lex.

Gibbons, Christopher, son of Orlando; b. London, 1615 (bapt. Aug. 22); d. there Oct. 20, 1676. Pupil of Edward Gibbons, at Exeter; 1638–61, org. of Winchester cath., but served some years in the royalist army. Org. of the Chapel Royal 1660–76, also private org. to Charles II. Org. of Westminster Abbey 1660–5. Mus. Doc., Oxon., 1664.—Some motets are in Dering and Playford's 'Cantica sacra' (1674); other comps. in MS.

Gibbons, Rev. **Edward,** b. circa 1570; d. c. 1650. Mus. Bac., Oxon., 1592. Org. of Bristol cath., 1592–1611; of Exeter cath., 1611–44.—Anthems, etc., in MS. at British Museum and Oxford.—His brother, **Ellis G.** (d. circa 1650), was org. at Salisbury cath.

Gibbons, Orlando, brother of the preceding; a noted org. and composer; b. Cambridge, Engl., 1583; d. Canterbury, June 5, 1625. In 1596 he was a chorister at King's Coll., Cambr.; org. of the Chapel Royal, 1604; Mus. Bac., Cantab., 1606; Mus. Bac. and Doc., Oxon., 1622; org. of Westminster Abbey, 1623.—Publ. *Fantasies of III parts . . . composed for viols* (1610, the earliest engraved compositions in England; edited by E. F. Rimbault, and reprinted 1843); pieces for the virginal, in 'Parthenia' (also reprinted, 1834, Mus. Antiq. Soc.); a selection of church-music (2 services, 2 sets of pieces, 6 hymn-tunes, 17 anthems), edited by Ouseley, was reprinted in 1873; a selection of harpsichord-pieces has been republ. by Augener & Co.; the tunes to 'Wither's Hymns' were reprinted by the Spenser Society in 1881; the 'First Set of Madrigals and Motets,' *a* 5 (London, 1612), has been edited by Smart, and republ. in 1841 by the Mus. Antiq. Soc. Many other church-compositions remain in MS.—See Q.-Lex.

Gibert [hē-bärt'] (or **Gisbert, Gispert**), **Francisco Xavier,** priest; b. Granadella, Spain; d. Madrid, Feb. 27, 1848. In 1800 he was maestro at Tarazona; from 1804 (1808?) at Madrid. His church-music is noteworthy.

Gibert [zhē-bär'], **Paul-César,** born Versailles, 1717; d. Paris, 1787. St. in Naples, and settled in Paris as a teacher.—Publ. *Solfèges, ou leçons de musique* (1783), and a *Mélange musical* of vocal pieces. He produced several operas at the Comédie Italienne.

Gibson, (George) Alfred, b. Nottingham, Engl., Oct. 27, 1849. Violinist, pupil of Henry Farmer. He played in various towns from the age of 11; in 1867 he went to London, and in 1870 was engaged as first violin at the Drury Lane opera; in 1871 he joined the R. Opera orch. at Covent Garden, and remained there 12 years. He was principal viola in Svendsen's Octet; and in 1893 he succeeded Ludwig Strauss as leader of the Queen's (King's) Private Band, which position he still holds (1916). Prof. of violin, R.A.M.; of the viola at the G.S.M.

Gibsone, Guillaume-Ignace, b. London, about 1826. Pianist, pupil of Moscheles; concert-giver in Brussels, 1845; German tour in 1846; settled in London as a teacher and composer in 1850.—Works: 3 cantatas, an opera and 2 symphonies (MS.); sonata for pf. and vln.; numerous pf.-pieces (*Polonaise; Méditations,* 24 numbers; *Chanson à boire; Chanson d'amour;* 4 *Sketches;* etc.); songs (*Sweet hour of eventide; My lady sleeps;* etc.).

Gide [zhēd], **Casimir,** b. Paris, July 4, 1804; d. there Feb. 18, 1868; pupil of Dourlen at the Cons.; from 1847, partner in the business of his father (a bookseller).—6 operas, prod. at Paris:—*Les trois Marie* (1828), *Le roi de Sicile* (1830), *Les trois Catherine* (1830, with Adam), *Les jumeaux de la Réole* (1831), *l'Angelus* (1834), and *Belphégor* (1858)—were quite successful; he also brought out 7 ballets.

Gigout [zhē-goo'], **Eugène,** organ-virtuoso and sacred comp.; b. Nancy, France, March 23, 1844. Began mus. studies in the *maîtrise* of Nancy cath.; at 13 he entered the Niedermeyer School at Paris, in which he subsequently taught from 1863–85, and from 1900–5. Also, for a time, pupil of Saint-Saëns. Since 1863, G. has been organist at the ch. of St.-Augustin; he has won fame as a concert-organist in France, England, Germany, Switzerland, Spain, and Italy; especially famous for his masterly improvisations. In 1885 he founded at Paris an organ-school subsidized by the government, from which many excellent pupils have graduated (Boëllmann, Fauré, Messager, A. Georges, A. Roussel, C. Terrasse, etc.); since 1911 prof. of org. and improvisation at the Nat. Cons. Is also an esteemed mus. writer and critic; Commander of the order of

Isabella la Católica; officer of public instruction (since 1885); and Chev. of the Legion of Honor (since 1895). As a composer he is a devotee of the severe style.—Works: For organ: *Cent pièces brèves* (Gregorian), *Album Grégorien* (2 vols., each containing 115 pieces exclusively in the church-modes), *Rhapsodie sur des Noëls, Toccata, Scherzo, Prélude et Fugue* in B♭, *Marche de Fête, Rhapsodie sur des Airs Catalans*, do. *sur des Airs Canadiens, Poèmes Mystiques* (3 pcs.), etc.; a sonata in F for pf., and other pieces for pf. (2 and 4 hands); sacred choruses and songs. Eighty new pieces for organ are to be publ. after the conclusion of the war.

Gil [hil], **Francisco Assis**, b. Cadiz, 1829; pupil of Fétis at Paris; prof. of harmony at Madrid Cons. In 1850 he made a Span. transl. of Fetis' *Harmony;* in 1856 he publ. a *Tratado elemental teórico-prático de armonía.* Also prod. several operas at Madrid; and wrote for Eslava's 'Gaceta musical' (1855–6).

Gil y Llagoste'ra, Caytan, b. Barcelona, Jan. 6, 1807; first flute at Barcelona theatre and cathedral.—Works: Symphonies, masses, a Requiem, orchestral dances, and much flute-music.

Gilbert, Henry Franklin Belknap, b. Somerville, Mass., Sept. 26, 1868. Pupil of N. E. Cons., 1888; priv. pupil of MacDowell (comp.) in Boston, 1889–92; one of the founders of the Wa-Wan Press.—Works: For orch., *Two Episodes* (1897); *Summerday Fantasy, Amer. Humoresque, Comedy Overture on Negro Themes* (1906); *Americanesque* (1907); *American Dances* (1911); symph. poem, *The Dance in Place Congo* (1912); *Negro Rhapsody* (Norfolk Festival, 1913); symph. prologue, *Riders to the Sea* (1914); *Indian Sketches* (1914); *To America*, for ch. and orch.; *Salammbô's Invocation to Tanith*, for sop. and orch.; pcs. for pf. and numerous songs. In many of these he employs Indian and Negro themes, as well as folk-tunes of other nations. Has also ed. a coll. of 100 folk-songs (1909).

Gilberté, Hallett, b. Winthrop, Maine, March 14, 1875. Pupil of J. Orth and C. Bärmann (pf.) and E. Nevin (comp.) in Boston; successful song-comp. (*In Reverie, Spanish Serenade, Mother's Cradle-Song, Two Roses, Song of the Canoe*, etc.).

Gilchrist, William Wallace, b. Jersey City, N. J., Jan. 8, 1846. Organist, pupil of H. A. Clarke at the Univ. of Pennsylvania. He taught for a year in Cincinnati, returned to Phila. in 1873, and for 4 years was choirmaster at St. Clement's ch.; 1877, org. and choirmaster of Christ ch., Germantown, and from 1882 teacher at the Phila. Mus. Acad.; now (1916) org. of Swedenborgian ch., Phila., and cond. of Mendelssohn Club (which he formed 1874) and several other choral societies. He was made Mus. Doc. by the Univ. of Pennsylvania in 1896.—Works: Psalm xlvi, for soli, ch., orch. and org. (Cincinnati Festival Prize, 1882); Psalm xc for do.; Easter Idyl; Christmas oratorio; *Song of Thanksgiving*, for ch. and orch.; a cantata, *The Rose* (1887); *Ode to the Sun; Autumn Dreaming* (prize, 1880, from N. Y. Mendelssohn Glee Club); 2 symphonies (in C and D); nonet in G m.; 2 quintets (in C m. and F); a trio in G m.; a string-quartet; much church music; songs.

Giles, Nathaniel, b. n. Worcester, Engl., c. 1550; d. Windsor, Jan. 24, 1633. Chorister of Magdalen Coll., Oxford, in 1559; Mus. Bac., 1585; org. and choir-master of St. George's Chapel, Windsor, 1595; in 1597 he succeeded Hunnis as Master of the Children of the Chapel Royal; was made Mus. Doc., Oxon., in 1622.—He wrote some pieces in Leighton's 'Teares or Lamentacions of a Sorrowfull Soule' (1614); a service and an anthem are in Barnard's 'Church Music' (1641); in Hawkins' 'History of Music' is a quaint *Lesson of Descant of thirtie eighte Proportions of sundrie kindes;* other anthems are in MS.

Gilibert [zhē-lē-bär'], **Charles**, dramatic baritone; b. Paris, Nov., 1866; d. New York, Oct. 11, 1910. He left the Paris Cons. as a prize-graduate, sang one season at the Op.-Comique, and then went to the Th. de la Monnaie, Brussels, where he became a great favorite; 1900–3 member of the M. O. H.; at his début on Dec. 18, 1900, and throughout the entire season, he failed to make a decided impression, but on his appearance in the second season took the public by storm; 1906–10, at the Manhattan Op. H., N. Y.; he was then reëngaged for the M. O. H., and was to have created the part of Jack Rance in the première of *The Girl of the Golden West*, but died just before the opening of the season. He was also a distinguished concert-singer, and as an interpreter of Old French songs he probably had no rival. His principal rôles were Masetto, Dr. Bartolo, Le Père (*Louise*), Sergeant Sulpice (*Fille du Régiment*), Boniface (*Jongleur de Notre-Dame*), Schaunard (*La Bohème*), etc.

Gil'le, Karl, b. Eldagsen, near Hanover, Sept. 30, 1861. Pupil of Fischer, Bott and Metzdorff; began his career as Kapellm. in Elbing; having filled various positions, he became Hofkapellm. in Schwerin in 1891; succeeded Mahler as first cond. at the Stadth., Hamburg, 1897; 1906–10, first cond. of the Volksoper in Vienna; since 1910, Kgl. Kapellm. at the court theatre, Hanover.

Gillet [zhil-lā'], **Ernest**, b. Paris, Sept. 13, 1856; pupil of the Niedermeyer School and of

the Cons.; solo 'cellist at the Grand Opéra. Now living in London, and known as a writer of *salon*-music (*Loin du bal*, etc.).

Gillette, James Rokert, b. Roseboom, N. Y., May 30, 1886. Studied music at Syracuse Univ., org. with H. Vibbard and theory with W. Berwald; since 1914 prof. of mus. at Wesleyan Coll., Macon, Ga.; has made 2 tours as org.-virtuoso, 1914–16. Comp. of the cantata *The Light Everlasting* and several organ-pieces (*Toccatina, Pastorale, Grand Chœur, Chanson de Matin*, etc.).

Gilman, Lawrence, critic and author; b. Flushing, N. Y., July 5, 1878. Self-taught in music (pf., org., comp., orchestration, theory and hist.); 1901–13, mus. critic of 'Harper's Weekly'; since 1913 musical, dram. and literary critic of 'N. Amer. Review'; member of Natl. Inst. of Arts and Letters. He has written *Phases of Modern Music* (1904); *Edward MacDowell* (1905, in 'Living Masters of Music'; rev. and enlarged as *E. M. A Study*, 1909); *The Music of To-Morrow* (1906); *Guide to Strauss's 'Salome'* (1907); *Stories of Symphonic Music* (1907); *Guide to Debussy's 'Pelléas et Mélisande'* (1907); *Aspects of Modern Opera* (1908); *Nature in Music* (1914). He has set to music 3 poems of W. B. Yeats (*The Heart of the Woman* [song]; *A Dream of Death* and *The Curlew* [for recitation w. pf.]).

Gilmore, Patrick Sarsfield, b. n. Dublin, Dec. 25, 1829; d. St. Louis, Mo., Sept. 24, 1892. He went to Canada with an English band, but soon settled in Salem, Mass., where he cond. a military band. In 1859 he went to Boston, and organized the famous 'Gilmore's Band.' As bandmaster in the Federal army at New Orleans (1864), he gave a grand mus. festival with several combined bands, introducing the novel reinforcement of strong accents by cannon-shots. He won wide renown by the 'National Peace Jubilee' (1869), and the 'World's Peace Jubilee' (1872), two monster musical festivals held at Boston; in the former, G. led an orch. of 1000 and a chorus of 10,000; in the latter, an orch. of 2000 and a chorus of 20,000; the orch. was reinforced by a powerful organ, cannon fired by electricity, anvils, and chimes of bells. After the second Jubilee, G. went to New York, and, as a popular bandmaster, travelled with his men throughout the United States and Canada, and also (1878) to Europe. He also led bands or orchestras in various resorts in and near New York.—Works: Military music, dance-music, many arrangements for band. Some of his songs were popular.

Gilse, Jan van, b. Rotterdam, May 11, 1881. Pupil of Wüllner at the Cologne Cons., 1897–1902; then for a year of Humperdinck in Berlin; 1905-8, cond. of the Opera at Bremen; 1908–9, cond. of the Dutch Op. at Amsterdam.—Works: 3 symphonies, of which the 1st won the Beethoven-Haus prize (1902), and the 3d the Michael Beer prize of the Berlin Acad. (1909); an overture; 2 Intermezzi for orch.; Vars. on a Dutch song for orch.; *Eine Lebensmesse* (text by Dehmel) for soli, ch. and orch.; songs (several w. orch.). He has also written text and music of an opera, *Frau Helga von Stavern*.

Gilson [zhil-sŏhn′], **Paul,** Belgian composer; b. Brussels, June 15, 1865. Although he had a few lessons from an organist, Cantillon, he was practically self-taught until he entered the Brussels Cons. in 1886; studied there with Gevaert, and won the Prix de Rome in 1889 with the cantata *Sinaï;* since 1902, professor of harmony at the Brussels Cons., and since 1904 also at the Antwerp Cons.; since 1906, mus. critic of 'Le Soir.' The public performance of his prize-cantata attracted considerable attention; his subsequent works have won him a foremost place among modern Flemish composers.—Works: A symphony, *La Mer;* the symph. poems *Halia* and *La Destinée;* a *Norwegian Suite* for wind-instrs.; an orchestral Fantasy on Canadian folk-themes; a *Scotch Rhapsody; Scotch Dances; Suite pastorale;* a Septet, 2 Humoresques, and minor pieces for wind-instrs.; a cantata for the Brussels Exposition (1897); the operas *Alvar* (Brussels, 1895), *Gens de Mer* (ib., 1902; as *Zeevolk* at Antwerp, 1904), *Prinses Zonnenschijn* (Antwerp, 1903); a ballet, *La Captive* (Brussels, 1902); incid. music to *Liefdebloem, Alva, Rooversliefde;* a dram. cantata, *Francesca da Rimini; David* and *Les Suppliantes*, for soli, ch. and orch. He is the author of a valuable treatise on orchl. dynamics, *Le Tutti orchestral* (1913).

Giner [hē-när′], **Salvador,** b. Valencia, Jan. 17, 1832; d. there Nov. 3, 1911. Pupil at the Valencia Cons. of Pascal Gascons; comp. of *Las cuarto Estaciones*, symphony; *Feria de Valencia*, cantata; *Judit*, oratorio; etc. Of ten operas *Sagunto* (Valencia, 1891) and *El Soñador* (ib., 1901) achieved more than average success.

Ginguené [zhăn-g'nā′], **Pierre-Louis,** b. Rennes, April 25, 1748; d. Paris, Nov. 16, 1816. A writer on the history of literature, member of the Academy, etc. Touching music he publ. *Lettres et articles sur la musique* (1783; his collected journalistic papers on the Gluck-Piccinni controversy); the historical articles in the 'Dict. de mus.' of the 'Encyclopédie méthodique' (1791–1818; only in vol. i); *Notice sur la vie et les ouvrages de Piccinni* (1800; partial to Piccinni); *Rapport . . sur une nouvelle exposition de la séméiographie, ou notation musicale des Grecs* (1815). Interesting matter on Guido, the Troubadours, etc., is

contained in his *Histoire littéraire de l'Italie*, continued by Salfi (1811–35, 14 vols.).

Giordani [jôr-dah'nē], **Giuseppe** (called **Giordanello**), brother of Tommaso; b. Naples, 1744; d. Fermo, Jan. 4, 1798. Prolific opera-comp.; fellow-student of Cimarosa and Zingarelli at the Cons. of Loreto. From 1772–82 he was a popular teacher and comp. in London; returning to Italy, he was eng. in dramatic comp. till 1791, when he was app. m. di capp. of Fermo cath.—Works: About 30 operas (*Il Bacio*, 1794, was quite in vogue at London), 6 pf.-quintets, 3 pf.-quartets, 6 string-quartets, 30 trios, 6 vln.-concertos, pf.-sonatas for 2 and 4 hands; preludes and exercises for pf.; soprano duets; 5 books of *Canzonette* for solo voices; other secular and sacred music in MS.—See Q.-Lex.

Giordani, Tommaso (real family-name **Carmine**), b. Naples, in 1744; died Dublin, after 1816. In 1762 he appeared in buffo rôles at the Haymarket Th., London; taught music for a while, and then undertook the management of an Italian opera-troupe at Dublin; failing, he remained in Dublin as a teacher.—Works: An opera, *Perseverance* (Dublin, 1789); an oratorio, *Isaac;* trios for flutes and bass, and 5 books of flute-duos; also duos for 'cello, pf.-pieces, songs, etc.—See Q.-Lex.

Giorda'no [jôr-dah'noh], **Umberto,** born Foggia, Aug. 26, 1867; pupil there of Gaetano Briganti, later of Paolo Serrao in the Naples Cons. In 1889 he competed for the Sonzogno prize, handing in the 1-act opera *Marina;* although Mascagni won with *Cavalleria Rusticana*, *Marina* attracted favorable attention, and G. was commissioned to write an opera in 3 acts; he chose *Mala Vita*, the book by N. Daspuro after a work by Di Giacomo and Cognetti. Prod. at the Argentina Th., Rome, Feb. 21, 1892, with a cast including the Bellincioni and Stagno, it had ephemeral success. (Remodelled as *Il Voto*, it was brought out at Milan in 1897.) Next came the 2-act opera seria *Regina Diaz*, book by Targioni-Tozzetti and Menasci (Fondo Th., Rome, Feb. 21, 1894; unsucc.). His first triumph was won with the 4-act opera seria *Andrea Chénier*, book by Luigi Illica (La Scala, Milan, March 28, 1896; N. Y., Nov. 13, 1896); followed by the 3-act opera *Fedora* (T. Lirico, Milan, Nov. 17, 1898; N. Y., Dec. 5, 1906), book by Colautti after Sardou's drama, and the 3-act opera *Siberia*, book by Illica (La Scala, Milan, Dec. 19, 1903; Chicago, Jan. 31, 1906); neither scored a decided success; still less successful were *Marcella* (Milan, 1907) and *Mese Mariano* (Palermo, 1910), while even the glamour of a world-première at the M. O. H. could not assure genuine success to *Madame Sans-Gêne*, book by Renato Simoni (N. Y., Jan. 25, 1915; Turin, Feb. 28). G. is Chev. of the Legion of Honor, and Commander of the Crown of Italy.

Giornovi'chi. See JARNOVIC.

Giorza [jôr'tsăh], **Paolo,** b. Milan, 1838; d. Seattle, Wash., May 4, 1914. Pupil of his father (an organist and dram. singer), and La Croix (cpt.). Devoted himself exclusively to writing dances, marches, and ballet-music, in which latter *genre* he achieved great renown. Among over 40 ballets, the most successful were *Un Fallo* (1853), *I Bianchi ed i Negri* ('53), *Il Giuocatore* ('54), *Il Conte di Monte-Cristo* ('57), *Rodolfo* ('58), *Cleopatra* ('59), *La Contessa d'Egmont* ('59), *Leonilda* ('65), and *Fiammella* ('66), all at La Scala, Milan; *Un' Avventura di Carnevale a Parigi* (Genoa, '63), *Farfalletta* (London, '63); also *La Capanna dello zio Tom, Folgore, La Silfide a Pechino, Un ballo nuovo, Cherubini, o la rosa di Posilippo, Pedrilla*, etc. One opera, *Corrado, console di Milano* (Milan, 1860) was unsuccessful. G. lived for some years in New York, then in London and San Francisco; since 1906 in Seattle.

Giovacchini [joh-văh-kē'nē], **Giovacchino,** excellent violinist and teacher; born Florence, June 3, 1825; d. there Jan. 8, 1906. Pupil of Giorghetti; for a time he was court violinist to the Grand Duke of Tuscany, first violin in the Florentine Quartet founded by Dr. A. Basevi, and professor at the R. Istituto Musicale. Among his pupils were Consolo, Chiosti and Ragghianti.

Giovanel'li, Ruggiero, b. Velletri, circa 1560; d. Rome, Jan. 7, 1625. In 1587 he was maestro in the ch. of San Luigi de' Francesi at Rome, later in the Collegium Germanicum; in 1594 he succeeded Palestrina as maestro at St. Peter's, and in 1599 joined the Pontifical Chapel. One of the most famous masters of the Roman School; of his works there have been printed 3 books of madrigals (*a* 5 1586, '87, '89); 2 of *Madrigali sdruccioli a* 4 (1587); 2 books of motets *a* 5–8 (1592); *Canzonette* and *Villanelle a* 3 (1592, 1593); also scattered madrigals in the colls. of Scotto and Phalèse. In the Vatican Library are many sacred works in MS.—To G. was entrusted, by Pope Paul V, the preparation of a new edition of Graduals (1614, 1615, 2 vols.).—See Q.-Lex.

Giraldo'ni [jē-], **Leone,** distinguished baritone stage-singer; b. Paris, 1824; d. Moscow, Sept. 30 (?), 1897. Début at Lodi, 1847; sang at La Scala from 1850, and terminated his stage-career at Rome in 1885. Taught for several years at the Moscow Cons. Publ. *Guida teorico-pratico ad uso degli artisti cantanti* (Bologna, 1864; 2d ed. 1884); and

Compendium Metodo analitico, filisofico e fisiologico per la educazione della voce (Milan, 1889).

Girard [zhē-rahr′], **Narcisse,** b. Mantes, France, Jan. 27, 1797; d. Paris, Jan. 16, 1860. A pupil of Baillot (vln.) at Paris Cons., he was from 1830–2 m. de chap. at the Opéra Italien, and 1837–46 at the Opéra-Comique, then succeeding Habeneck as cond. at the Grand Opéra, also becoming (1847) prof. of vln. at the Cons. and conductor of the concerts; in 1856 he was app. general mus. dir. of the Grand Opéra.—His two 1-act operas, *Deux Voleurs* (Opéra-Com., 1841), and *Le Conseil des Dix* (1842), were short-lived.

Giraudet [zhĕ-roh-dā′], **Alfred-Auguste,** dram. basso and famous teacher; b. Étampes, 1845. Pupil of Delsarte; he sang some time in minor theatres in the provinces before making his début in Paris at the Th.-Lyrique (1868) as Mephistopheles; 1871–2 in Bordeaux as first bass; after a tour of Italy he returned to Paris, where he sang at the Th. Italien (1874), Op.-Com. (1875), and Opéra (1880); here he sang the principal bass rôles in *Les Huguenots, l'Africaine, Le Prophète, La Juive, Aida, Hamlet,* etc.; created Dante in Thomas's *Francesca da Rimini* (1882); in 1883 he retired from the stage, and devoted himself to teaching; from 1888–1900 he was prof. at the Cons. He has publ. *Mimique; Physionomie et Gestes* (1895).

Gizziello. See CONTI, GIOACCHINO.

Gladstone, Francis Edward, noted English organist; b. Summertown, n. Oxford, Mar. 2, 1845. Pupil of S. Wesley, 1859–64; has filled positions as org. at Weston-super-Mare, Llandaff, Chichester, Brighton, London, and Norwich. After embracing the Catholic faith, he was choir-director at St. Mary of the Angels, Bayswater, until 1894. In 1876 he took the degree of Mus. Bac., Cantab.; in 1879, Mus. Doc.; prof. of cpt., etc., at Trinity Coll., London, in 1881; prof. of harm. and cpt. at R. C. M., 1883–1910.—Works: An oratorio, *Philippi* (1883), much church-music, an overture, some chamber-music (all in MS.); publ. organ-pieces, *The Organ-Student's Guide* and *A Treatise on Strict Counterpoint* (1906).

Glarea′nus, Henricus (real name **Heinrich Lo′ris** [Latinized **Loritus**]), b. Glarus (whence his appellation), 1488, d. Freiburg, Baden, March 28, 1563. After attending the Latin School at Bern, he studied theology at Cologne, also music (under Cochläus); here, in 1512, he was crowned poet-laureate by Emperor Maximilian I. After teaching and lecturing in Basel and Paris, he settled in Freiburg, lectured on history and literature, and died isolated and embittered.—He wrote *Isagoge in musicen* (Basel, 1516); his principal work is the *Dodecachordon* (1547); in it he contends for 12 church-modes instead of the usually-accepted 8; it is also valuable as a source for the history of mensural music, notation, and early music-printing. P. Bohn publ. a German translation, with the musical examples in modern notation, in the 12th annual vol. of the 'Gesellsch. für Musikforschung.'—J. L. Wonegger publ. *Musicae epitome ex Glareani Dodekachordo* (1557; 2d ed. 1559; in German: *Uss Glareani Musik ein Usszug . . .* 1557). Glareanus' revised ed. of Boethius's writings, edited by M. Rota, was published in 1570.—Biographies of G. have been written by H. Schreiber (Freiburg, 1837) and O. F. Fritzsche (Frauenfeld, 1890).

Gla′senapp, Carl Friedrich, born Riga, Oct. 3, 1847; d. there April 1, 1915. He studied philosophy at Dorpat; since 1875, headmaster at Riga. An ardent admirer of Wagner's art, he devoted his entire life to the study of the master's works, and was one of the principal contributors to the 'Bayreuther Blätter' since their foundation. His great work is the monumental biography of Wagner, *Richard Wagners Leben und Wirken,* of which the first two vols. were publ. at Kassel and Leipzig (1876, '77); after the 2d ed. (1883) these were rewritten, and the entire work was issued at Leipzig as *Das Leben Richard Wagners* (vol. i, 1813–43 [1894]; vol. ii, 1843–53 [1896]; vol. iii, 1853–62 [1899]; vol. iv, 1862–72 [1904]; vol. v, 1872–77 [1907]; vol. vi, 1877–83 [1911]). Vols. i and ii appeared in English translation (with amplifications) by W. A. Ellis (London, 1900, '03), but after that E. continued the biogr. as an original work. G.'s other books are *Wagner-Lexikon, Hauptbegriffe der Kunst- u. Weltanschauung R. W.'s* (1883; jointly w. H. von Stein); *Wagner-Encyklopädie, Haupterscheinungen der Kunst- u. Kulturgeschichte im Lichte der Anschauung R. W.'s* (2 volumes, 1891); *Siegfried Wagner* (1906); *S. Wagner u. seine Kunst* (1911; 2d ed. 1913); he also ed. *Bayreuther Briefe* (1907) and *Familienbriefe an R. W.* (1907).

Glä′ser, Franz, b. Obergeorgenthal, Bohemia, April 19, 1798; d. Copenhagen, Aug. 29, 1861. Violin-pupil of Pixis at Prague Cons., and, at Vienna, of Heydenreich (cpt.); in 1817, Kapellm. at the Josephstädter Th., Vienna, in 1830 at the Königstädtisches Th., Berlin; from 1842, royal conductor at Copenhagen. Of 13 operas, *Des Adlers Horst* (Berlin, 1833) was most successful; he also wrote music for many dramas, farces, melodramas, etc.; a Festival Overture, a Funeral Cantata, etc.

Glä′ser, Karl Gotthelf, b. Weissenfels, May 4, 1784; d. Barmen, April 16, 1829. St.

at the Thomasschule, Leipzig; received his mus. training from J. A. Hiller, A. E. Müller (pf. and harm.), and Campagnoli (vln.). Studied law in Leipzig Univ., but became (1814) a teacher, musical director, and later music-dealer, in Barmen.—Publ. chorales, school song-books, pf.-music; a *Neue praktische Clavierschule* (1817), a *Kurze Anweisung zum Choralspiel* (1824), and *Vereinfachter . . . Unterricht in der Theorie der Tonsetzkunst mittels eines musikalischen Compasses* (1828).

Glass, Louis Christian August, b. Copenhagen, March 23, 1864. Pupil of his father, Christian Hendrik (1821–93), then at Brussels Cons. of J. de Zarembski and J. Wieniawski (pf.) and J. Servais (vcl.); has appeared both as pianist and 'cellist, but is more important as composer.—Works: 4 symphonies; 2 overtures, *Der Volksfeind* and *Dänemark; Sommerliv,* suite for orch.; a string-sextet; a pf.-trio; 4 string-quartets; a concerto for oboe and orch.; 2 vln.-sonatas; numerous works for piano (3 sonatas [E, E♭, A♭], etc.).

Glazunov [glah'zoo-nŏhv], **Alexander Konstantinovitch,** b. Petrograd, Aug. 10, 1865. He studied till 1883 at the Polytechnic Inst. there, and then devoted himself wholly to music, having made the acquaintance of Balakirev and Rimsky-Korsakov in 1880, the latter being his principal teacher. In 1881 his first symphony was produced, and again in 1884 at Weimar under Liszt's auspices. At the Trocadéro, in Paris, he conducted his second symphony, and other comps., in 1889; and at London, his fourth symphony (Philharm. concert). 1896–7 he cond., with Rimsky-Korsakov and Liadov, the Russian Symphony Concerts at Petrograd; 1899–1909, prof. of orchestration at the Cons.; 1909–12, dir.; he then resumed his class in orchestr.; is also a director of the Imp. Russ. Mus. Soc.—G. and Rimsky-Korsakov are undoubtedly the two greatest living Russian masters. G. himself claims to be a follower of Brahms, but that is true only in respect to his technical mastery and regard for form; on the other hand he carefully avoids all chauvinistic and futuristic tendencies; as a master of instrumentation he ranks with the best.—Cf. A. W. Ossowsky, *A. K. G. His Life and Work* (Petrograd, 1907; in Russian).

Works: Op. 1, 1st string-quartet (D maj.); op. 2, suite on S. A. C. H. A. (his nickname) for piano; op. 3, Overture 1 on Greek themes; op. 4 (not publ.); op. 5, 1st Symphony (E); op. 6, Overture 2 on Greek themes; op. 7, Serenade for orch.; op. 8, Élégie for orch., *A la mémoire d'un héros;* op. 9, *Suite caractéristique* for orch.; op. 10, 2d string-quartet (F); op. 11, Serenade for small orch.; op. 12, *Poème lyrique* for orch.; op. 13, Symph. poem *Stenka Rasine;* op. 14, 2 pieces for orch., *Idyl* and *Rêverie orientale;* op. 15, 5 *Novellettes* for string-quartet; op. 16, 2d Symphony, in F♯ m.; op. 17, *Une Pensée à Franz Liszt* (strings); op. 18, *Mazurka* for orch.; op. 19, *The Forest,* symph. picture for orch.; op. 20, 2 pieces for 'cello w. orch. (Spanish Serenade); op. 21, *Wedding-march* for orch.; op. 22, *Barcarolle* and *Novellette* for pf.; op. 23, Waltz on *S-a-b-e-la* for pf.; op. 24, *Rêverie* for horn and pf.; op. 25, *Prelude* and 2 *Mazurkas* for pf.; op. 26, *Quatuor slave;* op. 27, 2 Songs (by Pushkin, w. French transl.); op. 28, *The Sea,* fant. for orch.; op. 29, *Rhapsodie orientale* for orch.; op. 30, *Le Kremlin,* tableau for orch.; op. 31, 3 Études for pf.; op. 32, *Méditation* for vln. and pf.; op. 33, 3d Symphony, in D; op. 34, *Le Printemps,* for orch.; op. 35, Suite for string-quartet; op. 36, Little Waltz for pf.; op. 37, Nocturne for pf.; op. 38, *In modo religioso,* quartet for brass; op. 39, String-quintet; op. 40, *Columbian March* for orch. (1893); op. 41, Concert-Waltz for pf.; op. 42, 3 Miniatures (*Pastorale, Polka, Waltz*) for pf.; op. 43, *Valse de salon* for pf.; op. 45, Overture *Carnaval,* for orch.; op. 46, *Chopiniana,* orchestral suite; op. 47, 1st Concert-Waltz f. orch.; op. 48, 4th Symphony (E♭); op. 49, 3 pieces for pf. (*Prélude, Caprice-Impromptu, Gavotte*); op. 50, *Cortège solennel,* for orch.; op. 51, 2d Concert-Waltz f. orch.; op. 52, *Scènes de Ballet,* suite for orch.; op. 53, *Fantasie* for orch.; op. 54, 2 Impromptus for piano; op. 55, 5th Symphony, in B♭; op. 56, *Coronation Cantata,* for soli, ch. and orch.; op. 57, *Raymonda,* ballet; op. 57a, Suite from do.; op. 58, 6th Symphony, in C m.; op. 59, 6 Songs; op. 60, 6 do.; op. 61, *Ruses d'Amour,* ballet; op. 62, *Prelude and Fugue* for pf.; op. 63, Cantata for fem. ch. and soli w. 2 pfs. (8 hands); op. 64, Str.-quartet in A; op. 65, *Memorial Cantata,* for soli, ch. and orch.; op. 66, *Hymn to Pushkin,* for fem. ch.; op. 67, *The Seasons,* ballet; op. 68, *Pas de caractère,* for orch.; op. 69, *Intermezzo Romantico,* for orch.; op. 70, Str.-quartet in D; op. 71, *Chant de Ménestrel,* for vcl. and orch.; op. 72, Theme and vars. for pf.; op. 73, *Ouverture solennelle;* op. 74, Sonata for pf. in B♭; op. 75, do. in E; op. 76, *Marche sur un thème russe,* for orch.; op. 77, 7th Symphony, in F; op. 78, Ballade for orch.; op. 79, *Aus dem Mittelalter,* suite for orch.; op. 80, Duet for sop. and alto w. pf.; op. 81, *Scène dansante,* for orch.; op. 82, Concerto for vln. and orch., in A m.; op. 83, 8th Symphony, in E♭; op. 84, *Le Chant du Destin,* dram. overture; op. 85, 2 Preludes; op. 86 (not publ.); op. 87, *Prologue symphonique,* à Gogol; op. 88, *Fantaisie finnoise;* op. 89, *Esquisses finnoises;* op. 90, *Introduction et la Danse de Salomé;* op. 91, *Cortège solennel;* op. 92, Concerto for pf. and orch., in F m.; op. 93, *Prelude and Fugue* for org.—Without opus-number: Incid. mus. to Wilde's *Salome* and Grand Duke Konstantin Alexander's *King of Judea.* He wrote down from memory the overture to Borodin's *Prince Igor,* and (together with Rimsky-Korsakov) completed and orchestrated the opera.

Gleason, Frederick Grant, b. Middletown, Conn., Dec. 17, 1848; d. Chicago, Dec. 6, 1903. Pupil of Dudley Buck at Hartford; in 1869 of Moscheles, Richter, Plaidy, Lobe, etc., at Leipzig Cons.; from 1870, at Berlin, of Loeschhorn, Weitzmann, and Haupt; later took pf.-lessons with Beringer, in London. In 1875, org. of the Asylum Hill Cong. Ch., Hartford; in 1876, of First Cong. Ch., New Britain. In 1877 he was appointed teacher of pf., organ, comp. and orchestration at the Hershey School of Music, Chicago; in 1884 he was elected examiner, director and fellow of the American College of Musicians; in 1896, president of the Chicago MS. Soc.; in 1897, pres.-general of the American Patriotic Music League; from 1900 till his death he was dir. of the Chicago Auditorium Cons.; 1884–9, also critic of the 'Tribune.'

Works: Op. 1, Three songs; op. 2, Organ-sonata in C♯m.; op. 3, Barcarole for pf.; op. 4, Episcopal church-service; op. 5, Set of songs; op. 6, Episcopal church-service; op. 7, *Otho Visconti,* grand rom. op. in 3 acts, text and music by G. (MS.; overture perf. in Old Gewandhaus, Leipzig, 1892); op. 8, Pf.-pieces; op. 9,

Pf.-trio in C m.; op. 10, Quartet for female voices; op. 11, *Ouverture triomphale* for organ.; op. 12, Cantata *God, our Deliverer*, for soli, ch. and orch.; op. 13, Pf.-trio No. 2, in A; op. 14, Pf.-trio No. 3, in D m.; op. 15, Cantata *The Culprit Fay*, for soli, ch. and orch.; op. 16, *Montezuma*, grand rom. op. in 3 acts (text and music by G.); op. 17, *Praise-Song to Harmony*, symph. cantata for soli, male ch. and orch.; op. 18, Pf.-concerto in G m.; op. 19, Three Sketches for orch.; op. 20, *Auditorium Festival-Ode*, symphonic cantata for tenor, ch. and orch.; op. 21, *Edris*, symph. poem (after the prologue to 'Ardath' by Marie Corelli); op. 22, Theme and Variations for org.; op. 23, Psalm lxvii; op. 24, *Idylle* for org.

Gleich, Ferdinand, b. Erfurt, Dec. 17, 1816; d. Langebrück, n. Dresden, May 22, 1898. He studied philosophy and music (under Fink) at Leipzig; from 1866, manager of a theatre-bureau in Dresden. His writings, *Wegweiser für Opernfreunde* (1857), *Handbuch der modernen Instrumentirung für Orchester und Militärmusikkorps* (1860, several eds.), *Die Hauptformen der Musik, populär dargestellt* (1862), *Charakterbilder aus der neuern Geschichte der Tonkunst* (1863), and *Aus der Bühnenwelt* (1866), are of a light character; he composed symphonies, pf.-pieces, songs, etc. For 20 years he was critic for the 'Dresdner Anzeiger.'

Gleiss'ner, Franz, b. Neustadt-on-the-Waldnab, 1760; d. Munich, after 1815; famous as the first to print music by lithographic process, the first work so printed being a set of songs by Gleissner. He was then a partner of Falter, at Munich; in 1799 he est. a similar printing-office at Offenbach for André; went to Vienna to introduce the invention, and thence to Munich. He also wrote numerous instrl. works and some operas.

Gleitz, Karl, b. Hitzerode, near Kassel, Sept. 13, 1862. Pupil of the Leipzig Cons. and the Munich Akademie; comp. of the symph. poems *Fata Morgana, Alberich's Drohung, Ahasver, Venus und Bellona, Joss Fritz, Pietà, Irrlichter;* fantasy for pf. and orch.; a vln.-sonata; has also publ. *Künstlers Erdenwallen* (2 vols., 1896, '97).

Glen, John, b. Edinburgh, June 13, 1833; d. there Nov. 29, 1904. His father, **Thomas G.** (1804–73), the inventor of the 'Serpentcleide,' had established himself as a manufacturer of musical instruments, and the son succeeded to the business in 1866; he confined himself to the manufacture of bagpipes, of which he was soon recognized as the foremost manufacturer of Great Britain. But he was also a famous investigator of the sources of Scottish music. He wrote *The Glen Collection of Scottish Dance Music, Strathspeys, Reels and Jigs . . . containing an Introduction on Scottish Dance Music* (2 vols., 1891, '95); vol. i contains 144, vol. ii 148, tunes. His chief work is *Early Scottish Melodies: including examples from MSS. and early printed works, along with a number of comparative tunes, notes on former annotators, English and other claims, and Biographical Notices, etc.* (1900). 'The works of John Glen form a complete repertory of material on the subject of which he was so great and reliable an authority.' ('M. T.', Jan., 1905.)

Glière, Reinhold Moritzovitch, b. Kiev, Jan. 11, 1875. Pupil of Tanéiev and Ippolitov-Ivanov at the Moscow Cons., 1894–1900; since 1913, dir. of the Cons. and cond. of the Symph. Orch. at Kiev. As a comp. he has attracted favorable attention with his orchl. and chamber-music works, which give evidence of remarkable inventive power and fine technical workmanship.—Works: 3 Symphonies (op. 8, E♭; op. 25, C; *Ilia Murometz* [really a symph. poem]); op. 33, *Die Sirenen*, symph. poem; op. 13, *Suite;* op. 5, String-octet in D; 2 String-quartets (op. 2, A; op. 20, G); 3 String-sextets (op. 1, F m.; op. 7, B m.; op. 11, C); pf.-pieces and songs. He has just finished an opera, *Awakened*, in which folk-themes are extensively employed (1916).

Glin'ka, Michail Ivanovitch, the pioneer Russian national composer; b. Novospaskoë, near Smolensk, Russia, June 1, 1804; d. Berlin, Feb. 15, 1857. A nobleman by birth, he studied languages in Petrograd from 1817; somewhat later he studied music under Böhm (vln.), and C. Mayer (theory and pf.). In 1822 he also took pf.-lessons of Field at Moscow, and became a brilliant pianist; his op. 1 was a set of pf.-variations on an Ital. theme. From 1830 he passed four years in Venice, Milan, Rome and Naples for the sake of his health, but improving the opportunity by studying Italian vocal composition. In 1834 he studied in Berlin with S. W. Dehn; hitherto an amateur composer, he began to feel a 'mission' for dramatic work, the first fruit of which was the first Russian national opera, *A Life for the Czar* (*Zhiznj za Zarya*, or *Ivan Sussanina*), produced at Petrograd, Dec. 9, 1836, with great success, and still a favorite in Russia. A second opera, *Russlan and Ludmilla* (Petrograd, 1842), won almost equal popularity; the book is based on Pushkin's poem, and was partially arranged by the author. In both of these works Russian musical themes and motives are skilfully employed, the coloring being national throughout. In 1844, partly on account of his health, partly from a wish to obtain a wider hearing for his music, Glinka travelled to Paris, and gave orchestral concerts, which aroused Berlioz's enthusiasm, but were coolly criticized by Fétis. G.'s success does not appear to have been striking, for he soon left Paris, and spent 1845–7 in Madrid and Sevilla; his *Jota aragonesa* (a 'capriccio brillante' for orch.), and *Souvenir d'une nuit d'été à Madrid* (for orch.), belong to this period. After visiting Italy, he lived in Warsaw and Petrograd for a time,

and in 1851 set out for Spain again, but did not cross the Pyrenees, and returned to Paris. From 1854–5 he lived near Petrograd, busied with his autobiography and with ideas for a third opera which was never written. He revisited his old teacher, Dehn, at Berlin, in 1856, and died there in 1857.—Glinka's other comps. include 2 unfinished symphonies; 2 polonaises for orch.; a tarantella for orch. (with song and dance); a fantasia for orch., *La Kamarinskaja;* a string-quartet; a trio for pf., clar. and bassoon; a sextet for piano and string-quintet; a minuet for string-quartet; some rondos, waltzes, and sets of vars. for piano; dramatic scenes; vocal quartets; romances, songs.—A considerable number of G.'s early works have never been publ. The MSS. of these were presented to the public library at Petrograd by W. P. Engelhardt; a thematic catalogue was prepared by N. Findeisen (1898).

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Glög'gl, Franz, son of the following; b. Linz, 1797; d. Jan. 23, 1872, at Vienna, where he founded a music-business in 1843 (afterwards purchased by Bösendorfer); from 1850–62 he publ. the 'Neue Wiener Musikzeitung.' He was archivist to the Ges. d. Musikfreunde, and musical dir. at the ch. of St. Paul; founded an 'Akademie d. Tonkunst' (1849–53), and later a vocal school, 'Polyhymnia.'

Glög'gl, Franz Xaver, b. Linz-on-Danube, February 21, 1764; d. there July 16, 1839. Kapellm. at Linz theatre when 18 years old; in 1790, Kapellm. at the cathedral, and town musical director.—Writings: *Erklärung des musikalischen Hauptzirkels* (1810; a short treatise on harmony); *Allgem. musikal. Lexikon* (1822; only 248 pages printed); *Der musikalische Gottesdienst* (1822). In 1824, the 'Gesellschaft der Musikfreunde' acquired his collection of mus. instrs.

Glover, John William, b. Dublin, June 19, 1815; d. there Jan. 15, 1900. Violinist in the Dublin Orch., 1830; prof. of vocal mus. in the Normal Training School of the Irish Natl. Educ. Board in 1848; established the Choral Institute of Dublin in 1851; succeeded H. Corri as director of the cathedral choir in 1860. Lecturer on Irish music; active promoter of choral music.—Works: The opera *The Deserted Village* (London, 1880; book by E. Falconer, after Goldsmith); cantata *St. Patrick at Tara* (1870); *Erin's Matin Song, Patria* (1873); *100 Years Ago,* ode to Moore (1879); masses, hymns, songs, etc.—Concerto f. vln.; orchl. fantasias; concertos, etc., for organ; pf.-pieces. Edited Moore's 'Irish Melodies' (1859).

Glov'er, Sarah Ann, b. Norwich, Engl., 1785; d. Malvern, Oct. 20, 1867. To her is due the invention of the Tonic Sol-fa system of notation, afterwards modified and developed by the Rev. John Curwen.—Published *A Manual of the Norwich Sol-fa System . . .* (1845); and a *Manual Containing a Development of the Tetrachordal System* (London, 1850).

Glov'er, Stephen, b. London, 1812; died there Dec. 7, 1870. A music-teacher, and composer of many popular songs and duets, part-songs, trios, etc.; also salon-music for pf. From the financial viewpoint many of his 1,300 compositions were enormously successful; but all have been justly forgotten.

Glov'er, William Howard, b. London, June 6, 1819; d. New York, Oct. 28, 1875. Violinist, pupil of Wagstaff; later a member of the Engl. Opera orch. After artistic tours in Italy, Germany, and France, he founded a school for music and drama in London; also sang in opera. In 1868 he settled in N. Y.—Works: Grand opera *Ruy Blas* (London, Covent Garden, 1861); the operettas *The Coquette* (1845?), *Aminta* (1855?), *Once too often* (1862), *Palomita;* the cantata *Tam O'Shanter* (1855); orchestral overture *Manfred;* 12 romances for pf., and other pf.-pieces; vocal quartets, duets, and songs.—G. was for some years critic for the 'Morning Post.'

Gluck, Alma [stage-name of **Reba Fiersohn**], celebrated concert-soprano; b. Bucharest, Rumania, May 11, 1884. As a child of 5 her parents brought her to New York, where she was educated in the public schools and the Normal College. From 1906–9 she studied singing with Buzzi-Peccia in N. Y., who had her sing for Mr. Gatti-Casazza; the latter immediately offered her an engagement at the M. O. H., where she made her début, with striking success, in Massenet's *Werther* on Nov. 16, 1909; before the end of the season she had established herself in the favor of the public, and numerous concert-engagements followed; she continued as a member of the M. O. H. until 1912, when her preference for concert-work led her to abandon the operatic stage. Then for a year she studied interpretation and song literature with Marcella Sembrich in Berlin, resuming concert-work in 1913. On June 15, 1914, she married

the violinist Efrem Zimbalist. During the three years of her operatic career she was heard in more than 20 rôles, including Venus, Freia, Marguerite, Leonora, Gilda, Nedda, Mimi, Lucinda (*Armide*), etc.

Gluck, Christoph Willibald (Ritter **von**), renowned dramatic composer; b. Weidenwang, near Neumarkt in the Upper Palatinate, on July 2 (according to authenticated certificate of baptism), 1714; d. Vienna, Nov. 25, 1787. His father was head-gamekeeper to Prince Lobkowitz. G. received elementary instruction in the village school of Eisenberg. At twelve he was sent to the Jesuit college at Komotau (1726–32), learning to play the violin, harpsichord, and organ; he was also a chorister in the church of St. Ignaz. At eighteen he went to Prague to continue his musical studies. To maintain himself, he played at rural dances, gave concerts, and sang and played in the various churches; in the Polish convent of St. Agnes he was noticed by Father Czernohorsky, an eminent musician, who undertook his further instruction. Under his tuition G. became proficient in singing, and playing the 'cello, which was his favorite instrument. In 1736 he went to Vienna, and found a patron in Prince Melzi, who had previously heard him in the palace of Prince Lobkowitz. Melzi took him to Milan, and confided him to the teaching of Sammartini, who completed his instruction in harmony and counterpoint. After four years' study, Gluck began dramatic writing, and produced *Artaserse* at La Scala in 1741 with such success, that he was commissioned to compose for other theatres, and produced *Demofoonte* (Milan, 1742), *Demetrio* and *Ipermnestra* (Venice, 1742), *Artamene* (Cremona, 1743), *Sofonisba* (Milan, 1744), *Fedra* (Milan, 1744), and *Poro*, or *Alessandro nell'Indie* (Turin, 1745). His reputation became European; he was invited to London in 1745, and wrote two operas for the Haymarket, then being run in opposition to Handel. *La Caduta dei Giganti*, a tribute to the Duke of Cumberland on the defeat of the Pretender, was given on Jan. 7, 1746. A reproduction of *Artamene* was followed by a pasticcio, *Piramo e Tisbe*, but without success. Handel privately declared that Gluck knew no more counterpoint than his cook; indeed, up to this time his operas were typically Italian. The pasticcio was composed of his most successful arias, with other words; and its failure, though mortifying, had a salutary effect. It led him to a serious study of the cause, and to a change of style. He next visited Paris to hear Rameau's operas, and returned *via* Hamburg and Dresden to Vienna, where he cultivated the acquaintance of literary men, and applied himself to the study of musical esthetics. *La Semiramide riconosciuta* (Vienna, 1748), to a poem by Metastasio, was more dramatic and grandiose than its predecessors, and foreshadowed the coming reform. In 1749, G. was invited to Copenhagen to write a festival cantata, *Filide* (score in the Berlin Royal Library). In 1750 he visited Italy, and there produced *Telemacco* (Rome, 1750), *La Clemenza di Tito* (Naples, 1751), *Il Trionfo di Camillo* and *Antigono* (Rome, 1755), *La Danza* (Laxenburg festival, 1755), and *Il Trionfo di Clelia* (Bologna, 1762). From 1754–64, G. was director of the court opera, Vienna, and during that period wrote *L'Eroe cinese* (Vienna, 1755), *L'Innocenza giustificata* and *Il Re pastore* (Vienna, 1756), *Tetide*, in 3 acts (Vienna, 1760), a great number of new arias for old operas revived for performance, and several French vaudevilles for the amusement of the court; of these the *Le Cadi dupé* (1761), and *La Rencontre imprévue* (1764), were played on German stages as *Der betrogene Cadi* and *Die Pilgrimme von Mekka*. *Orfeo ed Euridice* (1762), *Alceste* (1767), *Paride ed Elena* (1769), the libretti by Calzabigi, were brilliant successes, notwithstanding the hostile criticism they provoked. The other works of this period, to words by Metastasio (two of which, *Il Parnasso confuso* and *La Corona*, were performed by members of the reigning family [1765]), were much inferior. In Calzabigi, G. found a poet who shared his strong dramatic mood; and the dedicatory epistles [given *in extenso* by FÉTIS] to *Alceste* and *Paride ed Elena* expressed G.'s views, which may be summarized thus: The true mission of music is to second the poetry, by strengthening the expression of the sentiments and increasing the interest of the situations, without interrupting and weakening the action by superfluous ornaments to tickle the ear and to display the agility of fine voices. —The harsh and carping criticism of his countrymen, contrasted with the encouragement of the *bailli* du Rollet of the French Embassy at Vienna in 1772, who made an adaptation of Racine's *Iphigénie en Aulide* for Gluck, influenced him to set out for Paris, after unsatisfactory rehearsals in Vienna in 1772. Here, with indomitable energy, he paved the way for the triumph of his views by introductions, public notices, compliments to authors, etc. Du Rollet's letter to the administration of the Opéra, explaining in detail G.'s new system, was the signal for an outburst of heated opposition on the part of the partisans of Italian opera. It required all the influence of Marie Antoinette, the dauphiness, whose teacher in singing and harpsichord-playing G. had been, to bring about the first representation of *Iphigénie en Aulide*, which took place April 19, 1774, with great success. *Orpheus* (Aug., 1774),

Alceste (1776), and *Armide* (1777), created equal enthusiasm and equal opposition. Piccinni was invited to Paris to contest G.'s supremacy, and composed and produced his *Roland*, during the time that G. was engaged upon an adaptation of the same poem. Furious at being forestalled, G. burned his sketches and wrote an intemperate letter to du Rollet, the publication of which reopened the war with redoubled fury. Abbé Suard, Arnaud, *et al.*, for Gluck,—d'Alembert, La Harpe, Marmontel, Ginguené, for Piccinni, wrote pamphlets and newspaper articles (a list may be found in the supplement to Fétis). With the production of his masterpiece, *Iphigénie en Tauride* (libretto by Guillard), on May 18, 1779, the supremacy of Gluck was established; though Piccinni (who had been simultaneously commissioned to compose this opera) still dared contest it, thus inviting overwhelming defeat (cf. Piccinni). G.'s last opera, *Écho et Narcisse* (Sept. 21, 1779), produced little impression. In 1780 he retired to Vienna, but his strength was failing; in 1784, he had a slight attack of apoplexy, and a second attack three years later terminated his life.—Besides operas, G. wrote a *De profundis* for ch. and orch.; 7 odes for one voice, with pf.; 6 overtures; 7 trio-sonatas; 9 symphonies (really overtures). An *édition de luxe* of G.'s masterpieces (*Orfeo, Alceste, Iphigénie en Aulide, Iph. en Tauride, Armide, Écho et Narcisse*) ed. by Damcke, Saint-Saëns and Tiersot was publ. by Breitkopf & Härtel (1873–96).—Bibliography. F. J. Riedel, *Über die Musik des Ritters Chr. v. G.* (Vienna, 1775); G. M. Leblond, *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le chev. G.* (Paris, 1781; Ger. transl. 1823 [2d ed. 1837]); A. Schmid, *Chr. W. Ritter v. G.* (Leipzig, 1854); A. B. Marx, *G. u. die Oper* (Berlin, 1863); L. Nohl, *G. u. Wagner* (Munich, 1870); A. Jullien, *La Cour et l'Opéra sous Louis XVI* (Paris, 1878); E. Thoinan, *Notes bibliographiques sur la guerre musicale des Gluckistes et Piccinnistes* (Paris, 1878); H. Barbedette, *G.* (Paris, 1882); A. Reissmann, *Chr. W. v. G.* (Berlin, 1882); K. H. Bitter, *Die Reform der Oper durch G. u. Wagner* (Brunswick, 1884); H. Welti, *G.* (Leipzig, 1888); E. Newman, *G. and the Opera* (London, 1895); J. d'Udine, *G. Biographie critique* (Paris, 1906); J. Tiersot, *G.* (Paris, 1910); La Mara, *G.* (Leipzig, 1912; repr. from 'Mus. Studienköpfe').—A thematic catalogue was publ. by A. Wotquenne (Leipzig, 1904; Ger. transl. w. suppl. by J. Liebeskind).—In 1914 H. Abert began to publ. a 'G. Jahrbuch.'

Gluth [gloot], **Viktor,** b. Pilsen, May 6, 1852; prof. at the Kgl. Akademie der Tonkunst in Munich; comp. of the operas *Der Trentajäger* [*Zlatorog*] (Munich, 1885; rewritten ib., 1911), *Horand und Hilde* (ib., 1914), *Et Resurrexit* (not yet produced).

Gnecchi [ñĕk'kē], **Vittorio,** b. Milan, July 17, 1876. Pupil of the Cons. G. Verdi at Milan; has written the operas *Virtù d'Amore* (priv. perf. Verderio, 1896), *Cassandra* (Bologna, 1905; Phila., 1914), *Rosiera* (not yet prod.); an overture for 2 pfs. (8 hands) and songs. At present (1916) he is writing another opera, *Judith* (text by Illica). After the publication of the score of Strauss's *Elektra* (1908) G. Tebaldini caused a sensation by his article in 'Riv. Mus. Ital.' (May, 1908), *Telepatia Musicale*, in which he attempted to explain the evident similarity, or rather identity, of some 50 themes in *Cassandra* and *Elektra*.

Gnec'co, Francesco, b. Genoa, 1769; d. Milan, 1810; a prolific and quite successful opera-composer of slight originality. His best-known work is *La Prova d'un' opera seria* (Milan, La Scala, 1805).

Gobat'ti, Stefano, b. Bergantino, July 5, 1852; d. (insane) Bologna, Dec. 20, 1913. He abandoned the career of an engineer, and studied harm. with G. Busi at Bologna and cpt. with L. Rossi at Parma, completing his studies at the Cons. of Naples, where Rossi had become director. His first opera, *I Goti* (Bologna, 1873) was received with enthusiasm, and soon made the rounds of the principal Italian stages; *Luce* (ib., 1875) and *Cordelia* (ib., 1881) won only moderate success.

Gobbaerts [gŏhb'bahrts], **Jean-Louis,** b. Antwerp, Sept. 28, 1835; d. Saint-Gilles, n. Brussels, May 5, 1886. Fine pianist, pupil of Brussels Cons. He publ. abt. 1,200 numbers of pf.-pieces, mostly light music, and some quite popular. He used 3 pseudonyms: 'Streabbog' (Gobbaerts reversed), 'Ludovic,' and 'Lévi.'

Gob'bi, Aloys, brother of Henri; b. Pest, Dec. 20, 1844; resides there as a player on and teacher of the violin at the Natl. Cons.

Gob'bi, Henri, b. Pest, June 7, 1842; pupil of Robt. Volkmann and Liszt; resides in Pest as a music-teacher and critic.—Works: Pf.-pcs. in the Hungarian vein; male choruses; a festival cantata celebrating the 50th anniversary of Liszt's career in public; etc.

Gö'bel, Karl (Heinrich Eduard), b. Berlin, March 11, 1815; d. Bromberg, Oct. 26, 1879. Pianist; Kapellm. at Danzig Th.; from 1840, conductor of the Bromberg Gesangverein.—Works: The 'Singspiel' *Die Alpenhütte* (Berlin, 1835); 2 operas, *Chrysalide* (1840?), and *Frithjof* (1860); chamber-music, choral works, songs; also a *Compendium für den Musikunterricht, insbesondere für das Clavierspiel* (Bromberg, 1873).

Gock'el, August, noteworthy pianist; b.

Willibadessen, Westphalia, 1831; d. there 1861. A pupil of Mendelssohn and Plaidy at Leipzig Cons. (1845); made a concert-tour in the U. S. in 1853–5.— A pf.-concerto is his best work; other publ. pf.-pieces are of minor importance.

Godard [gŏh-dahr′], **Benjamin (-Louis-Paul)**, distinguished composer; b. Paris, Aug. 18, 1849; d. Cannes, Jan. 10, 1895. He was at first a violin-pupil of Richard Hammer, and played in public at the age of 9; then studied at Paris Cons. under Reber (comp.) and Vieuxtemps (vln.), and with the latter twice visited Germany. In 1865 his first publ. work (a violin-sonata) appeared, and was followed by a series of chamber-compositions (violin-sonatas, a trio, string-quartets), receiving the 'Prix Chartier' from the Institut de France 'for merit in the department of chamber-music.' His first dramatic venture was the 1-act opera *Les Bijoux de Jeannette* (Paris, 1878); thereafter he produced *Pedro de Zalamea* (Antwerp, 1884), 4 acts; *Jocelyn* (Brussels, 1888), 4 acts; *Le Dante* (Paris, Op.-Com., 1890), 4 acts, mod. successful; *Jeanne d'Arc* (Paris, 1891); and the very successful 3-act opera *La Vivandière* (Paris, Op.-Com., April 1, 1895), given 11 weeks after G.'s death, the last 2 acts orchestrated by Paul Vidal. *Les Guelphes* was prod. posthumously (Rouen, 1902); while *Ruy Blas* has not been perf.; G. also wrote incid. music to *Much Ado About Nothing* (Paris, 1887). Besides the above, must be mentioned the following symphonies: *Symphonie-ballet* (1882); *S. gothique* ('83); *S. orientale* ('84); *S. légendaire*, with soli and chorus (1886); *S.* in B m.; and *Le Tasse* [Tasso], dram. symph. w. soli and ch., took the prize of the city of Paris in 1878;— the orch. suites *Scènes poétiques* and *Lanterne magique;* the *Ouverture dramatique* (1883); the lyric scena *Diane et Actéon;* the *Concerto romantique* for vln.; a pf.-concerto; various pieces and études for pf.; and more than 100 songs.—Cf. M. Clerjot, *B. G.* (Paris, 1902).

God′dard, Arabella, noted pianist; b. St.-Servan, n. Saint-Malo, Brittany, Jan. 12, 1836. As a child of 4, she played in her native place; at 6, she was taught by Kalkbrenner at Paris; at 8 she played before Queen Victoria, and publ. 6 pf.-waltzes, being then a pupil of Mrs. Anderson and Thalberg. At 12 she played in the Grand National Concerts, and studied for the next three years with J. W. Davison, her future husband (1860). Now, after several important concerts in England, she made the tour of Germany, playing at Leipzig in the Gewandhaus (1855). In 1856 the London Phil. Soc. awarded her the Beethoven gold medal. From 1873–6, she made a tour of the world, incl. India, Australia, and America. Retired in 1880 to Tunbridge Wells.—Some pf.-pieces, and a ballad, were publ. in 1852–3.

Godebrye. See JACOTIN.

Godefroid [gŏhd-frwăh′], **(Dieudonné-Joseph-Guillaume-) Félix,** a celebrated harpist; b. Namur, July 24, 1818; d. Villers-sur-Mer, July 8, 1897. Pupil of Paris Cons. (1830). Lived long in Paris, but of late years in Brussels. His harp-pieces are well liked, and his salon-music for piano is good. He prod. 3 operas, *La Harpe d'or*, *La dernière Bataille*, and *La Fille de Saül*.—His brother,

Godefroid, Jules-Joseph, also a fine harpist; b. Namur, Belgium, Feb. 23, 1811; d. Paris, Feb. 27, 1840. Wrote for harp and pf.; also 2 comic operas, *Le Diadesté*, and *Chasse royale*.

Godfrey, Daniel, b. Westminster, Engl., Sept. 4, 1831; d. Beeston, n. Nottingham, June 30, 1903. Pupil and Fellow of the R.A. M., in which he was prof. of military music. Bandmaster of the Grenadier Guards, 1856; travelled with his band in the U. S., 1872; retired 1896. Comp. waltzes (*Mabel*, *Guards*, *Hilda*, etc.), and made many arrangements for military band.

Godfrey, Daniel, son of preceding; b. London, June 20, 1868. Pupil of H. Lazarus (clar.), H. Holmes (vln.) and A. Caldicott (harm.) at R. C. M.; 1889–91, cond. of the London Military Band, with which he toured the north of England; 1891–2, cond. of the Standard Op. Co. on its South African tour; since 1893 mus. dir. to the Corporation of Bournemouth. He increased the original band of 24 pieces, so that 2 years later he began to give symphony concerts with an orch. of 35; since 1896 the organization has been known as the B. Municipal Orch. (now numbering 60 players); until 1914, when the orch. celebrated its 'coming of age,' 1,200 concerts had been given; in 1911 G. also establ. the Municipal Choir (250 voices). G. has made numerous arrangements for mil. band, and also written dances and marches.—Cf. 'M.T.', Feb., 1916.

Godowsky [gŏh-dŏhf′skē], **Leopold,** born Wilna (Vilna), Russ. Poland, Feb. 13, 1870. Brilliant pianist; début 1879, on tour through Poland and Russia, after 2 years' study in Wilna; studied 1881–4 in the R. Hochschule, Berlin, under Rudorff, and toured America 1884–5; went to Paris, 1886, and studied w. Saint-Saëns 1887–90; 2d Amer. tour 1890–1. In 1894 director of piano-dept. in Broad St. Cons., Phila.; 1895, head of pf. dept. in Chicago Cons., also concertizing in various cities; in 1900 he returned to Berlin, settling there as teacher, and also undertaking extended European tours; in 1909 he went to Vienna as dir. of the 'Klaviermeisterschule,'

and was made 'R. Prof.' After a phenomenally successful tour of the U. S. in 1912 he once more took up his residence in the new world; now (1916) living in New York. His publ. works for piano include a Sonata in E m. (5 movems.), 60 Studies on Chopin's Études, 24 *Walzermasken*, 24 *Renaissance Pieces*, 3 *Symphonic Metamorphoses* on Strauss waltzes (*Künstlerleben; Fledermaus; Wein, Weib u. Gesang*), 3 Concert Paraphrases on works by Weber (*Momento capriccioso, Perpetuum mobile, Invitation to the Dance*), 2 *Concert Studies* (C and E♭), a *Toccata* in G♭, *Arabesque* in F, *Ein Dämmerungsbild* in E♭, *Sarabande, Courante, Scherzino*, etc. He was ed.-in-chief (with Sauer, Hofmann, E. S. Kelley and E. Whithorne as asst.-editors) of *The Progressive Series of Lessons, Exercises, Studies and Pieces* (St. Louis, 1912–15).

Goepfart [göp'fährt], **Christian Heinrich,** b. Weimar, Nov. 27, 1835; d. Baltimore, Md., June 6, 1890. Organist and composer; pupil of J. G. Töpfer at Weimar. From 1873 he cond. choral societies, etc., in the U. S.

Goepfart, Karl Eduard, son and pupil of preceding; b. Weimar, March 8, 1859. In 1891, cond. of the Mus. Union at Baden-Baden; 1897 in Remscheid; now (1916) in Potsdam. An opera, *Der Müller von Sans Souci*, was prod. in Weimar (1907); other operas (not prod.) are *Wieland der Schmied, Sarastro* (sequel to Mozart's *Magic Flute*), *Beerenlieschen, Camilla, Rhodopis;* has also written choral works (*Der Fall Roms*, etc.), orchl. works and chamber-music.

Goepfart, Otto Ernst, brother of preceding; b. Weimar, July 31, 1864; d. there Jan. 13, 1911. From 1888, town cantor there. Composer of vocal music.

Goepp, Philip Henry, b. New York, June 23, 1864. Pupil in New York of P. B. Sparks (pf., org., harm.), 1877–80; while taking the classical course at Harvard, 1880–4, he also studied comp. with J. K. Paine; received the degree of A. B., with honors in music; then st. law at the Univ. of Pa. (LL.B., 1888), was admitted to the bar and practised till 1892. He then devoted himself entirely to music, studying again in Philadelphia with M. M. Warner (pf.), D. D. Wood (org.) and H. A. Clarke (orchestration); has been living since 1892 in Phila. as org. and teacher; one of the founders of the MS. Mus. Soc. of Phila.; since 1900 author of the program-books of the Phila. Symphony Orch. He has publ. *Annals of Music in Philadelphia* (1896); *Symphonies and Their Meaning* (3 vols., 1898, 1902, '13); has comp. pieces for pf., org., vln.; songs, part-songs, madrigals, anthems; a *Christmas Cantata*, and a fairy opera, *The Lost Prince*.

Goering [gö'-], **Theodor,** born Frankfort, Oct. 2, 1844; d. Munich, Aug. 8, 1907. He was for some time mus. critic for the Augsburg 'Abendzeitung'; lived 1880–3 in Paris, whence he wrote articles for Goldstein's 'Musikwelt'; later in Munich as mus. correspondent of the Cologne 'Zeitung.' Publ. *Der Messias von Bayreuth* (1881).

Goës [goh'ess], **Damião de,** b. Alemquer, Portugal, Feb., 1500; d. Lisbon, Jan. 30, 1572. He was ambassador to France, Italy, Poland, and Denmark; also lived in Rome and Louvain. He wrote motets *a* 3–6 (MS., in Lisbon; one or two were printed in collections).—Cf. Vieira, *Musicos portuguezes* (1900).

Goe'the, Walther Wolfgang von, grandson of the poet; b. Weimar, April 9, 1818; d. Leipzig, April 15, 1885. He studied music in Leipzig under Mendelssohn and Weinlig; his official position in Weimar was chamberlain to the Grand Duke. He prod. 3 operettas in Weimar: *Anselmo Lancia, oder das Fischermädchen* (1839), *Der Gefangene von Bologna* (1846), and *Elfriede* (1853); also publ. 10 books of songs, and 4 books of pf.-music.

Goe'the [gö'tĕ], **Wolfgang von,** the illustrious poet; b. Frankfort-ōn-Main, Aug. 28, 1749; d. Weimar, March 22, 1832. Although he could not comprehend Beethoven, and even snubbed him, he had ideas of his own on music (see *Briefwechsel zwischen G. und Zelter* . . . . Berlin, 1833); Ferd. Hiller also shows this in his *Goethes musikalisches Leben* (Cologne, 1883). In recent years G.'s attitude toward music has been made the subject of investigation of several scholars.—Cf. J. Chantavoine, *G. musicien* (Paris, 1905); E. Segnitz, *G. u. die Oper in Weimar* (Langensalza, 1908); W. Bode, *Die Tonkunst in G.'s Leben* (2 vols. Berlin, 1912); Eberwein and Lobe, *G.'s Schauspieler u. Musiker, Erinnerungen* (Berlin, 1912).—Under the auspices of the 'Goethe u. Schiller-Archiv' M. Hecker is preparing a new ed. of the G.-Zelter correspondence from the original MSS.; vol. i (1799–1818) was publ. at Leipzig in 1913.

Goetschius, Percy, b. Paterson, N. J., Aug. 30, 1853. Pupil, 1873–8, in Stuttgart Cons., of Lebert and Pruckner (pf.), and Faiszt and Doppler (harm., cpt., and instrumentation). He taught the English classes there from 1876, also often acted as Faiszt's substitute; took charge of all the female classes in 1885, then receiving the title of 'Royal Prof.' from the King of Württemberg. He also became concert-critic for the 'Schwäbischer Merkur'; later, opera-critic for the 'Neues Tageblatt'; and contributed to various Ger. mus. papers. In 1890, G. accepted a call to Syracuse (N. Y.) Univ. as prof. of harm., history, and advanced pf.-playing; in 1892, on leaving Syracuse, the

Univ. bestowed on him the title of Mus. Doc. (hon. c.); he then took charge of the composition dept. at the N. E. Cons., Boston, also giving lectures on mus. hist., etc. From 1896–1905 private teacher of harm. and comp. in Boston, also writing essays to Amer. mus. journals; also, from Sept., 1897, org. of the First Parish ch., Brookline; since 1905, prof. of theory and comp. in the N. Y. Inst. of Mus. Art (founded that year). G. has formed many pupils of note, incl. heads of music depts. in several prominent educational institutions. —Publ. works: *The Material Used in Musical Composition* (Stuttgart, 1882; New York, 1889; 14th ed., rev. and augm., 1913; a most valuable contribution to the science of harmony); *The Theory and Practice of Tone-relations* (Boston, 1892; 15th, revised ed. 1917); *Models of the Principal Mus. Forms* (Boston, 1895); *Syllabus of Mus. History* (1895); *The Homophonic Forms of Mus. Composition* (New York, 1893; a masterly analysis of the Group-forms and Song-forms, and the best extant work on the subject); *Exercises in Melody-Writing* (New York, 1900); *Applied Counterpoint* (New York, 1902); *Lessons in Music Form* (Boston, 1904); *Elementary Counterpoint* (New York, 1910; an original attempt to blend the disciplines of harmony and counterpoint); *Essentials in Music History* (New York, 1914; jointly with Th. Tapper); *The Larger Forms of Musical Composition* (New York, 1915).—Publ. compositions: 2 *Concert-Fugues* (in C and E) for piano; *Wedding-march* for piano (or organ); *Minuet* for piano; 7 *Character-pieces in waltz-rhythm* for piano; *Concise Finger-Exercises* for piano; *The Lord is my Shepherd*, anthem f. mixed ch., accomp.; op. 14, *Revery* for piano; op. 15, sonata for piano; op. 16, 2 mazurkas for piano; 6 anthems. For the Cotta Ed. (Stuttgart, 1889) he made a Critical Revision of 'Mendelssohn's Complete Pf. Works'; also '30 Comps. of Mendelssohn' and an analytic edition of the 'Songs Without Words'; sonatinas of Clementi, Kuhlau and Köhler; etc.

Goetz, Hermann, gifted composer; born Königsberg, Prussia, Dec. 17, 1840; d. Hottingen, n. Zurich, Dec. 3, 1876. From his 18th year, he took private lessons of Louis Köhler at Königsberg in pf.-playing and harmony, and also conducted various amateur mus. societies; from 1860–3 he studied in the Stern Cons., Berlin, under Stern (conducting and score-reading), von Bülow (pf.), and H. Ulrich (cpt. and comp.). In 1863 he became Th. Kirchner's successor as org. at Winterthur, Switzerland; he founded and cond. a singing-society, conducted operas, composed, and also gave private lessons, even as far away as Zurich, where he settled in 1867, retaining, however, the organ at W. Made ill by overexertion, he withdrew to Hottingen in 1870.—His most famous work, and one of the finest among modern dramatic compositions, is the opera *Der Widerspenstigen Zähmung* [Taming of the Shrew] (Mannheim, Oct. 11, 1874); of a second opera, *Francesca von Rimini* (Mannheim, Sept. 30, 1877), the unfinished 3d act was scored by Ernst Frank. His other works are: Op. 1, Pf.-trio in G m.; op. 2, 3 easy pieces for pf. and vln.; op. 3, 3 songs; op. 4, *Rispetti*, 6 Ital. folk-songs w. Ger. transl. by P. Heyse; op. 5, 3 *Schweizer Kinderlieder* (in Swiss dialect); op. 6, string-quartet in F; op. 7, *Lose Blätter* (9 pieces for pf.); op. 8, 2 sonatinas for pf.; op. 9, Symphony in F; op. 10, *Nänie*, for soli, ch. and orch. (poem by Schiller); op. 11, *Es liegt so abendstill der See*, for male ch. and orch. (poem by W. Müller); op. 12, 6 songs; op. 13, *Genrebilder* (6 pieces for pf.); op. 14, Psalm cxxxvii for sop. solo, ch. and orch.; op. 15, *Frühlingsouvertüre;* op. 16, Quintet for piano and strs. (w. double-bass) in C m.; op. 17, Sonata for pf. in G m. (4 hands); op. 18, Pf.-concerto in B♭; op. 19, 6 songs; op. 20, 4 songs for male ch.; op. 21, 7 songs for mixed ch.; op. 22, violin-concerto in G.—All works after op. 13 were publ. posthumously.—Cf. A. Steiner, *H. G.* (Zurich, 1907).

Goet'ze. See GÖTZE.

Goetzl, Anselm, b. Karolinenthal, Bohemia, Aug. 20, 1878. Pupil of Winkler, Fibich and Dvořák in Prague, and of Schalk and Adler in Vienna; Ph.D., 1899, with the thesis *Beitrag zur Instrumentation der Beethovenschen Symphonien;* came to the U. S. in 1913 as cond. of Dippel's Light Op. Co. (*The Lilac Domino*).—Works: A pf.-quartet (op. 1), 2 string-quartets (op. 2, 4), a clar.-quintet (op. 5), songs (op. 3, 8); and the operettas *Zierpuppen* (Prague, 1907), *Madame Flirt* (ib., 1909), *Ritterspiele* (N. Y., 1914).

Gogorza, Emilio Edoardo de, fine concert-baritone; b. Brooklyn, N. Y., May 29, 1874. He spent his childhood in Spain, France and England, in which latter country he sang as a boy-soprano; on his return to America he studied with C. Moderati and E. Agramonte in New York; made his début in 1897 in a concert with Marcella Sembrich, and has since then sung successfully in recitals and concerts with the leading orchestras. On July 13, 1911, he married Emma Eames.

Göh'ler, Dr. (Karl) Georg, b. Zwickau, Saxony, June 29, 1874; pupil there of Vollhardt; studied 1893–6 at Leipzig in the Univ. and Cons.; dissertation on the composer *Cornelius Freundt (1535–1591)*; 1898–1907 conductor of the Riedelverein; 1907–9 Hofkapellm. in Karlsruhe; 1909–13 again cond. of the Riedelverein; since 1913 cond. of the newly establ. 'Neue Oper' in Hamburg, and of the Lehrergesangverein there; comp. of

2 symphonies, a suite for orch. (G), songs and choruses for men's voices. He has edited a *Weihnachtsbuch* (28 choruses by C. Freundt), *Geistliche Musik aufgeführt vom Riedelverein in Leipzig* (works of Haydn, Mozart, Schubert) and *Spiel- u. Tanzlieder;* also a frequent contributor to various journals.

Gold'beck, Robert, pianist; b. Potsdam, April 19, 1839; d. St. Louis, May 16, 1908. Studied at first with Köhler; then in Brunswick under H. Litolff, later (1851) in Paris. After brilliant concerts in London, he began publishing his compositions for pf., and prod. an operetta, *The Soldier's Return* (London, 1856). From 1857–67 he lived in New York, teaching and composing; in 1867 he founded a conservatory in Boston, but went next year to Chicago to establish a second Cons., of which he was director till 1873, then going to St. Louis, where he cond. the Harmonic Society, and was co-director of the Beethoven Cons. until 1878; lived again in New York, 1880–5; in Germany, 1886–91; St. Louis, 1891–4; Chicago, 1894–9; London, 1899–1903, and after that again in St. Louis.—Works: 2 operas, *Saratoga* and *Newport* (1888); cantata, *The Song of the Brave Man;* orchl. comps. (Bürger's *Leonore, Élégie, Idylle,* etc.); symphony *Victoria*; 2 pf.-concertos (in G m. and C); string-sextet; pf.-quintet; about 140 pf.-works; choruses, songs, etc.; *Three Graduating Courses* (for pf., voice, and 'cello, in 6 vols.); also publ. a text-book on *Harmony* (1890) and *Encyclopædia of Mus. Education* (3 vols., 1903).

Gold'berg, Johann Gottlieb [Theophilus], remarkable organist and clavichord-player; b. Königsberg, c. 1730; d. Dresden (?), 1760 (?), as chamber-musician to Count Brühl. He was a pupil of Friedemann Bach and later of J. S. Bach, who praised him highly. He was an extraordinary improviser and sight-reader; though a fine comp., his works (2 concertos, 24 Polonaises, and a sonata with minuet and 12 variations, for clav.; 6 trios for flute, vln., and bass; a motet, a cantata, a Psalm) have never been published.—See Q.-Lex.

Gold'berg, Joseph Pasquale, singing-teacher; b. Vienna, Jan. 1, 1825; d. there Dec. 20, 1890. At first a violin-pupil of Mayseder and Seyfried, he made long artistic tours while young; then studied singing under Rubini, Bordogni, and Lamperti, and appeared as a bass singer at Genoa, 1843, in Donizetti's *La Regina di Golconda.* After singing some years in Italy, he settled in Paris as a concert-singer and teacher; he went to London in 1861. His two sisters, **Fanny G.-Marini** and **Catherine G.-Strossi,** were also singers.—He published some songs; also *La marcia trionfale* for Victor Emmanuel's entry into Rome.

Goldblatt, Maurice Henry, b. Reval, Russia, May 30, 1883. Began to study vln. at age of 10 with A. Guenthert in St. Louis; in 1899 pupil at Wisconsin Cons. of Music, winning gold medal; ent. Chicago Mus. Coll. in 1900 and studied with B. Listemann, S. Jacobsohn and Th. Spiering, graduating in 1903 as winner of the gold medal; continued to study vln. with E. Sauret (1904–6) and H. Heermann (1907–8); pupil in theory of A. Brune (1901–3), L. Falk (1904–5) and F. Borowski (1906–8). Leader of Chicago Philh. Orch., 1909; since 1909 instr. of vln. at Chicago Mus. Coll.; has publ. comps. for vln. and pf. (*Bourrée* in A m., *Dance of the Sylphs, Meditation, Forest Magic,* etc.).

Gol'de, Adolf, b. Erfurt, Aug. 22, 1830; d. there March 20, 1880. Pupil, 1851, of Marx (comp.) and Haupt (org.) at Berlin; teacher of pf. at Stern's Cons.; in 1872 he succeeded his father, Joseph Golde, as director of the Soller Singing Society at Erfurt.—Works: Symphony in B m.; other orchl. pcs.; popular *salon*-music for piano.

Gold'mark, Karl, b. Keszthely, Hungary, May 18, 1830; d. Vienna, Jan. 2, 1915. Violinist, pianist, and opera-composer; pupil of Jansa (vln.) at Vienna in 1844; 1847–8 at the Cons. under Böhm (theory); thenceforward chiefly self-taught. He gave his first public concert at Vienna in 1858, playing a pf.-concerto of his own; this was soon followed by a pf.-trio, a pf.-quartet, pf.-duet, and string-quartets. The concert-overture *Sakuntala* (op. 13), and a *Scherzo, Andante, and Finale* for orch. (op. 19), attracted general attention, and his first opera (op. 27), *Die Königin von Saba* (Vienna, March 9, 1875; N. Y., 1885), made him famous. Then followed *Merlin* (Vienna, Nov. 19, 1886; N. Y. 1887) and *Das Heimchen am Herd* [Dickens' 'Cricket on the Hearth'] (Vienna, March 21, 1896; Chicago, 1912), the latter being especially successful; *Die Kriegsgefangene,* in 2 acts (Vienna Court Opera, Jan. 17, 1899); *Götz von Berlichingen* (Pest, Dec. 16, 1902); *Ein Wintermärchen* (Vienna, Jan. 2, 1908; fiasco). *Der Fremdling* (written 1897) has not been prod.—Cf. Otto Keller, *K. G.* (1901).

WORKS.

Op. 1–3 (not publ.); op. 4, Pf.-trio in B♭; op. 5, *Sturm und Drang,* pieces for pf.; op. 6–7 (not publ.); op. 8, String-quartet in B♭; op. 9, String-quintet in A m.; op. 10, *Regenlied* for mixed ch.; op. 11, Suite for pf. and vln. in E; op. 12, 3 pieces for pf. (4 hands); op. 13, Overture, *Sakuntala;* op. 14, 2 choruses for men's voices; op. 15, *Frühlingsnetz,* for male quartet, 4 horns and pf.; op. 16, *Meeresstille und glückliche Fahrt,* for male ch. and horns; op. 17, 2 choruses for male voices; op. 18, 12 songs; op. 19, *Scherzo* in E m., for orch.; op. 20, *Beschwörung,* song; op. 21, 4 songs; op. 22, Dances for pf. (4 hands; also arr. for orch.); op. 23, *Frühlingshymne,* for alto solo, ch. and orch.; op. 24, *Im Fuscherthal,* 6 songs for mixed voices; op.

25, Sonata in D for pf. and vln.; op. 26, Symphony, *Ländliche Hochzeit;* op. 27, *Die Königin von Saba;* op. 28, Concerto for vln. in A m.; op. 29, 2 Novellettes, Prelude and Fugue for pf.; op. 30, Pf.-quintet in B♭; op. 31, Overture, *Penthesilea;* op. 32, 6 songs from Wolff's *Der wilde Jäger;* op. 33, Pf.-trio in E m.; op. 34, 4 songs; op. 35, Symphony in E♭; op. 36, Overture, *Im Frühling;* op. 37, 8 songs; op. 38, Overture, *Der gefesselte Prometheus;* op. 39, Sonata for pf. and vcl.; op. 40, *Psalm CXIII;* op. 41, 2 choruses for male voices; op. 42, 2 part-songs with pf.; op. 43, Suite in E for pf. and vln.; op. 44, Overture, *Sappho;* op. 45, *Scherzo* in A for orch.; op. 46, 6 songs; op. 47–48 (not publ.); op. 49, Overture, *In Italien;* op. 50–51 (not publ.); op. 52, *Georginen,* for pf.; op. 53, *Aus Jugendtagen,* for pf.—Without opus-number: Concerto No. 2 for vln.; *Zriny,* symphonic poem; and the above-mentioned operas.

Gold'mark, Rubin, nephew of Karl G.; b. New York, Aug. 15, 1872. Pupil at Vienna Cons. of A. Door (pf.) and R. and J. N. Fuchs (comp.), 1889–91; then at Nat. Cons. in N. Y. of R. Joseffy (pf.) and Dvořák (comp.), 1891–3; at the same time taught there pf. and harm.; 1895–1901, dir. of Colorado Coll. Cons.; since then he has lectured throughout the U. S. and Canada; Pres. of 'The Bohemians,' 1907–10. Has written a pf.-trio in D m., a sonata in B m. for pf. and vln., a pf.-quartet in A; Theme and Vars. for orch. (1895); an overture, *Hiawatha* (1900); a symphonic poem, *Samson* (1914); songs; pf.-pieces (*Twilight Fancies, In the Forest, Prairie Idyls,* etc.).

Gold'ner, Wilhelm, b. Hamburg, June 30, 1839; d. Paris, Feb. 9, 1907. Studied in the Leipzig Cons.; lived in Paris as a pianist and composer of *salon*-music; his pf.-suites for 4 hands had considerable success.

Gold'schmidt, Adalbert von, b. Vienna, May 5, 1848; d. there Dec. 21, 1906. Pupil of Vienna Cons. He was not a professional musician, but a studious amateur and ardent Wagnerite; his cantata *Die sieben Todsünden* (Berlin, 1875; poem by Hamerling) gained him sudden and wide notoriety; an opera, *Helianthus* (Leipzig, 1884), was also well received; he brought out a dram. triology, *Gaea,* in 1889, and *Die fromme Helene* (Hamburg, 1897); also publ. songs, pf.-pieces, etc. —Cf. E. Friedegg, *Briefe an einen Komponisten. Mus. Korresp. an A. v. G.* (Berlin, 1909).

Gold'schmidt, Hugo, b. Breslau, Sept. 19, 1859; took the degree of *Dr. jur.* in 1884; studied singing under Stockhausen at Frankfort, 1887–90; was co-director of the Scharwenka-Klindworth Cons. at Berlin, 1893–1905; since then living in Nice.—Writings: *Die italienische Gesangsmethode des 17. Jahrh.* (1890); *Der Vokalismus des neuhochdeutschen Kunstgesangs und der Bühnensprache* (1892); *Handbuch der deutschen Gesangspädagogik* (1896); *Studien zur Geschichte der italienischen Oper im 17. Jahrh.* (2 vols., 1901, '04); *Die Lehre von der vokalen Ornamentik* (vol. i [the 17th and 18th centuries to the time of Gluck], 1907); also articles in mus. journals.

Gold'schmidt, Otto, fine pianist; born Hamburg, Aug. 21, 1829; d. London, Feb. 24, 1907. At first a pupil of Jakob Schmitt and F. W. Grund, then of Mendelssohn at the Leipzig Cons., and of Chopin at Paris (1848). In 1849 he played in London at a concert given by Jenny Lind; accompanied her on her American tour (1851), and married her at Boston, Feb. 5, 1852; from 1852–5 they lived in Dresden, from 1858 until her death (1887) in London. He was made an hon. member of the London Philh. Soc. in 1861, became vice-principal of the R. A. M. in 1863, and founded the Bach Choir in 1875, which he cond. till 1885. He also cond. mus. festivals at Düsseldorf (1863) and Hamburg (1866).—Works: An oratorio, *Ruth* (Hereford, 1867); pf.-concerto (op. 10); pf.-trio (op. 12); 12 studies for pf. (op. 13); 12 songs with pf.-accomp. (op. 8 and 9); part-songs; also, with S. Bennett, the *Choral-Book for England* (1862; suppl. 1864).

Gold'schmidt, Sigismund, born Prague, Sept. 28, 1815; d. Vienna, Sept. 26, 1877. Pupil of Tomaschek in Vienna, and of Dreyschock in Paris, where he lived as a concert-pianist from 1845–9, then returning to Prague to manage his father's banking-business.—Works: Overtures, piano-sonatas, songs.

Göllerich, August, b. Linz, July 2, 1859. Pupil of Liszt (pf.) and Bruckner (comp.); acquired Ramann's music-school in Nuremberg in 1890, and established branches in Erlangen, Fürth and Ansbach; since 1896 cond. of the Musikverein and dir. of the Cons. in Linz; his wife, **Gisela Pasthory-Voigt** (also a pupil of Liszt), supervises the other schools. He has published *A. Reissmann als Schriftsteller und Komponist* (1884); *Liszt* (1887; being the continuation of Nohl's biogr. in Reclam's Ed.); *Beethoven* (1904, in 'Die Musik' [3d ed. 1907]); *Liszt* (1908, in 'Die Musik'; biogr. and complete catalogue of works); Guides to Liszt's *Graner Festmesse* (1897) and Wagner's *Nibelungen* (1897). At present eng. on an exhaustive biogr. of Bruckner (B. himself selected him for this task).

Goll'mick, Adolf, pianist, son of Karl; b. Frankfort-on-M., Feb. 5, 1825; d. London, March 7, 1883. Pupil of his father, Riefstahl, Wolff, and Kessler. Settled in London in 1844.—Works: 3 comic operas, *Doña Constanza, The Oracle,* and *Balthasar;* two 'operatic cantatas,' *The Blind Beggar's Daughter of Bethnal Green,* and *The Heir of Lynne;* a symphony; overture and marches for orch.; pf.-pieces, songs, etc.

Goll'mick, Karl, b. Dessau, March 19, 1796; d. Frankfort-on-Main, Oct. 3, 1866; son of the tenor **Friedrich Karl G.** [b. Ber-

lin, Sept. 27, 1774; d. Frankfort-on-M., July 2, 1852]. While a theological student at Strassburg, he took lessons in music of Spindler, and in 1817 settled in Frankfort as a teacher of French. He was eng. by Spohr as drummer in the City Th., for a time he was also chorusmaster, and was pensioned in 1858. For pf. he composed rondos, variations, potpourris, etc., for 2 and 4 hds.; and also publ. a *Praktische Gesangschule; Leitfaden für junge Musiklehrer; Kritische Terminologie für Musiker u. Musikfreunde* (1833; 2d edition 1839); *Musikal. Novellen u. Silhouetten* (1842); *Karl Guhr* (1848); *Fétis . . . als Mensch, Critiker, Theoretiker u. Componist* (1852); *Handlexikon der Tonkunst* (1858); *Autobiographie* (1866); and fugitive articles.

Gol'termann, August, born 1826; died Schwerin, Nov. 2, 1890, as court pianist.

Gol'termann, Georg (Eduard), b. Hanover, Aug. 19, 1824; d. Frankfort-on-Main, Dec. 29, 1898. 'Cello-pupil of Prell, and (1847–9) of Menter at Munich, and of Lachner (comp.). After long concert-tours (1850–2), he became (1852) mus. dir. at Würzburg; in 1853, second, and in 1874, first Kapellm. at the City Th., Frankfort-on-Main. A celebrated 'cellist, and comp. for 'cello (6 concertos, sonatas w. pf., *Morceaux caractéristiques* w. pf., *Danses allemandes* w. pf., *Adagio* w. orch., *Élégie* w. pf.); also a symphony in A m. (op. 20), 2 *Festspiel-Ouvertüren* (op. 24 and 94), songs, etc.

Gol'termann, (Johann August) Julius, b. Hamburg, July 15, 1825; d. Stuttgart, April 4, 1876. Fine 'cellist; 1850–62, teacher at Prague Cons.; 1862, first 'cello at Stuttgart; retired 1870.

Golther [[göhl'ter], **Wolfgang,** b. Stuttgart, May 25, 1863; since 1895 Prof. of Germanic philology at Rostock. Besides his purely literary works he has written several important books bearing upon the subject of music.—*Die Sage von Tristan u. Isolde* (1887), *Die sagengeschichtlichen Grundlagen der Ringdichtung Richard Wagners* (1902), *Bayreuth* (1904), *R. Wagner als Dichter* (1904; Engl. transl. by Haynes, 1907), *Tristan u. Isolde in den Dichtungen des Mittelalters u. der neueren Zeit* (1907), *Zur deutschen Sage u. Dichtung* (1911), *Parsifal u. der Gral in deutscher Sage des Mittelalters u. der Neuzeit* (1913); he has also edited 'R. Wagner an Mathilde Wesendonk' (1904), 'Briefe R. Wagners an Otto Wesendonk' (1905), 'Familienbriefe von R. Wagner' (1907), 'Robert Franz u. Arnold Freiherr Senfft von Pilsach' (1907; correspondence).

Gom'bert, Nicolas, b. Bruges, circa 1495; d. after 1570. Flemish contrapuntist, one of Josquin Després' most eminent pupils; in 1530, master of the boys at the Imperial Chapel, Madrid; probably maestro there later; the gift of a sinecure office in the Netherlands, from his patron Charles V, enabled him to retire in his old age. In church-music Fétis styles him a forerunner of Palestrina, but he was especially fond of secular and pastoral music, with a decidedly sentimental leaning, and refreshing simplicity and directness; while in his sacred works he discarded rests, thus rendering his polyphony more connected and fuller than that of his predecessors. Of his numerous motets and masses many are preserved.—See Q.-Lex.

Go'mes, Antonio Carlos, Brazilian opera-composer; b. Campinas, Brazil, July 11, 1839; d. Pará, Sept. 16, 1896. Pupil of Lauro Rossi in Milan Cons. First stage-work, in Portuguese, *A noite do castello* (Rio de Janeiro, 1861), followed by *Joanna de Flandres* (ib., 1863); then *Se sa minga* [Nobody knows!] (Milan, Teatro Fossati, 1867; a 'rivista' in Milanese dialect, the 'Song of the Needle-gun' becoming immensely popular); a second 'review,' *Nella Luna* (1868); 4-act ballet-opera *Il Guarany* (Milan, La Scala, 1870; fairly successful); *Fosca* (ibid., 1873; a failure); *Salvator Rosa* (Venice, Carlo Felice, 1874; successful); *Maria Tudor* (Milan, 1877; successful); *Lo Schiavo* (Rio, 1889; very succ.); *Condor* (ibid., 1891; unsucc.)—Also a hymn to celebrate American independence, *Il saluto del Bresile* (Phila., 1876), and the cantata *Colombo* for the Columbus Festival in 1892. In 1895 he was app. Dir. of Pará Cons.; sickness detained him in Lisbon, and he died a few months after reaching Pará.—Biogr. sketch (in Portuguese) by E. Vieira (Rio de Janeiro, 1897).

Goodrich, Alfred John, theorist; born Chilo, Ohio, May 8, 1848. With the exception of a year's instruction in harm. and pf.-playing, from his father, he is wholly self-taught. After teaching theory for some years in the Grand Cons., N. Y., G. succeeded John Howard (voice) and A. K. Virgil (pf. and theory) at the Fort Wayne Cons., Ind. (1876). Later he was Director of the vocal department in the Beethoven Cons., St. Louis, and for 2 years of the mus. dept. at Martha Washington College, Abingdon, Va.; lived several years in Chicago as a writer and teacher, and was a regular contributor to leading mus. periodicals, more especially the New York 'Musical Courier,' in which he has publ. many interesting essays; lived in Paris, 1909–15; since then spends his time travelling.—Publ. works: *Music as a Language* (1880); *The Art of Song* (1888); *Complete Musical Analysis* (1889); *Analytical Harmony* (1894); *Theory of Interpretation* (1898; publ. by subscription); *Guide to Memorizing Music* (1904;

revised ed. 1906). A treatise on *Synthetic Counterpoint* is still MS.—He has written an overture and several orchestral suites; piano-pieces and songs.

Goodrich, (John) Wallace, b. Newton, Mass., May 27, 1871. Pupil at N. E. Cons. of H. M. Dunham (org.) and G. W. Chadwick (comp.); then at Kgl. Akademie in Munich of Rheinberger (1894–5), of Widor in Paris (1895–6); 1896–7 Repetitor at the Leipzig Th. On his return to the U. S. he became a member of the faculty of the N. E. Cons. in 1897; since 1907 Dean of Faculty; org. Trinity Ch., Boston, 1902–9; org. Boston Symph. Orch. 1898–1909; founder and cond. Boston Choral Art Soc., 1901–7; Choral cond. of the Worcester Festivals, 1902–7; cond. Cecilia Soc., 1907–10; cond. Boston Op. Co., 1909–12.

Goodson, Katharine, distinguished pianist; b. Watford, Hertfordshire, June 18, 1872. From 1886–92 she was a pupil of O. Beringer at the R. A. M., and from 1892–6 of Leschetizky in Vienna; début in London at a Saturday Pop. Concert, Jan. 16, 1897, with signal success; then followed tours of England, France, Austria and Germany, which established her reputation; at her American début with the Boston Symph. Orch. in Boston, Jan. 18, 1907, the impression created was so favorable that she was engaged by all the important orchestras; since then she has made several tours of this country, also of Holland, Belgium and Italy. In 1903 she married the English composer Arthur Hinton.

Goodwin, Amina Beatrice, b. Manchester, Engl., Dec. 5, 1867. Pianist of precocious talent, taught by her father, and played in public at 6. Studied later at Leipzig (Reinecke, Jadassohn), and Paris (Delaborde); finally with Liszt and Frau Schumann. Founded a Pianoforte College for ladies in 1895, at London, but continued her concert-career, appearing with the best orchestras in England; also made a successful tour of Germany and Holland; with Pecskai (vln.) and Whitehouse (vcl.) she formed the 'London Trio.' She ranks high as a concert-player; has written some pf.-pieces, also *Practical Hints on the Technique and Touch of Pf.-playing* (London, 1892). Married an American, Mr. W. Ingram-Adams.

Goovaerts [goh'vahrts], **Alphonse-Jean-Marie-André,** b. Antwerp, May 25, 1847. In 1866 he became asst.-librarian at Antwerp; is a profound student of mus. history, and a reformer of the church-music in his native city, having est. an amateur cathedral-choir for performing works by Palestrina and the Netherland contrapuntists. In 1887 he was app. royal archivist at Brussels.—Writings: *La Musique d'église* . . . (1876; in Flemish as *De Kerkmuziek*), in which he replies to attacks on his attempted reforms; and *Histoire et bibliographie de la typographie musicale* . . . (1880; took the gold medal of the Belgian Académie); a monograph on *Pierre Phalèse;* and minor works. He has also publ. considerable excellent church-music, as well as Flemish songs, pieces for pf. and vln., etc.

Göp'fert, Karl Andreas, b. Rimpar, n. Würzburg, Jan. 16, 1768; d. Meiningen, April 11, 1818. A pupil of Meissner in clarinet-playing, he became, in 1788, first clar. at Meiningen, and later director of the military music there.—Works: An opera, *Der Stern des Nordens;* 4 concertos for clar.; a *symphonie concertante* for clar. and bassoon; 5 quartets for clar. and strings; much other chamber-music for wind; songs, etc.

Göpfert, Karl Gottlieb, violinist; b. Weesenstein, n. Dresden, 1733; d. Weimar, Oct. 3, 1798. Played in Frankfort, Leipzig and Berlin; settled in Weimar, 1770, where he was chamber-virtuoso, conductor and leader. J. F. Cranz was his pupil.—Works: 6 Polonaises for violin.

Gordigiani [gôr-dē-jah'nē], **Giovanni Battista,** b. Mantua, July, 1795; d. Prague, March 2, 1871. Pupil of Milan Cons.; sang in opera and concert, taught singing in Ratisbon, and in 1822 went to Prague, where he was vocal teacher in the Cons. until he died.—Works: 3 operas, *Pygmalion* (Prague, 1845), *Consuelo* (1846); *Lo Scrivano pubblico* (1850); church-music, canzonets, songs, and 12 cavalry marches.—His brother,

Gordigiani, Luigi, renowned comp. of Tuscan popular songs; b. Modena, June 21, 1806; d. Florence, May 1, 1860. He brought out 7 operas, a ballet, an oratorio, and 3 cantatas; but his fame rests on his *Canti popolari toscani;* in 1836 he happened upon a volume of old Tuscan folk-poems, which he set to music, and which became extraordinarily popular; 67 of these songs, in 2 vols., are publ. by Ricordi in the series 'Canti popolari italiani.'

Go'ria, Alexandre-Édouard, pianist; b. Paris, Jan. 21, 1823; d. there July 6, 1860. A pupil of Paris Cons., 1830–9 (Laurent, Zimmerman, Dourlen). Took 1st pf.-prize in 1835. Became a teacher and composer; publ. many pf.-pieces of a brilliant and popular style.

Goritz, Otto, celebrated dram. baritone; b. Berlin, June 8, 1873. He received his entire musical education from his mother, Olga Nielitz; début, Oct. 1, 1895, as Matteo (*Fra Diavolo*) at the Hoftheater in Neustrelitz; his success led to an immediate engagement for 3 years; 1898–1900, at the Stadtth. in Breslau; 1900–3, at Stadtth. in Hamburg. On Dec. 24, 1903, he made his Amer. début at the M. O. H. as Klingsor in the first produc-

tion of *Parsifal* outside of Bayreuth. For once, interest in the composer's work overshadowed all other considerations, so that the performance of the individual artist passed almost unnoticed. But as the season progressed, and as G. appeared in one after another of the great Wagner parts, the public gradually realized that the newcomer was one of the finest Wagnerian interpreters ever heard at the M. O. H. The climax of his triumphs came when he appeared as Beckmesser; his representation of that character has come to be regarded as an ideal, like the Hans Sachs of the unforgettable Emil Fischer. In all the performances of *Parsifal* at the M. O. H. (57) up to 1916 no other artist has ever sung Klingsor, in which rôle G. gives as finely wrought a presentation as in Beckmesser. Nothing, in fact, affords more conclusive proof of G.'s universality than his masterly and complete identification with these two diametrically opposite characters. Since his first appearance at the M. O. H. he has practically never been heard elsewhere. His voice, of large volume and sympathetic quality, ranges from *F* to a^1, while his histrionic powers rival those of the foremost actors. He created in the Amer. premières the rôles of Klingsor (Parsifal, 1903), Moriccio (*Tiefland*, 1908), Kezal (*Bartered Bride*, 1909), Spielmann (*Königskinder*, 1910), Lampe (*Versiegelt*, 1912), Ochs von Lerchenau (*Rosenkavalier*, 1913). He has no favorite rôles. He is 'Grossherzogl. Mecklenburgischer Kammersänger,' and among numerous decorations received the gold medal of Pres. Taft of the U. S.

Gor'no, Albino, pianist and composer; b. Casalmorano (Cremona), Italy; studied Milan Cons., taking 3 gold medals at graduation. Pianist and accomp. to Adelina Patti on her Amer. tour 1881–2. Then eng. as piano-prof. at Cincinnati Coll. of Music; now (1916) head of piano-dept. and dean of faculty.—Works: 2-act opera *Cuore e Patria* (Milan Cons., 1881[?]); fantasia for pf., organ and orch.; *La festa dei Montanari*, fant. for piano and orch.; *Arabian Legend;* cantata *Garibaldi*; *Marinaresca* for pf. and orch.; scherzo for 2 pianos; concert-studies for piano; nocturne for piano; many songs.

Gö'roldt, Johann Heinrich, b. Stempeda, n. Stolberg (Harz), Dec. 13, 1773; d. after 1835 at Quedlinburg (?), where he was mus. dir. from 1803.—Writings: *Leitfaden zum Unterricht im Generalbass und der Composition* (1815–16, 2 vols.; 2d ed. 1828); *Die Kunst, nach Noten zu singen* (2d ed. 1832); *Die Orgel . . .* (1835); *Über Kirchenmusik* (1830); a Method for Horn (1830); he also comp. pf.-music, chorales for men's voices w. organ, and other church-music in MS.

Gorrio, Tobia. Pen-name of ARRIGO BOITO.

Gor'ter, Albert, b. Nuremberg, Nov. 23, 1862. Intended for a medical career, but embraced music as a profession; studied from 1878 at the R. Music School in Munich, under Carl Bärmann, Jr., and Bussmeyer (pf.), and Rheinberger (org. and cpt.), taking 3 prizes for composition. Studied one year in Italy; took part in the Bayreuth Festivals as asst.-cond.; was eng. as cond. in turn at Ratisbon, Trier, Elberfeld, Breslau; then for 3 mos. at Stuttgart as 2d Kapellm. to Zumpe; from 1894–9 he was asst.-Kapellm. to Mottl at the Karlsruhe Court Th., then succeeding Panzner as Kapellm. at the Leipzig City Th. in 1899; in 1903 he went to Strassburg; since 1910 munic. cond. in Mayence.—Works: Text and music of the opera *Harold*, of the 3-act comic opera *Der Schatz des Rhampsinit* (Mannheim, 1894), the 1-act comic opera *Das süsse Gift* (Cologne, 1906), 1-act opera *Paria* (Strassburg, 1908); 2 symphonic poems, choral works, pf.-pieces, songs, ballads, etc. (*Der Schatz d. R.*, and 2 books of songs, are published).

Goss, Sir **John,** b. Fareham, Hants Engl., Dec. 27, 1800; d. Brixton (London), May 10, 1880. A son of Joseph Goss, the org., he became a chorister of the Chapel Royal, under J. S. Smith, in 1811; in 1821, org. of Stockwell chapel; 1824, org. of St. Luke's, Chelsea; 1838–72, org. at St. Paul's Cath., succeeding Attwood. From 1856–72 he was comp. to the Chapel Royal as Knyvett's successor; was knighted in 1872; received the degree of Mus. Doc., Cantab., in 1876.—Works: Church Service in A; Burial Service in E m.; 4 Te Deums; many anthems, and other church-music; 13 glees, and 2 madrigals; 2 orch. overtures (in F and E♭); other orch. music.—He also publ. *Parochial Psalmody* (1827); *Church Psalter and Hymn Book* (1862); *The Organist's Companion* (4 vols.; collections of voluntaries); *Coll. of Chants, Ancient and Modern* (1841, w. W. Mercer); *Introd. to Harm. and Thorough-bass* (1833, often reprinted).—Cf. 'M. T.', April and June, 1901.

Gossec [Gossé], François-Joseph, b. Vergnies, Belgium, Jan. 17, 1734; d. Passy, n. Paris, Feb. 16, 1829. A chorister at Antwerp cath. from 1741–49, he then studied the vln. and comp. for 2 years, and went to Paris in 1751, with letters to Rameau, through whom he became cond. of the private orch. of La Popelinière, then 'fermier-général.' In 1754 his first symphonies (the first of their kind in France and 5 years before Haydn's) were publ.; his first string-quartets followed in 1759. In 1762 G. became the cond. of Prince Conti's orch. at Chantilly, a post which the fame of his Requiem (1760) aided him to

obtain; he soon turned his attention to dramatic comp., beginning with a 1-act opera, *Le faux Lord* (1765); his first real stage-success was *Les Pêcheurs*, also in one act (Comédie Italienne, 1766); at the same theatre were produced *Toinon et Toinette* (1767), and *Le double déguisement* (1767), and at the Opéra *Sabinus* (1773), *Alexis et Daphné* (1775), *Philémon et Baucis* [ballet] (1775), *Hylas et Sylvie* (1776), *La fête du village* (1778), *Thésée* (1782), *Rosine* (1786), *Les visitandines* (with Trial), and *La reprise de Toulon* (1796); also *Berthe* (Brussels, 1775), *Les sabots et le cerisier* (Th. des Jeunes Élèves, 1803), *Le Périgourdin* and *Nitocris* (not perf.). These works won him a high position among French dramatic composers. In 1770 he founded the Concerts des Amateurs; in 1773 he reorganized the Concerts Spirituels, at first directing them conjointly with Gaviniés and Leduc *aîné*, then alone till 1777. From 1780–2 he was assistant-cond. at the Académie de Musique (Gr. Opéra). In 1784 he established and became the manager of the École Royale de Chant, the germ of the Conservatoire, at the inauguration of which latter (1795) G. was app. inspector (with Cherubini and Lesueur), being likewise made a member of the new Institut de France. From 1799–1804, and 1809–15, he was on the commission for examining the operas handed in at the Grand Opéra; in 1815 he retired to Passy.—G.'s chief claim to eminence lies in the dept. of instrumental comp.; his 26 orchestral symphonies mark an epoch in French art and an important enlargement of orchl. resources; his string-quartets were received with unbounded enthusiasm, and the Requiem above mentioned contains new and striking effects. Besides these must be noted a *Symphonie concertante* for 11 instrs.; overtures, serenades, quartets for flute and strings, string-trios, and violin-duets. He also wrote 3 oratorios (*Saül*, *La Nativité*, *l'Arche d'Alliance*), masses with orch., 2 Te Deums, and motets; and the choruses to Racine's *Athalie* and Rochefort's *Électre*.—G., himself of humble origin, and an enthusiastic republican, was one of the most popular comps. of the revolutionary era, to which his festival plays *Offrande à la patrie* (1792) and *Le camp de Grand-Pré*, the *Chant du 14 Juillet* (on the storming of the Bastille), and many hymns, marches, etc., belong.—Cf. Hédouin, *G., sa vie et ses ouvrages* (Paris, 1852); É. Gregoir, *Notice sur G.* (ib., 1878); F. Hellouin, *G. et la musique française à la fin du 18e siècle* (ib., 1903).—See Q.-Lex.

Gotthelf, Felix, b. Gladbach, n. Munich, Oct. 3, 1857. While pursuing his medical studies he seriously studied music, piano with J. Lange and J. Kwast, theory with G. Jensen and O. Tiersch and singing with K. Scheidemantel. After he had received the degree of M. D. he took a course in comp. with F. Draeseke from 1887–91; in 1892 he was for a short time Repetitor at the Stadtth. in Cologne and cond. in Kolberg; in 1893 he settled in Bonn, devoting his time to comp.; since 1898 he has been living in Vienna.—Works: Symph. Fantasie, *Frühlingsfest;* a string-quartet in C; *Hymnus*, for vln., vcl., harp and organ; *Der Zauberspiegel*, ballad for sop. and piano; a mystery, *Mahadeva* (Stuttgart, 1909); also has written *Der Mythos in den Meistersingern* (in 'Bayreuther Bl.', 1911).

Gott'schalg, Alexander Wilhelm, b. Mechelrode, n. Weimar, Feb. 14, 1827; d. Weimar, May 31, 1908. Pupil (1842) in the Teachers' Seminary at Weimar, of Töpfer (org. and harm.) and Wettig (pf.); Liszt also aided him. In 1847, teacher in Tiefurt; from 1870–81, he was Töpfer's successor in the Seminary, also court org., and (1874) teacher of music history in the 'Musik- und Orchesterschule.' From 1865 he edited the 'Urania'; from 1885, the 'Chorgesang'; and from 1872 he was also critic for Dittes' 'Pädagogischer Jahresbericht.' He publ. (with Liszt) a *Repertorium für die Orgel* (a coll. of the finest modern organ-music); also a *Kleines Handlexikon der Tonkunst* (1867).

Gottschalk, Louis Moreau, pianist; b. New Orleans, La., May 8, 1829; d. Rio de Janeiro, Dec. 18, 1869. He studied in Paris from 1841–6 under Hallé and Stamaty (pf.) and Maleden (harm.), and began composing at 16 (the *Bananier* was one of his first essays). After his pianistic début in 1845, he made brilliant tourneys through France, Switzerland, and (1852) Spain; his triumphs were repeated in 1853 in the U. S. Beginning in New Orleans, he traversed the length and breadth of the land, playing his own pf.-works, and conducting his orchestral works at grand festivals. Max Strakosch, later celebrated as the impresario of Patti, now engaged him for a comprehensive American tour, during which he visited Cuba, California (1865), and nearly every noteworthy town in Spanish America; he died worn out by excessive exertion.—G. was a great virtuoso of individual type, and most admired in his performances of his own works for pf.; no other player has so brought out their peculiar charm and characteristic 'Spanish' warmth of color, and they have lapsed into almost total neglect.—Works: 2 operas, *Charles IX*, and *Isura de Salerno* (never performed); 2 symphonies, *La Nuit des tropiques*, and *Montevideo; Gran Marcha solemne* (to the Emp. of Brazil), *Escenas campestres cubanas*, and *Gran Tarantella*, all for full orch.; some 90 piano-compositions; and about 12 songs.—Compare *Life and Letters of L. M. G.*, by Octavia Hensel (Boston, 1870); *Gottschalk*, by Fors (Havana, 1880); and *Notes*

of a Pianist . . . , by R. E. Petersen (Philadelphia, 1881).

Götz, Franz. See GOETZ.

Götz, Hermann. See GOETZ.

Göt'ze, Auguste, daughter of Franz; b. Weimar, Feb. 24, 1840; d. Leipzig, April 29, 1908. Taught in the Dresden Cons. from 1870–75; then est. a singing-school in Dresden, and in 1891 was eng. at the Leipzig Cons. She was a much-sought vocal teacher (Frau Moran-Olden was one of her pupils);—publ. *Über den Verfall der Gesangskunst* (1884); also some stage-poems under the pen-name 'Auguste Weimar.'—Cf. La Mara, *Mus. Studienköpfe* (vol. v, Leipzig, 1902).

Göt'ze, Emil, brilliant dramatic tenor; b. Leipzig, July 19, 1856; d. Charlottenburg, Sept. 28, 1901. Pupil of Prof. Gustav Scharfe at Dresden, where he was eng. 1878–81 at the court theatre, then at the Cologne theatre, afterwards singing as a star in the chief German cities. Owing to an affection of the throat he was obliged, in 1885, to retire for some time; he then resumed his triumphant career in Berlin, and was made 'Kgl. Kammersänger' in 1894.

Göt'ze, Franz, son of Karl; has brought out a 3-act Volksoper, *Utopia* (Stettin, 1892), and a 1-act opera, *Die Rose von Thiessow* (Glogau, 1895).

Göt'ze, Franz, b. Neustadt-on-Orla, May 10, 1814; d. Leipzig, April 2, 1888. A pupil of Spohr (vln.) at Kassel, he joined the Weimar court orch. in 1831; then studied singing, and was leading opera-tenor at Weimar from 1836–52. From 1853–67, he taught singing in the Leipzig Cons.; he explained his resignation in a pamphlet, *Fünfzehn Jahre meiner Lehrthätigkeit* (1868). He remained in Leipzig as a private singing-teacher.

Göt'ze, Heinrich, teacher and composer; b. Wartha, Silesia, April 7, 1836; d. Breslau, Dec. 14, 1906. He was a vocal pupil of Franz Götze at the Leipzig Cons.; losing his voice, he taught music in Russia and Breslau; in 1871 became teacher in the Liebenthal Seminary; in 1885 obtained a similar post at Ziegenhals, Silesia, and in 1896 in Breslau; he was made Royal Mus. Dir. in 1889.—Works: 2 serenades and 6 sketches for string-orch.; a 4-part mass w. orch.; pieces for organ and piano; songs, choruses, etc. Wrote *Populäre Abhandlungen über Klavierspiel* (1879), and *Musikalische Schreibübungen* (exercises in musical dictation).

Göt'ze, Johann Nikolaus Konrad, violin virtuoso; b. Weimar, Feb. 11, 1791; d. there Feb. 5, 1861. He was taught the violin by G. Spohr at Gotha, Aug. Müller at Weimar, and (1813) Kreutzer at Paris. Settled in Weimar; was mus. dir. to the Grand Duke 1826–48, and chorusmaster at the opera; also gave concerts in Vienna, etc. He prod. 4 operas at Weimar, also vaudevilles and melodramas; wrote much chamber-music, etc.

Göt'ze, Karl, composer; b. Weimar, 1836; d. Magdeburg, Jan. 14, 1887. A pupil of Töpfer and Gebhardi, later of Liszt; in 1855, chorusmaster at the Weimar opera; then theatre-cond. at Magdeburg, Berlin (1869), Breslau (1872), and Chemnitz (1875).—Works: The operas *Eine Abschiedsrolle; Die Korsen* (Weimar, 1866); *Gustav Wasa, der Held des Nordens* (W., 1868); *Judith* (Magdeburg, 1887); a symph. poem *Eine Sommernacht* (op. 20); other orchestral music; piano-pieces, songs, etc.

Göt'ze, Otto, in 1896 Kapellm. at Essen-on-Ruhr; has prod. a successful opera, *Riscatto* (Sondershausen, 1896).

Goudimel [goo-dē-mel'], **Claude,** renowned church-composer, b. Besançon, France, c. 1505; killed at Lyons, in the St. Bartholomew massacre, Aug. 24, 1572. Said to have been a pupil of J. Després. In 1555 G. was in Paris as a partner of the music-printer N. Duchemin; their partnership was dissolved in 1556. From 1557–67 (?) he lived in Metz; after 1568 he was a short time in Besançon, and then in Lyons. Brenet conclusively proves that G. was not the founder of the great Roman school; it seems that he not even visited Italy, and it is a fact that none of his numerous works was publ. there.—Cf. M. Brenet, *C. G., Essai bio-bibliographique* (Besançon, 1898). See also Q.-Lex.

Gould, Nathaniel Duren, b. Chelmsford, Mass., March 26, 1781; d. Boston, May 28, 1864. Pupil of Reuben Emerson. Conductor of singing-schools in N. H. and Mass.; of the Middlesex Mus. Society (1807); went to Boston in 1819. Besides editing several colls. of hymn-tunes, he publ. a *History of Church-Music in America* (1853), a work of but slight value.

Gounod, Charles-François, one of the most eminent of French sacred and dramatic composers; b. Paris, June 17, 1818; d. there Oct. 17, 1893. His father, Jean-François Gounod, painter and engraver of talent, winner of the Paris Fine Arts Academy's 2d *Prix de Rome* (1783), died when the boy was in his fifth year. His mother, a most accomplished woman, first contributed to his literary, artistic and musical education, and early sent him, an already proficient pianist, to the Lycée Saint-Louis. In 1836 he entered the Paris Conservatory, studied harmony with Reicha, cpt. and fugue with Halévy, and comp. with Lesueur and Paër. He won the 2d *Prix de Rome* with his cantata *Marie Stuart and Rizzio* in 1837, and in 1839, his cantata *Fernand* won the Grand prix de Rome

by 25 votes out of 27. In Rome he studied ecclesiastical music, particularly the works of Palestrina, and in 1841 a grand orchestral Mass *a* 3 was performed at the ch. of San Luigi dei Francesi. In 1842, during a visit to Vienna, he conducted a Requiem of his own, in the church of St. Charles, which produced a profound impression. Returning to Paris, he became precentor and organist of the 'Missions Étrangères'; had serious intentions of taking holy orders, and was even called 'l'Abbé' Gounod; a publisher, in 1846, bringing out a series of religious choruses, entitled Offices of the Holy Week, by 'Abbé Charles Gounod.' For five years he remained in seclusion, almost forgotten, when the performance of parts of his *Messe solennelle* at one of Hullah's London Concerts evoked such high praise in the English and French press that G. shortly after prod. a symphony in E♭, and was commissioned to write a work for the Grand Opéra. *Sapho*, a 3-act opera, was perf. April 16, 1851; but, despite excellent musical numbers, was not a theatrical success. Revised and reproduced in 1884, it was equally unsuccessful. Choruses to Ponsard's tragedy *Ulysse* (1852), *La Nonne sanglante*, 5-act grand opera (1854), *Le Médecin malgré lui*, comedy-opera (1858), also failed to realize expectations. From 1852–60, he was conductor of the 'Orphéon,' the united male singing-societies and vocal schools of Paris, and for them composed several choruses, and 2 masses *a* 4. G.'s success came with *Faust* in 1859, which procured him European fame, and remains his masterpiece. *Philémon et Baucis* (1860), *La Reine de Saba* (1862), *Mireille* (1864), *La Colombe* (1866), were of ordinary interest. The success of *Faust* was revived with *Roméo et Juliette* (1867), considered in France superior to *Faust*. In 1870, during the Franco-German war, G. removed to London. He there founded Gounod's Choir, a mixed choral society, and gave large concerts at the Philharmonic and Crystal Palace, where, in 1871, at the opening of the exhibition, he produced *Gallia*, an elegiac cantata to words from the Lamentations of Jeremiah. The entr'actes to Legouvé's *Les deux Reines* (1872), and to Barbier's *Jeanne d'Arc* (1873), were well received. In 1875 he returned to Paris, and, in 1877, *Cinq Mars* was produced at the Opéra-Com., and in 1878, *Polyeucte* at the Opéra; but these and his last dramatic work, *Le tribut de Zamora* (1881), were inferior to his previous triumphs. The last years of his life were mainly devoted to sacred composition. *La Rédemption* (Birmingham, 1882), a sacred trilogy, of which he wrote the music and French words, and *Mors et Vita* (Birmingham, 1885), another sacred trilogy, the Latin text of which he arranged from the Catholic liturgy, have become standard works. G.'s comps. are of a highly poetic order, more spiritualistic than realistic; in his finest lyrico-dramatic moments he is akin to Weber, and his modulation even reminds of Wagner; his instrumentation and orchestration are frequently original and masterly. To the works mentioned must be added: *Messe solennelle à Ste.-Cécile*, and the mass *Angeli custodes* (1882), *Messe à Jeanne d'Arc* (1887), a fourth Mass (1888), a *Stabat Mater* w. orch., the oratorio *Tobie*, *Les Sept Paroles de Jésus*, *Jésus sur le lac de Tibériade*, a *Te Deum*, *Pater Noster*, *Ave Verum*, and *O Salutaris;* the cantatas *A la Frontière* (1870, Gr. Opéra), *Le vin des Gaulois et la danse de l'épée*, and much instrumental and vocal music, French and English songs, etc. Especially famous is his *Méditation* (*Ave Maria*) on the first prelude of Bach's 'Well-tempered Clavichord.' Among his posthumous works should be mentioned 2 operas, *Maître Pierre* (incomplete) and *George Dandin* (said to be the first comedy-opera set to a *prose* text); an Ave Maria for his daughter's birthday; a solemn mass for the inaug. of the new organs at St. Peter's, Rome; a *Requiem* in D m. (MS. in St. Charles' Ch., Vienna). He also wrote a *Méthode de cor à pistons*, contributed 'feuilletons' of musical philosophy and criticism to various Paris journals; publ. Berlioz' *Lettres intimes* (1882), and a book, *Le Don Juan de Mozart* (1890). In 1866, on the death of Clapisson, G. was elected member of the Institut de France. He was also a commander of the Legion of Honor.

Bibliography. *Autobiographie de Charles Gounod* (Paris, 1875, goes only to 1859; Engl. translation by G. Weldon, London, 1875); *Mémoires d'un artiste* (Paris, 1896; publ. simultaneously in a Ger. transl. by F. Bräner [Breslau] and an Engl. transl. by W. H. Hutchinson [London]); both the autobiogr. and mem. publ. in one vol. by H. Imbert (Brussels, 1897); M. A. Bovet, *Ch. G. His Life and His Works* (London, 1890); L. Pagnerre, *Ch. G., sa vie et ses œuvres* (ib., 1890); P. Voss, *Ch. G. Ein Lebensbild* (Leipzig, 1895); Th. Dubois, *Ch. G.* (Paris, 1895); H. Tolhurst, *G.* (London, 1903); P.-L. Hillemacher, *Ch. G.* (Paris, 1905; new ed. 1914); C. Bellaigue, *Ch. G.* (ib., 1910); J. G. Prod'homme and A. Dandelot, *G.: Sa vie et ses œuvres* (2 vols., Paris, 1911; the standard biogr.); A. Soubies and H. de Curzon, *Documents inédits sur le Faust de G.* (Paris, 1912).

Gouvy [goo′vē], **Louis-Théodore,** b. Goffontaine, n. Saarbrücken, Rhenish Prussia, July 2, 1819; d. Leipzig, April 21, 1898. Pianist and composer; 1840, law-student in Paris; turned to music, studied 3 years with Elwart, also in Berlin (1843) and Rome, returning 1846 to Paris, and giving his first and very

successful concert of his own works in 1847. His works are often performed both in Germany and in Paris, where he lived till 1895 as a private teacher and composer; thereafter in Oberhomburg. In Germany, especially, his dramatic scenes for soli, chorus and orch. had great vogue. He was made a member of the Berlin Academy in 1895, and Chev. of the Legion of Honor in 1896.—Works: Missa brevis for soli, ch. and orch., op. 72; Requiem for do., op. 70; a sacred cantata, *Golgotha;* a Stabat Mater; the dram. cantatas *Oedipus auf Kolonus* (op. 75), *Iphigénie en Tauride* (op. 76), and *Elektra* (op. 85), for soli, ch. and orch.; *Frühlings Erwachen* for sopr. solo, male ch. and orch. (op. 73), and *Polyxena* for do.; *Asléga*, lyrico-dram. scene; an opera, *Der Cid* (not perf., though accepted 1863 at Dresden); 7 symphonies (the last is op. 87, in G m.); 2 concert-overtures (op. 14 and 15); an octet for wind; a nonet for do.; a sextet for flute and strings; a piano-quintet (op. 24); a string-quintet; 5 string-quartets; 5 pf.-trios; a serenade for 5 stringed instrs.; pieces for 'cello and piano, and for vln. and piano; pf.-sonatas for 2 and 4 hands; Phantasie for 2 pianos (op. 69); serenades, characteristic pieces, and studies, for piano; vocal duets, odes, and many songs.—His compositions are graceful and melodious.—Cf. O. Klauwell, *Th. G. Sein Leben und seine Werke* (Berlin, 1902).

Gow, George Coleman, b. Ayer Junction, Mass., Nov. 27, 1860. Studied music under B. C. Blodgett of Pittsfield, and E. B. Story of Worcester; graduate (A.B.) of Brown Univ., 1884, and of Newton Theol. Seminary, 1889, when he became instructor of harm. and pf. at Smith College, Northampton, Mass. During leave of absence (1892–3), G. spent a year in Berlin studying mainly w. L. Bussler. In 1895 he was app. Prof. of music at Vassar College, Poughkeepsie, N. Y., which position he still holds (1916).—Published 1st book of songs, 1884; since then several sets of songs and duets, and several part-songs, etc.; also an excellent text-book on notation and harmony, *The Structure of Music* (New York, 1895); contributed the articles on Harmony and Theory to the 'American History and Encyclopædia of Music' (1910).

Gow, Niel, violinist and comp.; b. Inver, Dunkeld, Scotland, March 22, 1727; d. there March 1, 1807. His teacher, John Cameron, was a retainer in the Grandtully family. A favorite player at the balls, etc., in Scottish towns, he excelled in the execution of native music.—Works: Six collections of *Strathspey Reels* (1784, '88, '92, '99, 1808, '22).—His son **Nathaniel** (1763–1831), also a violinist and comp., was for a time (from 1791) leader of the Edinburgh Concerts; he had a music-business in Edinburgh. Best known as the composer of the song *Caller Herrin'*.—**Niel G., Jr.** (1795–1823), son of Nathaniel, was a talented violinist and composer (*Bonnie Prince Charlie, Flora McDonald's Lament*, etc.).

Graan, Jean de, gifted violinist, a pupil of Joachim; b. Amsterdam, Sept. 9, 1852; d. The Hague, Jan. 8, 1874. Monograph by Kneppelhout: *Een beroemde Knaap.*

Gra'ben-Hoff'mann, Gustav (properly **Gustav Hoffmann**), b. Buin, n. Posen, March 7, 1820; d. Potsdam, May 21, 1900. By profession a teacher, his love for music caused him to embrace the latter profession; studied for the opera (1843) in Berlin, but had better fortune with song-composing; after teaching in Potsdam, studying in Leipzig under Hauptmann, and living in Dresden (1858) and Schwerin (1868), he settled (1869) in Berlin as a singing-teacher. —Works: Many songs (*500,000 Teufel* had great vogue); part-songs, duets, solfeggî, pf.-music; also *Die Pflege der Singstimme* (1865); *Das Studium des Gesangs* (1872); *Praktische Methode als Grundlage für den Kunstgesang* (1874).

Grä'dener, Hermann (Theodor Otto), son of Karl G. P.; b. Kiel, May 8, 1844. Pupil of his father, and of the Vienna Cons.; in 1862, org. at Gumpendorf n. Vienna; 1864, violinist in Vienna court orch.; 1873, harmony-teacher in Horak's Pf. School; ditto for some years in Vienna Cons.; and from 1899 Bruckner's successor as 'lector' for harmony and counterpoint at the Vienna Univ. He also conducts the Vienna 'Singakademie' and 'Orchesterverein für Klassische Musik.' —Works: Capriccietto for orch. (op. 4); Sinfonietta for orch. (op. 14); *Lustspiel-Ouvertüre* (op. 28); a vln.-conerto in D; a 'cello-concerto in E m. (op. 45); a piano-concerto in D m.; vars. for organ, strings and trumpet; string-octet (op. 12); string-quintet (op. 23); piano-quintet (op. 6); piano-trio in D m. (op. 1); string-quartets (op. 33, 39); 5 Impromptus for pf. and strings (op. 11); 5 Intermezzi for vln. and piano (op. 9); Sonata for 2 pianos (op. 18); other piano-music, songs, etc.

Grä'dener, Karl Georg Peter, b. Rostock, Jan. 14, 1812; d. Hamburg, June 10, 1883. Gave up study in Göttingen for music (his 'cello-teacher was Mattstädt); was for 3 years solo 'cellist and quartet-player in Helsingfors; for 10 years mus. dir. at Kiel Univ., and cond. of a choral society; during this period he wrote numerous fine choral works (oratorio *Johannes der Täufer*). He founded and directed (1851–61) a singing-academy at Hamburg, and cond. numerous concerts, at several of which his own works filled the programs; taught singing and theory at Vienna Cons. (1862–5), and thereafter at

the Hamburg Cons.; elected President of the Hamburg 'Tonkünstler-Verein.' He was a fine and original harmonist, and a master of form. —Works: 2 symphonies; overture to *Fiesco;* 1 pf.-concerto; a Romanza for vln. and orch.; 1 string-octet; 5 piano-quintets; 3 string-quartets; 1 string-trio; 2 piano-trios; 3 vln.-sonatas; 1 'cello-sonata w. piano (op. 59; one of his best works); a sonata for pf. and vln. (D m.); and for piano, *Phantastische Studien, Fliegende Blätter, Blättchen, Träumereien,* etc. Also a *Harmonielehre* (1877), and musical essays in periodicals, coll. as *Gesammelte Aufsätze* (Hamburg, 1872).—In MS. 2 operas: *König Harald* and *Der Müllerin Hochzeit.*

Graew. See BACFART.

Graffi'gna, Achille, b. San Martino Dall'Argine, Italy, May 5, 1816; d. Padua, July 19, 1896. Pupil of Milan Cons.; at 18, conductor in theatre at Cagliari, and successively in various other Italian theatres, also (1845) opera-director in Odessa, and (1872) manager and conductor of an opera-troupe in Paris. Finally, singing-teacher in Padua. Of his 18 operas none achieved real success, but he attracted considerable attention through his presumption in setting to music the text-books of *Il Barbiere di Siviglia* (Padua, 1879) and *Il Matrimonio segreto* (Florence, 1883), after Rossini and Cimarosa.

Grä'finger. See GREFINGER.

Grainger, Percy Aldridge, b. Brighton, Melbourne, Australia, July 8, 1882. He received his first instruction from his mother, a fine musician, and at the age of 10 appeared in public as a pianist; also had lessons from Louis Pabst and from 1894–1900 was a pupil of J. Kwast (pf.) in Frankfort; a little later he studied a short time with Busoni. His career as a pianist began in London (1900), where he created almost a sensation; he then toured Great Britain, New Zealand, Australia and South Africa, meeting everywhere with most enthusiastic receptions. Returning to London in 1906 he met Grieg, who was so impressed with the young artist's playing that he invited him to his villa, Troldhaugen. Here they spent the summer of 1907 preparing for the Leeds Festival in the fall, when Grainger was to have played Grieg's pf.-concerto with the master himself as conductor. Death, however, frustrated the plan, for on Sept. 4 Grieg passed away. Nevertheless, Grainger did play the concerto, and gave such a masterly interpretation that ever since he has been identified in a special manner with that work. After having played with phenomenal success throughout Europe, he made his Amer. début in New York on Feb. 11, 1915, in recital, electrifying his audience; the performance of the Grieg concerto with the N. Y. Philh. Soc. (March 13) brought him an ovation. As a pianist G. has securely established himself among masters of the first rank. His development as a composer is probably unique. He is self-taught; but instead of studying the great masters, he turned his attention to the folk-music of the numerous countries he has visited. G. himself says: 'I regard the study of native music and close association with folk-singers (peasants, sailors, etc.) as the most fruitful influence in my creative career.' Examination of his publ. works proves that this self-estimate is correct; it is the quality peculiar to folk-music that assured the instant and astonishing success of G.'s compositions. His first appearance as a composer was at one of Balfour Gardiner's concerts in London, in 1912, when he conducted his *Mock Morris* for string-orch.; statistics for 1915 show that the works of G. were more frequently performed than those of any other British composer. G. is not only an earnest student of folk-music, but also an ardent collector, having taken more than 500 phonographic records (European, African, Australian and American). In 1899 he began to experiment with beatless music, which he defines as 'music in which no standard duration of beat occurs, but in which all rhythms are free, without beat-cohesion between the various polyphonic parts.' He has not yet publ. any of his numerous works in this style.—Publ. works: For orch.: *Mock Morris, Molly on the Shore, English Dance, Colonial Song, Shepherd's Hey, Green Bushes* (Passacaglia); *In a Nutshell,* suite for piano and orch.; choruses w. orch. *Father and Daughter, Sir Eglamore, Irish Tune from County Derry, Morning Song in the Jungle, Tiger-Tiger!, The Innuit, We Have Fed our Seas, I'm Seventeen come Sunday, Marching Tune,* etc. All these are also issued in various arrangements. Larger works are *The Warriors,* for piano and orch. (music to an imaginary ballet), and *Marching Song of Democracy,* for ch. and orch. (Worcester Fest., 1916).—Cf. C. Scott, *P. G., the Music and the Man,* in 'Mus. Quart.' (July, 1916).

Gram'mann, Karl, dramatic comp.; b. Lübeck, June 3, 1844; d. Dresden, Jan. 30, 1897. From 1867–71 pupil of Leipzig Cons.; lived in Vienna as a comp. until 1885, and after that at Dresden. 2 operas, *Die Schatzgräber* and *Die Eisjungfrau,* were written while he was a youth studying in the gymnasium; his other works are the operas *Melusine,* op. 24 (Wiesbaden, 1875); *Thusnelda und der Triumphzug des Germanicus,* op. 29 (Dresden, 1881); *Das Andreasfest,* op. 35 (Dresden, 1882); the 2-act opera *Ingrid,* op. 57, and the 1-act opera *Das Irrlicht,* op. 58 (both prod. on the same evening at Dresden,

1894); *Auf neutralem Boden* (posth., Hamburg, 1901); a *Trauercantate* for soli, ch. and orch.; *Die Hexe*, op. 17, dram. scene for alto, ch. and orch.; 2 symphonies; string-quartets and trios, vln.-sonatas, pf.-music, songs, etc. —Cf. F. Pfohl, *K. G. Ein Künstlerleben* (Berlin, 1910).

Grana'dos y Campi'na, Enrique, b. Lerida, Catalonia, July 27, 1867; d. at sea, March 24, 1916 (victim of the Sussex disaster in the Engl. Channel). He studied pf. at the Barcelona Cons. with B. Pujol, and comp. at the Madrid Cons. with F. Pedrell (1884–7); then he was for one year a pupil of Ch. de Bériot (pf.) at the Paris Cons. He first attracted attention with a zarzuela, *María del Carmen* (Madrid, 1898), which soon made the rounds of the principal theatres of Spain; fragments of an opera, *Folleto*, were successfully prod. at Barcelona in 1903. In 1899 he wrote an opera, *Goyescas* (inspired by scenes from Goya's paintings); being dissatisfied with the work, he selected certain portions and arranged these as a suite for pf.; later F. Periquet wrote a new text, and G. used the music of the suite in the new opera. The première of *Goyescas* took place, in the presence of the composer, at the M. O. H. on Jan. 28, 1916; it was fairly successful, and has the distinction of being the first Spanish opera sung in Spanish in the U. S.—G.'s other works are an early opera, *Miel de la Alcarria* (1893); the symph. poems *La Nit del Mort* and *Dante;* incidental music to Mestres' fairy-play *Liliano;* a piano-trio; a string-quartet; piano-pieces (*Danzas españolas, Cantos de la Juventud, Valses poéticos, Marche militaire, A la Cubana* [the last two also arr. for orch.], etc.); songs (especially those on texts by Apeles Mestres). G.'s music is essentially impressionistic, with an admixture of specific Spanish rhythms and excess of rather meaningless ornamentation. —2-page sketch in 'M. T.', Dec., 1916.

Grancino [-chē'-], **Paolo,** a violin-maker, who worked at Milan from 1665–90; the instruments of his son Giovanni Battista (1696–1715) are more highly esteemed, especially the 'celli.

Gran'di, Alessandro de', b. Venice(?); d. Bergamo, 1630. Church-comp. of the Venetian school, pupil of G. Gabrieli. In 1597, m. di capp. at the Accad. della Morte in Ferrara; in 1617, singer at San Marco, Venice; in 1620 succeeded Negri as vice-maestro there and in 1627 became m. di c. at Santa Maria Maggiore, Bergamo, where he died of the plague.—Works: *Madrigali concertati;* Litanies, Vesper psalms, Masses, Motets, etc.—See Q.-Lex.

Grandjean [grăh**n**-zhăh**n**'], **Axel Karl William,** b. Copenhagen, Mar. 9, 1847. Pupil of the Cons. there; began as an operatic singer (1869), but gave up the stage at the end of the first year, and devoted himself to teaching and comp.; was for many years chorusmaster at the R. Opera and cond. of several choral societies.—Works: The operas *De to Armringe* (Copenhagen, 1876), *Colomba* (ib., 1882), *I Möllen* (ib., 1885), *Oluf* (ib., 1894); *Traegfuglen*, for soli, ch. and orch.; piano-pieces; songs. On the occasion of the Holberg bicentenary he edited a collection of incid. music written to H.'s dramas (1884).

Grandval, Mme. **Marie-Félicie-Clémence de Reiset,** Vicomtesse **de,** noted composer; b. Saint-Rémy-des-Monts (Sarthe), France, Jan. 21, 1830; d. Paris, Jan. 15, 1907. At first a pupil of Flotow, later of Saint-Saëns, in composition. Her début as a composer was with a Mass and a Stabat Mater (perf. in various churches); under various pen-names (Valgrand, Tesier, Blangy, Jesper, etc.) she produced the operas *Le Sou de Lise* (Paris, 1860), *Les Fiancés de Rosa* (ib., 1863), *La comtesse Eva* (ib., 1864), *La Pénitente* (ib., 1868), *Piccolino* (ib., 1869), *Atala* (ib., 1888), *Mazeppa* (Bordeaux, 1892); also wrote a dramatic poem, *La Forêt* (1875); an oratorio, 'drame sacré', *St. Agnes* (1876); a dram. scene *La fille de Jaïre* (won Prix Rossini, 1879); do., *Jeanne d'Arc; Esquisses symphoniques;* songs.

Gräner, Paul, b. Berlin, Jan. 11, 1873. Having filled various positions as operatic cond. in Bremerhaven, Königsberg, Berlin, and London (Haymarket Th., 1896), he taught at the R. A. M. from 1897–1902; then at the 'Neues Konservatorium' in Vienna until 1909; dir. of the 'Mozarteum' in Salzburg, 1910–13.—Works: The operas *Das Narrengericht* (Vienna, 1913) and *Don Juan's letztes Abenteuer* (Leipzig, 1914); a symphony in D m.; a sinfonietta; piano-pieces; songs and choruses. In his 'Kammermusikdichtungen' he attempts to carry out a definite program in the established forms of chamber-music (a piano-trio after Raabe's *Der Hungerpastor;* a piano-quintet, *Sehnsucht an das Meer*).

Granjon, Robert, celebrated music-printer and typefounder at Paris (1523), Lyons (1559), and Rome (1582), is particularly noteworthy for having engraved round note-heads (instead of the lozenge-shaped ones then in vogue), and for discarding the ligatures, etc.

Grant-Schaefer, George Alfred, b. Williamstown, Ontario, July 4, 1872. Pupil of D. Ducharme (pf.) and G. Couture (voice) in Montreal, of V. Garwood (pf.) and A. Weidig (theory) in Chicago, and of C. A. Harriss (org.) in London; org. and ch.m. at Centenary Ch., Chicago, 1896–1908; since then head of vocal dept. at Northwestern Univ. School of Mus., Evanstown, Ill.; comp. of meritorious songs and piano-pieces of mod-

erate difficulty. His *Thirty-six Songs for Children* are deservedly popular.

Graphäus, Hieronymus, celebrated music-printer and typefounder in Nuremberg (from 1533), where he died May 7, 1556. He exchanged his patronymic *Resch* for *Formschneider* (Type-cutter), later assuming the Greek form of the latter appellation.

Grasse, Edwin, b. New York, Aug. 13, 1884. Although he became blind in infancy, he began to study the violin with Carl Hauser; went to César Thomson in Brussels, in 1898; ent. the Cons. the following year, and won 1st prize in 1900; awarded 'Prix de Capacité' in 1901; début in Berlin, playing the Sinding concerto with the Philh. Orch.; Amer. début, New York, Nov. 12, 1903, with Brahms concerto; since then has made several tours of Europe and America, meeting with considerable success.—Works: Symphony in G m.; Suite for orch. in C; Concerto for vln. and orch. in G; 2 string-trios; 4 sonatas for vln. and piano; 1 'cello-sonata; numerous smaller pieces for vln. and piano.

Gratia'ni. See GRAZIANI, BONIFACIO.

Grau, Maurice, operatic impresario; b. Brünn, Moravia, 1849; d. Paris, March 14, 1907. At the age of 5 he came to the U. S., where he was educated at the public schools and Columbia Law Sch. In 1872 he associated himself with C. A. Chizzola and managed the Amer. tours of Rubinstein, Wieniawski and Aimée; the next year he organized the Kellogg Opera Co., and later brought over Salvini, Ristori, Offenbach, Sarah Bernhardt, etc.; in 1882 the partnership of Abbey, Schoeffel & Grau was formed; the disastrous failure of the opening season (1883–4) of the M. O. H. then led them to retire from the operatic business for some years; in 1891 they again leased the M. O. H., and gave regular seasons of opera with better success until 1897, when G. became the sole director; he retired in 1903, owing to ill health. The secret of his success was an extraordinary ability to feel the pulse of the public; with him opera was frankly a business; he knew the public wanted great stars, and he gave them Nordica, Melba, Eames, Calvé, the de Reszkés, Plançon and others; all other factors received scant attention; the repertory was determined and limited by the favorite rôles of the stars; although personally G. had no sympathy for Wagner's art, he immediately included the master's works, as soon as Mr. Damrosch had shown that there was a decided demand for them; and it was the immense popularity of Wagner that contributed chiefly toward the financial success of G.'s last seasons.

Grau'mann, Mathilde. See MARCHESI.

Graun, Johann Gottlieb, violin-virtuoso, brother of Karl H.; b. Wahrenbrück, 1698; d. Berlin, Oct. 27, 1771. Studied with his brother in the Kreuzschule, Dresden, also the violin under Pisendel, and later under Tartini at Padua. In 1728 he was leader in Crown Prince Frederick's orch. at Rheinsberg; from 1740, leader in the royal orch. at Berlin.—Works: 40 symphonies, 20 violin-concertos, 24 string-quartets, string-trios, etc. —See Q.-Lex.

Graun, Karl Heinrich, b. Wahrenbrück, Prussian Saxony, May 7, 1701; d. Berlin, Aug. 8, 1759. Pupil at the Kreuzschule, Dresden (1713–20), of Grundig (voice) and Chr. Petzold (org. and pf.), and sang in the 'Rathskapelle' as a soprano; while his voice was changing, he studied comp. under J. Chr. Schmidt, and frequently attended opera-performances (then directed by Lotti). In 1725 he was eng. as operatic tenor at Brunswick; but within a year his first venture as a dramatic comp. (*Pollidoro*, 1726) won him success; he was app. vice-Kapellm., and comp. 5 more operas for Brunswick. The Crown Prince Frederick ('the Great') induced G. in 1735 to come to Rheinsberg, where he set to music many cantatas written (in French verse) by his gifted patron. On Frederick's succession, Graun was commissioned to establish Ital. opera in Berlin, of which he was made Kapellm. For this company he composed 28 operas, among which *Rodelinda* (1741), *Artaserse* (1743), *Catone in Utica* (1744), *Alessandro nell' Indie* (1745), *Adriano in Siria* and *Demofoonte* (1746), *Mitridate* (1751), *Semiramide* (1754), *Ezio* (1755), and *Merope* (1756), were some of the most successful; for years, Hasse was the only rival comp. whose operas had a hearing in Berlin. As a church-comp., Graun is still better known to-day; his Passion Oratorio, *Der Tod Jesu* (1755), is still, by virtue of a bequest, perf. yearly at Berlin; a Te Deum (1756), commemorating the battle of Prague, is equally fine. Other works: 2 passion cantatas; about 25 other church-cantatas with orch.; and 20 Latin motets *a 4 voci a cappella;* funeral music for Duke Aug. Wilh. of Brunswick (1738) and for King Fr. Wilh. I of Prussia (1740); church-melodies for every day in the year (2 sets). His instrumental music (12 concertos for harpsichord. with strings; flute-concertos; a concerto for flute, vln., gamba and 'cello; trios, organ-fugues, etc.) is of less value, and unpublished.—Cf. A. Meyer-Reinach, *K. H. G. als Opernkomponist,* in 'Smb. Int. M.-G.', i; K. Mennicke, *Zur Biographie der Brüder Graun,* in 'N. Ztschr. für M.' (1904, No. 8); id. *Hasse u. die Brüder Graun als Symphoniker* (Leipzig, 1906; with biogr. and complete thematic catalogues).—See also Q.-Lex.

Graup'ner, Christoph, b. Hartmannsdorf, n. Kirchberg, Saxony (bapt. Feb. 22), 1687; d. Darmstadt, May 10, 1760. Pupil of Kuhnau at the Thomasschule, Leipzig; in 1706, accompanist, at Hamburg, to the opera under Keiser; 1710, vice-Kapellm., and in 1711 Kapellm., at Darmstadt. A diligent comp., even engraving some of his own music; he was blind for 10 years before his death.—Works: 6 operas prod. in Hamburg: *Dido* (1707); *Die lustige Hochzeit* (1708), with Keiser; *Hercules und Theseus* (1708); *Antiochus und Stratonice* (1709), *Bellerophon* (1709), *Simson* (1709); 3 for Darmstadt: *Berenice und Lucio* (1710), *Telemach* (1711), and *Beständigkeit besiegt Betrug* (1719). For harpsichord: *Acht Parthieen für Clavier* (1718), *Monatliche Clavierfrüchte* (1722), *Acht Parthieen für das Clavier* (1726), *Die vier Jahreszeiten* (1733); also a *Hessen-Darmstädtisches Choralbuch.* An immense number of MS. comps. are in the Library at Darmstadt. —Cf. W. Nagel, *Chr. G. als Symphoniker*, No. 49 of 'Musikalisches Magazin' (Langensalza, 1912).—See Q.-Lex.

Graziani (or **Gratiani**) [grah-ts'yah'nē], **Bonifacio,** b. Marino, Papal States, c. 1606; d. Rome, June 15, 1664, where he was maestro in the Seminario Romano and in the Jesuit ch.—Publ. works (posth.): 7 vols. of Motets *a* 2–6; 6 vols. do. *a* 1; 1 vol. of Psalms *a* 5, w. organ; 1 vol. of *Salmi concertati;* 2 vols. of Masses *a* 4–6; Litanies *a* 3–8; Vespers; *Musiche sacre e morali con basso d'organo*—all works of real value.

Grazia'ni, Francesco, brother of Ludovico; b. Fermo, April 16, 1829. Baritone stage-singer, successful in Italy, Paris (1854, and 1856–61 at the Théâtre Italien), New York (1855), London, and Petrograd (1861–4).

Grazia'ni, Ludovico, dramatic tenor, b. Fermo, Italy, in Aug., 1823; d. there in May, 1885. He sang in the chief Ital. cities, also in Paris (1858), London, Barcelona, and Vienna (1860), meeting with great success. For him Verdi wrote the part of Alfredo (*Traviata*).

Grazzini [grăh-tsē'nē], **Reginaldo,** b. Florence, Oct. 15, 1848; d. Venice, Oct., 1906. Studied at the R. Cons. in Florence under T. Mabellini. After serving as an opera-cond. in that city, he was app. Director of the Civic School of Music at Reggio d'Emilia, and theatre-cond. in 1881; the following year he became prof. of mus. theory, and artistic director, in the Liceo Benedetto Marcello, Venice. Talented comp.—Works: A sacred cantata (1875); a mass *a* 3, w. orch.; symphonies; a *Marcia solenne* (1887); pf.-music; and (in MS.) an opera.

Great'orex, Thomas, b. North Wingfield, Derby, Engl., Oct. 5, 1758; d. Hampton, n. London, July 18, 1831. Pupil of Dr. B. Cooke (1772); chorister at Concert of Antient Music (1778); org. of Carlisle cath. (1780–4); after travelling in Holland and Italy, he taught in London (1789–93), when he became cond. of the C. of A. M. He revived the Vocal Concerts (1801), and from 1819 was org. of Westminister Abbey.—Works: 12 glees (1832); Psalms; chants; *A Selection of Tunes . . .* (London, 1829); *Parochial Psalmody* (n.d.).

Gre'co (or **Grec'co**), **Gaetano,** b. Naples, c. 1680; d. (?). Pupil of Aless. Scarlatti, at the Cons. de' Poveri di Gesù Cristo, and succeeded him as teacher there in 1717, passing later to the Cons. of San Onofrio, where Pergolesi, Vinci and Francesco Durante were his pupils.—Works: Litanies *a* 4, w. 2 violins, viola, bass and organ; harpsichord-music; toccatas and fugues for organ; etc.

Greef [grāf], **Wilhelm,** b. Kettwig-on-Ruhr, Oct. 18, 1809; d. Mörs, Sept. 12, 1875. With L. Erk (his brother-in-law) he publ. school song-books, and new editions of Rinck's preludes, postludes, and *Choralbuch.*

Green, Samuel, b. London, 1730; d. Isleworth, Sept. 15, 1796. Renowed organ-builder, who adapted the 'Venetian' swell to the organ. His instruments were exported to Russia, the West Indies, etc.

Greene, Harry Plunket, bass singer; b. Old Connaught House, County Wicklow, Ireland, June 24, 1865. Destined for the bar, he embraced music; studied in Stuttgart, 1883–6, under Hromada and Goetschius, and 6 months under Vannucini at Florence; later, in London, under J. B. Welch and Alf. Blume. Début Jan. 21, 1888, in Handel's *Messiah;* début in opera at Covent Garden, June 2, 1890, as the Commendatore in Mozart's *Don Giovanni.* But in spite of his emphatic success he gave up the stage, and devoted himself to oratorio and lieder singing, in which field he has achieved signal distinction. Sir H. Parry wrote for him the oratorio *Job* (Gloucester Fest., 1892); for many years he had no less an artist than Leonard Borwick as his pianist. He has undertaken several artistic tours to the U. S., where he made a most favorable impression. He is now (1916) prof. of singing at R. C. M. and R. A. M.; has publ. *Interpretation in Song.*

Greene, Maurice, b. London, 1696 (or 1695); d. there Sept. 1, 1755. Chorister in St. Paul's Cath., under King; studied with R. Brind, became (1716) org. of St. Dunstan's, of St. Andrew's, Holborn (1717), and of St. Paul's Cath. (1718). In 1727 he succeeded Croft as org. and comp. to the Chapel Royal, and in 1730 was Tudway's successor as prof. of music at Cambridge, receiving the title of Mus. Doc.; in 1735, master of the King's Band. Later he made a great coll. of old

English sacred music ('Cathedral Music,' ed. by Boyce).—Works: 2 oratorios, *Jephthah* (1737), and *The Force of Truth* (1744); a dram. pastoral, *Florimel, or Love's Revenge* (1737); a masque, *The Judgment of Hercules* (1740); an opera, *Phœbe* (1748); *40 Select Anthems in Score, a* 2–8 (1743; 2 vols.); Spencer's *Amoretti* for voice, harpsichord and violin; several odes; catches, canons, songs, organ-pieces, harpsich.-music; Church Service in C; Te Deum in D; etc.—Cf. E. Walker, *The Bodleian MSS. of M. G.*, in 'Mus. Ant.,' April-July, 1910.—See also Q.-Lex.

Greff. See BACFART.

Gre'finger (or **Gräfinger), Johann Wolfgang,** Viennese comp. of the 16th century, pupil of Hofhaimer.—Works: *Aurelii Prudentii Cathemerinon*, 4-part odes (1515); and single motets in collections. He edited the rare *Psalterium Pataviense* . . . (1512).

Gregh [grāg], **Louis,** music-publ. in Paris; b. 1843; d. Dourdan, Feb., 1915. Having attracted favorable attention with a number of pleasing works for piano, he tried the stage with *Un Lycée de jeunes filles* (Paris, 1881), and scored a decided success; this was followed by other operas, all of the light genre: *Le Présomtif* (1884), *Patard-Patard et Cie.* (1893), *Le capitaine Roland* (1895); and the pantomime-ballets *Arlette* (Nice, 1892), and *Les Instantanés* (Paris, 1894).

Gregoir [grē-gwahr'], **Édouard-Georges-Jacques,** b. Turnhout, n. Antwerp, Nov. 7, 1822; d. Wyneghem, June 28, 1890. Studied with his brother (J.-M.-Jos. Gr.), and under Rummel at Biebrich; gave piano-concerts, and in 1842 travelled with Teresa and Maria Milanollo; but settled about 1851 in Antwerp as a composer and writer. He left his library to the Antwerp Music School.—8 operas: *La Vie* (Antwerp, 1848); *Marguerite d'Autriche* (Antwerp, 1850); *De Belgen en 1848* (Brussels, 1851); *La dernière nuit du comte d'Egmont* (Brussels, 1851); *Leicester* (Brussels, 1854); *Willem Beukels*, Flemish 'opéra comique' in 1 act (Brussels, 1856); *Willem de Zwyger* (1856); *La belle Bourbonnaise* (1860?); an historical symph., *Les Croisades;* a symph. oratorio, *Le Déluge;* an overture, *Hommage à Henri Conscience;* overture in C; music for organ and for piano; over 100 male choruses; harmonium-pieces; vln.-music; songs.—His literary writings contain a vast amount of original information regarding music and musicians of the Netherlands, and are of great value to the music-historian. These are: *Essai historique sur la musique et les musiciens dans les Pays-Bas* (1861); *Histoire de l'orgue* (1865, with biogr. notes on Belgian and Dutch organists and organ-builders); *Galerie biographique des artistes-musiciens belges du XVIIIe et du XIXe siècles* (1862; 2d ed. 1885): *Notice sur l'origine du célèbre compositeur Louis van Beethoven* (1863); *Les artistes-musiciens néerlandais* (1864); *Du chant choral et des festivals en Belgique* (1865); *Schetsen van nederlandsche toonkunstenaars meest allen wenig of tot hiertoe niet gekend; Notice historique sur les sociétés de musique d'Anvers* (1869); *Recherches historiques concernant les journaux de musique depuis les temps les plus reculés jusqu'à nos jours* (1872); *Notice biographique d'Adrian Willaert; Réflexions sur la régénération de l'ancienne école de musique flamande et sur le théâtre flamand; Les artistes-musiciens belges au XIXe siècle : réponse à un critique de Paris* (1874); *Documents historiques relatifs à l'art musical et aux artistes-musiciens* (1872–76; 4 vols.); *Panthéon musical populaire* (1877–79; 3 vols.); *Notice biographique sur F.-J. Gossé dit Gossec* (1878); *1830–80 : l'art musical en Belgique sous les règnes de Léopold I et Léopold II* (1879); *Les gloires de l'Opéra et la musique à Paris* (4 vols., 1880–3; vol. i embraces the period 1392–1750); *Souvenirs artistiques* (3 vols., 1888–9).

Gregoir, Jacques-Matthieu-Joseph, b. Antwerp, Jan. 18, 1817; d. Brussels, Oct. 29, 1876, where he had settled in 1848 as a teacher and comp. Fine pianist, pupil of Henri Herz and Chr. Rummel.—Works: An opera, *Le Gondolier de Venise* (Antwerp, 1847); *Lauda Sion* and *Faust*, for ch. and orch.; a piano-concerto (op. 100); many piano-pieces and piano-études; duos and fantasias for vln. or 'cello and piano (written in collaboration with Léonard, Servais, and Vieuxtemps).

Gregoro'vitch, Charles, gifted violinist, b. Petrograd, Oct. 25, 1867. Pupil of Wieniawski, also of Dont (Vienna), and Joachim (Berlin). Has played in most European capitals; in America 1896–7. After that nothing was heard of him until 1909, when he appeared again in Berlin with great success.

Gregory I, 'the Great,' b. Rome, 540; Pope from 590–604; celebrated in mus. history as the reformer of the R. C. Church Musical Ritual. By his order, and under his supervision, a collection was made (599) of the music employed in the different churches; the various offertories, antiphons, responses, etc., were revised, and regularly and suitably distributed over the entire year, in an arrangement which remains practically intact to this day (Gregorian Chant). While for centuries the sole credit for this reform had been ascribed to G., recent investigations of such scholars as Gevaert, Riemann, P. Wagner, Frère, Houdard, Gastoué, Mocquereau, and others prove that some of G.'s predecessors had begun this reform, and even definitely fixed the order of certain portions of the liturgy; and that the work of reform was definitely completed under some of his immediate successors.

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Greith [grīt], **Karl,** b. Aarau, Feb. 21, 1828; d. Munich, Nov. 17, 1887. Pupil of K. Ett and J. G. Herzog in Munich and of K. L. Drobisch in Augsburg; lived as singing-teacher in St. Gall, 1849–51, then until 1856 in Frankfort; 1857–61, choral cond. and prof. of Esthetics at the Coll. in Schwyz; 1861–71, org. and Kapellm. at the Cath. and prof. of organ at the Seminary in St. Gall; in 1871 he settled in Munich, where he became Kapellm. at the Cath. in 1877.—Works: 14 masses (mostly in severe style), a Requiem (op. 1), *Weihnachtskantate* (op. 60), an oratorio, *St. Gallus* (1849); litanies, offertories and numerous motets; 3 Singspiele, *Jung Rubens* (op. 14), *Der Mutter Lied* (op. 21), *Der verzauberte Frosch* (op. 23); a symphony; organ-works; sacred and secular songs.

Grell, Eduard August, b. Berlin, Nov. 6, 1800; d. Steglitz, near Berlin, Aug. 10, 1886. Pupil of his father (an organist), and of J. C. Kaufmann, Ritschl, and Zelter. Organist of the Nikolaikirche, Berlin, in 1817; entered the Singakademie in that year, and became vice-director in 1832; court-cathedral organist in 1839, member of the Berlin Academy in 1841, choirmaster at the cathedral, 1843–5; in 1851 he succeeded Rungenhagen as teacher of composition at the Akademie; he became a member of the Academical Senate, also chief conductor of the Singakademie, retiring from this post in 1876. In 1838 he was created Royal Music-Director; in 1858, Professor; and in 1864 received the *Ordre pour le mérite.* In 1838 the Univ. of Berlin bestowed on him the honorary title of *Dr. phil.* G. was highly respected as a learned musician and an excellent teacher and conductor. He considered vocal music the only music worthy of the name; consequently, excepting an overture and a few organ-preludes, his comps. are vocal.—Works: *Missa Solemnis* (16 parts a capp.); an oratorio, *Die Israeliten in der Wüste;* a Te Deum; psalms *a* 8 and 11; cantatas, motets, hymns, Christmas songs, duets, songs; also an arrangement, for 4-part male chorus, of the Evangelical *Gesangbuch* (1883). G.'s views on vocal and instrumental music are laid down in his *Aufsätze und Gutachten* (Berlin, 1887).—Cf. H. Bellermann, *E. A. G.* (Berlin, 1899).

Grenié [grŭ-ñā′], **Gabriel-Joseph,** b. Bordeaux, 1757; d. Paris, Sept. 3, 1837. Inventor of the 'orgue expressif' (harmonium), from which the 'orgue expressif' of Érard was developed.

Grenville, Lillian, gifted dramatic vocalist; b. New York, Nov. 20, 1888. After a two years' course of training (1903–5) at Paris under Algier and Aramis she made her début at Nice on Feb. 15, 1906, as Juliette (in *Roméo et J.*), and was engaged at the Nice Opera for four seasons (1906–9). Meantime she was finishing her studies with Rossi at Milan (1906), and Sebastiani at Naples (1908); also filled engagements at the Teatro Lirico in Milan (1906), the Monnaie in Brussels (1907), the San Carlo in Naples (1908), the San Carlos in Lisbon (1909), and the Carlo Felice in Genoa (1909). For the season of 1910–11 she was a member of the Chicago Grand Opera Company under Dippel's management; American début at Auditorium in Chicago, Nov. 8, 1910, as Mimi in *La Bohème.* She has created the title-rôles in Pons's *Laura* (1906), Messager's *Fortunio* (1907), and Giordano's *Marcella* (1907), also the leading rôles in Jean Noguès' *Quo Vadis* (Eunice) and *l'Auberge rouge* (Minna), and Victor Herbert's *Natoma* (Barbara). Her favorite rôles are Thaïs, Manon, Tosca, and Mélisande. Compass of voice, from *b*-e^3; quality, lyric soprano.

Gresnich [not **-nick**], **Antoine-Frédéric,** dramatic composer; b. Liège (bapt. March 2, 1755); d. Paris, Oct. 16, 1799. He studied at the 'Collège Liégeois', Rome, and with Sala at Naples, where he produced operas before 1780; visited London in 1784 and '85, his success causing the Prince of Wales to app. him director of music in 1786; he returned to Paris in 1791, and in 1793 was chef d'orchestre of the Grand Th., Lyons, where the success of his *l'Amour à Cythère* (1793) opened the way for him in Paris. Here, from 1795–9, he brought out 16 operas, the last, *Léonidas ou les Spartiates,* failing at the Grand Opéra. His works include over a score of operas and considerable chamber-music, ariettas, duos, songs, etc.—See Q.-Lex.

Gretchani′nov, Alexander Tichonovitch, b. Moscow, Oct. 25, 1864. St. pf. with Safonov at the Moscow Cons. from 1881–91, and comp. with Rimsky-Korsakov

at the Petrograd Cons. from 1891–3; he has never filled any positions, but devoted his entire time to composition, occasionally appearing as conductor of his own works. He is not specifically Russian in his instrumental works, which show traces of German influence; but his church-music follows the best national traditions. Altogether, he is one of the most important of modern Russian composers, a musician of real inventive power and solid attainments.—Works: 2 operas, *Dobrinya Nikititch* (Moscow, 1903) and *Sœur Béatrice* [after Maeterlinck] (ib., 1912; censor ordered it withdrawn after 4 performances because the Virgin was represented on the stage); 2 symphonies (op. 6, 27); 3 string-quartets (op. 2 [won prize of Petrograd Chamber-Music Soc.], 14, 70); an *Elegy* for orch. (op. 18); *At the Crossroads* for bass and orch. (op. 21); 2 complete Liturgies (op. 13, 29); songs (op. 1, 5, 7, 15, 20, 51); *Laudate Deum*, cantata for chorus and orch. (op. 65); numerous sacred choruses a capp.; also incidental music to Ostrovsky's *Snow-Maiden*, A. Tolstoi's *Tsar Feodor* and *Ivan the Terrible*.

Grétry, André-Ernest-Modeste, dram. composer; b. Liège, Feb. 8, 1741; d. Montmorency, n. Paris, Sept. 24, 1813. His father was violinist in the St.-Denis Collegiate Ch., where, at six years of age, the boy was placed as chorister. The severity of the masters was not conducive to his advancement; his father withdrew him from the choir and placed him with Leclerc (under whose tuition he became a proficient reader) and Renekin. An Italian company was then performing operas of Pergolesi, Galuppi, etc., in Liège; these performances contributed greatly to the development of his musical instinct. He commenced composing with such evidence of ability that he was placed under Moreau, m. de chap. of St. Paul's, for lessons in counterpoint. But, unable to restrain his eagerness to write, he could not apply himself to a severe course of study; though he produced 6 symphonies at Liège in 1758, and in 1759 wrote a mass, which so interested the Canon du Harlez that he procured G. the means to study in Rome. Arriving there in 1759, he entered the Collège de Liège, where he studied cpt. and comp. under Casali and Martini for 5 years. But G. was an unsatisfactory pupil, being too impatient of the abstractions of science; he had an irresistible leaning towards dramatic music and declamatory melody. His first dramatic essay, the intermezzo *Le Vendemmiatrici*, was well received at Rome, 1765; and G. was praised by Piccinni. But a perusal of the score of Monsigny's *Rose et Colas* showed him that comedy-opera was his real vocation. After 9 years in Rome, he set out for Paris, via Geneva, where he remained a year in hopes of inducing Voltaire to write him a libretto. Failing in this, he wrote new music to Favart's *Isabelle et Gertrude* for the Geneva Theatre, which was very successful. Following Voltaire's advice, he went to Paris, where two years elapsed in difficulties before Du Rozoy, an amateur, gave him the libretto of *Les mariages Samnites*. This got no further than rehearsals, but secured him the patronage of Count Creutz, the Swedish minister, who obtained for him Marmontel's comedy *Le Huron;* produced at the Opéra-Comique, 1768, it commenced a series of successes seldom equalled: *Lucile*, and his popular *Le Tableau parlant* (1769); *Les deux avares*, *Sylvain*, and *l'Amitié à l'épreuve* (1770); *Zémire et Azor*, *l'Ami de la maison* (1771); *Le Magnifique* (1773); *La Rosière de Salency* (1774); *Céphale et Procris* and *La fausse magie* (1775); *Les mariages Samnites* [revised] (1776); *Matroco* and *Les Événements imprévus* (1777); *Le jugement de Midas* and *l'Amant jaloux* (1778); *Aucassin et Nicolette* (1779); the grand opera *Andromaque* (1780); *Émilie, la belle esclave* [as the fifth act of a ballet, *La fête de Mirza*] (Opéra, 1781); *La double épreuve* [*Colinette à la cour*], and *l'Embarras des richesses* (1782); *Théodore et Pauline* [*l'Épreuve villageoise*], *Richard Cœur de Lion*, the grand opera *La caravane du Caïre* (1784; libretto by Louis XVIII, then Comte de Provence; perf. 506 times); *Panurge dans l'île des lanternes* (1785); *Les méprises par ressemblance* (1786); *Le comte d'Albert*, *La suite du comte d'Albert* and *Le prisonnier anglais* [*Clarice et Belton*] (1787); *Amphitryon* (1788); *Le rival confident*, *Raoul Barbe-Bleue*, and *Aspasie* (1789); *Pierre le Grand* (1790); *Guillaume Tell* (1791); *Basile* [*À trompeur, trompeur et demi*] and *Les deux couvents* [*Cécile et Dermance*] (1792); *La rosière républicaine* (1793); *Joseph Barra*, *Callias*, *Denys le tyran*, *La fête de la raison* (1794; during the Revolution); *Lisbeth*, *Le barbier de village*, and *Anacréon chez Polycrate* (1797); *Elisca* (1799); *La casque et les colombes* (1801); *Delphis et Mopsa* and *Le ménage* (1803). Grétry produced fifty operas; their merit lies in their melodies and their dramatic expression. He was not deeply versed in harmony; still, despite meagre harmonization, his orchestration is frequently clever and very effective. His operas suffered temporary eclipse when Méhul and Cherubini entered the field; public interest was revived by the magnificent tenor Elleviou in 1801; the changes in operatic music during the next 30 years caused their subsequent neglect. *Richard Cœur de Lion* is still played in Paris. Nevertheless, Grétry—'the Molière of music,' as he was called—founded the school of French comedy-opera, of which Boieldieu, Auber, and Adam have been such distinguished alumni. Further proof of his lack of technical knowl-

edge appears in his *Méthode simple d'harmonie* (1802). His *Mémoires ou Essais sur la musique* (1789; 3 vols.) set forth his views on the paramount importance of the just declamation of every syllable set to music. During his lifetime G. was greatly honored. In France and abroad he was elected a member of most artistic and learned institutions which admitted musicians. The Prince-Bishop of Liège made him privy-councillor in 1784. In 1785 a street in Paris was named after him. In 1795 he was admitted to the Institut, and was one of the three first chosen to represent the department of musical composition. The same year he was appointed Inspector of the Conservatoire, but resigned in a few months, feeling incompetent for the post. His bust was placed in the *foyer* of the Grand Opéra, and a marble statue in the entrance-hall of the Opéra-Comique. In 1802 Napoleon made him Chevalier of the Legion of Honor, and granted him a pension of 4,000 francs in compensation for losses during the Revolution. He bought 'l'Ermitage,' Rousseau's former residence at Montmorency, and lived there in retirement. He occupied his last years in writing *Réflexions d'un Solitaire*, which his friends did not deem expedient to publish. [The MS. was considered lost until Ch. Malherbe discovered it in 1908; it has not yet been publ.] *De la Vérité*, a high-pitched avowal of republican tenets, with remarks on the feelings, and the best means of exciting and expressing them by music, appeared in 1803. Grétry was married and had several children, but survived them all. His daughter, Lucille, born in 1770, produced two successful operas, the first at thirteen years of age. She married unhappily, and died in 1792. G. left six operas which have never been performed: *Alcindor et Zaïde*, *Ziméo*, *Zelmar*, *Électre*, *Diogène et Alexandre* and *Les Maures en Espagne*. Two of his operas, *Zémire et Azor* and *Richard Cœur de Lion*, were adapted for the English stage. His *Guillaume Tell* created interest on its revival in Paris, when Rossini produced his opera of the same name. Besides dramatic works, G. wrote a *De Profundis*, *Confiteor*, a *Requiem*, motets, 6 symphonies, prologues, epilogues, divertissements, 6 pf.-sonatas, 6 string-quartets and two quartets for pf., flute, violin, and bass.—Under the auspices of the Belgian government a complete ed. of his works (edited by Gevaert, Radoux, E. Fétis, Wotquenne, Wouters and Closson) was begun in 1883 (publishers, Breitkopf & Härtel); up to 1916, 42 vols. have been published.

BIBLIOGRAPHY: A.-J. Grétry [nephew of G.], *G. en famille* (Paris, 1815); Gerlache, *Essai sur G.* (Liège, 1821); F. van Hulst, *G.* (ib., 1842); L. de Saegher, *Notice biographique sur A. G.* (Brussels, 1869); E. Gregoir, *A.-E.-M. G.* (1883); M. Brenet, *G., sa vie et ses œuvres* (Paris, 1884); Ch. Gheude, *A.-M. G.* (Liège, 1906); H. de Curzon, *G.* (Paris, 1907). —Cf. also Livry, *Recueil des lettres écrites à G.* (Paris, 1809).—See also Q.-Lex.

Greulich [groi'liyh], **Adolf,** b. Schmiedeberg, Silesia, 1836; d. July 20, 1890, at Breslau, where, since 1884, he had been Brosig's successor as cathedral Kapellm. Pupil of Brosig, Mosewius, Baumgart, and P. Lüstner; 1857, chorister and bass soloist in the cath.; 1870, cath. organist.—Works: Much sacred music.

Greu'lich, Karl Wilhelm, b. Kunzendorf, n. Löwenberg, Silesia, Feb. 13, 1796; d. 1837 in Berlin, where he had lived since 1816 as comp. and teacher (pupils: Prince Georg von Cumberland [George V], C. Eckert, Henriette Sontag). Besides pf.-comps., he publ. a Method for piano.

Grey, Frank H., b. Philadelphia, Nov. 15, 1883. While pursuing the regular academic course at Harvard Univ. (1903–7) he studied harmony and cpt. with Prof. W. Spaulding and orchestration with Prof. J. K. Paine; later he cont. his studies at the N. E. Cons. under Ch. Dennée (pf.) and F. S. Converse (comp.); since 1909 cond. of light opera. He has publ. an overture, *Sunny Sicily; Rêve d'été*, for violin and piano; about 40 pf.-pieces (*Ten Aquarelles*, *Winter Scenes*, *Suite*, etc.); songs. In MS. he has an overture, *Balaklava;* a string-quartet in C♯ m.; a Canon in G m. for strings; *Fuga a 3 voci* in D m.; etc.

Grieg, Edvard Hagerup, Norwegian composer and pianist; b. Bergen, June 15, 1843; d. there Sept. 4, 1907. His mother, a woman of musical culture, and a gifted pianist, was his first instructor. At the suggestion of Ole Bull, Grieg entered the Leipzig Cons. in 1858; for four years he studied harm. and cpt. under Hauptmann and Richter, comp. under Rietz and Reinecke, and pianoforte-playing under Wenzel and Moscheles. The works of Mendelssohn and Schumann gave the prevailing tone to musical Leipzig; but Grieg, while profiting by them, was strong enough to preserve his Scandinavian individuality. This he demonstrated in 1863, when he studied in Copenhagen under Gade, and came under E. Hartmann's influence. Of great importance in Grieg's career was his intimacy with the young Norwegian composer Rikard Nordraak, whose premature death cut short their crusade (as Grieg himself wrote) "against the effeminate Mendelssohnian-Gade Scandinavianism, turning with enthusiasm into the new, well-defined path along which the Northern school is now travelling." In 1867 Grieg founded a Musical Union in Christiania, which he conducted until 1880. Previous to this, in 1865, he had visited Italy, and did so

again in 1870; associating much with Liszt in Rome. He also made artistic journeys to Germany, especially Leipzig, where his visits were protracted; at a Gewandhaus concert in 1879 he perf. his own piano-concerto, op. 16. After 1880, excepting time spent on professional tours, he lived chiefly in Bergen. In 1888 he visited London, and at a Philharm. concert played his piano-concerto and conducted his op. 34 (2 melodies for string-orch.). He revisited England frequently, the last time in 1906; in 1894 the honorary degree of Mus. Doc., Cantab., was bestowed on him. In 1867 he married his cousin Nina Hagerup (b. Bergen, 1845), who inspired many of his most beautiful songs. She also did much by her rare interpretation to popularize them, although she sang but seldom in public (the last time in London, 1898). Several competent critics praised her dramatic fervor, soulful delivery and unaffected manner, although her vocalism was not above criticism. Grieg's importance as a composer lies in the fact that he did what Gade apparently shrank from; he imbued his music with a strong strain of Scandinavian tonality, so that, without innovations in form, his works possess marked racial characteristics, to which is due much of their charm. His shorter piano-pieces are among the most charming compositions of their kind (e.g., the delightful *Humoresken*). Many of his songs, full of poetic feeling, are equally popular; the same may be said of his 3 violin-sonatas. In an age of sensationalism, when many of his contemporaries were striving after the colossal at the expense of form and euphony, G. clung to his ideal of the beautiful; he never attempted anything but what he felt to be fully within his powers. Thus he preserved his individuality, and proved—as Chopin and Schumann had done before—that real masterpieces can be cast in the smaller, even the smallest, forms.—

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WORKS: Op. 1, 4 Clavierstücke; op. 2, Lieder for Alto; op. 3, 3 *Poetische Tonbilder* for piano; op. 4, 6 Lieder; op. 5, 4 Lieder; op. 6, *Humoresken* for pf.; op. 7, Sonata for pf., in E m.; op. 8, do. in F, for pf. and violin; op. 9, *Romanzen und Balladen* for pf.; op. 10, 4 *Romanzen* (vocal); op. 11, Concert-overture *In Autumn;* op. 12, 8 *Lyrische Stückchen* for pf.; op. 13, Sonata in G, for pf. and violin; op. 14, 2 *Symphonische Stücke* for pianoforte 4 hds.; op. 15, *Romanzen* for pf.; op. 16, pf.-concerto in A m.; op. 17, *Norwegische Volkslieder und Tänze*, for pf.; op. 18, 8 Lieder; op. 19, *Bilder aus dem Volksleben* [3 *Neue Humoresken*], for pf.; op. 20, *Vor der Klosterpforte*, f. sop. solo, female voices and orch.; op. 21, 4 Lieder; op. 22, 2 Songs for male voices and orch.; op. 23, *Peer Gynt*, Suite No. 1 for pf. 4 hands; op. 24, *Ballade* for pf.; op. 25, 5 Lieder; op. 26, 4 Lieder; op. 27, string-quartet in G m.; op. 28, *Albumblätter* for pf.; op. 29, *Improvvisata*, 2 pieces for piano; op. 30, *Album für Männerchor;* op. 31, *Landerkennung* for male chorus and orchestra; op. 32, *Der Einsame* [*Bergentrückte*] for baritone, string-orch., and 2 horns; op. 33, 12 Lieder; op. 34, 2 *Elegische Melodien* for string-orch.; op. 35, *Norwegische Tänze* for orch.; op. 36, Sonata for piano and 'cello; op. 37, *Walzer-Caprices* for pf.; op. 38, 8 *Lyric Pieces* for pf.; op. 39, 12 Lieder; op. 40, *Aus Holberg's Zeit*, suite for string-orch.; op. 41, pf.-transcriptions of his own songs; op. 42, *Bergliot*, melodrama w. orch.; op. 43, 8 *Lyrische Stückchen* for pf.; op. 44, Lieder (*aus Fjeld und Fjord*); op. 45, Sonata in C m., for pf. and vln.; op. 46, *Peer Gynt*, Suite 1 (*for orchestra*); op. 47, 7 *Lyrische Stücke* for pf.; op. 48, 6 Lieder; op. 49, 6 Lieder; op. 50, *Olav Trygvason*, for solo, ch. and orch.; op. 51, *Romanze* w.vars., for 2 pfs. 4 hands; op. 52, 6 songs, transcriptions for pf.; op. 53, *Zwei Melodien* for string-orch.; op. 54, 6 *Lyrische Stücke;* op. 55, *Peer Gynt*, Suite 2, for orch.; op. 56, *Sigurd Jorsalfar*, for orch.; op. 57, *Lyrische Stücke*, for pf.; op. 58, 5 Lieder; op. 59, 6 Lieder; op. 60, 5 Lieder; op. 61, 7 *Children's Songs;* op. 62, *Lyrische Stücke* for pf.; op. 63, *Zwei nordische Weisen* for string-orch.; op. 64, *Symphonic Dances*, for pf. 4 hands; op. 65, 6 *Lyrische Stücke* for pf., Book 8; op. 66, *Popular Norwegian Melodies* for pf.; op. 67, song-cycle (Garborg's *Haugtussa*); op. 68, 6 *Lyrische Stücke* for pf.; op. 69, 5 Lieder; op. 70, 5 Lieder; op. 71, 7 *Lyrische Stücke* for pf.; op. 72, *Norwegische Bauerntänze* for pf.; op. 73, *Stimmungen* (7 pieces for pf.); op. 74, *Vier Psalmen, frei nach älteren norwegischen Kirchenmelodien* (a capp.).—Without opus-number: Arrangement of 2d piano-part to four sonatas by Mozart; a Funeral March (in memory of his friend Nordraak); a Funeral Hymn (in memory of his father); and 3 vols. of posth. works (3 pieces for pf.; 5 songs; 6 songs).

Grie'penkerl, Friedrich Konrad, b. Peine, Brunswick, 1782; d. there April 6, 1849, as prof. at the Carolinum. Till 1816 he taught in the Fellenberg Inst., Hofwyl, Switz.—Works: *Lehrbuch der Aesthetik* (1827, based on Herbart); and an edition of J. S. Bach's instrl. comps. (jointly with Roitzsch).

Grie'penkerl, Wolfgang Robert, amateur musician, son of Friedrich; b. Hofwyl, May 4, 1810; d. Brunswick, Oct. 17, 1868, in poverty. 1839, teacher of art-history at the Carolinum, Brunswick; 1840–7, teacher of literature at the Military School.—Publ. *Das Musikfest, oder die Beethovener* (a novel, 1838); *Ritter Berlioz in Braunschweig* (1843); *Die Oper der Gegenwart* (1847); and papers in the 'Neue Zeitschrift für Musik.'

Gries'bach, John Henry, b. Windsor, June 20, 1798; d. London, Jan. 9, 1875. Son of the 'cellist J. C. Griesbach. Pianist (pupil of Kalkbrenner) and composer; 'cellist (from 1810–18) in the Queen's Band. Dir. of the London Philh. Soc.—Works: An oratorio, *Daniel* (1854); overture and music to *The Tempest;* an operetta, *James I., or the Royal Captive;* operas *The Goldsmith of West Cheap* and *Eblis* (unfinished); a mus. drama, *Raby*

Ruins; overtures for orch.; cantatas, anthems, songs.—Also *An Analysis of Mus. Sounds* (no date); *Elements of Mus. Notation* (n. d.); *Pf. Student's Companion* (1825); other works in MS.

Griesbacher, Peter, b. Egglham, Mar. 25, 1864; ordained priest, 1886; 1894 prefect of St. Emeran's Seminary, teacher at the Kirchenmusikschule and choir-director at the Franciscan Ch. at Ratisbon; after some years of pastoral duties at Osterhofen he returned to Ratisbon, where in 1911 he was app. canon at St. John's and prof. of cpt. at the Kirchenmusikschule. He has written a *Stabat Mater*, about 40 masses, many motets, litanies, etc.; also some secular cantatas and songs; the number of his works has reached op. 180 (1916). He began as a composer in the severe style; his latest works, in which he grafts modern impressionistic harmonies upon Gregorian melodies, have aroused considerable opposition. He has also publ. *Kontrapunkt* (1910) and *Kirchenmusikalische Stilistik und Formenlehre* (2 parts, 1912).

Grie'singer, Georg August, Secretary to the Saxon Embassy at Vienna; d. Leipzig, April 27, 1828. A friend of Haydn, he wrote the earliest biography of H. (1810), on which Framéry founded his *Notice sur Jos. Haydn* (1810).

Grill, Franz, d. Ödenburg, Hungary, c. 1795; publ. 12 sonatas for piano and violin (in Haydn's style), 12 string-quartets, and a caprice for piano.

Grill, Leo, b. Pest, Feb. 24, 1846; pupil of Franz Lachner in Munich; from 1871–1907, teacher of choral singing and theory at Leipzig Cons.; composed an overture *Hilarodia* (1892) and chamber-music.

Grillet [grē-yā'], **Laurent,** b. Sancoins, Cher, France, May 22, 1851; d. Paris, Nov. 5, 1901. Pupil of Auguste Martin ('cello), E. Mangin (harm.), and E. Ratez (cpt. and fugue); was chef d'orchestre of various minor theatres and orchestras; after 1886, of the Nouveau-Cirque, Paris.—Works: Several ballets, pantomimes, and the 3-act comic opera *Graciosa* (Paris, 1892); pieces for voice, piano, and orch.; also *Les Ancêtres du Violon* (2 vols., 1898), an historico-critical study on primitive stringed instrs.—He was one of the founders of the 'Association Artistique' and of the 'Société des instrs. anciens.'

Grimm, Friedrich Melchior, Baron **von,** b. Ratisbon, Dec. 26, 1723; d. Gotha, Dec. 18, 1807. From 1747 till 1793 he lived in Paris on intimate terms with Diderot, Rousseau, d'Alembert, etc., and was co-editor of the great 'Encylopédie.' He espoused the cause of the Buffonists (the supporters of the Ital. opera buffa, pitted against those of the old French opera seria), and his *Lettre sur 'Omphale'* (1752) opened hostilities. As correspondent of the Duchess of Gotha from 1753, he wrote many letters containing interesting details on contemp. French music and literature (publ. 1812-14, in 17 vols., as *Correspondence littéraire, philosophique et critique*).

Grimm, Julius Otto, pianist and comp.; b. Pernau, Livonia, March 6, 1827; d. Münster, Westphalia, Dec. 7, 1903. Pupil of Leipzig Cons.; founded a vocal society in Göttingen; went to Münster as conductor of the 'Cäcilienverein'; in 1878, Royal Mus. Dir. at Münster Academy; 1895 made 'R. Prof.', and 1897 Ph.D. (hon. c.).—Works: 1 symphony, in D m., op. 19; 2 suites in canon-form, for string-orch. (very fine); a third suite, op. 25; *An die Musik*, for soli, ch. and orch.; a violin-sonata in A, op. 14; piano-pieces; songs.

Grimm, Karl, 1st 'cello at court theatre, Wiesbaden, for half a century; b. Hildburghausen, April 28, 1819; d. Freiburg, Silesia, Jan. 9, 1888. Wrote much good 'cello music.

Grimm, Karl Konstantin Ludwig, excellent harpist; b. Berlin, Feb. 17, 1820; d. there May 23, 1882, as 1st harp of the court orch. and royal 'Kammervirtuos.'

Grim'mer, Christian Friedrich, b. Mulda, Saxony, Feb. 6, 1798; d. Langenhennersdorf, n. Pirna, June, 1850. Composer of songs and ballads (new edition by Rob. Franz, 1878).

Grisar, Albert, dramatic composer; b. Antwerp, Dec. 26, 1808; d. Asnières, near Paris, June 15, 1869. Intended for a mercantile career, he ran away from his Liverpool employer, and studied for a short time (1830) with Reicha in Paris. Returning to Antwerp, he brought out *Le Mariage impossible* at Brussels in 1833, and obtained a government subsidy for further study in Paris. In 1836 he prod. *Sarah* at the Opéra-Comique; then *l'An mille* (ib., 1837), *La Suisse à Trianon* (Variétés, 1838), *Lady Melvil* (Renaissance, 1838), *l'Eau merveilleuse* (ib., 1839), *Le Naufrage de la Méduse* (ib., 1839, w. Flotow and Pilati), *Les Travestissements* (Op.-Com., 1840), and *l'Opéra à la cour* (ib., 1840, w. Boieldieu). In 1840 he repaired to Naples for further serious study under Mercadante; returning to Paris in 1848, he brought out *Gilles ravisseur* (Op.-Com., 1848), *Les Porcherons* (ib., 1850), *Bonsoir, M. Pantalon* (ib., 1851), *Le Carilloneur de Bruges* (ib., 1852), *Les Amours du Diable* (Th.-Lyr., 1853), *Le Chien du jardinier* (Op.-Com., 1855), *Voyage autour de ma chambre* (ib., 1859); *Le Joaillier de St. James* [revision of *Lady Melvil*] (ib., 1862), *La Chatte merveilleuse* (Th.-Lyr., 1862), *Bégaiements d'amour* (ib., 1864), and *Douze innocents* (Bouffes, 1865). He left, besides, 12 finished

and unfinished operas; also dramatic scenes, over 50 *romances*, etc. His statue (by Brackeleer) was placed in the vestibule of the Antwerp Th. in 1870.—Cf. A. Pougin, *A. G. Étude artistique* (Paris, 1870).

Grisart [grē-zahr′], **Charles-Jean-Baptiste,** Parisian composer of light operas; b. Paris, c. 1840; d. Compiègne, March, 1904. Pupil of Delibes. He produced at various minor theatres a considerable number of light operas, some of which met with unusual success; the best known are *La Quenouille de ver* (1875), *Les trois Margots* (1877), *Le Pont d'Avignon* (1878), *Les Poupées de l'Enfante* (1881), *Le Bossu* (1888), *Le petit Bois* (1893), *Voilà le roi!* (1894). He also wrote many pf.-pieces, masses, melodies, etc., and a quantity of transcriptions.

Gri′si, Giuditta, great dramatic mezzo-soprano; b. Milan, July 28, 1805; d. at her husband's villa near Cremona, May 1, 1840. Pupil of Minoja and Banderali at Milan Cons.; sang on principal Italian stages, and at Paris, until her marriage with Count Barni, in 1834, when she retired.

Gri′si, Giulia, sister of Giuditta; b. Milan, July 28, 1811; d. Berlin, Nov. 29, 1869. A pupil (1824) of Giacomelli at Bologna (later of Mme. Pasta, and Marliani), she developed into a fine dramatic soprano; sang in Italy till 1832, and from 1834–49 was *prima donna assoluta* in Paris and London. She married Count Melcy in 1836; with her second husband, Mario, she made a not especially successful tour of the U. S. in 1854.

Griswold, Putnam, dramatic bass; b. Minneapolis, Dec. 23, 1875; d. New York, Feb. 26, 1914. He abandoned a successful commercial career when at the age of 22 he discovered his voice. At the time he was in Oakland, Cal., and began to study with a local teacher; 1900–2 he studied with A. Randegger at the R. C. M., 1902–3 with J. Bouhy in Paris, 1903–4 with Stockhausen in Frankfort, and, for a short time in 1905, with F. Emerich in Berlin; début at Cov. G. in 1901; during the summer of 1904 he sang at the R. Opera in Berlin, creating a very favorable impression; after spending the season of 1904–5 in the U. S. as a member of Savage's company (giving *Parsifal* in Engl.), he was definitely eng. at the R. Opera in Berlin in 1906, where he soon became a favorite. On Nov. 23, 1911, he began his career at the M. O. H. as Hagen, and until his death remained identified with the bass parts in Wagner's works. His last appearance was at the Sunday-night concert on Feb. 9, 1914; the next day he was stricken with appendicitis. German critics pronounced him the greatest foreign interpreter of the Wagnerian bass rôles. He was twice decorated by the Kaiser.

Grod′zki, Boleslas, Russian composer; b. Petrograd, Oct. 25, 1865. Pupil of Sokolov. His works consist of dainty pieces for piano, songs, mixed choruses; also op. 21, *Romance* for violin; op. 24, *Album-leaf* for 'cello; op. 25, Valse for do; op. 27, *Barcarolle* for do.; op. 30, *Serenade* for do.; op. 32, *Églogue* for violin; op. 38, *Fragment* for 'cello; op. 39, *Canzonetta* for violin; op. 47, *Valse capricieuse* for piano; op. 48, *Méditation* for violin.

Gröndahl. See BACKER-GRÖNDAHL.

Gro′ningen, S. van, b. Deventer, Holland, June 23, 1851. Pupil of Raif and Kiel at the Berlin 'Hochschule.' Concert-pianist; lived as teacher in Zwolle, The Hague, and is now (1916) in Leyden.—Works: Pf.-quartet; Suite for 2 pianos; etc.

Gros′heim, Georg Christoph, b. July 1, 1764, at Kassel, where he lived in poverty, dying 1847.—Publ. works: 2 operas, *Titania* and *Das heilige Kleeblatt* (both perf. at Kassel abt. 1800); *Hector's Abschied* for 2 solo voices and orch.; *Die 10 Gebote*, w. orch.; organ-preludes; piano-fantasias and variations, school-songs, and a coll. of popular melodies; a *Reformirtes hessisches Choralbuch*, and a pf.-score of Gluck's *Iphigenia in Aulis*, with Ger. transl. He edited a mus. paper, 'Euterpe' (1797–8); and publ. *Das Leben der Künstlerin Mara* (1823); *Über Pflege und Anwendung der Stimme* (1830); *Chronol. Verzeichniss vorzügl. Beförderer und Meister der Tonkunst* (1831); *Fragmente aus der Geschichte der Musik* (1832); etc.—See Q.-Lex.

Grosjean [groh-zhăhn′], **Ernest,** nephew of Jean-R.; b. Vagney, Dec. 18, 1844; organist at Verdun. Has publ. many comps. for organ and for pf., also a *Théorie et pratique de l'accompagnement du plain-chant.*

Grosjean, Jean-Romary, organist; b. Rochesson, Vosges, France, Jan. 12, 1815; d. St.-Dié, Feb. 13, 1888. In 1837, org. at Remiremont; in 1839, at St.-Dié cathedral. His *Album d'un organiste catholique* . . . , in 2 vols., is valuable, and contains some original music. He also publ. a complete edition of the 'Noëls' of Lorraine, with the folk-melodies.

Gross, Johann Benjamin, b. Elbing, West Prussia, Sept. 12, 1809; d. Petrograd, of the cholera, Sept. 1, 1848. 'Cellist in Count Liphard's quartet at Dorpat 1833–5; then, till 1847, 1st 'cello in the Imp. Th., Petrograd. —Publ. 4 string-quartets; a 'cello-sonata with bass, and another with pf.; and a concertino, duets, and various solo-pieces for 'cello.

Gros′si, G. F. See SIFACE.

Grove, Sir **George,** eminent English musicograph; b. Clapham, Surrey, Aug. 13, 1820;

d. London, May 28, 1900. By profession a successful civil engineer, he became Secretary of the Society of Arts in 1850; in 1852, Sec. to the Crystal Palace Co.; and in 1873, a member of its Board of Directors. He wrote valuable analytical programs for the Crystal Palace concerts. For 15 years he edited 'Macmillan's Magazine.' In 1882 the Prince of Wales app. him Director of the Royal Coll. of Mus., at the opening of which, in 1883, he was knighted by the Queen. In 1875 the Univ. of Durham created him D. C. L.; in 1885 he was made LL. D., Glasgow; in 1887 the Bach-Gesellschaft of Leipzig elected him as a committee-member. He resigned the directorship of the R. C. M. in 1894. His chief work is the monumental 'Dictionary of Music and Musicians' (Macmillan: London, 1879–89 [4 vols.]; 2d edition, ed. by Fuller Maitland, 1904–10 [5 vols.]), of which he was editor-in-chief, and to which he contributed liberally. His exhaustive articles on Beethoven, Mendelssohn and Schubert are worthy of special notice. He wrote an Appendix to v. Hellborn's *Life of Schubert* (English edition, 1869); also publ. *A Short History of Cheap Music* (1887) and *Beethoven and His Nine Symphonies* (1896); He was a frequent contributor to the mus. press on a variety of subjects.—Cf. C. L. Graves, *The Life and Letters of Sir G. G.* (London, 1903).

Grovlez [grŏh-vlā′], **Gabriel,** born Lille, 1879. Studied at the Paris Cons. with L. Diémer (pf.) and A. Lavignac and G. Fauré (comp.); won 1st prize for pf.-playing; returning from a tour with H. Marteau (extending over all Europe), he was app. prof. of pf. at the Schola Cantorum; for a time he was cond. at the Op.-Comique, and in Lisbon at the Teatro San Carlos; now (1916) chef d'orch. at the Théâtre des Arts in Paris.—Works: 2 symph. poems; incidental music to *Cœur de Rubis, Chagrin au Palais d'Hans;* about 50 songs; and impressionistic piano-pieces (*Improvisations sur Londres, l'Almanach aux Images*, etc.).

Gru′a, Paul, son of court Kapellm. **C. L. P. Grua** at Mannheim [b. 1700; d. 1773]; b. Mannheim, Feb. 2, 1754; d. Munich, July 5, 1833. Sent by the Elector to study under Padre Martini at Bologna and Traetta at Venice, he rejoined the Electoral Court, then at Munich, in 1779, as Kapellm. and councillor.—Works: An opera, *Telemaco* (Munich, 1780); 31 orchestral masses; 29 offertories and motets; 6 vespers; 6 Misereres; 3 Requiems; 3 Stabat Maters; 3 Te Deums; songs, responses, etc.; also concertos for pf., clarinet, flute, etc.

Gru′ber, Johann Sigismund, a lawyer; b. Nuremberg, Dec. 4, 1759; d. there Dec. 3, 1805.—Works: *Literatur der Musik* (1783; not equal to Forkel's); *Beiträge zur Literatur der Musik* (1785); and *Biographien einiger Tonkünstler* (1786).

Gruber, Josef, b. Wösendorf, Lower Austria, Apr. 18, 1855. Pupil of A. Bruckner; since 1878 org. at St. Florian's in Linz; a very prolific and solid composer of church-music. Has written about 40 masses, 12 requiems, numerous offertories, litanies, antiphones; also an operetta, *Die Brautschau in Pamphilien* (op. 53); has publ. *Praktisches Handbuch für Organisten* (3 vols.) and a *Gesangschule* (op. 258).

Gruen′berg, Eugene, violinist; b. Lemberg, Galicia, Oct. 30, 1854. Pupil at Vienna Cons. of Heissler (violin), Bruckner and Dessoff (comp.), and Hellmesberger (chamber and orchl. music). Was for nearly 10 years a member of the Leipzig Gewandhaus Orch.; then, for 7 yrs. (till 1898), of the Boston Symph. Orch.; also (for 3 yrs.) vln.-teacher at the Boston Cons., succeeding Eichberg; since 1899, teacher of vln., vla., and ensemble-playing at the N. Engl. Cons.—Works: A ballet, *Tanzbilder* (perf. under composer at Leipzig City Th.); symphony in A m. (do. do., at Gewandhaus); *Suite im antiken Stil* f. vln. and pf.; sonata f. do.; cadenza to Brahms' vln.-concerto; 2 *Scènes de ballet;* 2 Vienna dances, and others; songs.—Also, *The Violinist's Manual* (N. Y., 1897); *Theory of Violin-playing* (1901); studies for violin; fugitive essays in various journals.

Grün, Friederike, dramatic soprano; b. Mannheim, June 14, 1836; sang there in the opera-chorus, undertook solo parts at Frankfort, and was later eng. at Kassel (1863) and Berlin (1866–9). Married the Russian Baron von Sadler in 1869; studied under Lamperti at Milan, sang the rôle of Elsa at Bologna, and continued her successful career on other stages.

Grün, Jakob, violinist and eminent teacher; b. Pest, Mar. 13, 1837. Pupil of J. Böhm in Vienna, and M. Hauptmann (comp.) in Leipzig; 1858 member of the court orch. in Weimar and from 1861–5 in Hanover; then travelled for three years; in 1868 app. concert-master at the court opera in Vienna; 1877–1909, prof. at the Cons.; retired 1909, and living since then in Vienna.

Grünberg, Eugene. See GRUENBERG.

Grün′berg, Paul Emil Max, excellent violinist; b. Berlin, Dec. 5, 1852; joined the court orch. at Meiningen, was then leader at Sondershausen, and later at the Landestheater, Prague; in 1899 settled as a teacher in Berlin; since 1905 prof. at Stern's Cons. and cond. of 'Orchesterverein der Berliner Musikfreunde.' Publ. *Führer durch die Litteratur der Streichinstrumente* (1913).

Grün′berger, Ludwig, b. Prague, Apr. 24, 1839; d. there Dec. 12, 1896. Pupil of

Franz Škroup and Josef Kisch, later (1855) of Reichel and Rietz, at Dresden. A fine pianist, and the composer of the 1-act opera *Die Heimkehr* (Prague, 1894; succ.); incidental music to Theo. Löwe's drama *Königstraum; Nordische Suite und Humoreske* f. orch.; a suite f. vln. and 'cello (op. 16a); 2 string-quartets (op. 31, 37), several poetical 'characteristic' pf.-pcs. f. 2 and 4 hands, and a great number of songs.

Grund, Friedrich Wilhelm, composer and teacher; b. Hamburg, Oct. 7, 1791; d. there Nov. 24, 1874. He founded the 'Singakademie' at Hamburg in 1819, and cond. the Philh. Concerts (1828–62).—Works: 2 operas (not perf.); cantata *Die Auferstehung und Himmelfahrt Christi;* mass f. 8 voices a cappella; symphonies; overtures; octet f. pf. and wind; quintet f. ditto; pf.-quartet; sonatas f. pf., vln., and 'cello; pf.-sonata 4 hands; pf.-sonatinas; pf.-studies (praised by Schumann); songs, etc.

Grün'feld, Alfred, b. Prague, July 4, 1852. Pianist, pupil of Höger and Krejči, later of Kullak's Academy in Berlin. Settled 1873 in Vienna, where he is 'Kammervirtuos'; makes extended concert-tours; in 1883 to Moscow and Petrograd; also to France, the U. S., etc.—Works: The operetta *Der Lebemann* (Vienna, 1903) and the comic opera *Die Schönen von Fogaras* (Dresden, 1907); f. pf.: Op. 15, *Octave-study;* op. 31, *Minuet;* op. 35, *Humoresque;* op. 37, *Spanish Serenade;* op. 38, *Barcarolle;* op. 39, *Impromptu;* op. 55, *Ungarische Phantasie;* etc.

Grün'feld, Heinrich, brother of Alfred; fine 'cellist; b. Prague, Apr. 21, 1855. Pupil of Prague Cons.; went to Berlin in 1876, taught in Kullak's Acad. for 8 years, gave many concerts with X. Scharwenka and G. Holländer, and was appointed 'cellist to the Kaiser in 1886.

Grunicke, Anton Franz, distinguished organ-virtuoso; b. Falkenhain, Jan. 23, 1841; d. Berlin, Sept. 6, 1913. Pupil of his father, who was cantor in Erfurt; 1862–5, of A. B. Marx, E. Grell and W. Taubert in Berlin; in 1871 he was app. teacher of pf. and harm. at Kullak's Akademie; later prof. of org. at Klindworth-Scharwenka Cons.; R. Prof. in 1908.

Grunn, (John) Homer, b. West Salem, Wis., May 5, 1880. Pupil of E. Liebling (pf.) in Chicago from 1896–1900 and of A. Brune (theory); then st. pf. at Stern's Cons. in Berlin with E. Jedlizka; taught pf. at Chicago Mus. Coll., 1903–7; 1907 dir. of pf.-dept. in Arizona Sch. of Mus., Phœnix; in 1910 he settled in Los Angeles, where he founded the Brahms Quintet. He has written *Marche héroïque* (op. 15) for pf. and orch.; *Hopi Indian Dance* (op. 16) f. orch.; *Desert Suite* (op. 7) f. pf.; 4 *Lyric Pieces* (op. 25) f. pf.; etc.

Grunsky, Karl, b. Schornbach, Mar. 5, 1871. Chiefly self-taught in music; after receiving the degree of Ph.D. in 1893 he joined the staff of 'Neues Leben' in Stuttgart as a writer on politics; 1895–1908 mus. critic of 'Schwäbischer Merkur'; living in Stuttgart as writer and contrib. to various journals.—Works: *Musikgeschichte des 19. Jahrhunderts* (1902; 2d augm. ed., 1908); *Musikgeschichte des 17. u. 18. Jahrh.* (1905; 2d augm. ed. 1914); *Die Technik des Klavierauszuges* (1911); *Bachs Bearbeitungen und Umarbeitungen fremder Werke* (in 'Bach-Jahrb.,' 1912); also guides to several modern symphonies.

Gruppe, Paulo Mesdag, fine 'cellist; b. Rochester, N. Y., Sept. 1, 1891. In 1900 he ent. the Hague Cons., where he was a pupil of Ch. van Isterdael; then he st. at Paris with J. Salmon, at whose suggestion he entered the competition for a scholarship at the Cons., and won the prize over 28 contestants; there he st. with P. Casals until his début in 1907; he toured France, Holland, Germany and England, and appeared for the first time in the U. S. in 1909; since then he has been heard frequently, and won an enviable reputation.

Grütz'macher, Friedrich, son of Leopold; b. Meiningen, July 20, 1866. Pupil of his father and uncle. After serving as first 'cello in the Sondershausen court orch., he joined the theatre-orch. in Pest (1890), where from 1892–4 he was also 'cello-prof. at the Cons. In 1894 he went to Cologne, as solo 'cellist in the Gürzenich Orch. and teacher at the Cons., succeeding Hegyesi.

Grütz'macher, Friedrich (Wilhelm Ludwig), admirable 'cellist, composer and teacher; b. Dessau, Mar. 1, 1832; d. Dresden, Feb. 23, 1903. From his father, chamber-musician at Dessau, he had his first mus. training; his other teachers were K. Drechsler ('cello) and Fr. Schneider (theory). At the age of 16 he joined a small orch. in Leipzig; here he was 'discovered' by David, and in 1849 was appointed first 'cello of the Gewandhaus orch., succeeding Cossmann, and 'cello-teacher at the Cons.; in 1880 he was appointed chamber-virtuoso in Dresden, where he remained till his death. He was a renowned concert-player, and made long concert-tours. Among his pupils are his younger brother Leopold G., O. Brückner, W. Fitzenhagen, E. Hegar, F. Hilpert, H. Becker, etc.—Works: Concerto f. 'cello and orch.; Variations f. ditto; many pieces and studies for 'cello; orchestral music; chamber-music; pf.-pieces; songs; also wrote a valuable *Hohe Schule des Violoncellspiels.*

Grütz'macher, Leopold, brother of preceding; b. Dessau, Sept. 4, 1835; d. Weimar, Feb. 26, 1900. Pupil of Drechsler ('cello) and Schneider (theory), later of his brother; played in the Gewandhaus and theatre-orch. at Leipzig; then became 1st 'cello in the Schwerin court orch., and afterwards at the Prague 'Landestheater,' the Meiningen court orch., and 1876 at Weimar with the title of 'Kammervirtuos.'—Numerous comps. f. 'cello.

Guadagni [gwăh-dăh'ñē], **Gaetano,** a famous male contralto; b. Lodi (Vicenza, acc. to Burney), c. 1725; d. Padua, c. 1797. He began his career at Parma in 1747; the next year he sang in London with enormous success, and remained there till 1753; then he went to Paris and Versailles, and in 1755 studied with Gizziello in Lisbon; after he had there acquired the highest finish, he continued his triumphant tours through Europe till 1777, amassing a considerable fortune; he then settled in Padua, singing at the church of San Antonio. The MS. of an aria, *Pensa a serbarmi,* is in the library of Bologna; an aria written for Gluck's *Orfeo* was publ. in Bremner's 'The Favourite Songs in the opera Orfeo' (London, n. d.).

Guarne'ri [gwăhr-nā'rē] (latinized **Guarne'rius**), a famous family of violin-makers at Cremona, Italy.—**Pietro Andrea,** head of the family, b. c. 1630; d. Dec. 7, 1698; was a pupil of Nicolò Amati, and worked 1650–95. His violins, labelled *Andreas Guarnerius Cremonæ sub titolo Sanctæ Theresiæ 16—,* are much inferior to those of his nephew, Gius. Antonio.—**Giuseppe,** son of the preceding, b. Nov. 25, 1666; d. circa 1739; worked 1690–1730; his best instruments are from 1690–1710. He imitated Stradivari models; his label was *Joseph Guarnerius filius Andreæ fecit Cremonæ sub titolo St. Theresiæ 16—.* **Pietro,** Andrea's second son, b. circa 1670, worked in Cremona 1690–1700, then at Mantua till 1725.—**Pietro,** son of Giuseppe, b. April 14, 1695; worked 1725–40, and made violins and violoncelli after his father's models.—**Giuseppe Antonio,** known as **Guarneri del Gesù** from the 'I H S' often appearing on his labels; b. Oct. 16, 1687; d. circa 1745. He was the most celebrated of the family; his father, though a brother of Andrea, was not an instrument-maker. He worked for himself 1725–45; the violins of his medium period vie with the best of Stradivari. His instruments bear the label *Joseph Guarnerius, Andreæ Nepos Cremonæ 17—, I. H. S.* The violins of his later period are so poor as to raise doubts of their origin—a fact explained (?) by various legends, such as his having been driven to drink by an unfaithful wife, or having had, during a long term of imprisonment, to work with inferior materials. —Cf. H. Petherick, *Joseph Guarnerius, His Work and His Master* (London, 1906); A. Pougin, *Une famille de grands luthiers italiens;* Lütgendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (Frankfort, 1904; 2d augmented edition 1913).

Gu'dehus, Heinrich, distinguished dram. tenor; b. Altenhagen, Hanover, March 30, 1845; d. Dresden, Oct. 9, 1909. His father was a village schoolmaster, and G. also taught in two seminaries for a time; but took singing-lessons at Brunswick of Frau Schnorr v. Karolsfeld, who sent him to the court Intendant von Hülsen, at Berlin, by whom he was eng. for the court opera for 3 years, from Sept. 1, 1870. His début as Nadori (*Jessonda*), in Jan., 1871, was successful; but in 1872 he left Berlin to study with Louis Ress at Dresden; reappeared in public in 1875, singing at Riga, Lübeck, Freiburg (Baden), and Bremen (1878); sang at Dresden court opera 1880–90 (creating the rôle of Parsifal at Bayreuth, 1882), in German opera in New York 1890–91, and then rejoined the Berlin court opera. Almost every summer he took part in the Bayreuth festivals; he retired from the stage in 1900.

Guénin [gā-năn'], **Marie-Alexandre,** violinist and composer; b. Maubeuge (Nord), France, Feb. 20, 1744; d. Paris, 1819. Pupil of Capron (vln.) and Gossec (comp.) in Paris; 1777, mus. intendant to the Prince of Condé; 1778, member of the royal orch.; 1780–1800, solo violin at the Grand Opéra. A prolific comp. of mediocre talent (14 symphonies, 6 string-quartets, 18 vln.-duets, 6 sonatas for 2 vlns., 1 concerto for viola, 3 duets for 'cello, and 3 sonatas for clavecin and violin).

Guéranger [gā-răhn-zhā'], Dom **Prosper-Louis-Pascal,** b. Sable-sur-Sarthe, Apr. 4, 1805; d. Solesmes, Jan. 30, 1875, as abbot of the Benedictine monastery there. His writings gave the impetus to and laid the foundations for the scholarly investigations leading to the restoration of the Gregorian melodies. In the accomplishing of this work the Benedictines of Solesmes have played a rôle of prime importance. G.'s writings are: *Institutions liturgiques* (3 vols., 1840–53; 2d ed. 4 vols., 1878–85; Ger. transl. by Fluck, 1854); *L'année liturgique* [cont. by Fromage] (15 parts, 1840–1901; Ger. transl. since 1874); *Ste.-Cécile et la Société Romaine* (1873; 8th ed. 1898).—Cf. Guépin, *P. G.* (Le Mans, 1876); *Bibliographie des Bénédictins de la Congrégation de France* (Solesmes, 1889); Chamard, *G. et l'abbé Bernier* (Angers, 1901).

Guercia [gwär'chăh], **Alfonso,** comp. and singing-master; b. Naples, Nov. 13, 1831; d. 1890. Pupil, for comp., of Mercadante. Composed many popular songs, and a fairly

succ. opera *Rita* (Naples, 1875); also sang baritone parts in opera for a time. From 1859, teacher of advanced vocal students in the Collegio di San Pietro a Majella, Naples.

Guérin [gā-răn′], **Emmanuel,** called **Guérin aîné;** b. Versailles, 1779; d. (?). In 1796, entered the Paris Cons.; 1799–1824, 'cellist at the Th. Feydeau; pensioned 1824.—Publ. numerous duets, variations, and sonatas for one or two 'celli.

Guerrero [ger-rā′rŏh], **Francisco,** b. Sevilla, Spain, May, 1527; d. there Nov. 8, 1599. Pupil of Morales; in 1546, maestro at Jaen cathedral, and 1550 choir-singer at Sevilla cath. Of his pilgrimage to Jerusalem in 1588 he wrote in *El viage de Jerusalem que hizo Fr. G.* . . . . (1611). Publ. *Psalmorum 4 voc. liber I, accedit missa defunctorum 4 voc.* (1559; 2d ed., with Ital. title, 1584); *Canticum beatae Mariae.* . . . (1563); *Liber I, missarum* (1566; contains 9 masses and 3 motets); *Libro di Motetti a 4, 5, 6 e 8 voci;* and 2 5-part *Passiones* in Eslava's 'Lira Sacro-Hispaña.'—See Q.-Lex.

Gueymard [gā-mahr′], **Louis,** fine dram. tenor; b. Chapponay (Isère), France, Aug. 17, 1822; d. Corbeil, n. Paris, July, 1880. Pupil of Paris Cons.; eng. 1848–68 at the Grand Opéra.

Gueymard, Pauline, *née* **Lautres,** wife of Louis; mezzo-soprano stage-singer; b. Brussels, Dec. 1, 1834, and trained in the Cons. there; début 1855 at the Th.-Lyrique, Paris; sang, after 1855, at the Gr. Opéra.

Guglielmi [gŏŏl-yel′mē], **Pietro,** celebrated and prolific dram. composer; b. Massa di Carrara, Italy, in May, 1727; d. Rome, Nov. 19, 1804. His first music-teacher was his father [Pietro G., m. di capp. to the Duke of Modena]; he then studied at Naples under Durante in the Cons. di S. Loreto; and brought out his first opera at Turin in 1755. This was followed by nearly 200 more dram. works; after conquering the principal Italian stages, he acted for some years as Kapellm. to the Elector at Dresden (1762), then went to Brunswick, and from 1772–7 was in London. Returning to Naples, he found the operatic field occupied by two rivals, Paisiello and Cimarosa, and his own works nearly forgotten; but, by extraordinary efforts, he regained the public favor. His most noteworthy operas were *I Viaggiatori ridicoli* (1772), *La Frascatana* (1773), *La Serva innamorata* (1778), *La bella pescatrice* (1779), *I fratelli Pappa Mosca* (1783), *La Pastorella nobile* (1783), *La Didone* (1785), *Enea e Lavinia* (1785), *I due gemelli* (1787). App. maestro at the Vatican in 1793, he turned to church-music, composing the oratorios *La morte d'Abele, Betulia liberata, La distruzione di Gerusalemme, Debora e Sisara* (1794, considered by Zingarelli to be his masterpiece), and *Le lagrime di S. Pietro;* also an orchestral mass *a* 5, a *Miserere a* 5, a Psalm *a* 8, 6 divertissements for clavichord, vln., and 'cello; pieces for clavichord; etc.—Cf. G. Bustico, *P. G.* (Massa, 1899).—See also Q.-Lex.

Gugliel′mi, Pietro Carlo, son of preceding (called **Guglielmi′ni** to distinguish him from his father), b. Naples, 1763; d. Massa di Carrara, Feb. 28, 1827. A pupil of the Cons. S. Maria di Loreto, he likewise became a noted opera-composer, producing 25 operas in Naples and Milan; lived several years as a vocal teacher in London; and circa 1810 became m. di capp. to the Duchess of Massa di Carrara.

Guidet′ti [gwē-], **Giovanni,** baptized Bologna, Jan. 1, 1531; d. Rome, Nov. 30, 1592. After taking holy orders, he became Palestrina's pupil, and in 1575 was appointed 'cappellano' (a clerical beneficiary) and chorister in the Papal choir. For several years he worked with Palestrina on a revised edition of the Gradual and Antiphonary; but this work being forestalled by the publication of Leichtenstein's edition (Venice, 1580), he turned his attention to other fields, and publ. *Directorium chori ad usum sacro-sanctæ basilicæ Vaticanæ* . . . (Rome, 1582, and other editions); *Cantus eccl. passionis Domini Nostri Jesu Christi, secundum Matthæum, Marcum, Lucam et Joannem* (Rome, 1586); *Cantus eccles. officii majoris hebdomadæ* . . . (Rome, 1587; new ed. 1619); and *Præfationes in cantu firmo*. . . . (Rome, 1588).—See Q.-Lex.

Gui′do d'Arez′zo [gwhē′dŏh dah-ret′sŏh] (**Guido Areti′nus**), famous reformer of musical notation and vocal instruction. It was generally believed that he was born at Arezzo, Tuscany, circa 995. Dom G. Morin, in 'Revue de l'art Chrétien' (vol. iii, 1888), brings evidence that G. was educated in the monastery St. Maur des Fossés, near Paris, and makes it seem probable that he was born in that vicinity. [Some of his writings are quoted under the name 'Guido de Sancto Mauro'.] He died (probably) at Avellano, May 17, 1050. He became a monk in the Benedictine monastery of Pomposa, near Ferrara; here his superior musical ability, and especially his method of vocal teaching, aroused the envy of his fellow-monks, and even of the abbot; so that G. left the monastery and (according to some authorities) wandered from place to place, disseminating his new ideas, or (according to others) repaired to the Benedictine monastery of Arezzo. However this may be, his fame spread, and reached the ears of Pope John XIX, who called him to Rome, in order to learn his novel system of teaching. After this G. became (1029) Prior of the Camaldolite fraternity at Avellano, where he died.—After

the ascription of all possible reforms, and even the invention of music itself, to Guido, by earlier historians, some later writers, with an excess of caution, have gone to the opposite extreme of denying him all originality. But it is certain that he introduced the *staff of four lines*, retaining the red *f*-line and the yellow *c*-line of his predecessors, and drawing *between* them a black *a*-line, *above* them a black *e*-line, and writing the mensural notes (which he did *not* invent) in regular order on these lines and in the spaces:

New black line e
Old yellow line c
New black line a
Old red line f

He also added new lines above or below these, as occasion required; thus, wherever his invention was adopted, it finally did away with all uncertainty of pitch. It is likewise highly probable that he invented the system of *Solmisation*, the syllables being derived from the song to St. John:

Ut queant laxis *Re*sonare fibris
*Mi*ra gestorum *Fa*muli tuorum,
*Sol*ve polluti *La*bii reatum,
Sancte Joannes.

Whether he practically applied this invention in the hexachordal system of *Mutation* is disputed. Fétis considers his chief merit to have been his method of teaching vocal intervals by the aid of a sliding graduated scale adapted to the ancient monochord.

Guignon [gē-ñŏhn′], **Jean-Pierre**, b. Turin, Feb. 10, 1702; d. Versailles, Jan. 30, 1774; was the last to bear the title of 'roi des violons et maître des ménétriers' (relinquished by the younger Dumanoir in 1695). G. came to Paris, studied the violin, entered the King's service in 1733, and by ingratiating himself with the monarch, persuaded him to issue letters patent reviving the absurd and obnoxious office [the prerogative of which, as claimed by the elder Dumanoir, was to require all musicians, even organists, to obtain diplomas as *dancing-masters*—a fee to be paid for the privilege, of course]. But the parliament was stormed with petitions and memorials innumerable, and G. was forced to 'abdicate' in 1773.—He composed several books of concertos, sonatas, and duos for violin.

Guilmant [gēl-măhn′], **Alexandre-Félix**, eminent organist and composer; b. Boulogne, March 12, 1837; d. Meudon, near Paris, March 30, 1911. Organ pupil of his father [**Jean-Baptiste G.**, b. Boulogne, 1793; d. there 1890]; later of Lemmens; studied harmony with G. Carulli. Eager student of musical literature and organ, practising 8 to 10 hours at a time; at 12, often substituted for his father at the church of St.-Nicholas; at 16, organist at St.-Joseph; at 18, his first composition, a solemn mass, was produced; at 20, choirmaster at St.-Nicholas, teacher in Boulogne Cons., and conductor of a mus. society. His fine playing at the inauguration of the organs at St.-Sulpice and Notre-Dame, Paris, caused his app. as organist of Ste.-Trinité in 1871, succeeding Chauvet; he resigned this position in 1901; in 1894, co-founder of, and teacher at, the Schola Cantorum; 1896, organ-prof. at Paris Cons.; in 1910 the Univ. of Manchester conferred upon him the degree of Mus. Doc. (hon. c.). His concert-tours in England, Italy, Russia, and (1893, 1897–8) the United States were extremely successful. He was not only a virtuoso of the first rank, but also a master in the art of improvisation; his influence upon contemporary organists is enormous, and, thanks to the achievements of his many distinguished pupils, will long continue to be felt. Of the highest importance, because they shed new light on the history of organ-music, are his two monumental editions, 'Archives des Maîtres de l'Orgue,' and 'École classique d'Orgue.' The former, with biographical studies by André Pirro, is a new edition of works by early French masters (Titelouze, Raison, Roberday, du Mage, Marchand, Clérambault, Daquin, Gigoult); the latter, of all important masters from Frescobaldi to Wilh. Friedemann Bach (25 books). G.'s importance as a composer rests upon his organ-works, and these occupy a very high rank. The sum total of his compositions comprises 94 opus-numbers.—Works (N. B. Several works are publ. with the same opus-number [e. g., 3 entirely different works are publ. as op. 44]): For organ: 8 sonatas (op. 42, D m.; op. 50, D; op. 56, C m.; op. 61, D m.; op. 80, C m.; op. 86, B m.; op. 89, F; op. 91, A); 18 books of *Pièces d'Orgue* (op. 15–20, 24, 25, 33, 40, 44, 45, 69–72, 74, 75); 12 books of *l'Organiste pratique* (op. 39, 41, 46, 47, 49, 50, 52, 55–59); *The Practical Organist* (also 12 books, partly identical with preceding); op. 65, *l'Organiste liturgiste* (10 books); op. 60, *Noëls, Offertoires, Élévations, etc.* (4 books); op. 90, *18 Pièces nouvelles;* op. 93, *Chorals et Noëls;* op. 94, *3 Oraisons.*—For organ and orch.: Op. 41, *Marche funèbre;* op. 42, *Symphonie* No. 1 (later rewritten as 1st organ-sonata); op. 44, *Marche-Fantaisie;* op. 63, *Méditation sur le Stabat Mater;* op. 74, *Marche élégiaque;* op. 81, *Allegro;* op. 83, *Final alla Schumann; Adoration* (no opus-number).—For various instruments: Op. 22, *Prière* for vcl. and pf.; op. 26, *Pastorale* for pf. and organ; op. 34, *Marche triomphale* for pf. and organ (or orch.); op. 36, *Scherzo capriccioso;* op. 40, *Finale* in E♭; op. 44, *Élégie-Fugue* for pf. and organ; op. 46, *Mélodie* for vln. and pf. (or organ); op. 78, *Berceuse* for flute and pf.; op. 78, *Romance sans paroles*

for flute and pf.; op. 88, *Morceau symphonique* for trombone and pf.; 2 *Romances sans paroles* for vcl. (or vln.) and pf. (no opus-number).—The vocal works comprise 3 grand masses for soli, ch. and org. (or orch.), in F, A m., E♭; Psalms 24 and 83; *Belsazar*, lyric scene for soli, ch. and orch.; litanies, vespers, and numerous motets. Besides, he edited 'Répertoire des Concerts du Trocadero' (4 books; selected works of old masters perf. at his historical concerts, 1902–6). He also published a vast number of transcriptions and arrangements of old and modern masters.—Cf. de La Tombelle, et al., *A la mémoire de A. G.* (Paris, 1911).

Guiraud [gē-roh′], **Ernest,** b. New Orleans, June 23, 1837; d. Paris, May 6, 1892. A precocious composer, pupil of his father [**Jean-Baptiste G.,** Prix de Rome at Paris Cons., 1827], a music-teacher. He visited Paris at 12; at 15, he produced the opera *Le roi David* in New Orleans. Returning to Paris, he studied in the Cons. under Marmontel (pf.), Barbereau (harm.), and Halévy (comp.), taking the Grand prix de Rome, 1859, for his cantata *Bajazet et le joueur de flûte.* Studied in Rome 1860–3; served in the campaign of 1870–1; later played at the Concerts Populaires, and brought out an orch. suite, in 1872, which secured him a high position as a comp.; in 1876 he was app. prof. of harm. and accomp. at the Cons.; in 1880 he succ. Massé as prof. of comp.; succ. Delibes in 1891 as member of the Academy.—Operas: *Sylvie* (Paris, Op.-Com., 1846); *En prison* (Th.-Lyrique, 1869); *Le Kobold* (Op.-Com., 1870); *Mme. Turlupin* (Th. de l'Athéneé, 1872); *Gretna Green* [ballet] (Gr. Opéra, 1873); *Piccolino* (Op.-Com., 1876); *La galante aventure* (ib., 1882); the posth. opera *Brunhilde* (finished by Saint-Saëns, and prod., as *Frédégonde*, at Paris, 1895); also a solemn mass, an overture, etc.; and a *Traité d'Instrumentation.*

Gulbins, Max, b. Kammetschen, East Prussia, July 18, 1862. Pupil at Kgl. Hochschule in Berlin of Härtel, Kiel and Herzogenberg, 1882–8; choral cond. at Insterburg, 1896; 1900–8, cond. and org. at Elbing; since 1908, org. at St. Elisabeth's in Breslau.—Works: Op. 13, *Sturmlied* for male ch. and orch.; *An das Vaterland*, do.; op. 30, *Burggraf Friedrich von Nürnberg*, do.; male choruses a capp.; songs; organ-works (4 sonatas, op. 4, 18, 19, 28; Choral-Vorspiele, op. 16), etc.

Gulbranson, Ellen (*née* **Norgren**), famous dramatic soprano; b. Stockholm, March 4, 1863. She ent. the Cons. there in 1880, and in 1883 went to Paris to Mme. Marchesi; début in concert at Stockholm in 1886 with great success; three years later she made her operatic début there as Amneris. Her powerful and sympathetic voice, dramatic intensity and splendid stage-appearance rapidly made her famous, so that in 1892 she was brought to Frau Wagner's attention, who recognized in her an ideal Brünnhilde; in 1896 she sang this part at Bayreuth (in all the dramas) with overwhelming success, and has since then been heard repeatedly at the Festivals. For many years she was a member of the R. Opera at Berlin, and received the title 'Kammersängerin.' In 1890 she married Hans G., an officer in the Norwegian army; now (1916) living in Christiania.

Gulli, Luigi, concert-pianist; b. Scilla, Calabria, June 17, 1859. He received his first instruction from his father, a talented amateur. From 1870–9 he was a pupil of B. Cesi at the R. Collegio di Musica in Naples; then settled in Rome as teacher; in 1896 he formed the 'Società del Quintetto,' which soon was famous throughout Italy for its finished performances of both classical and modern chamber-music; France, Germany and Scandinavia received the organization with marked favor. G.'s playing is characterized by poetic conception and great refinement. Now (1916) living in Chicago; member of the R. Acad. of St. Cecilia; Chev. of the Crown of Italy. He has publ. some interesting comps. for piano.

Gum′bert, Ferdinand, b. Berlin, April 21, 1818; d. there on April 6, 1896. Pupil of E. Fischer and Cläpius. Began his artistic career as tenor singer at Sondershausen Th.; 1840–42, baritone singer at Cologne Th. St. comp. under Constantin Kreutzer, by whose advice he left the stage, and settled in Berlin as comp., vocal teacher, and, later, music critic.—Works: About 500 songs, some eminently popular; his operettas, prod. in Berlin [*Die schöne Schusterin* (1844), *Die Kunst, geliebt zu werden* (1850), *Der kleine Ziegenhirt* (1854), *Bis der Rechte kommt* (1856), *Karolina*, etc.,] were not so successful. Transl. libretti of numerous modern French and Italian operas; also songs. Wrote *Musik, Gelesenes und Gesammeltes* (1860).

Gum′peltzhaimer, Adam, b. Trostberg, Bavaria, 1559; d. Nov. 3, 1625, at Augsburg, where he had been cantor from 1581. A pupil of the monk Jodocus Enzmüller, he became a famous church-composer and theorist.—See Q.-Lex.

Gum′pert, Friedrich Adolf, horn-player; b. Lichtenau, Thuringia, April 27, 1841; d. Leipzig, Dec. 31, 1906. Pupil of Hammann in Jena; from 1864, first horn in the Gewandhaus Orch., Leipzig.—Works: *Praktische Hornschule;* a *Solobuch* for horn (difficult passages from operas, symphonies, etc.); *Hornquartette* (2 books); *Hornstudien;* and orchestral studies for clar., oboe, bassoon, trumpet, and 'cello.

Gumprecht, Armand J., b. Boston, Mass., June 26, 1866. Pupil of C. Eichler (vl.), 1880–2; of J. Singenberger (org. and theory), 1882–4; of S. B. Whitney (org.), 1885–7. Since 1890 he has filled various positions as org. in Washington churches, being at present (1916) org. at Sacred Heart (R. C.); in 1891 he was app. official organist at Georgetown Univ., a position he has held continuously; since 1912 also cond. of the 'Washington Sängerbund.' Has publ. 2 masses with orch. (F and F m.), piano-pieces and songs; in MS. he has another mass (D m.).

Gum'precht, Otto, b. Erfurt, Apr. 4, 1823; d. Meran, Feb. 6, 1900. Law-student in Breslau, Halle, and Berlin; took degree of *Dr. juris;* but in 1849 accepted the editorship of the mus. 'feuilleton' in the 'Nationalzeitung,' and became an eminent critic and writer; retired 1889, on account of a stroke of paralysis.—Works: *Musikalische Charakterbilder* (1869); *Neue Charakterbilder* (1876); *Richard Wagner und der Ring des Nibelungen* (1873); *Unsere klassischen Meister* (2 vols., 1883–85); and *Neuere Meister* (2 vols., 1883); the last two are continuations of the *Charakterbilder;* he also edited 5 vols. of *Erlesene musikalische Meisterwerke* (w. biographies).

Gungl (or **Gung'l**) [goong'gl], **Johann,** nephew of Joseph; b. Zsámbék, March 5, 1828; d. Pecs (Fünfkirchen), Hungary, Nov. 27, 1883. A favorite comp. of dance-music; gave concerts in Berlin 1843–5; Petrograd 1845–54; retired in 1862 to Fünfkirchen.

Gungl, Joseph, b. Zsámbék, Hungary, Dec. 1, 1810; d. Weimar, Jan. 31, 1889. At first oboist in, then band-master of, the 4th Austrian Artillery; made long tours with his band, playing chiefly his own dances and marches. In 1843 he establ. an orch. of his own in Berlin; made a moderately successful trip to America in 1849; was created Royal Mus. Director in 1850; in 1858 was app. band-master to the 23d Austrian Infantry, at Brünn; lived in Munich 1864–76, and then settled in Frankfort.—Works: Over 300 numbers of marches and dances, the latter vying in popularity with those by Strauss.

Gungl, Virginia, daughter of Joseph; opera-singer; début Court Opera, Berlin, 1871; then engaged at Frankfort; taught at the Musikschule in Weimar.

Gunn, Glenn Dillard, b. Topeka, Kansas, Oct. 2, 1874. Having received his first instruction from local teachers, he entered the Leipzig Cons. in 1893, studying 3 years with B. Zwintscher, C. Reinecke and R. Teichmüller (pf.) and G. Schreck (theory); from 1896–9 asst. there to Teichmüller, appearing also as soloist in several smaller cities; returned to the U. S. in 1900; taught in Chicago Mus. Coll., 1901–5; establ. his own piano-school in 1905; 1902–4, music critic 'Chicago Journal'; 1905–9, do. 'Inter-Ocean'; 1909–15, ditto 'Tribune'; since 1903 lecturer on music, Chicago Univ. (Extension faculty). Since 1906 he has made several successful appearances as soloist with the larger orchestras (Chicago Symph., N. Y. Symph., etc.). In 1915 he founded 'The Amer. Symph. Orch. of Chicago' (1st conc., May 23), the object of which is the perf., exclusively, of Amer. works, and the engagement of Amer. soloists. He has publ. *A Course of Lessons on the History and Esthetics of Music* (1912).

Gunn, John, writer and 'cellist; b. Edinburgh, 1765 (?); d. there abt. 1824. From 1789, teacher of 'cello at Cambridge and London; returned to Edinburgh 1795.—Works: Pf.-method; *40 Favourite Scotch Airs, adapted for vln., Ger. flute, or 'cello . . . , Theory and Practice of Fingering the V.cello . . .* (1793); *Art of Playing the German Flute on new principles; School for the Ger. Flute*; *An Essay, theor. and pract., on the Application of Harmony, Thorough-bass and Modulation to the V.cello* (Edinb., 1801); *An Historical Enquiry respecting the Performance of the Harp in the Highlands of Scotland, from the Earliest Times until it was discontinued about the year 1734 . . .* (Edinb., 1807).

Gün'ther [-ter], **Hermann.** See HERTHER.

Gün'ther, Otto, b. Leipzig, Nov. 4, 1822; d. there Sept. 12, 1897. A lawyer by profession, from 1867–72 he was a salaried member of the Leipzig Town Council, became a member of the Executive Committee of the Gewandhaus, and Director of the Cons., and succeeded Schleinitz in 1881 as president of both. He resigned the presidency of the Gewandhaus and devoted himself wholly to the Cons.; during his administration the new. Cons.-building was erected (1887), and to his efforts are due the establishment of the students' orchestra and the opera-school.

Gün'ther-Bach'mann, Karoline, actress and stage-singer; b. Düsseldorf, Feb. 13, 1816; d. Leipzig, Jan. 17, 1874. Member of the Leipzig Th. from 1834 till her decease; at first as 'soubrette' and in comedy, from 1859 in comic elderly rôles.

Gunz, Gustav, b. Gaunersdorf, Lower Austria, Jan. 26, 1831; d. Frankfort, Dec. 12, 1894. Stage-tenor, and a distinguished oratorio- and concert-singer; pupil of Hollub in Vienna, also of Delsarte and Jenny Lind; long a member of the Hanover Opera; from 1864–70, of the Ital. opera, London, and, from 1880, teacher of singing at the Hoch. Cons., Frankfort. In 1894 he received the title of 'Professor.'

Gu'ra, Eugen, eminent dramatic baritone;

b. Pressern, n. Saatz, Bohemia, Nov. 8, 1842; d. Aufkirchen, Bavaria, Aug. 26, 1906. He first studied at the Polytechnic and the Akademie, Vienna; then in the Munich Cons., making his début in 1865 at Munich as Count Liebenau (*Waffenschmied*), which led to an immediate engagement there. Afterwards he sang in Breslau (1867–70), Leipzig (1870–6), where he became a popular idol, and received a tremendous ovation at his farewell performance as Hans Sachs in *Die Meistersinger;* Hamburg (1876–83), and Munich (1883–95), then retiring from the stage. He publ. *Erinnerungen aus meinem Leben* (Leipzig, 1905).

Gu'ra, Hermann, son of preceding, also dramatic baritone; b. Breslau, April 5, 1870. Pupil of the Kgl. Akademie in Munich; début in Weimar, 1890; has sung since then in various cities (Berlin, Aachen, Zurich, Basel, Munich, etc.); 1897, stage-mgr. in Schwerin. During the summers of 1906–7 he gave two very successful seasons of opera in Berlin (chiefly Wagnerian works; J. Stransky was one of the conds.). In 1911 he was dir. of the Komische Oper in Berlin; now (1916) living in Berlin as singing-teacher.

Gur'litt, Cornelius, b. Altona, n. Hamburg, Feb. 10, 1820; d. there June 17, 1901. Dramatic comp., a pupil of Reinecke the elder, and of Weyse at Copenhagen. Org. of the Altona Hauptkirche in 1864; army musical director in the Schleswig-Holstein campaign; prof. in Hamburg Cons., and Royal Mus. Director in 1874.—Works: *Scheik Hassan,* 4-act opera (not perf.); *Die römische Mauer* (Altona, 1860); *Rafael Sanzio,* operetta; an overture, op. 22; a string-quartet; 3 vln.-sonatas, 1 'cello-sonata, and 2 sonatinas for 'cello; pf.-sonatas, and many instructive pieces for piano; duets and songs.

Gurowitsch, Sara, precocious 'cellist; b. New York, Feb. 17, 1892. At the age of 7 she began to study with Hans Kronold, and later was a pupil of Leo Schulz in New York; in 1905 she ent. the class of R. Hausmann at the Kgl. Hochschule in Berlin, making such progress that at the end of the first year she won the Mendelssohn prize (judges, Bruch and Joachim); début in Berlin, 1908; then played in several of the larger cities, and again in Berlin the d'Albert concerto under the direction of the composer; Amer. début, Dec. 11, 1910, with New York Symph. Orchestra.

Gürr'lich, Joseph Augustin, b. Münsterberg, Silesia, 1761; d. Berlin, June 27, 1817. He studied theology in the Jesuit Latin School, Breslau; became org. of the Catholic Hedwigskirche, Berlin, in 1781; in 1790, double-bass player in the court orch.; in 1811, asst.-cond.; in 1816, court Kapellm.—Works: 4 operas, 13 ballets, incidental music to several plays, an oratorio, 4 cantatas, pf.-music, songs, etc.

Gusikov [gŏŏ'zi-kŏhv], **(Michael) Joseph,** famous cembalo-virtuoso; b. Shklova, Govt. Mogilev, 1809 (1806 [?]); d. Aix-la-Chapelle, Oct. 21, 1837. He began his career as a flutist, but pulmonary trouble compelled him to abandon that instrument. Having become a virtuoso on the cembalo, he made successful tours of Europe, playing almost exclusively his own comps. and transcriptions. He died suddenly at his instrument during a concert. —Cf. S. Schlesinger, *J. G.* (Vienna, 1836).

Gutheil-Schoder [goot'hīl], **Marie,** celebrated dramatic mezzo-soprano; b. Weimar, Feb. 10, 1874. Pupil of Virginia Gungl at the Grossherzogl. Musikschule in Weimar; her successful début there in 1891 led to an immediate enagagement; member of the Weimar court opera till 1900; since then one of the stars of the Vienna court opera.

Gut'mann [goot'-], **Adolf,** b. Heidelberg, Jan. 12, 1819; d. Spezia, Oct. 27, 1882. Pupil and friend of Chopin; von Lenz considered his playing bad, but other critics praised him. He was a prolific comp. of piano-music.

Guźewski [goo-zheff'skē], **Adolf,** b. Dyrwianz, Lithuania, 1876. Pupil of the Petrograd Cons., then of Noskowski in Warsaw; since 1910 prof. of pf. and theory at the Warsaw Cons.—Comp. of a Polish opera, *The Ice-Maiden* (Warsaw, 1907), a set of vars. for orch., and a symph. in A; has also publ. *A Practical Treatise on Instrumentation* (1909; in Polish).

Gy'rowetz [gē'roh-vets], **Adalbert,** b. Budweis, Bohemia, Feb. 19, 1763; d. Vienna, March 19, 1850. Originally a law-student, he studied music with his father, a choirmaster; became secretary to Count Fünfkirchen, with whom he went to Vienna, where his symphonies won favor through Mozart's aid. He studied for 2 years under Sala, at Naples; went to Paris and London, where he prod. an opera, *Semiramide* (1792), and returned to Vienna in 1793. As a lawyer speaking six languages, he acted as secretary of legation in various German cities. From 1804–31, Kapellm. of the Court Opera at Vienna, retiring on a small pension. He was an extraordinarily productive composer; one of his operas, *Der Augenarzt* (Vienna, 1811), enjoyed long-continued popularity; but his 30 operas and operettas; 40 ballets; 60 symphonies; 12 serenades; 3 quintets; 60 quartets; 24 trios; 36 pf.-sonatas; 12 nocturnes; 19 masses; also cantatas, part-songs, songs; overtures, marches, dances, etc., are forgotten.—Autobiogr. as *Biographie des A. G.* (1848; new edition by A. Einstein, 1915).—See Q.-Lex.

H

Haack, Friedrich, b. Potsdam, c. 1760. Even as a boy he was a celebrated violinist; was app. member of the orch. of the Prince of Prussia; 1779 org. in Stargardt, Pomerania, and 1793 Musikdirektor in Stettin; wrote symphonies and vocal works in the larger forms. Rochlitz speaks of him as among the foremost composers of his day.

Haack, Karl, b. Potsdam, Feb. 18, 1751; d. there Sept. 28, 1819. Pupil of Franz Benda; violinist, and later concert-master, in the orch. of the Prince of Prussia; on the latter's accession to the throne (Friedrich Wilhelm II) he became conc.-master of the R. Orch.; pensioned in 1811. His concertos and sonatas were esteemed by his contemporaries; among his pupils were L. Maurer and K. Möser.

Haan. See De Haan.

Haan, Willem de. See De Haan.

Haarklou [hahr'klōo], **Johannes,** b. Söndfjord, n. Bergen, Norway, May 13, 1847. From 1873–6 pupil of the Leipzig Cons.; 1877–8 in Berlin of Haupt (org.) and Kiel and Bungert (comp.); since 1880 org. at the old Akers Ch. in Christiania; 1885–8, cond. of the symph. concerts there. His 5 operas have not found their way beyond Norway, but among the works more generally known are an oratorio, *Skapelsen* (*The Creation*), 2 symphonies (B♭ and D m.) and *Olafs-Legende* for orch.; has also publ. a sonata for vln. and pf.; organ-works (a sonata, preludes and fugues, etc.); piano-pieces; songs.

Haas, Alma (*née* **Hollaender,** sister of Alexis H.), b. Ratibor, Jan. 31, 1847. Pupil of Wandelt in Breslau and of Kullak in Berlin, 1862–8; pianistic début at Gewandhaus in 1868, followed by tours of Germany and England. After her marriage in 1872 to Prof. Ernest H., the Oriental scholar, she settled in London and gave up her concert-career, but taught; 1876, instr. at Bradford Coll.; since 1886 at King's Coll. After her husband's death in 1882 she returned to the concert-stage.

Haas, Joseph, b. Maihingen, Bavaria, March 19, 1879. Pupil of M. Reger in Munich, then of the Leipzig Cons.; since 1911 teacher of comp. at the Stuttgart Cons. Has written a Serenade for orch., op. 33; sonata for violin and pf., op. 21; 2 sonatinas for do., op. 4; Suite for do., op. 40; a sonata for horn and pf., op. 29; Divertimento f. str.-quartet, op. 32; a string-trio, op. 22; trio f. 2 vlns. and pf., op. 38; org.-works (2 suites, sonata, fugues and preludes); pf.-pieces; choruses and songs.

Haas, Robert Maria, b. Prague, Aug. 15, 1886. Studied musicol. in Prague, Berlin and Vienna; Ph.D., Prague, 1908; was for some time asst. to G. Adler at the Inst. for Mus. Hist. in Vienna; then cond. in Münster, Erfurt, Constance and Dresden; now (1916) Secr. of the 'Corpus Scriptorum de Musica' and 'Dkm. der Tonk. in Österreich.' Has publ. valuable essays in 'Sbd. d. Int. M.-G.' and Adler's 'Studien zur Musikwissenchaft,' and edited works of Umlauf and Gassmann for the 'Dkm. der T. in Ö.' (vols. xviii, l and xxi). Comps.: String-quartets, pf.-quintets, 2 pf.-sonatas, a 'cello-sonata, a vln.-sonata, a trio-suite and songs.

Ha'beneck, François-Antoine, b. Mézières (Ardennes), France, June 1 (Jan. 23?), 1781; d. Paris, Feb. 8, 1849. His father, a native of Mannheim, and member of a French regimental band, taught him the violin, and H. composed quite extensive works without theoretical teaching. Entering Baillot's class in the Paris Cons. in 1801, he won the first prize, in 1804, for violin-playing; then joined the Opéra-Comique orch., but soon entered the Opéra orch., and became leader under Kreutzer. From 1806 until the (temporary) suspension of the Cons., H. conducted most of the concerts; in 1828 he became the permanent concert-director, and made the concerts famous. He was Director of the Grand Opéra 1821–4, and succeeded Kreutzer in 1826 as conductor, holding this position 20 years. He was also app. prof. of vln. at, and Inspector-General of, the Cons.; among his pupils were Alard and Léonard. By introducing Beethoven's symphonies to the French public, he did inestimable service to the cause of good music.—Publ. works: 2 vln-concertos; 3 duos concertants for 2 vlns.; one set of orchl. variations; a set of variations for string-quartet; a nocturne for 2 vlns. on motives from *La Gazza ladra;* 3 caprices for vln. solo with bass; polonaises for vln. and orch.; and fantasias for vln. and piano.

Ha'berbier, Ernst, accomplished pianist; b. Königsberg, Oct. 5, 1813; d. Bergen, Norway, March 12, 1869, while playing at a concert. A pupil of his father, an organist, he left home in 1832, a well-equipped pianist, and went to Petrograd, where he had good fortune as a concert-giver and teacher, becoming court pianist in 1847. Gave concerts in London in 1850; then retired to Christiania, and perfected what he considered a novel system of piano-technique—the division of difficult passages between the two hands (Scarlatti and Bach had done the same thing). After brilliant concerts in Copenhagen, Kiel, and Hamburg, he appeared at Paris in 1852, and created a sensation. Thereafter he made tours through Germany, Russia, and Denm., and in 1866 settled in Bergen as a teacher.—Brilliant pf.-music (*Études-Poésies*, op. 53).

Ha'berl, Franz Xaver, eminent theorist, mus. editor, and historiographer; b. Oberellen-

bach, Lower Bavaria, April 12, 1840; d. Ratisbon, Sept. 5, 1910. Studied in the Boys' Seminary at Passau, and took holy orders in 1862; 1862–7, cathedral-Kapellm. and mus. dir. at the Seminary; 1867–70, org. at Sta. Maria dell' Anima, Rome; 1871–82, cathedral-Kapellm. at Ratisbon, where he founded, in 1875, a world-renowned school for church-music. He is an authority on Catholic church-music, past and present. In 1872 he assumed the editorship (vacated by Schrems' death) of the collection 'Musica divina'; and has edited the periodical 'Musica sacra' since Witt's death in 1888. In 1876 he began to publish the 'Cäcilienkalender,' the scope of which was gradually widened, until, after 1885, it was issued under the more appropriate name of 'Kirchenmusikalisches Jahrbuch'; as such it has become one of the most important publications for historical studies concerning the church-music of the 15th, 16th and 17th centuries; H. continued as editor until 1907, when he resigned and was succ. by Karl Weinmann. He founded a Palestrina Soc. in 1879, and (beginning with vol. x) was editor-in-chief of Breitkopf & Härtel's complete edition of Palestrina's works (33 vols., finished on the tercentenary of the master's death, 1894), which he aided not only by his experience and learning, but also by rare MSS. from his private collection. In 1899 he was elected Pres. of the 'Allgem. Cäcilienverein,' and became editor of its official organ, 'Fliegende Blätter für Kathol. Kirchenmusik.' In 1889 he was made *Dr. theol.* (hon. c.) by the University of Würzburg; in 1908 'Monsignore.' Under his general supervision a new edition of the 'Editio Medicea' (1614) of the Plain-Chant melodies was issued, with Papal sanction, at Ratisbon (1871–81). When modern scholarship had proved beyond a doubt that the original edition had *not* been published with Papal sanction and had *not* been revised by Palestrina, that, in fact, it contained the old melodies in badly distorted and mutilated form, the Papal sanction was withdrawn, the edition suppressed and replaced by a new 'Editio Vaticana' in 1904. The result of this was that H.'s books dealing with Plain-Chant (which had been held in the highest esteem, and had passed through many editions) became practically worthless. The books thus affected are: *Praktische Anweisung zum harmonischen Kirchengesang* (1864), *Magister Choralis* (1865; 12th ed. 1899; transl. into Engl., Fr., Ital., Span., Polish and Hung.), *Officium hebdomadae sanctae* (1887, in Ger.), *Psalterium vespertinum* (1888). His other writings, the value of which remains unimpaired, are *Bertalotti's Solfeggien* (1880), *Wilhelm Dufay* (1885), *Die Römische 'Schola Cantorum' u. die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrh.* (1887), *Bibliographischer u. thematischer Musikkatalog des päpstlichen Kapellarchivs im Vatikan zu Rom* (1888).

Ha'bermann, Franz Johann, b. Königswarth, Bohemia, 1706; d. Eger, April 7, 1783. He studied in Italy; became maître de chap. to the Prince of Condé in Paris, 1731; then maestro di capp. to the Grand Duke at Florence; going to Prague, he wrote an opera for Maria Theresa's coronation, was Kapellm. of two churches, and gave many lessons; in 1773 he became mus. dir. in the Dekanatkirche at Eger. He published 12 masses and 6 litanies, and left in MS. 2 oratorios, besides symphonies, sonatas, and church-music.

Ha'bert, Johannes Evangelista, b. Oberplan, Bohemia, Oct. 18, 1833; d. Gmunden, Sept. 1, 1896. From 1861 he was org. at Gmunden, and comp. masses, offertories, organ-pieces, pf.-music, and songs; a complete ed. of his works was publ. by Breitkopf & Härtel. But he is more important as a writer. In 1868 he founded, and till 1883 edited, 'Zeitschrift für Kathol. Kirchenmusik.' Publ. *Beiträge zur Lehre von der musikalischen Komposition* (4 vols., 1899).—Cf. A. Hartl, *Joh. Ev. H., Organist in Gmunden* (Vienna, 1900).

Ha'ckel, Anton, b. Vienna, April 17, 1779; d. there July 1, 1846. Amateur composer, government official in the dept. of buildings. Comp. church- and military music, and many songs (the ballad *Die nächtliche Heerschau* had great vogue).

Hackh, Otto (Christoph), b. Stuttgart, Sept. 30, 1852. Pupil 1871–5, at Stuttgart Cons., of Pruckner and Speidel (pf.), and Seifriz (harm. and comp.); also 1887–8 of A. de Kontski (pf.) at New York. From 1872–5 H. was Speidel's first asst.-teacher; 1877–8, concert-tours in S. Germany, Tyrol, and Switzerland; taught and concertized in London during 1878; tours in 1879; went to New York in 1880, where, until 1889, he was head of pf.-dept. in the Grand Cons. Then, after private teaching for 2 years, he spent 3 years in Europe to recover from nervous exhaustion. Since 1895, teacher in New York and Brooklyn.—One of the most fecund of contemporary pf.-composers, H. has publ. some 200 pieces for solo pf., pf. 4 hands, and pf. with orch., incl. salon-works in modern brilliant style, instructive comps., dance-music, etc.; many of these, and also many of his numerous songs, are extremely popular.

Hadley, Henry (Kimball), b. Somerville, Mass., Dec. 20, 1871. He received his first instruction on the piano and violin from his father, and then studied theory and comp. at the N. E. Cons. with S. Emery and G. W. Chadwick; in 1894 he studied cpt. with E. Mandyczewski in Vienna; 1895–1902, dir. of

music at St. Paul's School, Garden City; 1904–9, in Germany, where he app. in various cities as cond. of his own works; 1908–9 cond. at the Stadtth. in Mayence, where he brought out his 1-act opera *Safie* (April 6, 1909). In 1909 he returned to the U. S., and was cond. of the Seattle Symph. Orch. from 1909–11; 1911–15, cond. of the San Francisco Symph. Orch.; has also appeared with several of the larger orchs. and at Music Festivals as cond. of his works. Among American composers H. occupies a position of prominence. He not only has the gift of melody, but also the courage to write it, without straining after 'original,' ultra-modern effects and intangible 'atmosphere.' His music is sane and fresh, written with regard for the fundamental principles of form and euphony; his orchestration is always natural, skilful and effective.—Works: A comic opera, *Nancy Brown;* the grand operas *Safie* (Mayence, 1909) and *Azora Daughter of Montezuma* (Chicago, 1917); a festival play *The Atonement of Pan* (Bohemian Grove Club, 1912); 4 symphonies: No. 1, *Youth and Life* (1897), No. 2, *The Four Seasons* (1902; won the Paderewski Prize and another offered by the N. E. Cons.), No. 3, in B m. (1906), No. 4, *North, East, South, West* (Norfolk Fest., 1911); 3 overtures: *Hector and Andromache, In Bohemia, Herod* (after S. Phillips' play); 2 tone-poems, *Salome* (1905) and *Lucifer* (1913); a *Symphonic Fantasy;* a rhapsody, *The Culprit Fay* (1909; won a $1,000 prize of the Nat. Fed. of Mus. Clubs); an *Oriental Suite;* 3 Ballet-Suites; a *Konzertstück* for 'cello and orch. (1907); a string-trio; a string-quartet; the cantatas *In Music's Praise* (1899; won O. Ditson Prize), *Lelewala, A Legend of Granada, Merlin and Vivien, The Fate of Princess Kiyo;* incid. music to *The Daughter of Hamilcar* and *Audrey;* 6 Ballads with orch.; over 100 songs (German and English).

Hadow, William Henry, b. Ebrington, Gloucestershire, Dec. 27, 1859. He received the regular classical education at Malvern Coll. (1871–8) and Worcester Coll., Oxford (1878–82); studied pf. at Darmstadt (1882) and comp. with Dr. C. H. Lloyd in Oxford (1884–5); A. M., 1888; Mus. Bac., 1890. In 1885 he was app. Fellow and Tutor in Worcester Coll.; Dean, 1888–1909; Examiner in Oxford Locals (1894–1909), in Literæ Humaniores (1900–2), in Modern Languages (1905), in Engl. Lang. and Lit. (1907–9). Since 1909 Principal of Armstrong Coll., Newcastle-upon-Tyne; since 1916 Vice-Chancellor of the Univ. of Durham. In 1890–2 he delivered the lectures on Mus. Form in place of Sir. J Stainer; has also given three courses of lectures on music before the 'R. Institution' in London. In 1909 he was made Hon. Fellow of Worcester Coll. and Mus. Doc. (hon. c.); the next year Durham Univ. also conferred upon him the same degree; Member of Council of R. C. M. and Vice-Pres. of R. C. O.; Fellow R. Soc. Lit.—He has written a cantata, *The Soul's Pilgrimage;* incid. music to R. Bridges' *Demeter;* anthems, songs and a considerable quantity of chamber-music (a string-quartet, 2 sonatas for vln. and pf., a sonata for piano and vla., piano-trios, etc. [in MS.]). Of more importance are his books: *Studies in Modern Music* (1st series, 1892; 2d series, 1894); *Sonata-Form* (1896); *A Croatian Composer* (1897); *The Viennese Period* (vol. v of the 'Oxford Hist. of Music,' 1904). He has edited 'Songs of the British Islands' (1903) and was editor-in-chief of the 'Oxford History of Music' (1901–5); contrib. to 'Encycl. Brit.', 'Quarterly Rev.', 'Edinburgh Rev.', 'Mus. Quarterly' (Schirmer), etc.

Hadria'nus. See ADRIAENSEN.

Hae'sche, William Edwin, b. New Haven, Conn., April 11, 1867. Studied the violin with Bernhard Listemann; piano with Perabo; self-taught in theory, except a course in fugue and general composition with Prof. Parker at Yale; Mus. Bac., Yale, 1897. A co-founder, director, and member (1st violin) of the New Haven Symphony Orch.; conductor of the People's Choral Union (250 voices). Since 1903 instructor of instrumentation at Yale Univ.—Works: Tone-poem for orch. *Forest Idylle* (1896); overture *Fridtjof Saga* (1897; prize comp.); *Young Lovel's Bride,* ballad for female ch. and orch. (1898); overture *Springtime* (1899); symphony in A♭ (1901); *The Haunted Oak of Nannau,* dramatic cantata for chorus and orch. (1903); 2 symphonic poems, *Fridtjof and Ingeborg* (1904), and *The South* (1913); a *Symphonietta* (1913); sonata f. pf. and vln. in E m.; *Legend* f. vln., vcl. and pf; anthems, songs, etc.

Häff'ner, Johann Christian Friedrich, b. Oberschönau, n. Suhl, March 2, 1759; d. Upsala, Sweden, May 28, 1833. Organist, pupil of Vierling at Schmalkalden; student at Leipzig Univ. 1776, and proof-reader for Breitkopf; then cond. of a travelling opera-troupe, and (1780) org. at Stockholm in the German church, also accompanist at the opera, receiving 1787 the title, and 1793 the office, of court Kapellm. (due to the success of his operas *Elektra, Alkides,* and *Rinaldo,* written in Gluck's style). From 1808–20, cath. org. at Upsala, and from 1820 mus. dir. of the Univ. He took great interest in Swedish national music; publ. Swedish Folksongs with accomp., and revised the melodies of the Geijer-Afzelius coll.; edited a *Svenska Choralbok* (2 parts, 1819–21), in which he restored the choral melodies of the 17th century, and added preludes (1822); also arr. a coll.

of old Swedish songs in 4 parts (1832–3; he finished only two books).

Hagel [hah'gĕl], **Karl**, born Voigtstedt, Thuringia, Dec. 12, 1847. Pupil of Kellner in Sangerhausen and of Billig and Weissenborn (comp.) in Erfurt; 1869, solo-vlnst. in Hildesheim; 1872, cond. of the munic. orch. and several choral societies in Nordhausen; 1874–7, military bandmaster; 1878–1905, munic. Kapellm. and dir. of the Musikschule at Bamberg. In 1905 he was pensioned, and since then has been living in Munich.—He has written 4 symphonies, several overtures, a string-quintet, 5 string-quartets, pf.-trios, a sextet for wood-wind, etc.

Hagel, Richard, son and pupil of Karl; b. Erfurt, July 7, 1872. In 1889, concert-master in Åbo, Finland; then member of the orchs. at Koburg (1890), Meiningen (1892) and Sondershausen (1893); 1895, municipal Kapellm. in Barmen, where he founded the Philh. Concerts; from 1898–1900 he studied again (at Leipzig Cons.), and in 1900 was app. 3d Kapellm. at the Leipzig Stadtth., becoming 1st Kapellm. in 1902. This position he held till 1909, also conducting the 'Riedelverein' during Göhler's absence (1908–9); 1911–14, Hofkapellm. in Brunswick.

Ha'gemann, François Willem, b. Zutphen, Holland, Sept. 10, 1827; d. (?). In 1846, royal org. at Appeldoorn; in 1848, cond. at Nijkerk. St. for a while (1852) at the Brussels Cons., lived at Wageningen as a teacher, became org. at Leeuwarden in 1859, town mus. dir. at Leyden in 1860, and then org. of the Willemskerk at Batavia.—Pf.-music.

Ha'gemann, Maurits Leonard, brother of preceding; b. Zutphen, Sept. 25, 1829; d. (?). Violinist and pianist; pupil, at Brussels Cons., of Fétis, Michelot, and de Bériot, graduating in 1852. After playing first violin in the Ital. opera orch. at Brussels, he became mus. dir. at Groningen (1853–65), and from 1865–75 director of the Cons. and the Philh. Soc. at Batavia; since 1875, mus. dir. at Leeuwarden, where he founded a Cons., of which he was the director.—Works: Oratorio *Daniel* (MS.); a festival cantata for female ch.; several vocal works w. orch. (*Comfort of Night, Bird of Passage, Evensong*); piano-pcs. and songs.

Ha'gen, Adolf, son of Joh. Bapt.; b. Bremen, Sept. 4, 1851; joined the royal theatre-orch. in Wiesbaden as violinist in 1866; was mus. dir. at Danzig and Bremen (1871–6); Kapellm. at Freiburg, Baden (1877–9); with Sucher at the Hamburg Th. (1879–82); court Kapellm. in Dresden (1883); succeeded Wüllner as artistic manager of the Cons. there in 1884; resigned 1890; retired 1913 as 'Geh. Hofrat.'—Works: The 2-act comic opera *Zwei Komponisten, oder ein Schäferspiel in Versailles* (Hamburg, 1882); and a 1-act operetta *Schwarznäschen.*

Ha'gen, Friedrich Heinrich von der, b. Schmiedeberg, Ukraine, Feb. 19, 1780; d. Berlin, June 11, 1856, as prof. of German literature at the Univ.—Publ. *Minnesinger* (1838–56, in 5 vols.; in vol. iii. are 'Minnegesänge' in notation according to the Jena Codex and other sources, with a treatise on the music of the Minnesinger); *Melodien zu der Sammlung deutscher, vlämischer und französischer Volkslieder* (1807; with Büsching).

Ha'gen, Johann Baptist, b. Mayence, 1818; d. Wiesbaden, 1870; was successively Kapellm. at the theatres in Detmold (1836), Bremen (1841), Wiesbaden (1856), Riga (1865), and again at Wiesbaden (1867).

Ha'gen, Theodor, b. Hamburg, Apr. 15, 1823; d. New York, Dec. 21, 1871. He lived in New York from 1854 as a teacher and critic; edited the 'New York Weekly Review.'—Publ. *Civilisation und Musik* (1845, under the pen-name 'Joachim Fels'); *Musikalische Novellen* (1848); also pf.-music and songs.

Ha'ger, Johannes (pen-name of 'Hofrath' **Johannes,** Freiherr **von Hasslinger-Hassingen**), b. Vienna, Feb. 24, 1822; d. there Jan. 9, 1898. Pupil of Mendelssohn and Hauptmann. Besides several successful essays in chamber-music, he prod. 2 operas, *Iolanthe* (Vienna, 1849) and *Marfa* (ib., 1886); also an oratorio, *Johannes der Täufer.*

Hagerup, Nina. See GRIEG.

Hägg, Gustaf, eminent organist; born Wisby, Sweden, Nov. 28, 1867. After graduation from the Stockholm Cons. he spent the years 1897–8 studying in Germany and France; app. org. at St. Clara's ch. in Stockholm; since 1908 prof. of organ at the Cons. Has publ. pieces for organ, pf.; a symphony in D and *Miniatures* for orch.; also chamber-music (str.-sextet, str.-quartet, pf.-trio, etc.).

Hägg, Jacob Adolf, b. Östergarn, Gotland, June 29, 1850. Pupil of van Booms in Stockholm and of Gade in Copenhagen; later of Kiel in Berlin; has written a *Northern Symphony* in E♭; pieces for vcl.; do. for organ; 2 sonatas for piano and other pf.-pieces.—Cf. G. Hetsch, *J. A. H., ein schwedischer Komponist und sein Verhältnis zu N. W. Gade* (Leipzig, 1903).

Hahn, Albert, b. Thorn, West Prussia, Sept. 29, 1828; d. Lindenau, n. Leipzig, July 14, 1880. Teacher in Berlin (1856), mus. dir. in Bielefeld (1867–70), lived in Königsberg, and returned to Berlin (1875); in 1876 he started a music paper, '*Die Tonkunst,*' advocating the 'chromatic' reform (scale of 12 equal semitones).

Hahn, Reynaldo, b. Caracas, Venezuela, Aug. 9, 1874. At the age of 3 he was brought

to Paris, where he has lived ever since. Pupil of Massenet, Dubois and Lavignac at Paris Cons.; chev. of the Legion of Honor.—Works: A 3-act 'idylle polynésienne,' *l'Île du Rêve* (Paris, Op.-Comique, March 23, 1898); *La Carmélite* (4 acts, Op.-Com., 1902); incidental music to Daudet's *l'Obstacle* (1890), Croisset's *Deux Courtisanes* (1902), Mendès' *Scarron* (1905), Racine's *Esther* (1905), Hugo's *Angelo* (1905), Magre's *Méduse* (1911), Hugo's *Lucrèce Borgia* (1911); the pantomimes *Fin d'amour* (1892), *Le Bois sacré* (1912); the ballets *Béatrice d'Este* (1909), *La Fête chez Thérèse* (1910), *Le Dieu bleu* (1912); 2 symphonic poems, *Nuit d'amour bergamasque* (1897), *Prométhée triomphant* (1911); a Christmas mystery, *La Pastorale de Noël* (1908); numerous songs; pf.-pcs. f. 2 and 4 hands.

Häh'nel. See GALLUS, JACOBUS.

Haile [hī'lĕ], **Eugen,** b. Ulm, Württemberg, Feb. 21, 1873. Pupil at Stuttgart Cons. (1887–94) of G. Linder (pf.), E. Singer (vln.) and E. Faiszt (cpt.); settled in New York in 1903; has publ. about 100 songs, some of striking beauty (*Herbst, Der Todesengel singt, Teufelslied, Soldaten kommen*, etc.). He has written an opera, *Viola d'Amore* (text by H. v. Wolzogen); his music to a spoken drama (gesprochene Oper), *The Happy Ending*, was prod. in New York (1916).

Hainl, Georges-François, noted 'cellist; b. Issoire, Puy-de-Dôme, Nov. 19, 1807; d. Paris, June 2, 1873. Pupil of Norblin in Paris Cons. (1829); took 1st 'cello-prize in 1830. He then travelled; in 1840 accepted the post of 1st 'chef d'orchestre' at the Grand Théâtre, Lyons, and in 1863 a similar position at the Grand Opéra, Paris (Gevaert being his assistant). He also cond. the Cons. concerts for some years, and the court concerts (with the title of 'Maître de chapelle impériale').—Works: An essay *De la musique à Lyon depuis 1712 jusqu'à 1852* (1852); 'cello-music.

Hai'zinger, Anton, tenor opera-singer, b. Wilfersdorf, Liechtenstein, March 14, 1796; d. Vienna, Dec. 31, 1869. At first a singing-master in Vienna, where he was taught by Salieri, he was eng. for the Th. an der Wien by Count Palffy in 1821. Some years later, after a succession of starring-tours to principal German cities, he was eng. at Karlsruhe for life, at the court theatre. His subsequent excursions to Paris and London were very successful. He returned to Vienna in 1850.

Hale, Philip, b. Norwich, Vt., Mar. 5, 1854. Took music-lessons from early youth and as a boy played the organ in the Unit. ch., Northampton, Mass. Graduate of Yale Univ., 1876; admitted to the Albany bar, 1880. First studied music seriously with D. Buck in 1876; studied in Europe 1882–7 (organ with Haupt, Faiszt, Rheinberger and Guilmant,—comp. with Urban, Bargiel, Rheinberger and Guilmant,—pf. with Raif and Scholz). Was organist 1879–82 at St. Peter's, Albany; 1887–9 at St. John's, Troy; 1889–1905 of First Religious Soc., Roxbury, Mass. From 1887–9, also cond. of the Schubert Club, male chorus, at Albany. Critic for the 'Boston Home Journal,' 1889–91; 'Boston Post,' 1890–91; 'Boston Journal,' 1891–1903; since then for 'Boston Herald'; 1897–1901 ed. of the Boston 'Mus. Record,' and 1892–1898 Boston correspondent of the 'Mus. Courier,' N. Y. Since 1901 he has edited the program-books of the Boston Symph. Orch. Has given lectures on mus. subjects at Columbia Univ. (N. Y.), and in various other cities. H. is known as one of the most forceful and brilliant writers for the Amer. mus. press; his articles are valuable contributions to mus. literature, and often tinged with unique humor. He has edited 2 vols. of *Modern French Songs* in 'The Musician's Library' (Ditson); joint author with L. C. Elson of *Great Composers and their Works* (1900).

Hâle (or **Halle**). See ADAM DE LA HALE.

Halévy, Jacques-François-Fromental-Élie, gifted dramatic composer; b. Paris, May 27, 1799; d. Nice, March 17, 1862. His parents were Jews. At ten he entered the Paris Cons. as an elementary pupil of Cazot. In 1810 he studied piano with Lambert; in 1811, harmony with Berton; and counterpoint for five years with Cherubini. At seventeen he was allowed to compete for the Prix de Rome; he won it in 1819 with his cantata *Herminie*. He had previously composed an opera, *Les Bohémiennes* (never perf.), published a piano-sonata for 4 hands, and set to music the 130th Psalm in Hebrew, the De Profundis. During his three years' stay in Italy he made great progress, writing another opera, etc. In 1822, on his return to Paris, he made vain attempts to produce his grand opera *Pygmalion*, and *Les deux pavillons* (comedy-opera). It was not until 1827 that he brought out a one-act comedy-opera, *l'Artisan*, at the Th. Feydeau; though with little success. The same year he succeeded Daussoigne as prof. of harmony and accomp. at the Cons.; following Fétis as prof. of cpt. and fugue in 1833, and taking a class of advanced composition in 1840. In 1827 he was engaged as cembalist at the Italian Opera. In 1828, with Rifaut, he composed *Le Roi et le Bâtelier* in honor of Charles X. In 1829, *Clari* (with Malibran as prima donna) was a success at the Th. Italien; *Le dilettante d'Avignon* was produced the same year, and in 1830 the grand ballet *Manon Lescaut*. H. was now app. 'chef du chant' at the Opéra, a post retained during 16 years. In 1831 *La Langue musicale* was prod. at the Op.-

Com.; *La Tentation* (1832; ballet-opera, with Gide), at the Opéra; *Les Souvenirs de Lafleur* (1833); and the same year a completion of Hérold's unfinished *Ludovic*, which proved very successful. In 1835 *La Juive* (grand opera in 5 acts, H.'s masterpiece) was prod. at the Opéra on Feb. 23, and soon obtained great vogue throughout Europe. Six months later appeared *l'Éclair*, a sparkling comedy-opera. To add to his growing reputation, H. was created Chevalier of the Legion of Honor. On the death of Reicha (1836) H. succeeded him as one of the three musical members of the Académie; and in 1854 was appointed secretary for life. With *La Juive* H. attained not only the zenith of his powers, but also of his triumphs. In 1836 the blazing apparition of *Les Huguenots* paled the milder fires of the French composer, and Meyerbeer became the idol of the hour. *La Juive* was followed by *Guido et Ginevra* (1838); *Les Treize* (1839); *Le Drapier* (1840); *La Reine de Chypre*, a brilliant success, and *Le Guitarrero* (1841); *Charles VI* (1843); *Le Lazzarone* (1844); *Les Mousquetaires de la reine* (1846). He collaborated with Adam, Auber and Carafa in *Les premiers pas* for the inauguration of the National Opera (1847). *Le Val d'Andorre* was given in 1848 (adapted for the English stage in London, 1850); *La Fée aux roses*, in 1849; *La Dame de pique*, 1850. In 1850 H. conducted in London an Italian opera, *La Tempesta*. *Le Juif errant* was produced in 1852; *Le Nabab*, 1853; *Jaguarita*, 1855; *l'Inconsolable* [under the *nom-de-plume* 'Albert'], 1855; *Valentine d'Aubigny*, 1856; *La Magicienne*, 1858.—H. was more inclined to aim at a high ideal than to please the popular taste. His music possesses true emotional and dramatic power, and is 'melodious, but combined with so many details and refinements of harmony and instrumentation' that it could not be appreciated by the general public; though he held a high rank among artists.—Besides his operas, he wrote a pf.-sonata for 4 hands, romances, nocturnes, part-songs for male voices; scenes from *Prometheus Unbound* (1849); the cantatas *Les plages du Nil* and *Italie* (1859); and left the almost finished scores of two operas, *Vanina d'Ornano* (completed by Bizet) and *Le Déluge*. In the Paris schools his *Leçons de lecture musicale* was adopted as the text-book for singing. *Souvenirs et portraits* (1861) and *Derniers souvenirs et portraits* (1863) were collections of the funeral orations that, as Secretary of the Académie, he had delivered at the obsequies of deceased members.—Short biographies of H. were published by his brother Léon (1862), E. Monnais (1863), A. Catelin (1863) and A. Pougin (1865).

Halir [hah'lĭr], **Karl,** distinguished violinist; b. Hohenelbe, Bohemia, Feb. 1, 1859; d. Berlin, Dec. 21, 1909. A pupil of Bennewitz at Prague Cons.; later of Joachim in Berlin (1874–6). After playing as 1st violinist in Bilse's orch., and short engagements at Königsberg and Mannheim, he was app. in 1884–93 leader of the court orch. at Weimar; in 1893 he succeeded de Ahna as 'Hofkonzertmeister' in Berlin; for a time he was a member of the Joachim Quartet, but later formed his own quartet (with Exner, Müller and Dechert), which became famous. He resigned as concert-master in 1907. His first tour in the United States (1896–7) was very successful.—His wife **Theresa** (*née* Zerbst), b. Berlin, Nov. 6, 1859, married in 1888, is a fine soprano (pupil of Otto Eichberg).

Hall, Charles King, b. London, 1845 (?); d. there Sept. 1, 1895. English composer and theoretical writer; org. successively at St. Paul's (Camden Sq.), St. Luke's, and Christ Ch.—Wrote *School for the Harmonium; Harmonium Primer* (Novello).—Compositions: Much church-music, many songs, and pf.-pcs.; also numerous operettas for German Reed's entertainments at St. George's Hall, among them being *Foster-brothers*, *Doubleday's Will*, and *A Tremendous Mystery* (books by F. C. Burnand); *The Artful Automaton*, and *A Strange Host* (books by A. Law); *Grimstone Grange* and *A Christmas Stocking* (books by G. à Becket); *The Naturalist* (book by C. Carr). These were his most popular works.

Hall, Marie [Mary Paulina], b. Newcastle-on-Tyne, England, April 8, 1884. Talented violinist, pupil of her father and Miss Hildegard Werner. As a small child, she used to play to her father's harp-accompaniment in the streets of Bristol; at 10 she had mastered Bach's sonatas. Her talent finding recognition, she was aided to study under Johann Kruse in London, and at 15 won the first Wessely Exhibition at the R. A. M. On Kubelik's recommendation she was sent in 1901 to Ševčík, at Prague, and in one year was considered ready for public playing; her appearances in Prague (début Nov., 1902), Vienna and London were successful beyond expectation. Since then she has toured Great Britain, Germany, Canada, Australia, New Zealand and the U. S.

Hall, Walter Henry, b. London, Apr. 25, 1862. From 1877–81 he was a pupil at the R. A. M.; came to America in 1883; 1884, org. and choirm. at St. Luke's ch., Germantown, Pa.; 1890, at St. Peter's, Albany; at St. James', New York, 1896–1913. In 1893 he founded the Brooklyn Oratorio Soc., which he has cond. since; cond. of Musurgia Soc., 1889–1906; of the Mozart Soc. since 1913; app. lecturer on music and cond. of

the University Chorus at Columbia Univ. in 1909; Prof. of choral music in 1913. He is a specialist in the training of boys' choirs; comp. of mus. services, anthems, etc.; has publ. *Essentials of Choir-Training* (1907).

Halle. See ADAM DE LA HALE.

Hal'le, Johann Samuel, b. Bartenstein, Prussia, 1730; d. Jan. 9, 1810. Professor of history at the Berlin military school. Author of *Theoretische und praktische Kunst des Orgelbaus* (1779; also in vol. vi of his *Werkstätte der Künste;* Brandenburg, 1799).

Hallé, (Sir) **Charles** (real name **Karl Halle**), renowned pianist and conductor; b. Hagen, Westphalia, Apr. 11, 1819; d. Manchester, Engl., Oct. 25, 1895. Son of the town Kapellm., he was an infant prodigy. St. w. Rinck at Darmstadt, 1835. In 1836, went to Paris, where he made a brilliant reputation, and for twelve years was in friendly association with Cherubini, Chopin, Liszt, Kalkbrenner, etc. The Revolution of 1848 drove him to London, where he repeated his Parisian success, and became a fashionable teacher. In 1853, was dir. of the 'Gentlemen's Concerts,' Manchester; in 1857, est. there the subscription-concerts, with the famous 'Charles Hallé's Orchestra.' His chief activity lay in Manchester, but he was closely connected with the London Popular Concerts, gave Beethoven recitals as early as 1861, performing all B.'s sonatas in eight matinées, and in 1880 gave orch. concerts in London, producing Berlioz's *Faust.* In 1876 he cond. the 2d grand triennial festival at Bristol. In 1890 and 1891 he visited Australia with his wife (*née* Neruda), whom he married in the year of his knighthood, 1888. In 1884 Edinburgh University conferred on him the hon. degree of Mus. Doc.—Works: Several comps., and a method, f. pf.—Cf. L. Engel, *From Handel to Hallé* (London, 1890); C. E. and M. Hallé, *The Life and Letters of Ch. H., being an autobiography* (London, 1896).

Hallén', Anders, notable Swedish comp., b. Gotenburg, Dec. 22, 1846. Pupil of Reinecke (Leipzig, 1866–68), Rheinberger (Munich, 1869), Rietz (Dresden, 1870–1). Cond. of the Musical Union, Gotenburg, 1872–8, also 1883–4, in the interim living at Berlin; 1884–92 in Stockholm as teacher, and cond. of the Philh. Concerts; 1892–7 cond. of Royal Opera at Stockholm; 1901–7 cond. of the South-Swedish Philh. Soc. at Malmö; since 1908 prof. of comp. at the Stockholm Cons. and mus. critic of 'Nya dagligt Allehanda.' He is Knight of the Order of the North Star, of Wasa and of Danebrog (Danish); member of the Stockholm Academy.—Works: The operas *Harald Viking* (Leipzig, 1881), *Häxfällan* (Stockholm, 1896), *Valdemarsskatten* [*The Treasure of Waldemar*] (ib., 1897), *Valborgsmässan* [*Walpurgis Night*] (ib., 1902); 2 other operas, *Geminianus* and *Nyårsopera,* have not been prod.; a *Christmas Oratorio.* For soli, ch. and orch.: *Om pagen och kungadottern* [*The Page and the King's Daughter*]; *Dromkungen och hans käresta* [*Dream-king and His Love*], *Trollslottet* [*Goblin's Fate*], *Styrbjörn Starke, Julnatten* [*Christmas Eve*], *Sweden, Frid* [*Peace*], *Dionysos.* For orch.: The symphonic poems *En sommarsaga* [*A Summer Tale*], *Toteninsel, Sphärenklänge;* 4 Suites; 2 Rhapsodies; an overture, *Frithjof och Ingeborg;* a romance f. violin and orch.; a pf.-quartet; songs.

Hal'ler, Michael, church-comp.; b. Neusaat (Upper Palatinate), Jan. 13, 1840; d. Ratisbon, Jan. 4, 1915. Educated at Matten monastery, and at the Ratisbon seminary for priests. Took holy orders in 1864, st. sacred music under Schrems, and was app. prefect of the Ratisbon Cathedral Choristers' Institution. Kapellm., in succession to Wesselack, at the 'Realinstitut' in 1866, and teacher of vocal comp. and cpt. at the school of church-music.—Works: 14 masses, motets *a* 3–8, psalms, litanies, a Te Deum; melodramas, string-quartets, etc. Completed the third-choir parts of six comps. *a* 12 of Palestrina, which had been lost (vol. xxvi of the complete edition). Pedagogic writings: *Vademecum für den Gesangsunterricht* (1876; 12th ed. 1910); *Kompositionslehre für den polyphonen Kirchengesang* (1891); *Modulation in den Kirchentonarten; Exempla polyphoniae ecclesiasticae* (in modern notation, with explanatory notes); also contributed historical articles to Haberl's 'Kirchenmusik. Jahrb.'

Hall'ström, Ivar, Swedish dram. comp.; b. Stockholm, June 5, 1826; d. there Apr. 11, 1901. St. law; became private librarian to the Crown Prince, the present King of Sweden. In 1861, succeeded Lindblad as dir. of the school of music. Works exhibit strong national characteristics; *Hertig Magnus* (Stockholm, 1867), his 1st opera, w. 20 nos. in minor keys, was coldly received, but success was achieved with *Mountain King* (1874), *Bride of the Gnome* (1875), *Vikings' Voyage* (1877), *Nyaga* (1855; book by Carmen Sylva), *Per Swinaherde* (1887), the romantic opera *Granada's Daughter* (Stockholm, 1892) and *Liten Karin* (1897); he also wrote the operettas *The Enchanted Cat* (1869), *Mjölnarvargen* (1871), *Silverringen* (1880), *Aristoteles* (1886), *Hin ondes snaren* (1900); *The Flowers,* idyl f. soli, ch. and orch. (1860, prize of Stockholm Musical Union); several ballets and cantatas.

Hallwachs [hăhl'văhks], **Karl,** b. Darmstadt, Sept. 15, 1870. Pupil of L. Thuille and

J. Rheinberger at the Kgl. Musikschule in Munich; 1895–7, cond. of the Gesangverein and Instrumentalverein at Darmstadt; 1897–9, Repetitor at the Wiesbaden opera; 1899–1900, Kapellm. at the Stadtth. in Aachen; 1900–2, music dir. in Saarbrücken; since 1902, cond. of the Oratorio Soc. and 'Liedertafel' in Kassel. A noteworthy comp. of songs (*Lieder eines fahrenden Spielmanns*, op. 12; *10 Gedichte von Meyer*, op. 19; *Lied des Zwergen*, op. 27; *5 Alte Weihnachtslieder*, op. 32; etc.); has also written choruses for men's and mixed voices, piano-pieces, and an opera, *Ramaka*.

Halm, Anton, pianist, teacher, and comp.; b. Wies, Styria, June 4, 1789; d. Vienna, April 6, 1872. Until 1811, lieutenant in the Austrian army. Settled in Vienna as piano-teacher and comp.; was one of Beethoven's intimate friends.—Publ. works: Mass; a quantity of chamber-music (a sextet, string-quartets, piano-trios, 'cello-sonatas, etc.); pf.-sonatas, rondos, and many fine études.

Halm, August, b. Gross-Altdorf, Württemberg, Oct. 26, 1869. He abandoned the study of theology, and entered the Kgl. Musikschule in Munich, where he studied under Abel, de Lang, Brückner and Rheinberger. In 1903 he was app. mus. teacher at the 'Erziehungsheim' in Haubinda; in 1906 he taught in Wickersdorf; 1910–11, cond. of the 'Liedertafel' in Ulm, and music-teacher at the high school there; since 1913 in same capacities in Stuttgart. He has written a Symphony in D m. for full orch.; do. for string-orch.; a piano-concerto; a string-quartet; piano-pieces; has publ. a *Harmonielehre*, *Von zwei Kulturen der Musik* (1913), *Die Symphonie A. Bruckners* (1914).

Halvorsen, Johan, b. Drammen, Norway, March 15, 1864. From 1884–6 pupil of Lindberg (vln.) and Nordquist (theory) at the Stockholm Cons. Having served a short time as conc.-master of the Harmonie at Bergen, he went in 1888 to Brodsky in Leipzig; then toured as violin-virtuoso, was conc.-master of the Philh. Soc. at Aberdeen, and taught 3 years at the Helsingfors Cons. After further study under A. Becker (comp.) in Berlin and C. Thomson (vln.) in Liège, he returned in 1893 to Bergen as cond. of the Harmonie; since 1899 cond. at the National Th. in Christiania.—Works: Cantata for the coronation of King Haakon; a violin-concerto; 3 suites for vln. and piano; incid. music to Björnson's *Vasantasena* and *The King*, Drachmann's *Gurre*, Eldegard's *Fossegrimen*, etc.

Hambourg, Boris, famous 'cellist, brother of Mark and Jan; b. Voronesh, Russia, Dec. 27, 1884. In 1891 his parents settled in London, and there he began to study the pf. with his father, Michael, but soon took up the 'cello with Prof. Walenn, and decided to choose that instrument. From 1898–1903 he was a pupil at the Hoch Cons. in Frankfort of Hugo Becker ('cello) and I. Knorr (comp.); he made his début, with striking success, at the Tchaikovsky Festival in Pyrmont in June, 1903, playing the Vars. on a Rococo theme; the following winter he made an extended concert-tour of Australia and New Zealand. On his return he spent the summer of 1904 at Godinne with Ysaÿe, playing quartets and profiting from the master's advice regarding interpretation; his London début in Nov. was followed by a tour of the British Isles; the next winter he appeared in Berlin and other German cities. By this time his reputation was firmly established; he created a sensation in London (May and June, 1906) by his series of five historical recitals illustrating the development of 'cello-music from the earliest beginnings to the present day. The next two years he spent touring Germany, Belgium, Holland and France; in 1908 he toured South Africa. He made his Amer. début at Pittsburgh, Oct. 28, 1910, and has since been heard frequently with orchestras and in recitals. In 1911 he settled in Toronto, Canada, where with his father and brother Jan he founded the H. Cons., which in 1914 had a staff of 50 instructors. After his father's death, in 1916, he gave up the Cons. and settled in New York. He has edited a coll. of unknown 'cello-pieces by Italian composers of the 18th cent., which he discovered in various libraries (all performed in his historical series).

Hambourg, Jan, distinguished violinist; brother of preceding; b. Voronesh, Russia, Aug. 27, 1882. Pupil in London of Sauret and Wilhelmj, then of H. Heermann (Frankfort), O. Ševčik (Prague) and E. Ysaÿe (Brussels); début in Berlin in 1905; has toured Germany, France, the Netherlands, Great Britain and America. With his brothers Boris and Mark he made a most successful tour of England in 1909, appearing in 100 concerts as soloist and ensemble player. Now living in New York (1916).—See preceding article.

Hambourg, Mark, famous pianist, brother of Boris and Jan; b. Voronesh, Russia, May 31, 1879. Pupil of his father, Michael; début in March, 1888, with the Moscow Philh. Soc. Although he appeared frequently as a child-prodigy, he continued his studies with his father and then with Leschetizky in Vienna. Here he began his regular career as a virtuoso in 1895; tour of Australia, 1895–6; Germany, 1897; first American tour, 1899–1900; second, 1902–3; third, 1907–8; fourth, 1915–16; has also made 4 tours of Australia and New Zealand, and 2 of South Africa. As regards his touch and temperament he has often been compared to Rubinstein; his

memory is prodigious, since in his repertory he has ready for performance almost 40 concertos and over 800 other pieces. On June 16, 1906, he made his one thousandth appearance. He is a naturalized British subject, and resides in London. At various times he has offered prizes for original piano-works in certain forms, and performed the successful works in his recitals. He has publ. a number of piano-pieces (Vars. on a theme by Paganini, *Impromptu-Minuet*, *Romance*, *Espièglerie*, etc.).—See the articles on his brothers.

Hambourg, Michael, b. Yaroslav, Russia, 1856; d. Toronto, Canada, June 18, 1916. Studied piano at the Cons. in Petrograd and in Moscow; app. prof. of piano at Moscow Cons. in 1880. The phenomenal success of his son and pupil, Mark, in London in 1890 determined him to settle in the English capital in 1891. There he lived as a successful teacher until 1911, when he went to Toronto, where, with his two sons Boris and Jan, he founded the H. Conservatory.

Ha'mel, Eduard, violinist, pianist, and comp.; b. Hamburg, 1811. Violinist for many years in the orch. of the Grand Opéra, Paris. Returned to Hamburg in 1846 as teacher of vln. and piano.—Works: *Malvina*, opera; pf.-quartets, piano-pieces; ballads, songs, etc.

Ha'mel, Margarethe. See SCHICK.

Hamel [ah-mel'], **Marie-Pierre,** organ-expert; b. Auneuil (Oise), France, Feb. 24, 1786; d. Beauvais, after 1870. Studied music and vln. from an early age, but was self-taught in the art of organ-building. In his 13th year, with schoolboy implements, he manufactured a small organ of three octaves, and at 14 years of age restored the 16th-cent. organ of Clermont village ch. so satisfactorily that he was specially complimented and thanked by the churchwardens. Did not follow the profession of organ-building, but later rebuilt the grand organ of Beauvais cath. (5 claviers, 84 stops). He was made 'Membre de la Commission des Arts et des Monuments,' and prepared reports on the states of nearly all the principal organs in France for the Ministry of Public Instruction and Worship. Founded the Beauvais Philharmonic Society, one of the first to introduce Beethoven's symphonies in France. Author of a valuable work, *Nouveau Manuel complet du facteur d'orgues, ou traité théorique et pratique de l'art de construire les orgues, contenant l'orgue de Dom Bédos et tous les progrès et perfectionnements de la facture jusqu'à ce jour, précédé d'une notice historique sur l'orgue, et suivi d'une Biographie des principaux facteurs d'orgues français ou étrangers* (3 vols., Paris, 1849; new ed. by J. Guédon, 1903; not merely a reprint, but completes the history of the organ down to 1903).

Ha'merik (real name **Hammerich**), **Asger,** b. Copenhagen, Apr. 8, 1843. Son of a prof. of divinity, who discouraged his musical leanings, he instructed himself in the art, and at 15 became the pupil of Gade, Matthison-Hansen, and Haberbier. In 1862, piano-pupil of Bülow at Berlin, and at Paris in 1864 met Berlioz, who went with him to Vienna in 1866–7. H. was a member of the musical jury of the Paris Exhibition, and received a gold medal for his richly orchestrated *Hymne de la Paix*. He wrote two operas, *Tovelille* and *Hjalmar and Ingeborg*, fragments of which were performed in Paris and Copenhagen. H. visited Italy in 1869, and at Milan (1870) prod. an Italian opera, *La Vendetta*. In 1871 app. director of the Conservatory of the Peabody Institute, and of the Peabody symphony concerts, Baltimore, which positions he held till 1898. In 1890 H. was knighted by the King of Denmark; living in Copenhagen since 1898.—Works (besides the operas mentioned): *Der Wanderer* (1872), a festival cantata to commemorate the new Swedish constitution of 1866; an *Oper ohne Worte* (1883); choral work, *Christliche Trilogie* (a *pendant* to a *Trilogie judaïque* brought out in Paris); 7 symphonies (op. 29, F, *poëtique;* op. 32, C m., *tragique;* op. 33, E, *lyrique;* op. 35, C, *majestueuse;* op. 36, G m., *sérieuse;* op. 38, *spirituelle;* op. 40, *chorale* [for m.-sop. solo and ch.]); 5 *Nordische Suiten* for orch.; 'cello and piano fantasia; concert romance for 'cello and orch.; piano-quartet (op. 61); several cantatas, vocal pieces, etc.

Hamilton, Clarence Grant, b. Providence, R. I., June 9, 1865. Studied piano with A. Foote (Boston) and T. Matthay (London), and theory with H. C. MacDougall and G. W. Chadwick (Boston). Has filled various positions as organist; since 1904 Assoc. Prof. of music at Wellesley Coll.; also dir. of the Commonwealth (summer) School of Music, Boothbay Harbor; lecturer, and contrib. to various journals; comp. of pf.-pieces, anthems and songs. Has publ. *Outlines of Music History* (1908; 2d revised ed. 1913), *Piano Teaching* (1910), *Sound and Its Relation to Music* (1911).

Hamilton, James Alexander, theorist and prolific writer; b. London, 1785; d. there Aug. 2, 1845. Son of a dealer in second-hand books, his education was neglected; but naturally intelligent, voluminous reading from his father's stock supplied the lack of instruction. Unfortunately of intemperate habits, he was always in want, selling for a few pounds the copyright of elementary works which passed through numerous editions. He died in utter misery.—Writings: *Modern Instruction for the Piano; Catechism of Singing; Catechism of the Rudiments of Har-*

mony and Thoroughbass; Catechism of Counterpoint, Melody, and Composition; Catechism of Double Counterpoint and Fugue; Catechism on Art of Writing for an Orchestra and of Playing from Score; Catechism of the Invention, Exposition, Development, and Concatenation of Mus. Ideas; A New Theoretical Musical Grammar; Dictionary Comprising an Explication of 3,500 Italian, French, etc., Terms (3d edition 1848). Also translated Cherubini's *Counterpoint and Fugue*, Baillot's *Méthode de Violon*, Frölich's *Kontrabassschule*, Joh. G. Vierling's *Anleitung zum Präludieren*, etc.

Hamlin, George, dramatic and concert-tenor; b. Elgin, Ill., Sept. 20, 1868. He received his vocal training from various American and European teachers, but never had more than a few lessons from any one. Having made his début in oratorio with the St. Louis Choral Soc. (Mendelssohn's *Hymn of Praise*), he devoted himself, with much success, to concert-work, appearing in recital and with the leading choral societies of the U. S. He was the first to introduce the songs of R. Strauss to America; in fact, made propaganda by giving recitals devoted exclusively to the songs of that composer at a time when his orchestral works were just beginning to spread his fame. For some years H. lived in Germany, where his success was not less pronounced than it had been in his native country. After his return to the U. S. he made a successful début as a dramatic singer in V. Herbert's *Natoma* in Philadelphia, Dec. 15, 1911 (taking the place of John McCormack, who had created Paul Merrill at the première, Feb. 21); since then has been a regular member of the company; is also treasurer and a director. In 1915 he offered a prize of $200 for the best aria for tenor with orch. by a resident composer of the U. S.; the prize was awarded to Carlo Minetti of Pittsburgh for his *Mark Antony*. So far H. has been heard as Caravadossi (*Tosca*), Pinkerton (*Madama Butterfly*), Gennaro (*Jewels of the Madonna*), Florindo (*Lovers' Quarrel*), Edward Plummer (*Cricket on the Hearth*) and Don José (*Carmen*).

Ham'ma, Benjamin, comp., cond., and teacher; b. Dreisslingen, Württemberg, Oct. 10, 1831. Studied comp. with Lindpaintner at Stuttgart; went to Paris, thence to Rome. Till 1872, cond. and teacher at Königsberg, then director of a new school of music at Stuttgart.—Works: Opera, *Zarrisko;* piano-pieces, part-songs, songs, etc.—His brother,

Ham'ma, Franz Xaver, pianist, comp., and org.; b. Wehingen, Württemberg, Dec. 3, 1835; was org. of the St. Anna Ch., Basel, and dir. of the 'Cäcilienverein' there, later org. at Oberstadion, Württemberg; then music-teacher at Metz.—Works: A vocal method, org.-music, songs, etc.

Hammer, Heinrich Albert Eduard, b. Erfurt, Thuringia, Oct. 27, 1862. From 1876–80 he studied in Magdeburg with A. Pott (vln.) and H. Ritter (pf. and harm.); 1890–2 in Paris with Viardot-Garcia (singing) and Marsick (vln.); 1890–4, leader of Amsterdam String-Quartet; 1894–6, cond. of 'Euterpe' mixed chorus at The Hague; 1897–1901, cond. of the Munic. Symph. Orch. in Bochum, Westphalia; in 1901 he organized the Lausanne Symph. Orch. and cond. its concerts till 1905; in 1903 he was cond. of the Berlioz Centennial Fest. in Geneva, and during the next two years conducted a series of Beethoven, Brahms and Berlioz Festivals in Berlin; in 1905 he founded a Symph. Orch. in Göteborg, Sweden, and was the cond. for two years. In 1908 he settled in Washington, D. C., where he organized the W. Symph. Orch. and the 'Friday Morning Music Club' (women's vcs.), both having been under his direction since then.—Works: An oratorio, *Der heilige Georg;* a symphony in F m.; 3 Amer. Indian Rhapsodies for orch.; *Sunset at Sea* for orch.; a national Ode, *Columbia Triumphant in Peace* (1915), for soli, ch. and orch.; a Te Deum and Magnificat; pieces for vln. and pf., choruses, and songs.

Ham'merich, Angul, b. Copenhagen, Nov. 25, 1848, studied the 'cello under Rüdinger and Neruda, and after 6 years in the Department of Finance devoted himself (1880) wholly to music, accepting the post of mus. critic for the 'Nationaltidende.' In 1892 lecturer, 1896 prof. of mus. science, at the Copenhagen Univ.; 1898, founded the Collection of Ancient Mus. Instrs.—Writings: *Studies in Old Icelandic Music* (1890; Danish and Germ.); *The Cons. of Music at C.* (1892; in Danish); *Essay on the Music at the Court of Christian IV* (1892; in German, 1893); *On the Old Norse Lurs* (1893; in German, 1894); *Descriptive Illustrated Catalogue of the Historical Musical Museum of Copenhagen* (1909; in Danish; Ger. tr. by E. Bobé, 1911); *Mediæval Musical Relics of Denmark* (1912; in Danish; Engl. tr. by M. Williams Hamerik, 1912).—He is the brother of Asger Hamerik, who changed the spelling of his name.

Ham'merschmidt, Andreas, org. and comp.; b. Brüx, Bohemia, 1612; d. Zittau, Oct. 29, 1675. Studied cpt. at Schandau with cantor Stephen Otto. Org. of St. Peter's, Freiberg, 1635, and from 1639 at Zittau, where a statue was erected to his memory. Of marked originality, his numerous works are of importance in the mus. history of the 17th century. He was one of the earliest composers to adopt the new Italian style of writing elaborate instrumental accompaniments to

polyphonic vocal works. He wrote 2 vols. of *Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele* (1645), *Geistliche Symphonien*, *Weltliche Oden*, Psalms, Motets, Madrigals, etc., etc. H. Leichtentritt publ. a selection in vol. xl of 'Dkm. der Tonkunst' (1910).

Hammerstein, Oscar, b. Berlin, 1847. In 1863 he came to the U. S., and after a checkered career as cigarmaker, inventor, editor of a trade-journal, writer and composer of operettas, became a theatrical manager. In 1888 he built the 'Harlem Opera House' in New York, the first of a number of theatres which he erected during the next twenty years and managed with his own means and on his own responsibility. For the avowed purpose of giving opera in the vernacular at popular prices he built the 'Manhattan Opera House,' but while it was in course of construction he changed his mind. On Dec. 3, 1906, the house was opened with Bellini's *Puritani*. Before the season had progressed far it became clear that the new undertaking would prove a dangerous rival to the Metropolitan Opera House, for H. had secured such artists as Melba, Nordica, Tetrazzini, Bonci, Dalmorès, Renaud, while Cleofonte Campanini, who was both conductor and artistic director, secured a perfection of ensemble that caused surprise and admiration. For four years the bitterest rivalry existed between the Manhattan and Metropolitan companies, each straining every nerve in order to reach the highest artistic level. The sums paid to the stars soared to fabulous heights, and the unlimited resources of the older company forced H. to withdraw. In April, 1910, he sold his interests to the M. O. H. for $2,000,000, signing an agreement to abstain for ten years from producing grand opera in any territory in which the latter might be operating. However, during those four years of rivalry new standards were set; the chorus, costumes and stage-setting were vastly improved, and more new works were brought out in that short time than had been the case in the preceding fifteen years. The novelties produced at the Manhattan were Massenet's *Thaïs*, *Jongleur de Notre-Dame*, *Hérodiade*, *Sapho* and *Grisélidis*, Debussy's *Pelléas et Mélisande*, Charpentier's *Louise*, Blockx' *Princesse d'Auberge* and Strauss's *Elektra*, while the Metropolitan brought out in the same period (1907–10) Strauss's *Salome*, d'Albert's *Tiefland*, Puccini's *Le Villi* and *Girl of the Golden West*, Catalani's *La Wally*, Smetana's *Bartered Bride*, Franchetti's *Germania*, Bruneau's *l'Attaque du Moulin*, Tchaikovsky's *Pique Dame*, Converse's *Pipe of Desire*, Gluck's *Armide* and Humperdinck's *Königskinder*.—Even during his second season at the Manh. O. H. the enterprising impresario built the 'Philadelphia Opera House,' which he opened on Nov. 17, 1908, bringing his New York company there on certain nights; but after two seasons he abandoned the project and sold the house. Having sold his interests to the M. O. H., he transferred the scene of his restless activity to London, where he built the 'London Opera House,' which was opened on Nov. 13, 1911, with a gorgeous performance of Nougès' spectacular *Quo Vadis*. Here he pursued the same policy which had proved so successful in New York, but London was not interested in French opera, and the season ended in disaster. H. sold the house, returned to New York, and, forgetting his agreement with the M. O. H., promptly erected the American Opera House in 1912. Contracts with the artists had been signed, and the opening date announced, when the M. O. H. secured an injunction, compelling H. to abide by his agreement. The new house was opened in 1914 as the 'Lexington Theatre,' and has since been devoted to the ordinary forms of theatrical entertainment.

Ham'pel, Hans, pianist and comp., born Prague, Oct. 5, 1822; d. there March 30, 1884. St. under Wenzel Tomaschek, and became org. at Prague. Comps.: Requiem; pf.-works (*Das Entzücken*, op. 8; *Lieb Aennchen*, op. 10; three rhapsodies, op. 16; *Clavierfuge*, op. 21; variations for left hand, op. 26; concert-waltzes); etc.

Hanboys (or **Hamboys**), **John,** English mus. theorist of the 15th century. Mus. Doc., one of the first Englishmen on whom the degree was conferred. Coussemaker printed his Latin treatise, *Summa super musicam continuam et discretam*, in his 'Scriptores,' vol. i, p. 416.

Hanchett, Dr. **Henry Granger,** b. Syracuse, N. Y., Aug. 29, 1853. He studied at the Syracuse Classical School and Univ. Med. Coll., finishing his medical studies at the New York Homœopathic Med. Coll. (M. D., 1884); began to study piano in 1859 with E. Held in Syracuse, continuing with him for ten years; studied theory with A. J. Goodrich, 1872–3; continued his pianistic studies at various times with W. H. Sherwood (1878–80), Th. Kullak (1882–3), A. K. Virgil (1891–2) and W. Mason (1894). Prof. of Mus. Hist., Analysis and Pedagogy at Metropolitan Coll. of Mus., New York (1890–3); dir. of School of Mus. Art, Adelphi Coll., Brooklyn (1900–3); dir. of music, Nat. Park Seminary, Forest Glen, Md. (1907–10); head of department of theory and org., Brenan Coll. Cons., Gainesville, Ga. (1913–5); lecturer on mus., Brooklyn Inst. (1894–1903) and Board of Educ., New York (1896–1909); has given numerous lecture-recitals (300 in N. Y. alone) at institutes, clubs, colleges, etc.; org. at Ch. of the Ascension, New York (1884–7) and Marble

Collegiate Ch. (1889–93); at Central Congr. Ch., Brooklyn (1893–8); one of the founders of the A. G. O. In 1873 he invented the 'Sostenuto' or 'third' pedal now used on all grand pianofortes. Has comp. an *Easter Anthem*, *Te Deum* in G, *Benedictus* in B♭, etc.; author of *Teaching as a Science* (1882), *The Art of the Musician* (1905), *An Introduction to the Theory of Music* (1916).

Hand, Ferdinand Gotthelf, b. Plauen, Saxony, Feb. 15, 1786; d. Jena, March 14, 1851. Studied at Leipzig Univ. under the celebrated Greek scholar G. Hermann. In 1817, app. prof. of Greek, etc., at Jena.—Publ. *Aesthetik der Tonkunst* (Jena, 2 vols., 1837–41; 2d ed. Leipzig, 1846).

Han'del (or **Händel, Handl**). See GALLUS.

Han'del (written **Händel** in Germany, **Hændel** in France; also spelt *Hendel*, *Hendeler*, *Händeler*, or *Hendtler*, by various branches of the family), **Georg Friedrich** [at first spelt Hendel, in England; in his later period, he himself adopted the *quasi* anglicized form of **George Frideric Handel**]; b. Halle, Feb. 23, 1685; d. London, April 14, 1759. His father, a barber, afterwards surgeon and valet to the Prince of Saxe-Magdeburg, at the age of 62 [SPITTA] married a second wife, Dorothea Taust, daughter of the pastor at Giebichenstein, n. Halle. Their second son was the composer. Handel was intended for a lawyer; but, in spite of his father's strenuous opposition, he secretly taught himself to play the harpsichord. In 1692, at 7 years of age, his father took him on a visit to an elder step-brother, valet at the court of Saxe-Weissenfels; here the boy gained access to the chapel-organ, and was heard by the Duke, who insisted on his receiving a good musical education. Under Zachau, org. of Halle cathedral, he studied cpt., canon, and fugue, and practised the oboe, spinet, harpischord and organ; he comp. 6 sonatas for 2 oboes and bass, became asst.-organist to his teacher, and for three years wrote a motet for every Sunday. In 1696 his father took him to Berlin, where his remarkable skill in playing and improvising on the organ and harpsichord excited the admiration of Ariosti and the jealousy of Bononcini. The Elector Friedrich offered to defray the expenses of his musical education in Italy; but Handel's father declined, and returned with the boy to Halle. The following year (1697) the father died, and H., after completing his studies at the gymnasium, entered Halle Univ. (1702–3) as *stud. jur.* (in pious fulfilment of his father's desire), occupying, at the same time, the position of organist at the Moritzburg Calvinistic cathedral, with a salary of $50 a year. In 1703, however, he went to Hamburg, where he was engaged as *violino di ripieno* by Keiser, the director of the German opera. When Keiser was temporarily obliged to hide from his creditors, H. took his place at the harpsichord with such skill that he was eng. permanently as clavecinist. His friendship with Telemann, the composer, and Mattheson, subsequently his biographer, was begun here. He wrote a *Passion* to words by Postel, and brought out two operas, *Almira* and *Nero* (1705); he was also commissioned by Keiser's successor, Saurbrey, to write *Florindo und Daphne* (1708), an opera filling two evenings. In 1706, with 200 ducats saved from music-teaching, H. went to Italy, visiting Florence, Venice, Rome, and Naples. In Florence (1707) he brought out his first Italian opera, *Rodrigo*, with Tesi, the afterwards famous singer, in the leading rôle. In Venice (1708) *Agrippina* created a furore and spread his fame throughout Italy. In Rome he prod. two oratorios, *La Risurrezione* and *Il Trionfo del Tempo e del Disinganno*, with the famous violin-virtuoso Corelli as leader; and in Naples the serenata *Aci, Galatea e Polifemo*, remarkable for its bass solo for a voice of 2 octaves and a fifth in compass. He made the acquaintance of Lotti, and Domenico Scarlatti, with whom he vied at the harpsichord and organ, S. admitting his supremacy at the latter. In Naples he met Alessandro Scarlatti, whose works exercised a strong influence on H. It was with regret that, in 1709, he returned to Germany. He accepted the post of Kapellm. to the Elector of Hanover, replacing Steffani, who had recommended him as his successor. In 1710 he visited England. His opera *Rinaldo*, 'composed' in 2 weeks by piecing together a number of arias, etc., of earlier date, was prod. at the Haymarket Th. with such success that he was pressed to remain in England, but had to return to his duties. In 1712 he again obtained leave of absence, with the proviso 'that he should engage to return in a reasonable time,' and travelled to London. Two new operas, *Il Pastor fido* and *Teseo*, were not specially successful; but an ode for the Queen's birthday, and a Te Deum and Jubilate in celebration of the Peace of Utrecht, won him public and royal favor, with an annuity of £200; and H. conveniently forgot his Hanoverian position. On Queen Anne's sudden death in 1714, however, the Elector of Hanover became George I of England, and was not inclined to regard his absentee Kapellm. with favor. The intercession of Baron Kilmanseck, and the production of the *Water Musick* by an orch. at a royal aquatic fête, procured him regal grace, with a confirmation of his annuity. In 1716 he went to Hanover in the suite of the King, and remained till 1718. He there comp. his one German oratorio, the *Passion*, to the words of Heinrich Brockes'

poem. In 1718 he returned to England, and succeeded Pepusch as organist and composer to the Duke of Chandos, for whom he wrote his first great English oratorio, *Esther* (1720), the secular oratorio *Acis and Galatea*, and the Chandos Te Deums and Anthems. He was also music-master to the Prince of Wales' daughters, and wrote for Princess Anne his 1st coll. of *Suites de Pièces* for harpsichord [*The Lessons*], which include the air with variations, *The Harmonious Blacksmith*. He was app. dir. of the new Royal Academy of Music, established chiefly for the prod. of Italian opera, and in 1720 successfully brought out *Radamisto*, with Senesino and the celebrated Margherita Durantasti in the chief rôles (prod. in Hamburg, 1721, as *Zenobia*). His success excited the envy of Bononcini and Ariosti, who had also been invited to London, and who each had a following among the supporters of the R. Academy. Matters were not improved by H.'s independent spirit, blunt manners, and sharp tongue. Two factions arose, one supporting Bononcini and the other H., the rivalry extending to the singers on either side. This went on for several years; although H.'s work was the better, B. was more in popular favor, and might have continued so, but he was caught in an act of plagiarism (*v.* LOTTI) which compelled him to leave England in humiliation (1731). During this period, H. produced the operas *Floridante* (1721), *Ottone*, *Giulio Cesare*, *Flavio* (1723), *Tamerlano* (1724), *Rodelinda* (1725), *Scipione*, *Alessandro* (1726), *Admeto*, *Riccardo Primo* (1727), *Siroe* and *Tolemeo* (1728). In 1726 he received letters of naturalization, and in 1727 comp. the 4 grand anthems for the coronation of George II and Queen Caroline. In 1729, after a visit to Germany and Italy, H. associated himself with Heidegger, the proprietor of the King's Theatre, and inaugurated the season with *Lotario*, followed by *Partenope* (1730), *Poro* and *Ezio* (1731), *Sosarme* and *Orlando* (1732), when the partnership ended. In 1732 H. gave a special production of his revised oratorio *Esther*, with success, followed by *Acis and Galatea*. In 1733 he brought out, besides the above, the oratorios *Deborah* and *Athaliah*, at Oxford, where he publicly played the organ, and excited as much admiration by his performance as by his works; he received the degree of Mus. Doc. (hon. c.). The same year, H. undertook the sole management of opera, but his manners and methods, a quarrel with his principal singer, Senesino, and a raising of prices, caused many of his chief subscribers to suspend their support and start a rival troupe, 'The Opera of the Nobility,' with Porpora, and afterwards Hasse, as comp. and cond. They took possession of the King's Theatre, and Handel first went to Lincoln's Inn Fields, and then to Covent Garden, but in 1737 failed, the rival house also having to close for want of support. The operas of this period were *Terpsichore* (1734), *Ariodante* and *Alcina* (1735), *Atalanta* (1736), *Arminio*, *Giustino* and *Berenice* (1737); the ode *Alexander's Feast* [Dryden] was also prod. at Covent Garden in 1736, and the revised *Trionfo del tempo e della verità* in 1737. H.'s superhuman efforts to hold his own, and his many difficulties during this period, caused a failing of his strength; a stroke of paralysis incapacitated one of his hands, his brain was overtaxed, and, by the urgent advice of his friends, he went to Aix-la-Chapelle, whence he returned to London in November, 1737, with improved health. Heidegger had meantime formed a new company from the ruins of the two, and for this venture H. wrote several operas: *Faramondo*, *Serse* (1738), *Jupiter in Argos* (not perf.), *Imeneo* (1740), and *Deidamia* (1741). This last date marks a decisive turning-point; he now abandoned stage-composition for the work to which he owes enduring fame—oratorio. The oratorios *Saul* and *Israel in Egypt* had been performed in 1739, also another important work, the *Ode for St. Cecilia's Day*, and, in 1740, the ode *L'allegro, il penseroso, ed il moderato*. In 1741, at the invitation of the viceroy of Ireland, H. visited Dublin, and produced his immortal *Messiah* on April the 13th, 1742. His cordial reception in Ireland greatly compensated for previous disasters. On his return to London, he again became the popular favorite. *The Messiah* was followed by *Samson*, the *Dettingen Te Deum*, *Semele*, *Joseph* (1743); *Belshazzar*, and *Heracles* (1745). This year he was again involved in monetary troubles, and a year and a half elapsed before his *Occasional Oratorio* (1746) and *Judas Maccabæus* (1747) were brought out; then appeared *Joshua* (1748), *Solomon* (1749), *Susannah* (1749), *Theodora* (1750), *The Choice of Hercules* (1751), and *Jephthah* (1752; his last). In 1750, for the third time, H. had retrieved his fortunes, and revisited his native country. In 1752, during the composition of *Jephthah*, he was afflicted with failing eyesight, and underwent three unsuccessful operations for cataract, total blindness being the result. He continued his musical performances under the direction of his pupil John Christopher Smith, and accompanied his oratorios, on the organ, up to 1759. On April 6, *The Messiah* was given as the final performance of the season, H. presiding at the organ; on the 14th, the Saturday between Good Friday and Easter, he died. He was buried in Westminster Abbey, where a monument by Roubillac marks his grave.

H. had a commanding presence, and his

features were animated and dignified. His health was usually robust. Of fearless independence, he was of a choleric temperament, and prone to forcible outbreaks, but he was easily restored to good humor, and possessed a fund of humor, and a ready wit. His liberality and charitableness were renowned. He remained unmarried, and was never known to have fallen in love.

The grandeur and sustained power of H.'s oratorio-style, the expressive simplicity of his melody and the breadth and clarity of the harmonic structure, form a wonderful and (at his time) unexampled artistic whole. He is unquestionably one of the 'great masters.' His *Messiah* took England, and after her the rest of the musical world, by storm. At the first London performance, when the grand 'Hallelujah Chorus' rang out, the entire audience rose like one man, carried away by lofty enthusiasm:—thus originated the custom of standing during this chorus. Many of the treasures of Handel are locked to the general public on account of the incomplete instrumentation of the original scores; Mozart, Mendelssohn, Franz, Brahms, and others, have provided additional accompaniments to several of these works, thus rendering possible their adequate performance.—Handel was peculiarly fortunate in coming to England just as the ebb of English national stage-music after the death of Purcell (from whom H. learned much) was turning toward the flood-tide of Italian opera. His own dramatic works, also strongly influenced by Keiser in Hamburg and the two Scarlattis in Italy, vie with the finest of the period, and the best of them bear comparison with his oratorios. Precisely contemporary with J. S. Bach, he was quite outside the latter's sphere of influence, and no communication existed between them. Of purely instrumental comps. H. wrote a considerable number; FOR HARPSICHORD: *The Lessons*, in 3 sets; 6 fugues; 4 minuets and a march; the *Forest Musick* (Dublin, 1742); short pieces;—FOR STRINGS, etc.: the *Water Musick* (1715); the *Fireworks Musick* (1749); 4 sets of 6 organ-concertos (1738, '40, '60, '61); three organ-concertos (1797); numerous string-trios (sonatas); concertone in 9 parts, for 2 solo vlns., 'cello, oboe, and string-orch. (1741); concerto for trumpets and horns; do. for horns and side-drums (MS.); sonata for 2 vlns.; sonatas for vln., vla. and oboe; etc.—Many original MSS. of his works he bequeathed to his amanuensis, John Chr. Smith; the latter's son, H.'s pupil, presented them to George III. They are still in Buckingham Palace library, and comprise 32 vols. of operas, 21 of oratorios, 7 of odes and serenatas, 12 of sacred music, 11 of cantatas and sketches, and 5 vols. of instrumental music.—In the Fitzwilliam Collection at Cambridge are 7 vols. containing rough drafts, notes and sketches for various works; also a complete Chandos anthem, *O praise the Lord with one consent.*

An edition of H.'s works in 36 vols., by Arnold, was publ. by command of George III in 1786, but is incomplete and incorrect. A monumental edition of his works, completed in 100 vols., was issued (1856–94) by the German Händel Society, under the editorship of Dr. Chrysander (q. v.).

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1897); G. Vernier, *l'Oratorio biblique de H.* (Cahors, 1901); J. A. Fuller-Maitland, *The Age of Bach and H.*, vol. iv of 'The Oxford History of Music' (Oxford, 1902); J. Garat, *La sonate de H.* (Paris, 1905); S. Taylor, *The indebtedness of H. to works by other composers* (Cambridge, 1906); J. R. Carreras, *El oratorio musical desde su origen hasta nuestros días* (Barcelona, 1906); P. Robinson, *H. and his orbit* (London, 1908); A. Schering, *Geschichte des Oratoriums* (Leipzig, 1911); R. A. Streatfeild, *The Granville Coll. of Handel MSS.* (in 'Mus. Antiqu.', July, 1911). See also F. J. Crowest, *H. and Engl. Music* (in vol. v of Traill's 'Social England,' London, 1893–8).

Handl. See GALLUS.

Hand'rock, Julius, teacher and comp.; b. Naumburg, June 22, 1830; d. Halle, Jan. 5, 1894. Wrote instructive piano-works.

Hä'nel von Cro'nenthal, Julia, noteworthy composer; b. Graz, 1839. Wife of the Marquis d'Héricourt de Valincourt. Studied in Paris.—Works: 4 symphonies, 22 piano-sonatas, string-quartet, nocturnes, songs without words, dances, marches, etc. At the Paris Exhibition of 1867, she was awarded a medal for her orchestral arrangements of Chinese melodies.

Hanf'stängel, Marie (*née* **Schröder**), celebrated dramatic soprano; b. Breslau, April 30, 1848. Studied at Baden-Baden with Mme. Viardot-Garcia. In 1866, eng. at the Th.-Lyrique, Paris; début as Agathe in *Der Freischütz,* Feb. 27, 1867. On the declaration of the Franco-German war, returned to Germany, and was eng. at the court opera, Stuttgart (1871). Married in 1873. Studied again in 1878, at Florence, with Vannucini. In 1882, eng. at the Stadttheater, Frankfort; 1884–6, at the M. O. H.; then returned to Frankfort and retired 1897.

Ha'nisch, Joseph, organist, b. Ratisbon, March 24, 1812; d. there Oct. 9, 1892. Studied with his father, and Proske, with whom he went to Italy as assistant (1834–6). From 1839, org. of Ratisbon cath., being also org. and choirmaster of the 'Niedermünsterkirche'; and app. teacher at the School of Sacred Music in 1875.—Works: *Missa auxilium Christianorum; Quatuor hymni pro festo corporis Christi; Fünf lateinische Predigtgesänge;* organ-accomp. to the *Graduale* and *Vesperale Romanum* (with Haberl); organ-pieces, etc.

Han'ke, Karl, dram. comp.; b. Rosswalde, Schleswig, 1754; d. Hamburg, 1835. Self-taught, at 22 yrs. of age he was app. Kapellm. to Count Haditz, at Rosswalde. Married his pupil, the distinguished singer Stormkin. In 1786, court Kapellm. at Schleswig. In 1789, his wife died; in 1791, he married Berwald, another fine singer, and founded a music-school at Flensburg, where he became cantor and director. Finally, city music director in Hamburg.—Comps.: Operas, ballets, prologues, epilogues, incidental mus. to plays; orchl. symphonies, concertos, instrl. sextets, quartets, trios, duets (about 300 f. 2 horns), vln. and flute solos, church-music, songs, etc.

Hanon [ah-nŏhn'], **Charles-Louis,** b. Rem-sur-l'Aire, 1820; d. Boulogne-sur-Mer, 1900. Org. and pianist; wrote some valuable studies for pf., *Méthode élémentaire de piano, Extraits des chefs-d'œuvre des grands maîtres,* and especially *Le pianiste-virtuose* (60 progressive studies). Among mus. curiosities must be counted his *Système nouveau. . . pour apprendre à accompagner tout plain-chant. . . sans savoir la musique.*

Hänsel, Peter, b. Leipa, Silesia, Nov. 29, 1770; d. Vienna, Sept. 18, 1831. In 1787 he was vlnst. in the orch. of Count Potemkin in Petrograd; 1791, concert-master of Countess Lubomirski in Vienna; 1802–3, in Paris; then again in Vienna. He was a prolific composer of chamber-music, which is well written, but without originality or depth. He publ. 55 str.-quartets, 4 quintets, 6 trios, 3 quartets for fl., cl., horn and bassoon, 15 vln.-duets, solo-pcs. f. vln. and pcs. f. pf.

Hansen, (Emil) Robert, fine 'cellist; b. Copenhagen, Feb. 25, 1860. He received his first instruction from his father, then st. with F. Neruda at the Copenhagen Cons. and with Fr. Grützmacher in Dresden; from 1877–89 member of the court orch. in Copenhagen. After a two years' stay in London he settled in 1891 in Leipzig, where he joined the Gewandhaus orch. and became prof. at the Cons. Has comp. an opera, *Frauenlist* (Sondershausen, 1911) and an operetta, *Die wilde Komtesse* (Eisenach, 1913); a symphony; a symph. suite f. strings and 2 horns; a pf.-concerto; a vcl.-concerto; an overture, *Phädra;* a pf.-quintet; sonata for vl. and pf.; etc.

Hans'lick, Eduard, influential writer and mus. critic; b. Prague, Sept. 11, 1825; d. Baden, n. Vienna, Aug. 6, 1904. Stud. law at Prague and Vienna; took degree of *Dr. jur.* in 1849, qualifying himself for an official position. But he had already studied music under Tomaschek at Prague; from 1848–9 was mus. critic for the 'Wiener Zeitung,' and soon adopted a literary career. His first work, *Vom Musikalisch-Schönen: ein Beitrag zur Revision der Aesthetik der Tonkunst* (Leipzig, 1854; 11th ed. 1910; Fr. trl., 1877; Span. trl. 1879; Ital. trl., 1883; Engl. trl., 1891; Russ. trl., 1895); has done more to discredit silly sentimentalism in mus. criticism than any other book. Its leading idea is, that the the beauty of a mus. comp.

lies wholly and specifically in the music itself; i. e., it is immanent to the relations of the tones, without any reference whatever to extraneous (non-musical) ideas: Briefly, music expresses, in itself, *musical* ideas, and can express no others. Such being his view point through life, it follows logically that he could not entertain sympathy for Wagner's art; his violent opposition to the music-drama was a matter of profound conviction, not personal spite. On the other hand, he was one of the very first and most influential champions of Brahms. From 1855–64 H. was musical editor of the 'Presse'; thereafter of the 'Neue freie Presse'; he became lecturer on mus. hist. and esthetics at Vienna Univ., prof. extraordinary in 1861, and, in 1870, full professor, retiring 1895, and succeeded by G. Adler. At the Paris Expositions of 1867 and 1878, and the Vienna Exp. of 1873, H. was a juror in the department of music. What gives his writings permanent value is the sound musicianship shown everywhere and their brilliant, masterly style.—Works: *Geschichte des Concertwesens in Wien* (1869); *Aus dem Concertsaal* (1870; 2d ed. 1896); *Die moderne Oper* (1875), followed by 8 vols. giving a fairly comprehensive view of the development of opera from Gluck to 1900: ii. *Musikalische Stationen* (1880); iii. *Aus dem Opernleben der Gegenwart* (1884); iv. *Musikalisches Skizzenbuch* (1888); v. *Musikalisches u. Litterarisches* (1889); vi. *Aus dem Tagebuch eines Musikers* (1892); vii. *Fünf Jahre Musik* (1896); viii. *Am Ende des Jahrhmderts* (1899); ix. *Aus neuer und neuester Zeit* (1900). *Suite, Aufsätze über Musik u. Musiker* (1885), *Konzerte, Komponisten u. Virtuosen der letzten fünfzehn Jahre [1870–85]* (1886); *Aus meinem Leben* (2 vols., 1894). All these works have passed through several editions. He also edited Th. Billroth's posthumous essay, *Wer ist musikalisch?* (1895; 4th ed. 1912); and wrote the letterpress for the illustrated *Galerie deutscher Tondichter* (1873), and *Galerie franz. u. ital. Tondichter* (1874).

Hansmann, Victor, b. Warasdin, Croatia, Aug. 14, 1871; d. Berlin, Dec. 12, 1909. —Operas *Enoch Arden* (Berlin, 1897), *Die Nazarener* (Brunswick, 1906), *Unter der Reichsfahne* (Hohentwiel, 1906); and songs.

Hanssens, Charles-Louis-Joseph (*aîné*), dram. comp.; b. Ghent, May 4, 1777; d. Brussels, May 6, 1852. St. w. Vauthier, Verheym, and Fémy (Ghent); in Paris w. Berton. App. chef d'orchestre of an amateur theatre at Ghent, afterwards of a company giving operatic performances in Amsterdam, Rotterdam, and Utrecht. In 1804, went to Antwerp and Ghent in the same capacity. In 1825, invited to Brussels as orchl. dir. of the Th. de la Monnaie; in 1827, dir. of the Royal orch.; in 1828, app. Inspector of the Cons. He lost both positions through the political events of 1830, but in 1835–38 was again opera-conductor, and also in 1840, when he was ruined through the failure of the enterprise.—Works: Operas, masses, and sacred vocal music.

Hanssens, Charles-Louis (*cadet*), violoncellist, and distinguished Belgian comp.; b. Ghent, July 12, 1802; d. Brussels, Apr. 8, 1871. At ten, member of the orch. of the National Th., Amsterdam, and at twenty was app. vice-kapelmeester. In 1824, 'cellist, later asst.-cond., of the orch. in the Brussels Th. In 1827, app. prof. of harm. at the Cons. The political events of 1830 also caused his retreat to Holland. In 1834, solo 'cellist at the Théâtre Ventadour, Paris, later becoming comp. and asst.-cond. In 1835, directed French opera at The Hague, again in Paris, then at Ghent. From 1848–69, cond. Th. de la Monnaie, Brussels, also (1851–4) dir. of the Opera, and prof. at the Conservatory. Prolific composer.—Works: 8 operas, ballets, symphonies, overtures, orchl. fantasias, 'cello-, vln.-, clarinet- and pf.-concertos, string-quartets, *Symphonie concertante* f. clar. and vln., masses, cantatas, a capp. choruses, etc.—Cf. L. de Burbure, *Notice sur C.-L. H.* (Antwerp, 1872); and L. Bäwolf, *C.-L. H.* (Brussels, 1895).

Harcadelt. See Arcadelt.

d'Harcourt [dahr-koor'], **Eugène,** b. Paris, 1855. Pupil at Paris Cons. of Savard, Durand and Massenet (1882–6), then of A. Schulze and W. Bargiel in Berlin (until 1890). In 1892 he built the 'Salle d'Harcourt' in Paris, and inaugurated the 'Concerts éclectiques populaires,' which, however, came to an end after the third season; in 1900 he tried to revive them as 'Grands Oratorios à l'Église St.-Eustache.' In 1906 he was sent by the govt. to study musical conditions in Italy, and the following year he spent on a similar mission in Germany and Austria; at the Panama Expos. of 1915 d'H. and Saint-Saëns represented the French govt., while the former was also commissioned to report on mus. conditions in the U. S. He wrote an opera, *Le Tasse* (Monte Carlo, 1903), a mass in E; 2 ballets (in collaboration with dell'Era and Germain); 3 symphonies; 2 str.-quartets; cantatas and motets. His *Symphonie néo-classique* (1907) was written as a protest against formlessness and to prove that modern impressionism can be expressed in the classic forms. He transl. into French Schumann's *Genoveva* and (with Ch. Grandmougin) Weber's *Freischütz;* has publ. *Quelques remarques sur l'exécution de Tannhäuser à l'Opéra* (1895), *Aperçu analy-*

tique de la 1re à la 9me symphonie de Beethoven (1898), *La musique actuelle en Italie* (1907), *La musique actuelle en Allemagne et en Autriche-Hongrie* (1908), *La musique actuelle aux États Scandinaves* (1910).

d'Hardelot [dähr-d'loh'], **Guy** (Mrs. **W. I. Rhodes,** *née* **Helen Guy**), contemporary composer of charming songs (chiefly French; a few to Engl. texts, and all with English transl.), was born at the Château d'Hardelot, about 7 miles from Boulogne-sur-Mer, France. At the age of 15 she went to Paris, studying at the Cons. with R. Maury; Gounod and Maurel became interested in her songs, and advised her to publish them. In 1896 she made a six months' tour of the U. S. with Calvé. Since her marriage she has been living in London. With her first publication, the melancholy and dramatic *Sans toi*, her artistic reputation was established. The long list of her lyrics, ranging from gayest humor to pathetic sentiment, includes *Sous les branches, A vous! Chanson de la mie, The Bee's Courtship, Avec toi! Valse des libellules, Tristesse, True-love Land, Almond-blossoms*, etc. Calvé, Melba, Plançon, and others, have made striking concert-success with these songs. Her sole attempt in larger forms is the operetta *Elle et Lui*.

Harding, Henry Alfred, b. Salisbury, July 25, 1856. Pupil of Abram, Keeton and Corfe; Mus. Doc., Oxon., 1882; was org. at Sidmouth; now (1916) org. and choirm. at the principal ch. in Bedford; comp. of Psalm CVI, a morning service and other ch.-mus., songs and pf.-pcs.; has publ. *Analysis of Form* (1890) and *Musical Ornaments* (1898).

Häring, Camillo, b. Äsch, n. Basel, June 4, 1870. Pupil of Bagge at the Allgem. Musikschule in Basel, and at the Dresden Cons. of Schulz-Beuthen, Th. Kirchner and K. Fischer; since 1900 org. in Zurich. Has written numerous choruses; pieces for organ, for pf., and for pf. and vln. (op. 63, Adagio).

Harker, F. Flaxington, b. Aberdeen, Scotland, Sept. 4, 1876. Pupil of G. C. Dawson and A. W. Marchant; while acting as sub-org. at York Minster he continued his studies with T. Tertius Noble, at that time the org. there. In 1901 he came to the U. S. as org. and choirm. of All Souls' Ch., Biltmore, N. C.; resigned in 1904 and went to St. Martin's le Grand in New York, but three years later returned to his former post in Biltmore; since 1914 org. and choirm. at St. Paul's, Richmond, Va.; also cond. of the Male Choral Soc. and the St. Cecilia Chorus (women's vcs.). Has written 2 cantatas, *The Star of Bethlehem*, op. 42, and *The Cross*, op. 50; several services, anthems, sacred and secular songs; choruses for men's and do. for women's voices.

Hark'nes. See SENKRAH.

Harm'ston, John William, b. London, 1823; d. Lübeck, Aug. 26, 1881. Studied with Sterndale Bennett, and in 1848 settled as music-teacher in Lübeck.—Much piano-music (op. 193, *Le jet d'eau;* op. 211, *Les Naïades;* etc.); pieces for violin and 'cello; songs, etc.

Harper, Thomas, trumpet-virtuoso; b. Worcester, Engl., May 3, 1787; d. London, Jan. 20, 1853. St. w. Elvey; entered the service of the East Indian Company for 18 yrs., and was app. their mus. inspector for life. From 1821, principal soloist at Drury Lane Th., the King's Th., Ital. Opera, Philharmonic and Ancient Concerts, etc.—Left 3 sons: **Thomas** (1816–98) who succeeded him; **Charles,** distinguished horn-player; and **Edward,** pianist.

Har'raden, Samuel, b. Cambridge, Engl., 1821 (?); d. Hampstead, July 17, 1897. Pupil of Walmisley; 1841, org. of St. Luke's, Manchester; in 1846, at the 'Old Mission Church,' Calcutta. His influence was great on the mus. life of the town; he founded the first Glee Club, became an enthusiastic student of Hindoo music, prof. at the Hindoo Coll. of Mus., and at the Free School. For his attainments in Hindoo music he was made Mus. Doc. by the Bengal R. Acad. of Music.

Harriers-Wippern, Luise (*née* **Wippern**), operatic singer; b. Hildesheim, 1837; d. Görbersdorf, Silesia, Oct. 5, 1878. Début 1857, Royal Opera, Berlin, as Agathe in *Der Freischütz*. Also sang in Vienna and London, but permanently engaged for Berlin. Her superb voice was heard to advantage both in dramatic and lyrical parts. In 1868, after long illness, she retired with a pension.

Harris, (Sir) **Augustus,** b. Paris, 1852; d. Folkestone, Engl., June 22, 1896. One of the most celebrated and successful *impresarii* of the 19th century. An actor by profession, he was engaged, soon after his début as Macbeth, at Manchester, 1873, by Col. Mapleson as stage-manager. In 1879 he leased Drury Lane Th., where he won brilliant success with spectacular plays and pantomimes; in 1887, he took up Italian opera, and secured control successively of H. M.'s Th., Cov. Garden, the Olympia, and various provincial stages. He also cultivated French, German and English opera with almost uniform success. He introduced to the Engl. public many of the most famous singers of the day (Melba, Nordica, Hauk, Maurel, the de Reskés, etc.), and all operas were mounted with great care.

Harris, Clement Hugh Gilbert, b. Wimbledon, July 8, 1871; d. (in battle) Pentepigadia, April 23, 1897. Excellent pianist, pupil at Hoch's Cons. in Frankfort of Clara Schumann; wrote a symph. poem, *Paradise*

Lost; Festival March for orch.; Romanza for vln.; do. for cl., vcl. and piano; concert-études and other works for piano; songs (*Songs of the Sea*, etc.).

Harris, (William) Victor, song-composer; b. New York, April 27, 1869. Pupil of Charles Blum (pf.), 1879–86; of Wm. Courtney (voice), 1887–91; of Fred. K. Schilling (harm. and comp.), 1890–92; and of Anton Seidl (conducting), 1895–96. From 1889–95, org. at various churches in Tuxedo Park, Brooklyn, and New York; 1893–4, cond. Utica Choral Union; 1892–5 répétiteur and coach at Metropolitan Opera, N. Y.; 1895–6, asst.-cond. to Seidl at the Brighton Beach Summer Concerts. Since 1902, cond. St. Cecilia Club, New York; now (1917) living in New York as a vocal instructor, cond. and composer. He has publ. about 100 songs, many of which enjoy considerable vogue; also a number of choruses for men's, women's and mixed voices. In MS. he has several orchl. works.

Harrison, Annie Fortescue (wife of Lord Arthur William Hill), English composer.—Works: *The Lost Husband*, operetta (London, 1884); a cantata, *The Ferry-girl* (St. George's Hall, 1883); many patriotic songs, and others; piano-music.

Harrison, Beatrice, distinguished violoncellist; b. Roorkee, India, Dec. 9, 1892. Pupil of Prof. W. E. Whitehouse at the R. C. M., where at the age of 10 she won the gold medal of the Assoc. Bd. of the R. C. M. and R. A. M. in open competition with 4,000 aspirants (mostly adults). Although she made a most successful appearance with the Queen's Hall Orch. (H. J. Wood) on May 29, 1907, she did not begin her career, but went to Berlin, where she was for almost 3 years a pupil of Hugo Becker at the 'Kgl. Hochschule für Musik,' graduating as the winner of the coveted Mendelssohn Prize (for the first time awarded to a 'cellist). She then made her début in the fall of 1910 in Berlin with pronounced success; since then she has been touring Europe, mostly in company with her sister May, the violinist; from 1913–15 she made an extensive and very successful tour of the U. S. In spite of her youth she has succeeded in winning a place among contemporary masters of the 'cello. She plays a fine Petrus Guarnerius.

Harrison, May, fine violinist; b. Roorkee, India, March, 1891. Pupil at the R. C. M. of E. Arbos and A. Rivarde; like her sister Beatrice, she won at the age of 10 the gold medal of the Assoc. Bd. of the R. C. M. and R. A. M. over 3,000 competitors; she then st. for some time under L. Auer in Petrograd; made her début in 1904 in London with marked success, and has since toured Europe, mostly in company with her sister. In 1906 she appeared with the Madrid Symph. Orch., of which her teacher, Arbos, was cond.; at the Mendelssohn Centennial celebration in Helsingfors (1909) she took the place of Kreisler, who had suddenly become indisposed.

Harriss, Charles Albert Edwin, comp. and organist; b. London, Dec. 15, 1862. At eight he was chorister at St. Mark's, Wrexham, where his father (**Edwin H.**) was organist. Ouseley scholar at St. Michael's Coll., Tenbury, in 1875; asst.-org. at St. Giles', Reading, in 1880; org. at Welshpool, and private org. to the Earl of Powis, in 1881. Since 1883 he has lived with his father at Montreal, Canada; at first as org. and 'regens chori' at Christ Ch. Cathedral, later at the Ch. of St. James the Apostle, now famed for excellent music. Also founded a glee and madrigal society.—Works: Opera *Torquil* (Montreal, 1896); cantata *Daniel before the King* (1890); many anthems; pf.- and org.-music, songs, etc.

Hart, George, b. London, Mar. 28, 1839; d. there Apr. 25, 1891. An excellent violinist, pupil of Sainton and Macfarren at the R. A. M.; on the death of his father, John Thomas, he became head of the business; wrote the valuable works *The Violin, Its Famous Makers and Their Imitators* (London, 1875, and many other editions; French, 1886), and *The Violin and Its Music* (London; Novello, 1881).—The present head of the firm is his son **George,** b. Warwick, Jan. 4, 1860.

Hart, James, bass singer and comp.; d. May 8, 1718. To 1670, singer at York Minster, then Gentleman of the Chapel Royal, and lay vicar of Westminster Abbey. Comp. several songs publ. in 'Choice Ayres, Songs, and Dialogues,' 1676–84; 'The Theater of Musick,' 1685–87; 'Banquet of Musick,' 1688–92.

Hart, John Thomas, English violin-maker; b. Dec. 17, 1805; d. London, Jan. 1, 1874. Pupil of Gilkes, he made a complete study of Italian violins, became a famous expert, and carried on an extensive commerce in old instrs. under the name of Hart & Sons.

Hart, Philip, organist of various London churches; d. abt. 1749; comp. anthems, org.-fugues, mus. f. Hughes' *Ode in Praise of Musick* (1703), and for *The Morning Hymn* from Milton's 'Paradise Lost,' Book V (1729).

Här'tel. [Music-publisher.] See BREITKOPF & HÄRTEL.

Här'tel, Benno, pianist and composer; b. Jauer, Silesia, May 1, 1846; d. Berlin, Aug. 4, 1909. Pupil of Hoppe (pf.), Jappsen (vln.), Kiel (comp.). 1870, app. teacher of theory in the Berlin Royal High School for

Music.—Publ. works: Pf.-pieces, songs. In MS., an opera, over 300 canons, and other vocal music, orchl. music, etc.

Här'tel, Gustav Adolf, violinist and composer; b. Leipzig, Dec. 7, 1836; d. Homburg, Aug. 28, 1876. In 1857, Kapellm. at Bremen, in 1863 at Rostock, in 1873 at Homburg.—Works: Opera, *Die Carabiniers* (Schwerin, 1866); 3 operettas; variations and fantasias f. vln.; *Trio burlesque* f. 3 vlns. w. pf.; etc.

Här'tel, Luise (*née* **Hauffe**), pianist; b. Düben, Jan. 2, 1837; d. Leipzig, Mar. 20, 1882. Wife of Dr. Hermann Härtel of Breitkopf & Härtel (q. v.).

Hart'mann, Arthur Martinus, b. Maté Szalka, Hungary, July 23, 1881. As a child he was brought to Philadelphia, where he had his first instruction on the violin from his father; then pupil of M. van Gelder, and later of C. M. Loeffler (vl.) and Homer Norris (comp.); began to play in 1887 in Phila. as a child-prodigy, and by the time he was 12 had played practically the entire modern vl.-répertoire; has made 3 tours of the U. S., from N. Y. to San Francisco, from New Orleans to Vancouver; 4 tours of Scandinavia; has played in Paris in recitals with Debussy. He was decorated with the order of Ben Merenti (Rumania) and St. Sava (Servia). Has comp. works for orch., songs and vl.-pcs. (Hungarian rhapsodies, Suite in ancient style, etc.); made numerous transcriptions and arrangements; discovered and ed. 6 sonatas of Felice de' Giardini.

Hart'mann, Eduard von, b. Berlin, Feb. 23, 1842; d. Grosslichterfelde, near Berlin, June 5, 1906. In his philosophical works he devotes considerable space to discussion of problems connected with music; of chief importance are *Deutsche Ästhethik seit Kant* (1886) and *Philosophie des Schönen* (1887), which contains a chapter on *Idealismus und Formalismus in der Musikästhethik.* He was a thorough mus. amateur and wrote songs, quartets and an opera, *Der Stern von Sevilla* (1862).

Hart'mann, Emil, son of Johan Peder; a talented composer, b. Copenhagen, Feb. 21, 1836; d. there July 18, 1898. Instructed by his father, also by Gade, his brother-in-law. In 1861, org. at Copenhagen; in 1871, app. court-org. His health compelled him to retire in 1873. Resided at Sölleröd, n. Copenhagen. In 1891 he succeeded Gade as cond. of the Musical Society, in Copenhagen. —Works: Several operas, *Elverpigen* (1867), *The Nixie, The Corsicans* (1873; comic); *Bagahijol* (Copenhagen, 1893?); *Runenzauber,* 1 act (Dresden, 1896; succ.); the choral work *Winter and Spring;* a ballet, *Fjeldstuen;* overture, orchestral suite, three symphonies, vln.-concerto, a 'cello-concerto, pf.-trio, serenade f. pf., 'cello, and clarinet, etc.

Hart'mann, Johan Peder Emilius, celebrated Danish dramatic comp.; b. Copenhagen, May 14, 1805; d. there Mar. 10, 1900. Of German descent, his grandfather (d. 1793) was royal chamber-musician at Copenhagen. His father, org. at Copenhagen (1800–50), gave him early instruction in music, although he was destined for and studied law. He held a public position, was also asst.-org. to his father, and taught in the Copenhagen Cons. Weyse noticed the young man's ability, and encouraged him with his advice. In 1832 he prod. his 1st opera, *Ravnen eller Broderpröven;* then followed *The Golden Horns* (1834), *The Corsairs* (1835), *Liden Kirsten* (1846), and *Erlking's Daughter* (1867). In 1836 he visited Germany, France, and Switzerland. In 1840 he was app. dir. of the Copenhagen Cons., and in 1849 was made Royal Capelmester. To celebrate the fiftieth anniversary of his musical career, in 1874, a grand concert was given, a Hartmann scholarship founded, and he received the 'Danebrog' order. On the jubilee of the Copenhagen Univ., the honorary degree of Ph.D. was conferred on him (1879). Gade was his son-in-law. One of his latest works is op. 71, *Weissagung der Wala,* f. male ch. and orch. (1894). He has also comp. overtures, symphonies, cantatas, incid. mus. to plays, a vln.-concerto, pf.-pcs., song-cycles, etc.—Cf. W. Behrend, *J. P. E. H.* (Copenhagen, 1895).

Hart'mann, Ludwig, pianist, composer and music-critic; b. Neuss-on-Rhine, 1836; d. Dresden, Feb. 12, 1910. Son and pupil of **Friedrich Hartmann** (song-composer, b. 1805). Also st. at Leipzig Cons. (Moscheles and Hauptmann), and in Weimar, 1856–7 (Liszt). Settled in Dresden. Prominent Wagnerian champion.—Works: Pf.-music and songs. In MS. an opera, *König Helge.*

Hart'mann, Ludwig Lorenz Eduard, b. Selb, Upper Franconia, May 10, 1860. St. org. and vl. at the 'Akademie der Tonkunst' in Munich; since 1895 mus.-teacher at the Teachers' Seminary and cond. of the 'Musikverein' at Bayreuth. Comp. of the choral works w. orch. *Richard Löwenherz, Die Thermopylen, Mischka, Bayrisches Vaterlandslied; Der Postillon* f. mixed ch. w. pf.; a Fantasy f. orch.; 2 do. for org.; also has written *Die Orgel* (with a brief hist. of Protestant hymnology).

Hart'mann, Pater (Paul von An der Lan-Hochbrunn), b. Salurn, near Bozen, Dec. 21, 1863; d. Munich, Dec. 6, 1914. Pupil of Pembaur in Innsbruck; ordained priest in 1886; app. org. at the Ch. of the Redeemer in Jerusalem (1893) and at the Ch. of the Holy Sepulchre (1894); in 1895

he was transferred to Rome as org. of the monastery 'Ara Coeli' and dir. of the 'Scuola Musicale Cooperativa.' From 1906 till his death he lived in the Franciscan monastery of St. Anna at Munich. During the season of 1906–7 he visited the U. S., conducting some of his oratorios. In 1905 the Univ. of Würzburg made him *Dr. theol.* (hon. c.). As a comp. for the church H. occupies a prominent place.—Works: The oratorios *Petrus* (1900), *Franziskus* (1902), *Das letzte Abendmahl* (1904), *Der Tod des Herrn* (1905), *Septem ultima verba Christi in Cruce* (1908); also a *Te Deum* (1913); masses; organ-works; etc.

Har'tog, Edouard de, born Amsterdam, Aug. 15, 1829; d. The Hague, Nov., 1909. St. w. Hoch, Mme. Dulcken, Döhler, and Bartelmann; then in Paris w. Elwart and Litolff, and from 1849–52 w. Heinze and Damcke. Settled in Paris in 1852, as a teacher of pf., comp., and harmony. The same year, and also in 1857 and 1859, made himself known by his orchl. comps. Prod. his first comic opera (in MS. since 1853), *Le Mariage de Don Lope* (Th.-Lyrique, 1865). He was a member of the Netherlands Mus. Soc., and was decorated with the orders of Leopold and the Oaken Crown. A contributor to Pougin's Supplement to Fétis' 'Biographie universelle.'—Works: The opera *l'Amour et son Hôte* (Brussels, 1873); the 43d psalm, f. soli, ch. and orch.; 2 string-quartets; suite f. strings; Meditations f. vln., 'cello, organ, harp and pf.; songs, pf.-pcs., etc. In MS., the operas *Lorenzo Aldini* and *Portici;* symphonic preludes, orchl. sketches, etc.

Har'tog, Jacques, composer and writer; b. Zalt-Bommel, Holland, Oct. 24, 1837. He st. w. Carl Wilhelm at Crefeld, and Ferd. Hiller at Cologne. Prof. of mus. history at the Amsterdam School of Music, 1886–1913. Contributed to the 'Centralblatt' (Leipzig), the 'Musikwelt,' and the 'Neue Zeitschrift für Musik' (Bonn). Transl. into Dutch Lebert and Stark's *Klavierschule*, Langhans' *History of Music*, Breslauer's *Methodik des Klavierunterrichts*, Richter's and Jadassohn's treatises on Harmony, Plaidy's *Technical Studies*, and Reinecke's *Beethovens Klaviersonaten.* Under the collective title *Grootmeesters der Toonkunst* he wrote *Beethoven* (1904; 2d ed. 1912), *Mozart en zijne werken* (1904), *Joseph Haydn en zijn broeder Michael* (1905), *Mendelssohn* (1909), *Schumann* (1910), *J. S. Bach* (1911), *R. Wagner* (1913; in Dutch and Ger.).—Comps.; Operetta, mass, concert-overture, vln.-concertino, etc., in MS.

Hart'vigson, Albert, born Copenhagen, Mar. 6, 1851. Pupil of Rubner and Lambcke; a chemist by profession, but a well trained amateur musician; has comp. an opera, *Bryllup i Klosteret* (1891); an operetta *Sylvana; Erik Emuns död,* f. soli, ch. and orch.; some minor orchl. works and songs.

Hart'vigson, Frits, pianist; b. Grenaa, Jutland, May 31, 1841. St. w. Gade, Gebauer, and Rée; from 1859–61, w. Bülow at Berlin. Settled in London in 1864, where he resided until 1911, with the exception of two years passed in Petrograd (1873–5). In 1873, app. pianist to the Princess of Wales, in 1875 mus.-prof. at the Norwood College for the Blind. From 1879–88 he was incapacitated from public recitals by a slight failure in the nerve-power of the left arm. In 1887, became pf.-prof. at the Crystal Palace; 1905 at R. C. M.; now (1916) retired. **Anton,** his brother, b. Aarhus, Oct. 16, 1845; d. Copenhagen, Dec. 29, 1911, was a pupil of Tausig and Edmund Neupert; lived in London as pianist and teacher.

Harty, Hamilton, b. Hillsborough, Co. Down, Ireland, Dec. 4, 1879. He received his entire mus. education from his father, an organist; when 12 years old he filled a position as org. at Magheracoll, and has since uninterruptedly held similar positions in Belfast and Dublin, where he further profited from his association with M. Esposito; since 1900 living in London; also highly esteemed as accomp.—Works: *A Comedy Overture;* an *Irish Symphony;* the symphonic poems *A Tinker's Wedding* and *With the Wild Geese;* a vln.-concerto in D m.; a piano-quartet in F; *Ode to the Nightingale* for sop. and orch.; *The Mystic Trumpeter* (Leeds Fest., 1913).

Hase [hah'zĕ], (Dr.) **Hermann von.** See BREITKOPF & HÄRTEL.

Ha'se, (Dr.) **Oskar von.** See BREITKOPF & HÄRTEL.

Hä'ser, August Ferdinand, b. Leipzig, Oct. 15, 1779; d. Weimar, Nov. 1, 1844. Educated at the Thomasschule, and student of divinity at the Univ., Leipzig. In 1817, music teacher to the Duke of Weimar's family, and became church musical director, teacher of music in the Weimar Training-School, chorus-master of the Court Opera, and finally theatre-Kapellm.—Works: Oratorio, *Der Triumph des Glaubens* (Weimar, 1828; Birmingham, 1837; words by Klopstock); masses, Te Deums, Paternosters, requiems, misereres, etc.; also orchl. music, overtures, etc.; 3 operas, piano-pieces, songs, etc.—Writings: *Versuch einer systematischen Übersicht der Gesanglehre* (1820); *Chorgesangschule* (1831).—His sister,

Hä'ser, Charlotte Henriette, celebrated singer; b. Leipzig, Jan. 24, 1784; d. Rome, May, 1871; made her début at the Dresden Opera, and afterwards sang at Vienna and in Italy. In 1813, married a lawyer named Vera, at Rome. Her youngest brother,

Hä'ser, Heinrich, prof. of medicine at Jena and Breslau; b. Rome, Oct. 15, 1811; d. Breslau, Sept. 13, 1885; wrote *Die menschliche Stimme, ihre Organe, ihre Ausbildung, Pflege und Erhaltung* (1839).

Ha'sert, Rudolf, pianist and doctor of theology; b. Greifswald, Feb. 4, 1826; d. Gristow, n. Greifswald, Jan. 4, 1877. Intended for a lawyer, he turned to music through Robt. Franz's influence, and from 1848–50 studied piano with Kullak, and comp. with Dehn, at Berlin. He made successful artistic tours, visiting Stockholm, Gothenburg, Christiania, Copenhagen, Paris (1855), and Weimar, where he met Liszt; settled in Berlin in 1861 as teacher, virtuoso, and composer. In 1870, he passed the govt. exam. in theology, and became minister in the Strausberg penitentiary. In 1873, he came into the family-living at Gristow, n. his birth-place, and was pastor there till his death.

Has'ler (or **Hassler**), **Hans Leo von,** celebrated org. and comp.; b. Nuremberg, 1564; d. Frankfort, June 8, 1612. The eldest of 3 sons of Isaac Hassler, town-musician of Nuremberg. Studied with his father, and was a fellow-pupil of G. Gabrieli under Andrea Gabrieli in Venice (1584). Was the first notable German comp. who went to Italy for study. 1585–1600, org. to Count Octavianus Fugger at Augsburg; in 1600 he was app. mus. director at Augsburg, and from 1601–8 was org. at the Frauenkirche there; in 1608, received an appointment at the court of the Elector of Saxony. He died of phthisis while travelling. [The statement found in earlier dictionaries that H. was court-org. to Emperor Rudolf II in Prague, is due to the fact that in 1602 a certain Jakob Häsler was app. to that position.] H. was on friendly terms with the Emperor, and actually had the title 'Ksl. May. Hofdiener und Cammerorganist,' but it was only honorary.—One of the most famous composers of his epoch, with Gumpeltzhaimer, Erbach, Melchior, and Franck, H. is considered one of the founders of German music; the style of his work is strongly influenced by the two Gabrielis. He wrote numerous secular and sacred *canzonette*, motets, psalms, litanies and instrl. works (for organ, Ger. and Polish dances, etc.). A number of motets are found in collections of the period. The following have been reprinted: *Lustgarten newer teutscher Gesäng; Balletti, Galliarden und Intraden mit 4–8 Stimmen*, in Eitner's 'Publikationen,' vol. xv; in 'Dkm. deutscher Tonkunst': *Cantiones Sacrae . . . 4, 8 et plur. voc.* (vol. ii, H. Gehrmann); *Sacri Concentus 5–12 voc.* (vols. xxiv and xxv, J. Auer); in 'Dkm. der Tonk. in Bayern': Selected organ-works (vol. iv, 2, E. v. Werra); *Newe teutsche Gesäng nach Art der welschen Madrigalien und Canzonetten a 4–8* (vol. v, 2, R. Schwartz); *Madrigali a 5–8 voci* (vol. xl, 1, R. Schwartz). A chronological list of H.'s printed works was publ. by R. Eitner (Mtshefte für M.-Gesch., 1874).—Cf. R. Schwartz, *H. L. H. unter dem Einfluss der italienischen Madrigalisten* (Vschr. für M.-W., lx); A. Sandberger, *Bemerkungen zur Biographie H. L. H.'s und seiner Brüder* (Dkm. der Tonk. in Bayern, v, 1).—See also Q.-Lex.—His brother **Jakob,** b. Nuremberg, 1566; org. in Hechingen 1601, to Graf Eytel Friedrich von Hohenzollern-Herbingen. A famous virtuoso, he also comp. much sacred music.—The third brother, **Kaspar,** b. Nuremberg, 1570; d. there 1618 as org., edited a collection of church-music, *Symphoniae sacrae* (Nuremberg, 1598–1600).

Has'linger, Tobias, Viennese music-publ.; b. Zell, Upper Austria, March 1, 1787; d. Vienna; June 18, 1842. Studied music with Glöggl, Kapellm. at Linz; in 1810 went to Vienna as bookkeeper in Steiner's music-establishment, later became partner, and, on Steiner's retirement in 1826, sole proprietor. Cond. the business thenceforth under his own name; was on intimate terms with the most famous musicians of Vienna, especially Beethoven, whose musically-addressed letters to H. (such as 'O Tobias Dominus Haslinger,' in canon-form) are still extant.—He was succeeded by his son **Karl,** b. Vienna, June 11, 1816; d. there Dec. 26, 1868, a brilliant pianist and industrious comp.—Works: *Wanda*, opera, and over 100 comps. of various kinds. Carried on the business as 'Karl H., late Tobias'; the present proprietor is Schlesinger (Lienau) of Berlin, who bought it from the widow in 1875.

Hassard, John Rose Green, journalist and musical critic; b. New York, Sept. 4, 1836; d. there April 18, 1888. Studied at St. John's College, Fordham; 1865–6, a writer on the Chicago 'Republican'; in 1866 joined the staff of the New York Tribune as editorial writer, and literary and music critic. In the last-named capacity he was succeeded in 1884 by H. E. Krehbiel. His account of the Festival Plays at Bayreuth in 1876 (later publ. as a pamphlet) was the fullest sent to any American newspaper. H. was an ardent admirer of Wagner's later works before their general recognition, and a champion of modern music.

Has'se, Faustina (*née* **Bordoni**), wife of Joh. Ad., and a famous dram. mezzo-soprano of noble birth; b. Venice, 1700; d. there Nov. 4, 1781. Studied with Gasparini and B. Marcello; in 1716, achieved fame by her début in Pollarolo's *Ariodante*, and became widely known as the 'Nuova Sirena'. In 1719 sang at Venice with Cuzzoni and Bernacchi; in 1722 at Naples and Florence, where a medal was struck in her honor. In 1724, while singing at

Vienna, Handel eng. her for his London opera (1726–8), where she outrivalled Cuzzoni. In 1729 she returned to Venice, and married Hasse in 1730, her life thenceforward being bound up in his. In 1751 she retired from the stage, receiving her full salary of 3,000 thalers as pension; but after the conclusion of the Seven Years' War (1673) this pension was stopped for reasons of economy. In her zenith, she was unrivalled in the brilliance and finish of her vocalization.—Cf. A. Niggli, *F. B.-H.*, in Waldersee's 'Samml. Mus. Vorträge' (Leipzig, 1880); G. M. Urbani de Gheltof, '*La Nuova Sirena*' *ed il* '*Caro Sassone*' (Venice, 1890). An interesting novel rather than a biogr. is Elise Polko's *F. H.* (2 vols., Leipzig, 1860; new ed. 1895).

Has'se, Gustav, popular song-composer; b. Peitz, Brandenburg, Sept. 4, 1834; d. Berlin, Dec. 31, 1889. Studied at Leipzig Cons.; afterwards in Berlin with Kiel and F. Kroll. Settled in Berlin as music-teacher.

Has'se, Johann Adolph, dram. comp.; bapt. Bergedorf, near Hamburg, March 25, 1699; d. Venice, Dec. 16, 1783. His father, a school-master and org., first instructed him. In 1717, at 18 yrs. of age, he went to Hamburg, where Ulrich König, the poet, recommended him to Keiser, dir. of the Hamburg Opera, as tenor, a position he held for 4 years. König's good offices again, in 1721, secured him an appointment at the Brunswick theatre, where H. successfully prod. his first opera, *Antigonus* (1721). In 1722 he went to Italy with Porpora, whom he soon left for A. Scarlatti. He secured Italian fame with *Il Sesostrate* (Naples, 1726), written after the success (1725) of a serenade for two voices, sung by Farinelli and Signora Tesi. He was app. (1727) prof. at the Scuola degl' Incurabili, Venice, for which he wrote a celebrated Miserere. His talents, vocal and instrumental, and his handsome appearance, made him a society favorite, and he became known as 'il caro Sassone' (the amiable Saxon). *Attalo, re di Bitinia* (Naples, 1728), was also a success. In 1730, at Venice, he married the celebrated Faustina Bordoni, for whom he comp. the operas *Dalisa* and *Artaserse*. In 1731, August II app. him Kapellm. and opera-dir. at Dresden, his wife being eng. as prima donna. Their rivalry with Porpora and his pupil Regina Mingotti ensued, and H. did not altogether shine in his efforts to place them at a disadvantage. He frequently obtained leave of absence, and visited Venice, Milan, and Naples, where he prod. several operas, also going to London, where Handel reigned supreme. Recognizing Handel's superiority, he did not contest the position, but returned to Dresden in 1739, when Porpora and the Mingotti had left, and remained there with his wife, popular favorites, till 1763. By the siege of Dresden, in 1760, H. suffered great losses; his MSS., prepared for a complete ed. of his works by command of the King of Poland, being destroyed. At the conclusion of the war, from economy, opera was suppressed, and H. and his wife were dismissed without pension, retiring to Vienna. Here he comp. several new operas to Metastasio's libretti, in successful rivalry with Gluck, and in his 72d year produced at Milan (1771) his last opera, *Ruggiero*, for the marriage of Archduke Ferdinand. A dramatic serenade, *Ascanio in Alba*, by Mozart (then 15 years of age), being performed at the same time, 'This boy will throw us all into the shade,' was the elder's truthful prediction. The last ten years of his life were spent in Venice. His facility and fertility of composition were astounding, and he possessed a ceaseless flow of delightful melody. *Pallido è il sole*, and *Per questo dolce amplesso*, from his *Artaserse*, were the two airs which Farinelli sang every evening for 10 years, to soothe Philip of Spain's melancholy. Hasse wrote more than 100 operas, and 14 oratorios; 5 Te Deums w. orch.; a requiem, masses, magnificats, misereres, litanies, motets, psalms, cantatas, clavier-sonatas, flute-concertos, clavier-concertos, etc. An important collection of MSS. is in the Dresden Library. A selection of his works was published by A. Schering in vols. xx, xxix of 'Dkm. deutscher Tonkunst' and O. Schmid in vols. i, ii, vii and viii of 'Musik am sächsischen Hofe.' —BIBLIOGRAPHY: W. H. Riehl, *Musikalische Charakterköpfe*, vol. i (6th ed., Stuttgart, 1879); K. Mennicke, *J. A. H.*, in 'Sbd. Int. M.-G.' (1904); id., *H. und die Brüder Graun als Symphoniker* (Leipzig, 1906; with thematic catalogues); W. Müller, *J. A. H. als Kirchenkomponist* (ib., 1911); L. Kamiensky, *Die Oratorien von J. A. H.* (Berlin, 1911); B. Zeller, *Das* '*Recitativo accompagnato*' *in den Opern H.'s* (Halle, 1911).

Has'se, Nikolaus, circa 1650 organist of the Marienkirche, Rostock. Under the title *Deliciae Musicae* (1656), publ. his own comps., consisting of Allemandes, Courantes, Sarabandes, for stringed instrs., clavecin or theorbo (2d part, and *Appendix*, 1658).

Has'selbeck, Rosa. See SUCHER.

Has'selt-Barth, Anna Maria Wilhelmine (*née* **van Hasselt**), renowned soprano, b. Amsterdam, July 15, 1813; d. Mannheim, Jan. 6, 1881. Studied at Frankfort, at Carlsruhe w. J. Fischer, and in Florence (1829) with Romani. Début at Trieste (1831). Sang on various Italian stages, and at Munich, 1833–38. In 1838, eng. at the Kärnthnerthor Th., Vienna, till pensioned.

Hass'ler. See HASLER.

Häss'ler, Johann Wilhelm, notable pf.-comp.; b. Erfurt, March 29, 1747; d. Moscow, March 29, 1822. Son of a cap-maker, he followed his father's trade, while studying the piano and organ with his uncle, Kittel, and became org. of the Barfüsserkirche, Erfurt, at the age of 14. During his apprenticeship wanderings, he gave concerts in the leading German towns. At Erfurt, in 1780, he founded winter concerts, and established a music-business. His wife **Sophie,** an esteemed singer, took part in these concerts, and after his departure to England, and to Russia, where, in 1792, he was app. Imp. Kapellm. at Petrograd, dir. the concerts, and also the music business, till 1797, when these enterprises failed, and she started to rejoin her husband, but returned, and remained in Erfurt the remainder of her life. In 1794, H. went to Moscow, and remained there much sought after as a teacher. His works form an interesting link in piano-comp. between Bach and Beethoven, and consist of the well-known D minor gigue, sonatas, concertos, fantasias, variations, organ-pieces, songs, etc.

Hass'linger-Hass'ingen. See HAGER.

Hastings, Thomas, b. Washington, Litchfield Co., Conn., Oct. 15, 1787; d. New York, May 2, 1872. A self-taught musician, teacher, and writer; 1823–32, editor of the Utica, New York, 'Recorder'; then settled in New York as an organizer of church-choirs and teacher of psalmody. His writings, *The History of Forty Choirs* (1854), and *Dissertation on Musical Taste* (1822; 2d enlarged ed. 1853), throw light on musical development in the United States. He composed simple hymn-tunes and anthems.

Hast'reiter, Helene, fine dram. contralto; b. Louisville, Ky., Nov. 14, 1858. At the age of 12 she was soloist in a Chicago church. About 1880 she went to Italy and studied w. the Lampertis (father and son) at Milan; after her début 1883 (?) she returned to Chicago, where Col. Mapleson heard her, and engaged her for his London season in 1885; in 1886 she was principal contralto of the Natl. Op. Co. and created a profound impression. After that she sang exclusively in Italy (a few times in France), where she was a great favorite; after her marriage to Dr. Burgunzio she retired, and has since been living in Genoa. Her voice was rich and powerful and had the enormous compass of 3 full octaves (a–a^3); some of her leading rôles were Orfeo, Euridice, Dalila, Senta, and Ortrud.

Hatto (stage-name of **Marguerite-Jeanne Frère**), dramatic soprano; b. Lyons, Jan. 30, 1879. In 1899 she took first prize at the Paris Cons. in singing and opera. Début at the Grand Opéra, Dec. 29, 1899, as Brunehilde in Reyer's *Sigurd;* in 1900 she sang Salammbô; in 1901, created Iole in Leroux's *Astarte;* on Oct. 23, 1901, she created Floria in Saint-Saëns's *Les Barbares*, at the Opéra.

Hatton, John Liptrot, cond. and comp.; b. Liverpool, Oct. 12, 1809; d. Margate, Sept. 20, 1886. Excepting rudimentary instruction, was self-taught. Went to London in 1832; app. cond. at Drury Lane Theatre, 1842, and prod. *The Queen of the Thames*, his first operetta. The same year went to Vienna, and in 1844 prod. there the opera *Pascal Bruno*. Visited America in 1848. Mus. Dir. at the Princess' Th., London, 1853–8. Comp. much incid. music to stage-plays, publ. a number of successful songs under the pen-name of 'Czapek,' a cantata, *Robin Hood* (1856), another opera, *Rose, or Love's Ransom* (London, 1864), and a sacred drama, *Hezekiah* (1877).

Hatt'staedt, John James, b. Monroe, Mich., Dec. 29, 1851. After studying with several Amer. and Ger. teachers, he taught pf.-playing at Detroit, St. Louis, and for 11 years at the Chicago Coll. of Mus., where he also lectured on mus. history. In 1886 he founded the Amer. Cons. of Music at Chicago, and has been its dir. ever since; still (1916) teaching piano there, and conducting a Teachers' Normal Dept. He is an occasional contributor to the press, and has publ. a *Manual of Musical History.*

Hau'er, Karl Heinrich Ernst, b. Halberstadt, Oct. 28, 1828; d. Berlin, March 16, 1892. Son of the cantor and teacher, from 1844 he attended the Halberstadt Gymnasium. For two years he studied with Marx (Berlin), and for three years (distinguishing himself in comp.) at the Royal Akademie (Bach, Rungenhagen, and Grell). In 1853, won a silver medal with an orchestrated Psalm *a* 8. App. music-teacher at the Andreas Gymnasium, 1856; organist of the Markuskirche, 1866.—Comps.: Ave Maria *a* 6 a cappella; *Paternoster* for soli and chorus; *Luther-Hymnus*, motets, sacred songs; quartets for male and mixed voices, secular songs, etc.

Hauff, Johann Christian, theorist and comp.; b. Frankfort, Sept. 8, 1811; d. there April 30, 1891. One of the founders of and first professors in the Frankfort School of Music. Wrote a *Theorie der Tonsetzkunst* (1863–9); 3 vols. in 5 parts. Orchestral and chamber-music.

Hauf'fe, Luise. See HÄRTEL, LUISE.

Hauk, Minnie, b. New York, Nov. 16, 1852; d. Munich, Nov. 16, 1912. Dramatic soprano; pupil of A. Errani in New York; début in Brooklyn, Oct. 13, 1866, as Amina (*Somnambula*) with emphatic success; sang at Cov. G. in 1868, and in Vienna 1870–3;

1873–5 at R. Opera in Berlin; after that she appeared repeatedly in the capitals of Europe and in America; recognized as one of the greatest singers of her time. In the annals of opera in America, her name is associated with the American premières of many important operas (*Carmen*, *Roméo et Juliette*, *Manon*, etc.). Her répertoire comprised about 100 rôles (but none in Wagner's works). In 1881 she married Count Hesse-Wartegg; retired in 1896, living then in her villa at Lucerne.

Haupt, Karl August, organ-virtuoso; b. Kuhnau, Silesia, Aug. 25, 1810; d. Berlin, July 4, 1891. Pupil of A. W. Bach, Klein, and Dehn (Berlin), 1827–30. Org. in succession of various Berlin churches; app. 1849 to the Parochialkirche, and became famous for his fine improvisations in the style of J. S. Bach. Was one of the experts consulted for the specification of the Crystal Palace grand organ. Teacher of theory and organ-playing for some years at the 'Königliches Kirchenmusik-Institut,' Berlin, and on A. W. Bach's death (1869) he was app. director of the musical section of the senate of the Akademie, at the same time receiving the title of Professor. Taught many distinguished pupils, including over 35 American organists.—In MS., numerous org.-comps. Publ. part-songs, songs and a valuable *Choralbuch* (1869).

Haupt'mann, Moritz, eminent theorist and comp.; b. Dresden, Oct. 13, 1792; d. Leipzig, Jan. 3, 1868. His father was State-architect, and hoped to bring up his son to that profession. But the results of his musical studies, piano and harm. (Grosse), vln. (Scholz), comp. (Morlacchi), betokened such talent that no obstacle was allowed to interfere with its development. In 1811 he went to Gotha to study vln. and comp. under Spohr, and became his life-long friend. In 1812 he was violinist in the Dresden court orch., became music-teacher to the family of the Russian governor of Dresden, Prince Repnin, and in 1815 went with them to Russia, where he stayed five years. Returning to Germany, he was admitted into Spohr's court orch. at Kassel, in 1822. He exhibited remarkable ability as instructor in cpt. and comp., and in 1842, on the recommendation of Mendelssohn and Spohr, was app. cantor and Musikdirektor at the Thomasschule, as Weinlig's successor, and prof. of cpt. and comp. at Leipzig Cons., retaining these posts until his death. A master of classic mus. form, he followed a fundamental rule, that 'unity of idea and perfection of form' were indispensable in all comps. and exemplified it in his own music, which is remarkable for architectonic symmetry of form and purity of part-leading; his vocal music, especially the motets, is particularly beautiful. Still, although a finished composer, he is more famous as a theorist and teacher; among his numerous distinguished pupils were Ferd. David, Burgmüller, Kiel, the Baches, Joachim, Sullivan, von Bülow, Cowen, etc. The scientific foundation of modern musical theory, amplified by A. v. Oettingen (*Harmoniesystem in dualer Entwickelung*, 1866), Riemann (*Handbuch der Harmonielehre*, etc.), and others, is laid by H. in *Die Natur der Harmonik und Metrik* (1853, 2d ed. 1873; Engl. 1888). His other writings are *Erläuterungen zu J. S. Bach's Kunst der Fuge* (Peters); *Über die Beantwortung des Fugenthemas* (printed in the 'Wiener Recensionen'); also short essays in various mus. periodicals, many of which were collected and publ. by H.'s son as *Opuscula* (1874). In 1868 a posthumous work, *Die Lehre von der Harmonik*, appeared (edited by Oscar Paul). H.'s *Briefe an Franz Hauser* (ed. by A. Schöne; 1871, 2 vols.) and *Briefe an L. Spohr und andere* (ed. by F. Hiller, 1876) have also been publ.—Comps.: Opera *Mathilde* (Kassel, 1826); string-quartets, vln.-duets, vln.-sonatas; also 2 masses, motets, part-songs for mixed voices, canons *a* 3 for sopr. voices, duets, and songs for solo voice.

Haupt'ner, Thuiskon, b. Berlin, 1825; d. there Feb. 9, 1889. Studied at the Berlin Royal Academy, and in 1850 became Kapellm. at the Vorstädtisches Th.; 1854–8, studied at the Paris Cons. Was a teacher in Berlin (1861), at the Basel school of music (1863), and for some years directed the Singakademie at Potsdam. Publ. a *Deutsche Gesangschule* (1861).—Comps.: Operettas, farces, vaudevilles.

Hausch'ka, Vincenz, gifted 'cellist and barytone-player; b. Mies, Bohemia, Jan. 21, 1766; d. Vienna, Sept. 13, 1840. Pupil of his father, a school-teacher; became chorister in Prague cath. St. theory with Zöger, 'cello with Christ. App. 'cellist to Count Joseph von Thun in Prague (1782); made successful concert-tours through Germany.—Works: In MS., numerous comps. for 'cello, barytone, etc.; publ. 9 sonatas for 'cello and bass, and a book of vocal canons *a* 3.

Hau'se, Wenzel, prof. of double-bass at Prague Cons.; b. in Bohemia, abt. 1796. Publ. an excellent *Contrabasschule* (Hilscher, Dresden, 1818; in French and German, Mayence, 1829); also 3 collections of noteworthy studies for the instrument.

Haus'egger, Friedrich von, b. St. Andrä, Carinthia, April 26, 1837; d. Graz, Feb. 23, 1899. Pupil of Salzmann and Otto Dessoff, also st. law, and became a barrister at Graz. In 1872, qualified as teacher of history and theory of music at the Univ. of Graz. A

contributor to mus. periodicals, his *Musik als Ausdruck* (Vienna, 1885) is a valuable addition to musical esthetics. Other writings: *Richard Wagner und Schopenhauer* (1890); *Vom Jenseits des Künstlers* (1893); *Die künstlerische Persönlichkeit* (1897). Left in MS. *Die Anfänge der Harmonie.* Another posth. work was publ. by R. Louis, *Unsere deutschen Meister* [Bach, Mozart, Beethoven, Wagner] (1901). His son Siegmund publ. a collection of essays as *Gedanken eines Schauenden* (1903).

Haus'egger, Siegmund von, born Graz, Aug. 16, 1872; son of Friedrich v. H. Parallel with the gymnasial and univ. course he was trained musically by his father and the Liszt pupil Carl Pohlig (pf.); also, at the Styrian Musikverein, on the violin, in conducting, and in score-reading. 1895–6, 1st Kapellm. at the Graz Th.; summer of 1897, Kapellm. for the 'Musikalische Assistenz' at Bayreuth; autumn 1899 to spring 1902, cond. of the Kaim Orch. at Munich; autumn 1903–1906 cond. of the Museum Concerts at Frankfort-on-Main; since 1910 cond. of the Hamburg Philh. Concerts and of the Symph. Concerts of the Blüthner Orch. in Berlin. He was married to a daughter of Alexander Ritter, **Hertha** (d. Hamburg, Jan. 15, 1913). As a composer he brought out at 16 a grand mass for ch., soli, orch. and organ, himself conducting; in 1890 he brought out his first opera *Helfrid* in Graz, and in 1898 his 3-act humoristic opera *Zinnober* (publ.) was prod. by Richard Strauss in the Munich Court Th.; in 1899 he cond. his symphonic *Dionysische Fantasie* (publ.) at a Kaim concert in Munich, and in 1900 his symphonic poem *Barbarossa* (publ.) at a Wagnerverein concert in the Berlin Philharmonie. His publ. works include, further, 2 songs for tenor with orch., 3 songs for baritone with orch., *7 Lieder der Liebe* (Lenau), *Hymnen an die Nacht* (Gottfr. Keller); the symphonic poem *Wieland der Schmied;* the male choruses with orch. *Schmied Schmerz, Neuweinlied, Schlachtgesang, Totenmarsch;* the mixed choruses w. orch. *Stimme des Abends, Sonnenaufgang, Schnitterlied, Weihe der Nacht, Natursymphonie* in E m. (3 movements, with choral finale). He has also publ. *Alexander Ritter, ein Bild seines Charakters und Schaffens* (1907).

Hau'ser, Franz, bass-baritone operasinger; b. Crasowitz, n. Prague, Jan. 12, 1794; d. Freiburg, Baden, Aug. 14, 1870. Pupil of Tomaczek. Sang with conspicuous success at Prague (1817), Kassel, Dresden, Vienna (1828), London (1832), Berlin (1835), Breslau (1836), and retired from the stage the following year. Travelled in Italy, was vocal teacher at Vienna, and from 1846–64 dir. and singing-teacher at Munich Cons., retiring at its reorganization (1865) with a pension. From 1867, lived at Freiburg. A man of culture and an enthusiastic admirer of J. S. Bach, he formed a remarkable collection of that master's works, which included some valuable autographs. His *Gesanglehre für Lehrende und Lernende* (1866) is a recital of his personal experiences as a singing-teacher. Correspondence with Mendelssohn and Hauptmann has been published.

Hau'ser, Miska [Michael], vln.-virtuoso; b. Presburg, Hungary, 1822; d. Vienna, Dec. 8, 1887. Pupil of Josef Matalay and Kreutzer; also studied at Vienna Cons., under Mayseder and Sechter. From 1840–61, made concert-tours through Germany, Denmark, Sweden, Norway, Russia, France, England, North and South America, Australia, India, Egypt, Turkey, etc., being well received everywhere. Made his last public appearance in Cologne (1874).—Works: Operetta, *Der blinde Leiermann* (abt. 1860); fantasias, rondos, variations, and many other vln.-comps. His book *Aus dem Wanderbuch eines österreichischen Virtuosen* (Leipzig, 1858–9, 2 vols.) was a reprint of his letters to the 'Ostdeutsche Post' (Vienna) on his great American journey.

Häu'ser, Johann Ernst, b. Dittchenroda, n. Quedlinburg, 1803. Teacher at Quedlinburg Gymnasium.—Works: *Musikalisches Lexikon* (1828, 2 vols.; 2d ed. 1833; only Terminology); *Der musikalische Gesellschafter* (1830, Anecdotes); *Elementarbuch für die allerersten Anfänge des Pianofortespiels* (1832; 1836 as *Neue Pianoforteschule*); *Musikalisches Jahrbüchlein* (1833); *Geschichte des christlichen, insbesondere des evangelischen Kirchengesangs* (1834).

Haus'mann, Robert, 'cellist; b. Rottleberode, Harz Mts., Aug. 13, 1852; d. Vienna, Jan. 18, 1909. To 1869, studied at the Brunswick Gymnasium. 1869–71, pupil of Theodor Müller at the Berlin 'Hochschule,' and finished studies with Piatti in London. 1872–6, at Dresden, 'cellist of the 'Hochberg' quartet; became teacher at the Berlin Royal 'Hochschule.' 1879–1907 member of the Joachim quartet.

Haus'mann, Valentin. Five musicians in direct lineal descent bore this name: **V. i,** the eldest; b. Nuremberg, 1484, comp. chorales, and was a friend of Luther and of Kapellm. Joh. Walter. His son, **V. ii,** was org. and councillor at Gerbstädt, and an industrious comp. of motets, canzonets, and dances (intrade, paduane, etc.). A selection of secular songs and instrl. works was publ. by F. Bölsche in 'Dkm. deutscher Tonk.' (vol. xvi). —See Q.-Lex. **V. iii,** son of preceding, org. at Löbejün, was an expert in org.-construction. His son, **V. iv,** occupied the posts of chapel-mus. to the Köthen court; org. of

Alsleben Ch., and wrote a treatise on solmisation. V. v, Bartholomäus, son of preceding; b. Löbejün, 1678, became cath.-org. at Merseburg and Halle, and d. as org. and burgomaster at Lauchstädt after 1740. Left in MS. several theoretical works.

Hawes, William, Engl. comp. and cond.; b. London, June 21, 1785; d. there Feb. 18, 1846. 1793–1801, Chapel Royal chorister; 1802, violinist at Covent Garden; became Gentleman of the Chapel Royal in 1805; vicar-choral and Master of Choristers at St. Paul's 1814; Master of the Children of the Chapel Royal, 1817; and lay-vicar of Westminster Abbey, 1817–20. From 1824–36, director of English opera at the Lyceum. He adapted and prod. many operas for the English stage, also comp. comic operas, glees, madrigals, etc.

Hawkins, Sir John, musical historian; b. London, March 30, 1719; d. Westminster, May 21, 1789. By profession an attorney, he was also an ardent mus. dilettante; he became a member of various societies, and wrote cantatas set to music by John Stanley. A wealthy marriage (1753) rendered him independent, and he devoted his leisure to literature, more especially that of music. In 1770 he publ. anonymously *An Account of the Institution and Progress of the Acad. of Ancient Music.* He was knighted in 1772. The result of 16 years' labor was his *General History of the Science and Practice of Music* (1776; 5 vols. 4to, containing 58 portraits of musicians; republ. by Novello, 1875, 3 vols. 8vo). The 1st vol. of Burney's *General History of Music* appeared at the same time as H.'s complete work, and was then considered superior. For the other three vols. of his work, Burney drew on H., who was indebted to Cooke for the transcription of the old notation, etc., and to Boyce for the selection of the musical illustrations. Burney was brilliant, and the better musician, but frequently careless and inaccurate; while H., more painstaking and conscientious, made his compilation more reliable as a work of reference; Burney's never reached a 2d edition. H. died of paralysis, and was buried in Westminster Abbey. The monograph on Corelli ('Universal Magazine of Knowledge and Pleasure,' April, 1777) was not new, but a reprint from H.'s principal work.

Hawley, Charles Beach, b. Brookfield, Mass., Feb. 14, 1858; d. Red Bank, N. J., Dec. 29, 1915. While a student at the Cheshire Military Acad. he studied pf. and organ, acting as org. at the Acad. and directing the mus. activities. After graduation he went to New York in 1875, and studied singing with G. J. Webb and comp. with Dudley Buck, J. Mosenthal and Rutenber; 1876, bass soloist at Calvary Ch.; later asst.-org. to G. W. Warren at St. Thomas's Ch.; from 1900 he was organist at St. James's Chapel in Elberon, N. J. For many years he was one of the most active members of the Mendelssohn Glee Club and the Mendelssohn Quartet Club. He publ. some songs and part-songs, showing a facile melodic invention.

Hay'dn, (Franz) Josef, renowned comp.; b. Rohrau-on-the-Leitha, Lower Austria, Mar. 31 (bapt. April 1), 1732; d. Vienna, May 31, 1809. He was the second son of Matthias Haydn, a wheelwright, the sexton and organist of the village church and a fine tenor singer. His mother, Maria Koller, was a daughter of the market-inspector, sang in the village choir, and had been cook in the household of Count Harrach, the lord of the village. Of their twelve children, three became musicians. On Sundays and holidays there was music at home, the father accompanying the voices on the harp, which he played by ear. At 5 years of age, Josef's musical aptitude was noticed by a paternal cousin, Johann Matthias Frankh, a good musician, 'Chorregent' and 'Schulrector' at Hainburg. He took the boy home with him and gave him elementary instruction, taught him Latin, singing, and to play the violin and other instrs. George Reutter, 'Hofcompositeur' and Kapellm. at St. Stephen's, Vienna, had his attention drawn to the boy's talent, and engaged him as chorister for St. Stephen's, undertaking his further education. H. was 8 years of age when he went to Vienna. Besides the daily service, and 2 hours' choir-practice, he studied religion, Latin, writing, and arithmetic. He also received instruction in singing, and on the violin and harpsichord, from Finsterbusch and Gegenbauer. Harmony and comp. were supposed to be taught by Reutter, who did not trouble himself about the matter. Still, unaided, H. applied himself assiduously to comp. and at 13 wrote a mass; though ridiculed, instead of encouraged, by Reutter, he persisted, and spent a little money, begged from his father for the renewal of his clothing, in the purchase of Fux's *Gradus ad Parnassum* and Mattheson's *Vollkommener Kapellm.*, the principles of which he labored to master. In 1748 his voice began to break, and he was supplanted by his brother Michael, who had joined him in 1745. Reutter made a practical joke which H. played on a fellow-student a pretext for punishment and dismissal. Some poor but kindhearted friends gave him shelter; he also obtained a few pupils, and a sympathetic Viennese tradesman lent him 150 florins; he was thus enabled to rent an attic-room for himself, together with a rickety harpsichord. Here he could practise uninterruptedly, and Emanuel Bach's first 6 sonatas became his chief source of study. He also assiduously practised the violin, but was

(in his own words) 'no conjuror on any instrument, though able to play a concerto.' In the same house lived Metastasio, the poet, who taught him Italian, and recommended him as musical instructor to a Spanish family, the de Martinez, for their daughter Marianne. Through playing her accompaniments at the house of Porpora, her singing-teacher, he became acquainted with that surly old master, and in the performance of various menial services gained his good-will sufficiently to receive valuable instruction in composition from him, and a recommendation to the Venetian ambassador for a stipend, which was granted, of 50 francs a month. H. went with Porpora to the baths of Mannersdorf, and made the acquaintance of Bonno, Wagenseil, Dittersdorf, and Gluck. He was now 20 years of age, and had composed 6 trios, sonatas, and other instrl. music, his 1st Mass in F, and a comic opera, *Der neue krumme Teufel*, prod. at the Stadttheater, 1752 (a satire on the lame baron Affligio, official director of the court opera, and suppressed after the 3d representation, but afterwards given in Prague, Berlin, and other cities). He received 24 ducats for this work, of which the libretto alone has been preserved. One of his sonatas earned the good graces of Countess Thun, who engaged him as harpsichordist and singing-master. He also met Baron Karl Josef Fürnberg, for whom he composed his 1st quartet (1755), which was followed by seventeen others within a year. These two wealthy friends introduced him to Count Ferdinand Maximilian Morzin, who, in 1758, app. H. 'Musikdirector' and 'Kammercompositeur' at Lukaveč, n. Pilsen. In 1759 Prince Paul Anton Esterházy heard his 1st symph. in D, and asked the count to give him his composer; in 1760 H. entered his service as 2d Kapellm. at Eisenstadt, after the death of Werner becoming 1st Kapellm. The same year, H. married Maria Anna, the eldest daughter of an early benefactor, Keller, a wig-maker. He was in love with the second daughter, but she entered a convent, and H. was induced to marry the sister. Of an extravagant, vixenish, incompatible temperament, she made their married life miserable. In 1762 the 'great' Esterházy, Prince Nikolaus, succeeded his deceased brother, and under his *régime* the status of music and musicians was much improved. For the Prince's new palace at Esterház, besides the daily music, H. had to provide two weekly operatic performances and two formal concerts; while in his service, H. wrote some 30 symphonies, 40 quartets, divertimenti, 6 string-trios, a concerto for French horn, 12 orchl. minuets, clavier-works of all descriptions, and nearly all his operas, besides other vocal comps. His music became known throughout Europe; the official gazette alluded to him as 'our national favorite.' In 1780 he was elected member of the Modena Philharmonic Society; in 1784 Prince Henry of Prussia sent him a gold medal and his portrait; in 1785 he was commissioned to write a mass, *The Seven Words on the Cross*, for the Cathedral of Cadiz; in 1787 King Friedrich Wilhelm II gave him a diamond ring; many other distinctions were conferred upon him. During his stay at Esterház, his friendship for Mozart developed. In 1790 Prince Nikolaus died, and his son Anton curtailed the chapel-music, retaining H., however, as Kapellm., and increasing his stipend of 1,000 florins by an additional 400. He was virtually independent; his time was his own, and he added to his income by the sale of his works. For some time he had received pressing invitations to visit London. He had settled in Vienna, when Salomon appeared with a tempting offer, and induced him to accompany him, although his friends, especially Mozart, tried to dissuade him. In 1791 he arrived in England, and remained there eighteen months, fêted and petted by royalty and the nobility, the artistic 'lion' of a brilliant and successful season. In July, Oxford conferred on him the inevitable hon. degree of Mus. Doc.; and his best orchestral works, the 'Salomon symphonies,' were written during this visit. During his absence, Mozart had died (Dec. 5, 1791). In 1792 H. returned *via* Bonn to Frankfort, for the coronation of Emperor Franz II, and went thence to Vienna, also visiting his native place to witness the unveiling of a monument erected in his honor by Count Harrach, his mother's former employer. In this year he gave Beethoven the lessons with which the latter was so dissatisfied. In 1794 he revisited London; his former triumphs were repeated, and though pressed by the King to make England his home, he returned to his native land in affluence, at the invitation of a new Prince, to reorganize the Esterházy chapel, as Kapellm. But his fame, though great, was not yet in its zenith. In 1797 he comp. the Austrian National Anthem, 'The Emperor's Hymn.' In 1798, in his sixty-fifth year, was prod. his immortal oratorio *Die Schöpfung* (*The Creation*), and in 1801, *Die Jahreszeiten* (*The Seasons*). But his health began to fail, and thenceforward he lived in retirement. Only once did he again appear in public, in 1808, at a special performance of *The Creation;* but he had to be carried out before the finish, friends and pupils, among whom was Beethoven, surrounding him to take leave, B. bending to kiss the old man's hands and forehead. He lingered until 1809, when his end was hastened by the shock of the bombardment of Vienna by the French. He was buried in

the Hundsthurm churchyard; eleven years later he was reinterred at Eisenstadt. In 1887 a splendid monument was erected to H. in Vienna.

Although of unprepossessing personal appearance, stern, dignified in aspect, and laconic in speech, he was of a humorous, agreeable, and amiable temperament, and artistically liberal-minded. The religious side of his character is shown in the inscriptions of all his scores, with the motto 'In Nomine Domini' or 'Soli Deo Gloria,' and all ending with 'Laus Deo.'

Haydn is the first great master of the new instrumental style which reached its highest development in the works of Beethoven. After the recent discovery of the works of Stamitz and his school (the 'Mannheim symphonists') H. can no longer be regarded as the 'Father of the symphony' or the 'Father of the modern orchestra.' Stamitz and his school had definitely established the sonata-form and differentiated the instruments of the orchestra before H. wrote his first quartet. But he availed himself of the forms and achievements of his predecessors, and his greater genius soon caused the earlier efforts to fall into undeserved oblivion. That his music accomplished this is the most eloquent tribute to its inherent power and greatness; it is not the mere creation of a new form that counts, but the artistic content. Beethoven did not create a single new form, and yet he is Beethoven. And thus, in spite of the recent discoveries, Haydn's position as the first 'great master' of the new instrumental style remains unshaken. His melodic vein is original and inexhaustible; the frank gayety and extravagant fun of 'Papa Haydn's' lighter music went straight to the hearts of the impressionable Viennese, and lent new vivacity to European concert-halls; in his moods of tenderness or of passion he is a worthy forerunner of Beethoven. And to all this, which in itself stamps him as one of the great composers of all times, must be added the marvellous fertility—prodigality—of his creative resources. The list of compositions is enormous. It comprises 125 SYMPHONIES (incl. overtures; H. himself reckoned his 66 divertimenti, cassations, sextets, etc., as symphonies), the meagre instrumentation of the earliest (strings, 2 oboes, 2 horns) contrasting strongly with that of the 12 'English' symphonies (strings, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 kettledrums) and others of his maturity. Some having distinctive titles are the *Farewell* (*Abschiedssymphonie*, 1772), the *Fire S.* (*Feuersymph.*, 1774), the *Toy Symph.* (*Kindersymph.*), *La Chasse* (1780), the *Oxford* (1788; perf. at Oxford in 1791), the *Surprise* (*Symph. mit dem Paukenschlag*, 1791), *S. with the drum-roll* (*S. mit dem Paukenwirbel*, 1795), *The 7 Words on the Cross* (*Die 7 Worte am Kreuz*, 1785; written for Cadiz Cathedral as a 'passione instrumentale' for Good Friday; rearranged later as a quartet, and again [by M. Haydn] as an oratorio). OTHER INSTRL. WORKS: 9 vln.-concertos, 6 'cello-concertos, 16 concertos for other instrs. (lyre, barytone, double-bass, flute, horn), 77 string-quartets, 32 trios for strings and other instrl. combinations (excl. pf.), 175 numbers f. barytone, 4 vln.-sonatas, 6 duets f. vln. and vla., 7 nocturnes f. lyre; numerous minor pieces;—for harpsichord or pf.: 20 concertos, 38 pf.-trios (35 w. vln. and 'cello, 3 w. flute and 'cello), 53 sonatas and divertimenti, 4 sonatas w. vln.; 9 minor pcs.—VOCAL: 3 oratorios (*Creation; Seasons; Il ritorno di Tobia*), several cantatas, 14 masses, 2 Te Deums, a Stabat Mater, 13 offertories, motets, arias, etc.; OPERAS: *Der neue krumme Teufel* [as above]; *La vera costanza* (written 1776 for the Vienna Court Th., but not perf. there; prod. as *Laurette* in Paris, 1791); *Lo Speziale*, 1-act comic opera (Esterház, 1768; Vienna, private perf., 1770; revived, as *Der Apotheker*, at Dresden Court Th., 1895); 4 Italian comedies, 14 Ital. *opere buffe* (incl. *Lo Speziale*), and 5 marionette-operas (all probably prod. at Eisenstadt and Esterház); *Orfeo* (written in London; unfinished); music to several plays; 22 detached arias; a cantata for solo voice and pf., *Ariana a Naxos;* a cantata for vocal solo and barytone, *Deutschlands Klage auf den Tod Friedrichs des Grossen; The 10 Commandments* in canon-form (later, with different words, as *Die 10 Gesetze der Kunst;* 36 German songs; 12 canzonets; the Austrian National Hymn; other songs; collections of Scotch and Welsh folk-songs; vocal duets, trios, etc.

A monumental edition of H.'s works in about 80 volumes, prepared by G. Adler, H. Kretzschmar, E. Mandyczewski, M. Seiffert et al., was begun in 1907 by Breitkopf & Härtel. So far (1916) 4 volumes of symphonies have appeared.

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(London, 1902); J. F. Runciman, *H.* (London, 1908); M. Brenet, *H.* (Paris, 1909). The only comprehensive biogr. is that of K. F. Pohl, *J. H.* (2 vols., Leipzig, 1875, '82; brings the life down to 1790). After the author's death (1887) E. v. Mandyczewski undertook to complete the work, but owing to his numerous other duties, made little progress; the publrs. have announced that H. Botstiber will finish it.—CRITICISM, APPRECIATION: K. F. Pohl, *Mozart und H. in London* (Vienna, 1867); K. von Wurzbach, *J. H. und sein Bruder Michael* (Vienna, 1861); L. Wendschuh, *Über H.'s Opern* (Rostock, 1896); W. H. Hadow, *A Croatian Composer; Notes toward the Study of J. H.* (London, 1897); H. E. Krehbiel, *Music and Manners in the Classical Period* (N. Y., 1898; contains H.'s notes on his London visit); J. Hartog, *J. H., sijn broeder Michael en hunne werke* (Amsterdam, 1905); M. Puttmann, *J. H. als Vokalkomponist* (Langensalza, 1909); A. Schnerich, *Messe u. Requiem seit H. u. Mozart* (Vienna, 1909); H. v. Hase, *J. H. und Breitkopf & Härtel* (Leipzig, 1909); J. E. Engl, *J. H., handschriftl. Tagebuch aus der Zeit seines zweiten Aufenthalts in London* (Leipzig, 1909); F. Artaria and H. Botstiber, *J. H. und das Verlagshaus Artaria* (Vienna, 1909).—CORRESPONDENCE: No complete ed. of H.'s letters has been publ. The largest coll. is that transl. by Lady Wallace in her book *Letters of Distinguished Musicians* (London, 1867); J. C. Hadden, *G. Thomson. His Life and Correspondence* (London, 1898; contains letters from H.). Selections of letters are also found in the above-mentioned books of Karajan, Hadden, von Hase and Artaria. —See Q.-Lex.

Hay'dn, (Johann) Michael, organist and sacred composer, brother of preceding; born Rohrau, Sept. 14, 1737; d. Salzburg, Aug. 10, 1806. Soprano chorister, with remarkable voice three octaves in compass, at St. Stephen's, Vienna, 1745–55, replacing his brother, Josef. Studied vln. and organ, and became asst.-organist; in 1757, Kapellm. at Grosswardein; in 1762, Concertmeister and director at Salzburg to Archbishop Sigismund, and, in 1777, organist of the Cathedral and St. Peter's church there. He married the daughter of Kapellm. Lipp, Maria Magdalena, an excellent soprano singer, extolled by Mozart for her virtues. By the French occupation of Salzburg in 1800 he lost his property, but his brother and friends liberally assisted him, and the Empress Maria Theresa rewarded him handsomely for a mass composed at her command, in which she sang the soprano solos. He opened a school of composition, and educated many distinguished pupils, including Reicha and Carl M. von Weber. In 1833 Martin Bischofsreiter, a Benedictine monk, published *Partitur-Fundamente*, a coll. of thorough-bass exercises written by M. H. for his scholars. He composed a mass and vespers for Prince Esterházy, who twice offered to make him vice-Kapellm. of his chapel; but H. refused, hoping the Salzburg chapel would be reorganized. He was elected a member of the Stockholm Academy. A prolific composer, his best works were his sacred compositions, which his brother held in high estimation, ranking them above his own. He was chary of publication, and rejected Breitkopf & Härtel's frequent advances.—Works: VOCAL: About 360 church-comps., including oratorios, masses, cantatas, 2 requiems, graduals, etc.; also operas, operettas, 4-part songs, songs, and canons in 4 and 5 parts. INSTRL.: 30 symphonies, a sextet, 3 quintets, serenades, marches, 12 orchl. minuets, a vln.-concerto, 50 short organ-pieces, etc. A selection from his instrl. works was publ. by L. H. Perger in 'Dkm. d. Tonk. in Österreich' (vol. xiv, 2).—Cf. Schinn and Otter, *Biographische Skizze von J. M. H.* (Salzburg, 1808); J. E. Engl, *Zum Gedenken J. M. H.'s* (Salzburg, 1906); O. Schmid, *J. M. H.: Sein Leben und Wirken* (Langensalza, 1906); K. M. Klob, *Drei musikalische Biedermänner* (Ulm, 1911). See also Wurzbach and Hartog under bibliography of preceding article.—For works, see Q.-Lex.

Hayes, Philip, son of William; b. Oxford, April, 1738; d. London, March 19, 1797. Chorister at Magdalen College, 1749–51; became Mus. Bac., Oxon., 1763; Gentleman of the Chapel Royal, 1767; organist of New College, Oxford, 1776; organist of Magdalen Coll. and Univ. Prof. of Music in succession to his father, 1777, the same year becoming Mus. Doc.; organist of St. John's Coll., 1790. —Comps.: Oratorio *Prophecy* (Oxford, 1781); a masque, *Telemachus;* odes, anthems, services, psalms, glees; 6 concertos for organ, harpsichord, or pf. (1769); also wrote some numbers in Dibdin's *The Two Misers* and Dr. Arnold's *Two to One;* edited 'Harmonia Wiccamica' (London, 1780).—See Q.-Lex.

Hayes, William, English org. and comp.; b. Hanbury, Worcestershire, in Dec., 1706; d. Oxford, July 27, 1777. Chorister at Gloucester cath.; org. of St. Mary's, Shrewsbury, 1729–31; then of Worcester cath., 1731–4. Became org. of Magdalen Coll., Oxford, in 1734; Mus. Bac., 1735; Univ. prof. of music, 1742; Mus. Doc., 1749. In 1763, conducted the Gloucester Music Festival.—Comps.: Psalms, odes, glees, canons, catches, ballads and cantatas; a masque, *Circe;* etc. Wrote *Remarks on Mr. Avison's Essay on Mus. Expression* (1758); *Anecdotes of the Five Music Meetings* (1768); and was co-editor of Boyce's 'Cathedral Music.'—See Q.-Lex.

Haym (Ital. **Aimo**), **Niccolò Francesco,** of German parentage; b. Rome, circa 1678; d. London, Aug. 11, 1729. Received a brilliant education; distinguished himself in music and poetry, and became a fine 'cellist. In 1704, settled in London, rearranged operas, and wrote libretti for Clayton, Dieupart, Bononcini, Ariosti, and Handel. Two operas written by him were prod. in London, *Camilla* (1706) and *Etearco* (1711).—Publ. 2 books of sonatas for 2 violins and bass.

Haynes, Walter Battison, b. Kempsey, near Worcester, Nov. 21, 1859; d. London, Feb. 4, 1900. He received his first instruction from an uncle, who was the organist at the Priory Ch. in Malvern; then studied with F. Taylor (pf.) and E. Prout (comp.); in 1878 he entered the Leipzig Cons., where his teachers were C. Reinecke (pf.) and S. Jadassohn (comp.); winner of the Mozart scholarship. In 1884 he was app. organist at St. Philip's Ch., Sydenham, and from 1891 till his death he was organist and choirmaster at the Chapel Royal, Savoy; from 1890 also prof. of harm. and comp. at the R. A. M.—Works: Symphony in B♭; a concert-overture; Idyl for vln. and orch.; a pf.-trio; Prelude and Fugue for 2 pfs.; 12 sketches for vln. and pf.; organ-pieces (sonata in D m., etc.); 2 cantatas for female voices, *Fairies' Isle* and *A Sea Dream.*

Hays, William Shakespeare, American song-composer; b. Louisville, Ky., July 19, 1837; d. there July 22, 1907. Wrote his first song at 16 years of age, and published nearly 300, which have had an enormous total sale of several millions. The most widely-known are: *Evangeline, My Southern Sunny Home, Write Me a Letter from Home, Driven from Home, Mollie Darling,* etc.

Heap, Charles Swinnerton, pianist and conductor; b. Birmingham, Engl., April 10, 1847; d. there June 11, 1900. As winner of the Mendelssohn scholarship, from 1865–7 pupil of Leipzig Cons. under Moscheles, Hauptmann, Richter, and Reinecke; 1867 organ-pupil of Best, at Liverpool; Mus. Bac., Cambridge, 1871; Mus. Doc., 1872. Cond. of Birmingham Philh. (1870–86), Stafford, and other Societies, and of Wolverhampton Musical Festival. After 1888, cond. of the N. Staffordshire Festivals; from 1895, also conducted the Birm. Fest. Choral Soc., and from 1897, chorusmaster of Birm. Festival. He was well known as an organist, concert-giver, and teacher; in 1884 was appointed Examiner for Mus. Degrees at Cambridge.—Comps.: Oratorio *The Captivity;* cantatas *The Voice of Spring* (1882), *The Maid of Astolat* (1886), and *Fair Rosamond* (1890); 2 overtures; a quintet for pf. and wind; a pf.-trio; sonatas for pf., for pf. and vln., and for pf. and clarinet; anthems, pf.-music, organ-pieces, part-songs, songs, etc.

He'benstreit, Pantaleon, violinist; born Eisleben, 1669; d. Dresden, Nov. 15, 1750. Was a dancing-master at Leipzig, but fled from his creditors to Merseburg, where the idea of improving the dulcimer was suggested to him, and he invented the instrument with which he made long and brilliant concert-tours and which Louis XIV named the 'Pantalon,' after its originator's Christian name. As a precursor of the pf., it has disappeared in the process of evolution. In 1706 H. was app. Kapellm. and dancing-master to the court at Eisenach; in 1714, 'pantalon' chamber-musician at the Dresden court.

Hecht, Eduard, pianist and composer; b. Dürkeim (Rhine Palatinate), Nov. 28, 1832; d. Didsbury, near Manchester, March 7, 1887. Pupil of his father, prof. of singing at Frankfort; also of J. Rosenhain. In 1851, went to Paris, and published his first compositions. Settled in England (1854) as choral cond. at Manchester. From 1875, prof. of harm. at Owens College, Manchester.—Chamber-music; salon-music, marches, caprices, etc., f. pf.

Hecht [hĕyht], **Gustav,** b. Quedlinburg, May 23, 1851. Pupil of Siebers (voice) and Kiel (comp.) and of the 'Kgl. Inst. für Kirchenmusik' in Berlin; 1874–1902 teacher at the Seminary in Cammin; since then in Köslin; 'Kgl. Musikdirektor' in 1889. Comp. of choral works with orch. (*Schön Elisabeth, Tidian, Dithyrambus der Kybele-Priesterin*), vln.-pieces, choruses and songs; has written *Praktische Ergebnisse der Harmonielehre* (2d edition 1898).

Heck'el, Emil, b. Mannheim, May 22, 1831; d. there March 28, 1908. The first president of the 'Allgem. Richard Wagner-Verein.' His personal efforts contributed very materially toward the realization of the Bayreuth Festivals; later he was one of the directors of Bayreuth. The colossal bust of Wagner (by J. Hoffart) in his residence in Mannheim is the earliest Wagner monument. He was an equally zealous propagandist for the works of Hugo Wolf. His son Karl edited *Briefe Wagners an E. H.* (1899).

Heck'el, Wolf, lutenist, living at Strassburg in the 16th century. Publ. a *Lautenbuch* (Strassburg, 1562), a valuable and interesting coll. of old German, French and Italian songs, dances, fantasias, ricercari, pavanes, and salterelles, arr. for 2 lutes. A copy of this rare work is in the Hamburg town-library.

Heck'mann, Georg Julius Robert, gifted violinist; b. Mannheim, Nov. 3, 1848; d. Glasgow, Nov. 29, 1891, during a concert-tour. St. at Leipzig Cons. under David, 1865–7. Cond.

of the 'Euterpe,' Leipzig, 1867–70. Made artistic tours, 1872–5; and in 1881, leader of a renowned string-quartet in Cologne.—His wife **Marie** (*née* **Hartwig**) was an excellent pianist; b. Greiz, 1843; d. Cologne, July 23, 1890.

Hédouin [ā-d'wăn'], **Pierre,** lawyer and *littérateur;* b. Boulogne, July 28, 1789; d. Paris, Dec., 1868. From 1809 studied law in Paris, became an advocate, and for 30 years practised in Boulogne. In 1842, app. 'chef du bureau' at the Ministry of Public Works, and settled in Paris. A predilection for music and the arts was fostered by his relationship with Monsigny the composer, and he occupied his leisure moments with literature, especially that of music, and in composition. He wrote novels, contributed to the 'Annales archéologiques,' 'Annales romantiques,' and to several mus. periodicals; comp. nocturnes, romances and songs, also writing the words, and furnished the libretti of several operas.—Mus. writings: *Éloge historique de Monsigny* (1821), *Gossec, sa vie et ses ouvrages* (1852), *De l'Abandon des anciens compositeurs, Ma première visite à Grétry, 'Richard Cœur de Lion' de Grétry, Lesueur, Meyerbeer à Boulogne-sur-Mer, Paganini, Joseph Dessauer* (publ. in the 'Ménestrel'), *Trois anecdotes musicales* (on Lesueur, Mlle. Dugazon, and Gluck) in his 'Mosaïque' (1856; a publ. coll. of his miscellaneous articles); *Gluck, son arrivée en France* (1859); etc.

Hee'ringen, Ernst von, b. Grossmehlra, n. Sondershausen, 1810; d. Washington, Dec. 24, 1855. In 1850 he tried to introduce a new notation, which abolished the ♭ and ♯, gave white notes for the 7 fundamental tones, black for the 5 intermediate, and simplified time-signatures, clefs, etc. Mortified at his want of success, he emigrated to America.

Heermann [hār'-], **Hugo,** distinguished violinist; b. Heilbronn, Württemberg, March 3, 1844. A very musical mother encouraged the boy's talent from the beginning, and by Rossini's advice he was sent in 1857 to the Brussels Cons., where he remained four years, studying chiefly with Lambert Meerts, but also profiting from his association with de Bériot, Léonard and Vieuxtemps; graduated in 1861 as winner of the 1st prize. He then went to Hanover for further study under Joachim (1862); début in 1860 in Brussels with a concerto by Meerts. From 1864–1904 he lived in Frankfort as Konzertmeister of the 'Museumsgesellschaft' (appearing frequently as soloist) and prof. at Hoch's Cons.; also was leader of the famous 'Frankfurter Streichquartett' (Hugo Becker, 'cellist); from 1906–9 he was head of the vln.-dept. at the Chicago Mus. Coll.; 1911, prof. at Stern's Cons. in Berlin; since 1912 professor of the virtuoso-class at the Geneva Cons. Frequent leaves of absence enabled him to make extended tours of Germany, Austria, France, Spain, Italy, Russia, England, the United States, Australia, etc. He holds the distinction of having been the first to introduce the Brahms concerto in Paris, New York, Melbourne and Sidney. He has published a new ed. of de Bériot's *École transcendentale du violon* (1896).— His son and pupil **Emil** is also a talented violinist.

He'gar, Emil, brother of Friedrich; b. Basel, Jan. 3, 1843. Studied at Leipzig Cons. In 1866, 'cello-teacher at the Cons., and 1st 'cello in the Gewandhaus Orch. An excellent player, nervousness compelled him to abandon the instr. He then studied singing, and is now vocal-teacher at the Basel School of Music, and a concert-singer.—**Julius,** another brother, is 1st 'cello in the Zurich 'Tonhalle' orch.

He'gar, Friedrich, b. Basel, Oct. 11, 1841. Pupil (1857–60) of Hauptmann, Richter, Rietz, David, and Plaidy, at Leipzig Cons. In 1860, leader of the Bilse Orch. in Warsaw; lived awhile in Paris and London, then (1861) became mus. director in Gebweiler, Alsatia; and in 1863 settled in Zurich as cond. of orch. and chorus. He became cond. of the Subscription Concerts, and also of the Choral Soc. ('Gemischter Chor Zürich') in 1865, and raised both to a high artistic level. From 1868–1906 he was cond. of the Tonhalle orch. In 1875 he founded a Cons. ('Musikschule') at Zurich, of which he was dir. till 1914. In 1889 the Univ. of Zurich made him Ph.D. (hon. c.). Among the Swiss composers he occupies a position of prominence.—Works: Op. 1, 3 piano-pieces; op. 2, *Hymne an die Musik*, for ch. and orch.; op. 3, violin-concerto in D; op. 4, *Morgen im Walde*, for male ch.; op. 5, *Das Abendmahl*, for male ch.; op. 7, 4 songs; op. 8, 3 songs for male ch.; op. 9, *Die beiden Särge*, for male ch.; op. 10, 3 songs; op. 11, *In den Alpen*, for male ch.; op. 12, 3 mixed chs.; op. 13, *Waldlied*, for male ch.; op. 14, Waltz for vln. with piano; op. 15, *Rudolph v. Werdenberg*, for male ch.; op. 16, *Manasse*, dram. poem for soli, ch. and orch. [v. succ.]; op. 17, *Todtenvolk*, for male ch.; op. 18, male ch.; op. 19, 5 songs for solo voice; op. 20, *Hymne an den Gesang*, for male ch.; op. 21, 2 songs for male ch.; op. 22, *Weihe des Liedes*, for male ch.; op. 23, male ch.; op. 24, *Die Trompete v. Gravelotte*, for male ch.; op. 25, *Festouvertüre* for orch., in F; op. 26, 4 songs for solo voice; op. 27, *Die Blütenfee*, for male ch.; op. 28, *Kaiser Karl in der Johannisnacht*, for male ch.; op. 29, 4 songs for male ch.; op. 30, *Walpurga*, for male ch.; op. 31, 3 songs for female ch. and piano; op. 32, *Königin Bertha*, for male ch.; op. 33, *Das Märchen vom Mummelsee*, for male ch.; op. 34, *Ahasvers Erwachen*, for bar. solo, mixed ch. and org.; op. 35, *Jung*

Volker, for male ch.; op. 36, *Das Herz von Douglas*, for ten. solo, male ch. and organ; op. 37, *Frühlingslied*, for male ch.; op. 38, *Des Geigers Heimkehr*, for male ch.; op. 39, 2 songs for male ch.; op. 40, *Heldenzeit*, for male ch.; op. 41, *1813*, for male ch.; op. 42, 2 songs for male ch.—Cf. H. Trapp, *F. H.*, in 'Monographien moderner Musiker' (vol. ii, Leipzig, 1907).

He'gedüs, Ferencz, celebrated violinist; b. Fünfkirchen, Hungary, Feb. 26, 1881. His talent showed itself very early and was carefully fostered by his father, who was himself a 'cellist; from 1890–3 he studied under Hoffer and Löhr at the Cons. of his native town, and from 1893–1901 at the Budapest Cons. under Gobbi and Jenö Hubay; début in London in 1901 (Vieuxtemps concerto No. 4 and Paganini); he then toured England, France, Germany, Belgium, Holland, and made his first visit to the U. S. (1906–7), arousing genuine enthusiasm everywhere. From 1909–11 he was obliged, because of overwork, to interrupt his career temporarily; since then he has resumed his successful tours; revisited America 1915–16. He has all the fire and abandon of his race, tempered with utmost artistic refinement. While still a student at Budapest he won the 'Extra Diploma' entitling him to assume the title of Prof. without further examination. From 1900–1 he was cond. at the Volkstheater in Budapest. He is the possessor of the famous 'Gillott' Guarnerius, one of the finest instruments in existence.

Héglon [āg-lŏhn'], **Meyriane,** dram. contralto; b. Brussels, 1867 (of Danish parents). Pupil of d'Obin, Barbov and Rosina Laborde; début at the Opéra in 1890 as Giovanna (*Rigoletto*); she was then a regular member of the company until 1905, when she went to the Opéra-Comique; has also sung several seasons in London. She created the leading contralto rôles in *Thaïs*, *La Montagne noire* (Holmès), *Djelma* (Lefebvre), *Otello*, *Frédégonde* (Guiraud), *La Cloche du Rhin* (Rousseau), *La Burgonde* (Vidal), *La Prise de Troie* (Berlioz), *Astarté* (Leroux), *Les Barbares* (Saint-Saëns), *Orsola* (Hillemacher), *Le Fils de l'étoile* (Erlanger), *Miarka* (Georges).

Heg'ner, Anton, fine 'cellist; b. Copenhagen, March 2, 1861; d. New York, Dec. 4, 1915. Studied in Copenhagen Cons.; played with great success in Copenh. (1875), etc., Berlin (1892), New York (1894), etc.; settled in 1899 as teacher in New York.—Works: 4 quartets; 1 piano-trio; many soli for 'cello, violin; abt. 60 songs; also 2 concertos for 'cello (op. 17, in A; op. 23, in D min.); and *American Festival Overture* for orchestra.

Heg'ner, Otto, b. Basel, Nov. 18, 1876; d. Hamburg, Feb. 22, 1907. Studied in Basel with Fricker, Huber, and Glaus; in 1893 with d'Albert. Made his pianistic début as a youthful prodigy at Basel, Baden-Baden, etc. Appeared in England and America in 1888, and at the Gewandhaus, Leipzig, 1890; taught at Stern's Cons. in Berlin, 1898–1904; in 1905 app. at Cons. in Hamburg; comp. piano-pieces (Suite, Toccata, etc.).

Hegyesi [hĕhd'yĕ-sē] (Magyarization of his real name, **Spitzer**), **Louis,** noted 'cellist; b. Arpad, Hungary, Nov. 3, 1853; d. Cologne, Feb. 27, 1894. At the age of 8 he began to study the 'cello with Denis in Vienna, and later became a pupil of Schlesinger at the Cons.; went to Franchomme in Paris in 1865, and played there until the outbreak of the war of 1870, when he accepted a position in the orch. of the Imp. Opera at Vienna. In 1875 he succ. Hilpert in the famous 'Florentine Quartet,' remaining until its dissolution in 1880. For some years he then toured Germany, Austria and Hungary as soloist with great success; from 1887 till his death he was professor at the Cologne Cons. Wrote some solo-pieces for 'cello, and valuable *Neue rhythmische Tonleiter- und Akkordstudien*.

Hei'de, von der. See VON DER HEIDE.

Hei'den. See HEYDEN.

Hei'dingsfeld, Ludwig, talented comp.; b. Jauer, Prussia, March 24, 1854. Pupil of Stern Cons., Berlin; music dir. at Glogau, 1878; at Liegnitz, 1884; then at Stern's Cons., Berlin; cond. a series of orchl. concerts in Danzig, 1896–7, and several male singing societies; since 1899 cond. of the Singakademie and dir. of the Cons., which he founded. In 1914 he was made 'R. Prof.'—Works: Op. 3, *2 Zigeunertänze* for small orch.; op. 8, dram. symphony, *König Lear;* op. 9, symph. poem, *Der Totentanz;* op. 24, *2 Zigeunertänze* for full orch.; piano-pieces; songs.

Hein [hīn], **Karl,** b. Rendsburg, Germany, Feb. 2, 1864. From 1880–6 he was a student at the Hamburg Cons., where his teachers were Dr. Riemann, Grädener, v. Bernuth, Lee and Gurlitt. 1885–90, member ('cellist) of the Hamburg Philh. Soc. and conc.-master of the Amicitia Orch.; came to New York in 1890 as prof. at the German Cons. of Music; at the same time he conducted several choral societies ('Mozart-Verein,' 'Franz Schubert-Chor,' New York; 'Harmonie,' Newark; 'Liederkranz,' Elizabeth). In 1894 and 1907 he was Fest.-cond. of the great national 'Sängerfest' held in Madison Square Garden, New York, on which occasion he led a chorus of 5–6,000 singers. Since 1906 he has been dir. (with August Fraemcke) of the New York Coll. of Music and the German Cons. of Music. Has publ. a number of male choruses, and exercises for the voice.

Hei'nefetter, Sabine, celebrated soprano

opera-singer; b. Mayence, Aug. 19, 1809; d. Illenau, Nov. 18, 1872. Of humble parentage, she was noticed, as a strolling harpist, by a Frankfort musician, who gave her lessons. Her début was successful, and in 1825 she went to Spohr at Cassel, who further instructed her. Sang in Berlin and Paris, where she studied with Tadolini. Achieved brilliant success in Vienna, Milan, and other cities. Her last appearance was at Frankfort in 1844. Among her chief rôles were Donna Anna (*Don Giovanni*) and Zelmira. In 1853 she married a Mons. Marquet of Marseilles. She died insane. Her five sisters also sang with success on var. stages: **Clara** (Mme. **Stöckel**), b. Mayence, Feb. 17, 1816; d. (also insane) Vienna, Feb. 24, 1857; **Kathinka**, b. 1820; d. Dec. 20, 1858; **Fatima** (married to the nobleman Miklowitz); **Eva**, and **Nanette**.

Hei'nemeyer, Ernst Wilhelm, celebrated flutist; b. Hanover, Feb. 25, 1827; d. Vienna, Feb. 12, 1869. Son and pupil of the distinguished flutist and Hanoverian royal chamber-musician, **Christian H.** [1796–1872]. From 1845–7, he was a member, with his father, of the royal orch., Hanover. In 1847, went to Petrograd as 1st flute in the Imp. orch. and instructor at the Theatre-school. Pensioned in 1859, he returned to Hanover, but settled in Vienna in 1866.—Works: Concertos and other flute-compositions, much esteemed.

Hei'nichen, Johann David, b. Krössuln, n. Weissenfels, April 17, 1683; d. Dresden, July 15, 1729. Pupil of Schelle and Kuhnau at the Thomasschule, Leipzig; also studied law, and practised as a lawyer at Weissenfels. Returning to Leipzig, he comp. operas, and publ. a work on thorough-bass: *Neu erfundene und gründliche Anweisung . . .* (1711); 2d ed. as *Der Generalbass in der Composition, oder Neu erfundene*, etc. (1728). Councillor Buchta, of Zeitz, supplying the funds, H. accompanied him to Italy, where (1713–18) he studied, and prod. several operas, mostly in Venice; also for a time was eng. by and travelled with the Prince of Anhalt-Köthen; was app. (1718) Court Kapellm. to Augustus the Strong, at Dresden.—Comps. (in the Royal Library, Berlin): Requiem masses, Kyrie and Gloria, Te Deum, cantatas, etc.; (in the Royal Library, Dresden): 3 operas, 57 cantatas, 11 concertos, 7 masses, 2 requiems, and 6 serenades.—See Q.-Lex.

Heinrich XXIV, Prince of Reuss-Köstritz, b. Trebschen, Brandenburg, Dec. 8, 1855; d. Castle Ernstbrunn, Austria, Oct. 2, 1910. Pupil of his father, Heinrich IV, Reuss [April 26, 1821—July 25, 1893] and Witting in Dresden; then of Herzogenberg and Rust in Leipzig. Talented composer: 6 symphonies (C m., D, E m., A, F m., E♭); 2 string-quartets; 2 string-quintets; 1 piano-quartet; 1 string-sextet; 1 string-trio; 1 vln.-sonata; an octet for strings, clarinet, horn and bassoon; and a mass.—Cf. F. Keller, *H. XXIV*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Hein'rich, Johann Georg, b. Steinsdorf, n. Hainau (Silesia), Dec. 15, 1807; d. Sorau, Jan. 27, 1882. Org. at Schwiebus, and in 1846 at Sorau. App. royal mus. dir., 1872.—Comp. cantatas, psalms, chorals, and organ-pieces. Writings: An *Orgellehre* (1861), *Der accentuierend rhythmische Choral* (1861), and *Der Orgelbau-Revisor*.

Hein'rich, Max, baritone concert-singer; b. Chemnitz, Saxony, June 14, 1853, d. New York, Aug. 9, 1916. Trained from 1865 by Klitzsch at Zwickau, and from 1869 at the Dresden Cons. Resided 1873–6 in Philadelphia; 1876–82, teacher in the Judson Inst., Marion, Ala. In 1882, at New York, success in the rôle of Elijah (with the New York Chorus Society) opened the way for further concerts under the bâtons of Thomas, Seidl, Gericke, Paur, Nikisch, W. Damrosch, etc. In 1884, California tour with Thomas' Orch.; 1888–93, prof. of singing at the R. A. M., London. From 1894–1903 he lived in Chicago; then until 1910 in Boston; after that in New York. Although he gave his official 'farewell' recital on Feb. 23, 1903, in Chicago, he had been heard again at various times (the last time in the spring of 1916.) A pioneer in the cultivation of the German Lied in America. His daughter, **Julia,** has been a member of the M. O. H. since 1915.—Compositions: Several attractive songs; melodramatic settings of Waller's *Magdalena* and Poe's *Raven*.

Hein'richs, Anton Philipp, born Schönbüchel, Bohemia, March 11, 1781; d. New York May 3 (Nov. 23?), 1861. Spent a life of remarkable vicissitudes, and was known as 'Father H.' Publ. songs, piano-pieces, and instrl. works of merit.

Hein'richs, Johann Christian, b. Hamburg, 1760. Studied at Lübeck and Riga, and settled in Petrograd. Wrote *Entstehung, Fortgang und jetzige Beschaffenheit der russischen Jagdmusik* (1796).

Heinroth [hīn'roht], **Charles,** distinguished organist; b. New York, Jan. 2, 1874. Pupil of A. Friedheim and M. Spicker (1891), at Nat. Cons. of John White (org.) and V. Herbert (comp.), 1893; then studied at the Kgl. Akademie der Tonkunst in Munich with Otto Hieber and J. Rheinberger (1896). In 1893 he was org. and choirm. at St. Paul's P. E. Ch., Brooklyn; 1897, at Ch. of the Ascension and Temple Beth-El, New York; also instr. of org., harmony and cpt. at the Nat. Cons. In 1907 he succ. E. H. Lemare as org. and dir. of music at the Carnegie Inst.,

Pittsburgh, a position which he has since then filled with distinction; at the same time he has occupied the post of org. and choirm. at the Third Presbyterian Ch. His duties as org. of the Inst. require him to give there annually about 70 recitals and as many (often more) throughout the country from the Atlantic to the Pacific. At the Panama Exposition of 1915 he gave five recitals; has opened many large organs, and played up to 1916 about 1,500 recitals. He is hon. member of the Amer. Organ Players' Club (Phila.) and Kansas City Assoc. of Organists; in 1912, elected member of the R. Philh. Academy, Rome.

Hein'roth, Johann August Günther, b. Nordhausen, June 19, 1780; d. Göttingen, June 2, 1846. Son and pupil of **Christoph Gottlieb H.,** for 62 years org. at Nordhausen. In 1818, app. music dir. of Göttingen Univ., in succession to Forkel, and instituted academical concerts. With Jacobson, he reorganized the Israelitish liturgy, and comp. several melodies still sung in the synagogues. He also attempted the introduction of a simplified notation by figures.—Comps.: 169 choral melodies for 4 voices (1829); 6 3-part songs; 6 male choruses. Writings: *Gesangunterrichts-Methode für höhere und niedere Schulen* (1821–3, 3 parts); *Volksnoten oder vereinfachte Tonschrift . . .* (1828), *Kurze Anleitung, das Clavierspiel zu lehren* (1828), *Musikalisches Hilfsbuch für Prediger, Cantoren und Organisten* (1833); contributions to G. Weber's 'Cäcilia,' Schilling's 'Universallexikon,' etc.

Heintz, Albert, b. Eberswalde, Prussia, March, 21, 1822; d. Berlin, June 14, 1911. Pupil of W. Rust and at the Kgl. Inst. for Kirchenmusik in Berlin; org. at the Petrikirche in Berlin. Wrote excellent analyses of Wagner's works, and paraphrases of Wagnerian themes for piano 2 and 4 hands.

Hein'ze, Gustav Adolf, composer; born Leipzig, Oct. 1, 1820; d. Muiderberg, n. Amsterdam, Feb. 20, 1904. Son and pupil of **Wilhelm Heinrich H.** [b. 1790], clar.-player in the Gewandhaus orch. Studied pf. with W. Haake. At 15 was clarinettist in the Gewandhaus. In 1840, studied comp. with Kotte (Dresden), and made concert-tours. In 1844, became 2d Kapellm. at the Breslau Th. and prod. operas on his wife's libretti, *Lorelei* (1846), and *Die Ruinen von Tharandt* (1847) (FÉTIS ascribes these to the father). In 1850, app. Kapellm. of German Opera, Amsterdam; in 1853, dir. of the 'Euterpe Liedertafel'; in 1857, of the Vincentius Concerts, and in 1868 of the Excelsior church-music singing-society. —Works: The oratorios *Auferstehung, Sankta Cäcilia, Der Feenschleier,* and *Vincentius von Paula,* 3 masses, 3 overtures, numerous cantatas, hymns, songs, and male choruses.

Hein'ze, Sarah (*née* **Magnus**), talented pianist; b. Stockholm, 1836; d. Dresden, Oct. 27, 1901. Studied with Kullak, Al. Dreyschock, and Liszt. Lived in Dresden, then Hamburg; from 1890, again in Dresden.

Hei'se, Peter Arnold, born Copenhagen, Feb. 11, 1830; d. Stockkerup, Sept. 12, 1879. Student at Copenhagen Univ.; also pupil of Lund (pf.), Gade, and Berggreen; 1852–3 pupil of Leipzig Cons.; 1857–69 music-teacher at Sorö Acad. Returned to Copenhagen, and after 5 years' unsuccessful endeavors prod. his first opera, *The Pasha's Daughter* (1869). It met with success, as also *King and Marshal* (1878). Other comps.: Ballad *Dornröschen,* a ballet, *Kort Adelar,* and many songs. Posthumous work, *Medieval Romances and Songs* (Leipzig, 1893).—Cf. W. Behrend, *P. H., ein dänischer Liederkomponist,* in 'Riemann-Festschrift' (Leipzig, 1909).

Hei'ser, Wilhelm, b. Berlin, April 15, 1816; d. Friedenau, n. Berlin, Sept. 9, 1897. Opera-singer at Stralsund, Rostock, Berlin; 1853–66, bandmaster of the Fusilier Guards at Berlin; later singing-teacher. Best known as a composer of songs (over 500 are publ); *Zieht im Herbst die Lerche fort, Zerdrück' die Thräne nicht in deinem Auge,* and others, are remarkably popular.

Hek'king, Anton, notable 'cellist; b. The Hague, Sept. 7, 1856. Pupil of Joseph Giese at the Cons. there. At the age of 16 he was 1st 'cellist in the munic. orch. at Utrecht; resigned in 1874, and went to Paris, where he cont. his studies at the Cons. under Chevillard and Jacquard, graduating as winner of the 1st prize. After a succ. tour with Annette Essipov he became 1st 'cellist of the Bilse Orch. in Berlin; when the Berlin Philh. Orch. was established in 1882, he accepted a similar post with that organization, but resigned soon to go with Ysaÿe on an extended tour of Europe; from 1884–8, and again from 1898–1902, he occupied his former position with the Berlin Philh. Orch. In 1888 he made a most succ. tour of America; was solo 'cellist with the Boston Symph. Orch. (1889–91); ditto with the New York Symph. Orch. (1895–8); since 1898 he had resided in Berlin, where in 1902 he formed a trio with A. Schnabel (pf.) and A. Wittenberg (vln.).

Helene Pavlova, Princess of Württemberg, b. c. 1800; d. Petrograd, Jan. 21, 1873. In 1824 she married Prince Michael Pavlovitch. Throughout her life she was an enthusiastic patroness of music. In 1858 she established in her palace some classes for music, which in 1862 were organized as the Imp. Cons. of Music. Together with A. Rubinstein, V. Koloprivov, V. Stassov and others she founded in 1895 the Imp. Russian Music Soc.

Rubinstein dedicated his symphony in G m. (op. 107) to her memory.

Hell'er, Stephen, pianist, teacher, and composer; b. Pest, May 15, 1813 [date given by H. himself in a letter to R. Schumann (May 15, 1836), stating that he is celebrating his 23d birthday]; d. Paris, Jan. 14, 1888. His father intended him for a lawyer, and he was educated at the College of the Piaristes. His first instructor in piano-playing was F. Bräuer. At nine years of age he performed in public with such success that he was sent to Vienna to study under Czerny; but it was Anton Halm who continued his tuition. As early as 1827 he gave concerts in Vienna, and from 1829–32 made a concert-tour with his father through Hungary, Poland, and Germany. At Pest he received a few elementary harmony-lessons from Czibulka. At Augsburg he was taken ill, and was adopted by a wealthy family, who furthered his musical instruction and with whom he remained, perfecting himself in composition, until 1838, when he went to Paris. He became the friend of Liszt, Chopin, Berlioz, and others, and as a concert-player and teacher was in high repute. His first composition, written in Augsburg, and published at Leipzig and Hamburg, had received the praise of Schumann. In 1849 he visited London, where his thoughtful and refined playing charmed a large circle, though nervousness prevented frequent appearances in public. Again in 1862 he played at the Crystal Palace with Hallé. The rest of his life was spent in Paris. His music, solely for pf., is distinguished for elegance and refinement, varied and forceful rhythms, exquisite melody, bold and original thematic treatment, and, above all, for a poetic sentiment to which distinctive titles in many cases give the key. In pianistic style he far outshines Mendelssohn, though he does not reach the rugged intensity of Schumann or the pathetic charm of Chopin. There are several hundred (generally short) piano-pieces composed in over 150 opus-numbers: — Characteristic pieces (*Traumbilder*, op. 79; *Promenades d'un solitaire*, op. 78, 80, 89; *Nuits Blanches* [or *Blumen-, Frucht- und Dornenstücke*], op. 82; *Dans les bois*, op. 86, 128, 136; *Églogues*, op. 92; *3 Bergeries*, op. 106; *Voyage autour de ma chambre*, op. 140; *Tablettes d'un solitaire*, op. 153; *Herbstblätter*, op. 109; *Balletstücke*, op. 111; *3 Ballades*, op. 115; *3 Préludes*, op. 117; *Tarentelles*, op. 53, 61, 85, 137; etc.); admirable études (op. 125, 47, 46, 45, 90, 16—here progressively enumerated); other ballades (notably *La Chasse*, op. 29); 4 sonatas, 3 sonatinas, waltzes, *Ländler*, mazurkas, scherzi, caprices, nocturnes, Songs without Words, variations, etc., etc.—A biographical sketch of H. appeared in Westermann's 'Monatshefte,' 1859, by L. Hartmann; H. Barbedette also published a sketch (1876; English, 1877). The standard biogr. is by R. Schütz, *St. H.* (Leipzig, 1911).

Hell'mesberger, Ferdinand, son of Joseph, Sr.; b. Vienna, Jan. 24, 1863. 'Cellist in the court orch. from 1879; in his father's quartet from 1883. App. teacher at the Cons., 1885; solo 'cellist at the Court Opera, 1886; since 1913 cond. of the Popular Concerts of the Vienna Konzertverein.

Hell'mesberger, Georg, Sr., renowned violin-teacher; b. Vienna, April 24, 1800; d. Neuwaldegg, n. Vienna, Aug. 16, 1873. His father, a country school-master, gave him his first mus. instruction; he succeeded F. Schubert as soprano chorister in the Imperial chapel; in 1820 became a pupil of the Conservatory, under Böhm (vln.) and E. Förster (comp.); in 1821, became asst.-teacher; in 1825, prof. extraordinary; in 1833, prof. Made successful concert-tours through Austria, Hungary, and Bohemia. In 1829, succeeded Schuppanzigh as cond. of the Imperial Opera; 1830, member of the court chapel; pensioned in 1867. He formed many distinguished pupils, including Ernst, Hauser, Auer, Joachim, and his own sons, Georg and Joseph.—String-quartet, 2 concertos, variations, and solos for violin.— His son and pupil,

Hell'mesberger, Georg, Jr., b. Vienna, Jan. 27, 1830; d. Hanover, Nov. 12, 1852. Studied comp. with Rotter. Made successful concert-tour through Germany and England. At 21, app. Concertmeister of the Hanover Royal orch., and prod. 2 operas, *Die Bürgschaft* and *Die beiden Königinnen* (Leipzig, 1851).— In MS., an opera, *Palma*, symphonies, etc.—His daughter **Rosa,** in 1883, made her début as a singer at the Court Opera, Vienna.

Hell'mesberger, Joseph, Senior, distinguished violin-virtuoso, another son of Georg H., Sr.; b. Vienna, Nov. 23, 1828; d. there Oct. 24, 1893. In 1851, was app. artistic cond. of the 'Gesellschaft der Musikfreunde' (till 1859, when he was succeeded by Herbeck), and Dir. of the Cons. till 1893, where he was violin-prof. 1851–77; Concertmeister at the Imperial Opera, 1860; solo violinist in the court orch., 1863; Hofkapellm., 1877. From 1849–87 he led the famous string-quartet bearing his name (H., Durst, Heissler, Schlesinger), which opened a new era for chamber-music in Vienna. Decorated with the Legion of Honor, as president of the jury for mus. instrs., at the Paris Exhibition of 1855. On his 25th anniversary as Dir. of the Cons. he received the freedom of the city of Vienna. Comps. of an educational character.—Cf. A. Barthelmé, *Vom alten H.* (Vienna, 1908).

Hell'mesberger, Joseph, Jr., violinist and dram. comp.; b. Vienna, April 9, 1855; d.

there April 26, 1907; was 2d violin in his father's quartet, 1875; solo violinist in the Imperial and the Opera orchs., and prof. at the Cons. in 1878. Kapellm. at the 'Komische Oper' and at the 'Karltheater'; cond. of the ballet-music, and leader at the Court Opera, 1884; Court Opera Kapellm., 1886; 1900–2, Hofkapellm.; 1904–5, Hofkapellm. in Stuttgart; in 1887 he succeeded his father as leader of the quartet.—Works: 10 operettas, prod. (1880–1906) at Vienna, Munich, and Hamburg: *Kapitän Ahlström; Der Graf von Gleichen; Der schöne Kurfürst; Rikiki, oder Nelly, das Blumenmädchen* (1887); *Das Orakel* (3 acts; Vienna, 1889) and *Der bleiche Gast; Das Veilchenmädel* (1904); *Die drei Engel, Mutzi* and *Der Triumph des Weibes* (1906); the ballet *Fata Morgana;* a 2-act ballet, *Die verwandelte Katze* (1888); the 1-act pant.-ballet *Meissner Porzellan* (Leipzig, 1890); the 1-act ballet *Das Licht* (Leipzig, 1891); the ballet *Die fünf Sinne* (Vienna, 1893); etc.

Hellouin [ĕhl-wăn′], **Frédéric,** b. Paris, April 18, 1864. Pupil of Massenet at the Cons.; since 1902 lecturer at the 'École des hautes études sociales.' He has published *Feuillets d'histoire musicale française* (1902), *Gossec et la musique française à la fin du XVIIIe siècle* (1903), *Essai de critique musicale* (1905), *Le Noël musical français* (1906).

Hell′wig, Karl Friedrich Ludwig, organist and composer; b. Kunersdorf, n. Wrietzen, July 23, 1773; d. Berlin, Nov. 24, 1838. Learned to play several instrs. without a teacher; studied theory and comp. with Schneider, Gürrlich, and Zelter. From 1793, member of the Berlin Singakademie; in 1803, vice-cond.; in 1813, org. of Berlin cath. He was music-teacher in several public institutions.—Works: Operas, *Die Bergknappen* (Berlin, 1818), *Don Sylvio* (Berlin, 1822); masses, motets, psalms, chorals; songs, and male choruses.—See Q.-Lex.

Helm, Theodor, musical critic; b. Vienna, April 9, 1843. Son of a physician, he studied law, and entered the government service, but abandoned this in 1867 for mus. criticism; Ph.D. in 1870. Contributed to the 'Tonhalle,' 1868; and since 1870 to the 'Musikalisches Wochenblatt.'. Music critic to the 'Wiener Fremdenblatt' (1867), 'Pester Lloyd' (since 1868), the 'Deutsche Zeitung' (since 1885); 1876–1901 editor of Fromme's 'Kalender für die musikal. Welt.' His criticisms are highly esteemed. In 1874, app. teacher of mus. history and esthetics at Horák's School of Music. —Publ. *Beethovens Streichquartette: Versuch einer technischen Analyse im Zusammenhang mit ihrem geistigen Gehalt* (1885; 2d ed. 1910, a reprint from the 'Musikalisches Wochenblatt,' 1873).

Helm′holtz, Hermann (Ludwig Ferdinand) von, distinguished physician, physiologist, and physicist; b. Potsdam, Aug. 31, 1821; d. Charlottenburg, Sept. 8, 1894. His father was a professor in the Potsdam Gymnasium, and there H. received his education. His mother, Caroline Penn, was of English extraction. He studied medicine in the Military Institute of Berlin, graduated M.D., and was attached to the staff of La Charité hospital (1842). In 1843 he was appointed military surgeon at Potsdam; was recalled to Berlin as teacher of Anatomy (for artists) at the Academy of Fine Arts (1848); 1849, Prof. of Physiology at the University of Königsberg; 1855, Prof. of Anat. and Physiology at Bonn; 1858, Prof. of Physiol. at Heidelberg; elected correspondent of the Berlin Academy of Sciences (Physical section) in 1870; and app. Professor of Physics at Berlin in 1871. His principal publications, which enjoy a worldwide reputation, have been translated into various languages (*The Conservation of Force*, 1847; *Manual of Physiological Operations*, 1856–66; *Popular Scientific Lectures*, 1865–76). The work of most interest to musicians, and indispensable for students of musical science, is his *Sensations of Tone as a Physiological Basis for the Theory of Music* [*Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*] (Brunswick, 1863; 6th ed. 1913; translated into English, by Ellis, 1875). By a long series of careful experiments, H. established a sure physical foundation for the phenomena manifested by musical tones, either single or combined. He supplements and completes the theories of Rameau, Tartini, Wheatstone, Corti, and others, furnishing impregnable formulæ for all classes of consonant and dissonant tone-effects, and proving with scientific precision what Hauptmann and his school sought to establish by laborious dialectic processes. The laws governing the differences in quality of tone (*timbre*, tone-color) in different instrs. and voices, covering the whole field of harmonic, differential, and summational tones; the physiology of the major triad; the nature and limits of musical perception by the human ear—these are the chief results at which H. has arrived. His explanation of the nature of the minor triad, and of dissonances, has been supplemented by the works of von Oettingen and H. Lotze (in theory) and Hugo Riemann (in practice). H.'s *magnum opus* likewise reviews at length, from a scientific standpoint, the scales of the Arabians, Persians, Greeks, etc.; develops a theory of the pitch of vowel-sounds (important for vocalists); deduces a series of 'sound-colors' (Klangfarben) corresponding to the arrangement of the solar spectrum; etc.—Cf. S. Epstein, *H. v. H. als Mensch u. Gelehrter*

(Stuttgart, 1896); L. Königsberger, *H. v. H.* (3 vols., Brunswick, 1902–3).

Hel'sted, Gustaf, b. Copenhagen, Jan. 30, 1857. Pupil of Gebauer, Hartmann, Gade and Matthisson-Hansen; since 1892, professor of theory, and since 1904 also of organ, at the Copenhagen Cons. Has written 2 symphonies, a decimet for wood-wind and strings, a str.-sextet, 2 str.-quartets, a pf.-trio, 2 vln.-sonatas, romanzas for vln. and orch.; 2 works for soli, ch. and orch., *Gurresånge* (1903) and *Vort Land* (1909).

Hempel, Frieda, brilliant coloratura soprano; b. Leipzig, June 26, 1885. In 1900 she ent. the Leipzig Cons. as a piano-pupil; from 1902–5 she studied singing with Frau Nicklas-Kempner in Berlin; début at the R. Opera as the Queen in *Les Huguenots* in Aug., 1905; from 1905–7 at the Court Opera in Schwerin; 1907–12 member of the R. Opera in Berlin; since 1912 at the M. O. H., where she made her début as the Queen in *Les Huguenots* on Dec. 27, 1912. Between seasons she has regularly appeared in Berlin, and as a star in the principal cities of Europe, everywhere acknowledged as one of the few supreme coloratura artists now living, with the temperament of the real dramatic singer; in fact, her favorite rôle is the soulful Eva in *Die Meistersinger*. Her voice, remarkably even throughout its entire compass, is wonderfully flexible and vibrant, and her vocal technic is well-nigh flawless. Her rôles include Violetta, Gilda, Amelia (*Ballo in Maschera*), Bastienne, Donna Anna, Olympia (*Contes d'Hoffmann*), Queen of the Night, and the Feldmarschallin (*Rosenkavalier*.)

Henderson, William James, b. Newark, N. J., Dec. 4, 1855. Graduate, 1876, of Princeton; A. M., 1886. Pupil of Carl Langlotz (pf.), 1868–73; studied voice with A. Torriani, 1876–7; chiefly self-taught in theory. Writer of many libretti of light operas, and also *Cyrano de Bergerac* for W. Damrosch (1913). 1883, reporter, 1887–1902 music critic, on 'N. Y. Times,' since 1902 on 'The Sun'; lecturer on mus. hist. in N. Y. College of Music 1899–1902; since 1904 lecturer on the Development of Vocal Art at the Inst. of Mus. Art, New York. Member of the Natl. Inst. of Arts and Letters; also of Natl. Inst. of Social Sciences.—Works: *The Story of Music* (1889; 12th enlarged ed. 1912); *Preludes and Studies* (1891); *How Music Developed* (1898); *What is Good Music?* (1898); *The Orchestra and Orchestral Music* (1899); *Richard Wagner, His Life and Dramas* (1901); *Modern Musical Drift* (1904); *The Art of the Singer* (1906); *Some Forerunners of Italian Opera* (1911).

Hen'kel, Georg Andreas (*Dr. phil.*), son of Michael; b. Fulda, Feb. 4, 1805; d. there April 5, 1871. Studied law at Marburg Univ.; 1830–7, org. at Koburg; in 1837, app. music-teacher in the Fulda seminary.—Works: Masses, motets, male choruses; piano- and organ-music; symphonies, overtures, etc.

Hen'kel, Heinrich, son of Michael; pianist; b. Fulda, Feb. 14, 1822; d. Frankfort, April 10, 1899. Pupil of his father, also studied with Aloys Schmitt, and theory with Kessler and Anton André. Lived in Fulda and Leipzig, then settled in Frankfort in 1849, as teacher in the Musikschule. In 1883 was named Royal Musikdirektor.—Compositions: Songs and choruses; piano- and vln.-pieces; études, etc., for vln.—Also publ. a piano Method, *Vorschule des Klavierspiels* (technical studies), a biography of Aloys Schmitt, an abridged ed. of A. André's *Lehrbuch der Tonsetzkunst* (1875), *Mitteilungen aus der musikal. Vergangenheit Fuldas* (1882).—His son,

Hen'kel, Karl, studied at the Berlin Hochschule, and settled in London as a vln.-teacher; is a specialist in finger-exercises.

Hen'kel, Michael, sacred composer; born Fulda, June 18, 1780; d. there March 4, 1851. Pupil of Vierling; became town-cantor, chamber-musician to the Prince-Bishop, and music-teacher at the Gymnasium of his native place.—Works: Numerous masses, chorals, etc.; pieces for organ, piano, strings, and other instrs.—See Q.-Lex.

Henneberg, Johann Baptist, b. Vienna, Dec. 6, 1768; d. there Nov. 26, 1822. From 1790–1803 he was Kapellm. at the Th. auf der Wieden; then member of the orch. of Count Esterházy; from 1818 org. at the Imp. Chapel. Wrote ch.-music, and a number of Singspiele of which the most successful were *Die Waldmänner* (Hamburg, 1787) and *Liebe macht kurzen Prozess* (Leipzig, 1799).

Hen'nen, Arnold, pianist and composer; b. Heerlen, Holland, 1820. First piano-prize at Liège Cons., 1845. Went to Paris, 1847; settled in London, 1850; now lives at Heerlen. —Comps.: Concertos, and other music for piano.—His brother,

Hen'nen, Frederik, violinist; b. Heerlen, Jan. 25, 1830. First vln.-prize, Liège Cons., 1846; medal, 1847. 1850–71, soloist in various prominent London orchestras. Retired to Strythagen, n. Heerlen.—Compositions for violin.—His son **Charles,** b. Dec. 3, 1861, is a violinist at Antwerp.

Hen'nen, Mathias (brother of Arnold), pianist, b. Heerlen, 1828. First pf.-prize, Liège Cons., 1852; from 1860, teacher at Antwerp, and prof. at the Cons.—Works: Church and orchl. music; comps. for piano, violin and 'cello.

Hen'nes, Aloys, b. Aix-la-Chapelle, Sept. 8, 1827; d. Berlin, June 8, 1889. A post-office official for 8 years, from his 17th year he st.

for some time with Hiller and Reinecke at the Rhenish School of Music, Cologne. Lived as pf.-teacher at Kreuznach, Alzey, Mayence, Wiesbaden, and from 1872 at Berlin. In 1881 app. teacher at X. Scharwenka's Cons.—Works: *Klavierunterrichtsbriefe*, containing clever educational pieces.—His daughter, **Therese,** b. Dec. 21, 1861, was a youthful prodigy; in 1873 she studied with Kullak. From 1877–8, met with great success as a pianist in London.

Hen'nig, Karl, b. Berlin, April 23, 1819; d. there April 18, 1872. In 1847, org. of St. Paul's; from 1851, of the Sophienkirche. Also director of the 'Lyra' male chorus. In 1863, named royal mus.-dir.—Comps.: Cantatas, psalms, Lieder, male choruses.—His son,

Hen'nig, Karl Rafael, b. Berlin, Jan. 4, 1845; d. Posen, Feb. 6, 1914. A law-student of mus. tendencies, he became a pupil of Richter (Leipzig) and Kiel (Berlin). In 1868, teacher of the Wandelt Institute of Mus., Berlin; from 1869–75, organist of St. Paul's Ch., Posen, where he founded the successful 'Hennig Vocal Soc.' in 1873. In 1877, music teacher to the Institute for Female Teachers; in 1883, Royal music-dir.; in 1892, Royal Professor.—Comps: Cantata (190th Psalm), piano-sonata, songs, male and female choruses, etc.—Writings: *Methodik des Schulgesangunterrichts: Die Gesangsregister auf physiologischer Grundlage; Beitrag zur Wagnersache; Ästhetik der Tonkunst* (1896); *Deutsche Gesangschule* (1889; 2d ed. 1903); *Beitrag zur Lehre von der 'hohen Resonanz'* (1902); *Einführung in den Beruf des Klavierlehrers* (1903); *Musiktheoretisches Hilfsbuch* (1903; 2d ed. 1906); *Einführung in das Wesen der Musik* (1906); and profound analyses of Beethoven's 9th Symphony and *Missa Solemnis.*

Hen'ning, Karl Wilhelm, b. Öls, Silesia, Jan. 31, 1784; d. Berlin, May, 1867. Vln.-pupil of his father and P. Rode; studied comp. with Gürrlich; violinist at the R. Opera, and leader in 1822; 1823–6 music-dir. at Königstädter Th.; returned to the Op.; 1836, mus. director; 1841–8 Kapellm., when he retired. Prolific comp. of ballets, cantatas, chamber-music and incid. music to about 30 plays (*Götz von Berlichingen, Die Piccolomini, Prinz von Homburg,* etc.); also an opera, *Die Rosenmädchen.*

Hen'nius. See HAYM, GILLES.

Henrion [ăhn-r'yŏhn'], **Paul,** b. Paris, July 20, 1819, died there Oct. 24, 1901. He composed over 1000 songs, which he sang very effectively in parlors and at concerts; although many are favorites of the Parisian *bourgeoisie,* none are of great value (*Adieu, Grenade; Le Muletier de Tarragone; Manola,* etc.). Also wrote the operettas *Un Rencontre dans le Danube* (1854), *Une Envie de Clarinette* (1871), *La Chanteuse par amour* (1877), which met with little success.

Henriques [hĕn-rē'kĕs], **Fini Valdemar,** b. Copenhagen, Dec. 20, 1867. Pupil of Tofte and Svendsen, and of Joachim at the Kgl. Hochschule in Berlin (1888–91); 1892–6, member of the court orch.; since then living at Copenhagen as composer. Has written 2 symphonies (both in C); Andante and Fugue for string-orch.; *Vølund,* Suite for full orch.; Suite for oboe and string-orch; Romanza for vln. and string.-orch; a Symphonic Legend; string-quartet in A m.; string-trio in G (*Kindertrio*); a vln.-sonata in G m.; many pieces f. piano; songs; incid. music to Drachmann's *Wieland der Schmied;* a ballet, *Die kleine Seejungfrau* (1910).

Henriques, Robert, b. Copenhagen, Dec. 14, 1858. Studied 'cello with F. Neruda, Fr. Grützmacher and D. Popper; comp. with E. Kretschmer in Dresden (1887); founded in Copenhagen two societies, 'G major' (1886) and 'Symphonia' (1889), directing the former three seasons, and the latter four; 1892–6 music critic of 'Danebrog'; 1902–3 cond. of the Students' Orch.—Composed an overture, *Olaf Trygvason; Aquarellen,* 2 pieces for orch.; *Tarentelle* for vcl. and orch.; other pieces for vcl.; songs.

Henry, Harold, noted pianist; b. Neodesha, Kansas, March 20, 1884. Pupil of Karl Preyer at Univ. of Kansas, 1898–1902; summer of 1902 with L. Godowsky in Berlin; 1902–4 at Stern's Cons. pupil of E. Jedliczka; in 1905 with M. Moszkowski in Paris. He made his début in Berlin, June, 1904, playing Chopin's F minor concerto; Amer. début in recital in Chicago, Jan. 30, 1906, with emphatic success; since then he has made annual tours throughout the U. S., appearing in recital and with the large orchestras. Active propagandist for the works of MacDowell; his choice of novelties shows fine discrimination.

Hen'schel, (Sir) **George,** composer, cond. and baritone singer, b. Breslau, Feb. 18, 1850 (on father's side of Polish descent). Pupil of Wandelt and Schaeffer at Breslau, Moscheles and Wenzel (pf.), Götze (singing) and Reinecke (theory and comp.) at Leipzig Cons., 1867–70. In 1870 st. in Berlin with Kiel (comp.) and Adolf Schulze (singing); début as singer, 1868 in Leipzig. Undertook concert-tours through Europe; 1877–80, lived in London; 1881–4, cond. of the Boston Symph. Orch.; since 1885, settled in London (naturalized Engl. subject, 1890); founded the 'London Symphony Concerts,' which he cond. from 1885–96; he was the first cond. of the Scottish Symph. Orch. at Glasgow, whose concerts he cond. from 1891–5. 1886–8, prof.

of singing at the Royal Coll. of Mus. In 1881 he married Lillian Bailey (see HENSCHEL, LILLIAN); after her death in 1901 he withdrew from public appearances until 1909, devoting himself to composition. Made his final appearance as singer in 1914, and was knighted the same year. H. is equally fine as singer, conductor and pianist. He was one of the most enthusiastic champions of Brahms, with whom he was on terms of friendship.—Comps.: Operas, *Friedrich der Schöne* (not prod.) and *Nubia* (Dresden, 1899); comic operetta, *A Sea Change, or Love's Castaway;* an oratorio; a *Requiem;* a *Stabat Mater;* Te Deums; *Zigeuner*, serenade for orch.; Canon-Suite for string-orch.; a str.-quartet in E♭; incid. music to *Hamlet;* a mass for 8 voices a capp.; psalms, part-songs, songs, etc.—He has publ. *Personal Recollections of Johannes Brahms* (Boston, 1907).

Hen'schel, Lillian June (*née* **Bailey**), concert-soprano; b. Columbus, O., Jan. 18, 1860; d. Kensington, London, Nov. 4, 1901. Pupil of Mme. Rudersdorff; made a succ. début in Boston in 1876; in 1878 she went for further study to Mme. Viardot-Garcia in Paris; her Engl. début occurred at the Philh. concert of Apr. 30, 1879, when she sang, besides her solo number, a duet with George Henschel. She then studied with him, and on March 9, 1881, was married to him. Until her untimely death the two artists were constantly associated in recital and concert. Her beautiful, well-trained voice and deep musical feeling won her many admirers.

Hen'sel, Fanny Cäcilia, born Hamburg, Nov. 14, 1805; d. Berlin, May 14, 1847. Eldest sister of Mendelssohn, she married the Prussian court painter H. in 1829. A brilliant pianist and composer. Brother and sister were devotedly attached, and the shock of her sudden death was so overwhelming that M.'s health declined, and he died six months after.—Comps.: *Gartenlieder; Lieder ohne Worte;* part-songs, songs; pf.-trio.

Hen'sel, Heinrich, dramatic tenor; born Neustadt, 1875. Pupil of G. Walter in Vienna and F. Emerich in Milan; made his début at Freiberg in 1897; from 1900–6 member of the Frankfort Opera; 1906–10 at Wiesbaden, where S. Wagner heard him and engaged him to create the chief tenor rôle in his *Banadietrich* (Karlsruhe, 1910) and to sing Parsifal at the Bayreuth fest. of the same year. His great success there led to engagements at Cov. Garden (1911) and the M. O. H., where he was received with tremendous applause on his first appearance as Lohengrin (Dec. 22, 1911); at the end of the season several critics declared him the finest Wagnerian tenor heard at the M. O. H. since the days of de Reszké, and compared his Siegfried to that of Alvary. His numerous star engagements in European capitals have so far (1916) prevented his reappearance at the M. O. H. His répertoire includes, besides the Wagnerian rôles, the standard German and many modern Italian operas.

Hen'sel, Octavia (pseudonym of Mrs. **G. A. Fonda**), writer on music; b. 1837; d. May 12, 1897, n. Louisville, Ky. Wrote *Life and Letters of Louis Moreau Gottschalk* (Boston, 1870); *The Story of Rheingold;* etc.

Hen'selt, Adolf von, distinguished pianist and comp.; b. Schwabach, Bavaria, May 12, 1814; d. Warmbrunn, Silesia, Oct. 10, 1889. First st. pf. and harm. with Geheimräthin von Fladt at Munich. In 1831, an allowance from King Ludwig I enabled him to continue pf.-study with Hummel at Weimar, whence he went to Vienna, for a two-years' course in theory under Sechter. Assiduous study and practice injured his health, and in 1836 he was ordered to Carlsbad. In 1837 he made a short tour through Germany, and aroused the greatest enthusiasm. He married at Breslau the same year, and went to Petrograd in 1838. He was appointed chamber-pianist to the Empress, and music-teacher to the princes. Later he was app. inspector of mus. instruction of the Imperial educational institutions for girls, and received the Order of Vladimir. His playing was of the most poetically inspired character, and highly individualized, his technical specialty being the legato execution of widely-extended chords and arpeggios, for the practice of which he composed extremely difficult extension-studies. His principal works are: The celebrated F minor pf.-concerto; Études, op. 2 and 13; *Poème d'Amour*, op. 3; *Frühlingslied*, op. 15; *Impromptu*, op. 17; *Ballade*, op. 31; *Paraphrases de Concert* (39 works with opus-no., and 15 without); a pf.-trio; a 2d pf.-part to a selection from J. B. Cramer's *Études;* etc. He edited an excellent edition of Weber's pf.-works (with variants).—A very sympathetic character-sketch is that by W. von Lenz in *Die grossen Pf.-Virtuosen unserer Zeit* (Berlin, 1872; Engl. ed. N. Y., 1899). Cf. also La Mara, *A. H.*, in *Musikalische Studienköpfe* (vol. iii, 1909; repr. separately 1911).

Hent'schel, Ernst Julius, b. Langenwaldau, near Liegnitz, July 26, 1804; d. Weissenfels, Aug. 14, 1875. Principal of the Weissenfels training-school. Editor and co-founder of the music-journal 'Euterpe.' Publ. school song-books, and a book of chorales.

Hent'schel, Franz, b. Berlin, Nov. 6, 1814; d. there May 11, 1889. Studied with Grell, A. W. Bach, and Marx. Theatre music

dir. at Erfurt (1843), Altenburg (1845), and Berlin ('Urania,' private theatre, 1848–51). Resided in Berlin as music-teacher.—Opera *Die Hexenreise;* operettas; marches, etc., for orch. and mil. band; concertos for wind-instrs.; pf.-music, songs, etc.

Hent'schel, Theodor, b. Schirgiswalde, Upper Lusatia, March 28, 1830; d. Hamburg, Dec. 19, 1892. Chorister in Dresden; studied with Reissiger and Ciccarelli, then in Prague Cons. Concert-pianist at Leipzig, and became theatre Kapellm. there; 1860–90 at Bremen; after 1890 at Hamburg.—Works: Operas, *Matrose und Sänger* (Leipzig, 1857); *Der Königspage* (Bremen, 1874); *Die Braut von Lusignan, oder die schöne Melusine* (Bremen, 1875); *Lancelot* (Bremen, 1878); *Des Königs Schwerdt* (Hamburg, 1891); overtures and symphonic marches for orch.; pf.-music, songs; mass for double chorus; etc.

Hepworth, William, b. Hamburg, Dec. 16, 1846. Pupil of his father, **George H.** (b. Almondbury, Engl., Dec. 21, 1825), and at Leipzig Cons., 1866–7, of David, Hauptmann, Moscheles, Richter and Röntgen; for many years (from 1873) organist at St. Jacobi in Chemnitz; since 1908 Kirchenmusikdirektor. Has written a string-quartet, op. 10; Suite for orch., op. 18; Andante for vcl. and orch.; organ-fugues and pf.-pieces; he orchestrated Bach's Organ-prelude and fugue in A m.; also publ. *Mitteilungen für Spieler . . . von Streichinstrumenten . . .* (1895; Engl. translation, 1899).

Her'bart, Johann Friedrich, eminent philosopher; b. Oldenburg, May 4, 1776; d. Göttingen, Aug. 14, 1841. Studied at Jena under Fichte; became preceptor at Bern. In 1805, app. prof. of philosophy at Göttingen; 1809–35, at Königsberg; 1835 (to his death) again at Göttingen. The determination of the proportions of intervals is treated of in his *Psychologische Bemerkungen zur Tonlehre* (1811), and the esthetics of music in chap. ix of his *Encyclopædia of Philosophy.* While of interest to advanced musicians, they contribute but little to the knowledge of the natural laws of creative music. H. was a good pianist, and of his comps. a pf.-sonata was published.—Cf. G. Bagier, *H. und die Musik* (Langensalza, 1911).

Her'beck, Johann (Franz) von, b. Vienna, Dec. 25, 1831; d. there Oct. 28, 1877. Son of a poor tailor, he became soprano chorister at the Heiligenkreuz monastery. Studied harm. with Rotter a few months, but virtually educated himself. A man of high ambition, he became choir-director of the Piaristenkirche, Vienna, 1853; chorusmaster to the Vienna Männergesangverein, 1856; prof. at the Cons. and chorusmaster of the Singverein, 1858; conductor to the 'Gesellschaft der Musikfreunde,' 1859; chief court Kapellm., 1866; director of the Imperial opera, 1871, but resigned this position on account of intrigues and various annoyances, and resumed conductorship of the 'Gesellschaft' two years before his death. As a conductor he was held in high esteem, and left an indelible impress of his individuality on music in Vienna.—Works: Part-songs, some for male voices with horn-quartet, and some with orch.; also several sets for mixed chorus; graduals, a mass for male voices, and a grand mass; symphonies, Symphonic Variations, *Tanzmomente* for orch., and a string-quartet.—Biographical: *Johann Herbeck, ein Lebensbild,* by his son, Ludwig H. (1885), contains portrait, and catalogue of his works. See also the sketch in E. Hanslick's *Suite* (Vienna, 1885).

Herbert, Victor, b. Dublin, Ireland, Feb. 1, 1859, is a grandson of Samuel Lover, the famous Irish novelist. At seven he was sent to Germany to begin his musical education; 1876–8, private pupil (vcl.) of B. Cossmann at Baden-Baden; he then toured Germany, France and Italy as soloist; 1882, first 'cellist of the Strauss orch. in Vienna; in 1883–6 he was a member of the court orch. in Stuttgart, and studied comp. with M. Seifritz. Here he also began his career as composer with some songs and a suite for 'cello and orch. in F (op. 3), followed soon by the first concerto for 'cello and orch. in D. After his marriage in 1886 to Therese Foerster, prima donna at the Court Opera in Vienna, he accepted the position of first 'cellist at the newly established German opera at the M. O. H. in New York, appearing also frequently as soloist (his own concerto with the Philh. Soc., etc.); was also first 'cellist in Th. Thomas' orch., and first 'cellist and asst.-conductor of the Seidl orch.; from 1889–91 he was assoc. conductor of the Worcester Festival, for which he wrote an oratorio, *The Captive* (1891). In 1893 he succeeded P. S. Gilmore as Bandmaster of the famous 22d Reg. band. In the same year Wm. MacDonald, the manager of the Bostonians, persuaded H. to try his hand at light opera, offering him the libretto of *Prince Ananias.* The emphatic success which the work scored (N. Y., Nov. 20, 1894) decided H.'s further career as a composer. From 1898–1904 he was conductor of the Pittsburgh Symphony Orch.; in 1905, and again in 1906, he was invited by the N. Y. Philh. Soc. as one of a number of 'star' conductors (Colonne, Wood, Safonov, Weingartner, etc.); in 1900 he came specially from Pittsburgh to direct at Madison Square Garden, N. Y., an orch. of 420 performers for the benefit of the sufferers in the Galveston flood; in 1906 he directed a similar monster concert at the Hippodrome for the sufferers in the San Francisco earthquake. H.'s fame as a

composer rests upon his light operas, which owe their success to spontaneity of melodic invention, piquancy of rhythm and variety of style. From the simplicity of the earlier works there is a gradual evolution toward greater complexity in style and technic, so that some numbers in later works sound almost like excerpts from grand opera. Yet his two attempts in the grand style, *Natoma* (Philadelphia, Feb. 21, 1911) and *Madeleine* (M. O. H., 1913), did not meet with lasting success because of the composer's evident inability to sustain his inspiration in a style foreign to his native talent.—Works: The operas *Prince Ananias* (N. Y., 1894), *The Wizard of the Nile* (Chicago, 1895), *The Gold Bug* (N. Y., 1896), *The Serenade* (Cleveland, 1897), *The Idols' Eye* (Troy, 1897), *The Fortune Teller* (Buffalo, 1898), *Cyrano de Bergerac* (Montreal, 1899), *The Singing Girl* (ib., 1899), *The Ameer* (Scranton, 1899), *The Viceroy* (San Francisco, 1900), *Babes in Toyland* (Chicago, 1903), *Babette* (Washington, 1903), *It Happened in Nordland* (Harrisburg, 1904), *Miss Dolly Dollars* (Rochester, 1905), *Wonderland, or Alice and the Eight Princesses* (Buffalo, 1905), *Mlle. Modiste* (Trenton, 1905), *The Red Mill* (N. Y., 1906), *Dream City* (ib., 1906), *The Magic Knight* (ib., 1906), *The Tattooed Man* (Baltimore, 1907), *The Rose of Algeria* (Atlantic City, 1908), *Little Nemo* (Philadelphia, 1908), *The Prima Donna* (Chicago, 1908), *Old Dutch* (Wilkesbarre, 1909), *Naughty Marietta* (Syracuse, 1910), *When Sweet Sixteen* (Springfield, Mass., 1910), *Mlle. Rosita* (Boston, 1911), *The Lady of the Slippers* (1912), *The Madcap Duchess* (Rochester, 1913), *Sweethearts* (Baltimore, 1913), *The Débutante* (Atlantic City, 1914), *The Only Girl* (N. Y., 1914), *Princess Pat* (ib., 1915). In 1916 he made a new and successful departure with elaborate music to the photo-play *The Fall of a Nation.* Besides the above works he has written for orch. a symphonic poem, *Hero and Leander; Serenade*, op. 12; a second concerto for vcl., op. 30; *Suite romantique*, op. 31; the suites *Woodland Fancies* and *Columbus; Irish Rhapsody;* male choruses; songs.

Herblay, V. H. See HIRSCHMANN.

He'ring, Karl Eduard, son of Karl Gottlieb; b. Oschatz, Saxony, May 13, 1807; d. Bautzen, Nov. 26, 1879. Studied with his father at Zittau, and at Leipzig Univ. with Weinlig and Pohlenz. In 1839 app. organist at Bautzen. Published pf.-pieces, part-songs, songs, a coll. of school-chorales, and a *Buch der Harmonie* (1861). In MS.: Oratorios *Der Erlöser* (Leipzig, 1834), *Die heilige Nacht, David, Salomo, Christi Leid und Herrlichkeit;* a mass (produced at Prague); two operas; masses, cantatas, hymns, etc.

He'ring, Karl (Friedrich August), violinist; b. Berlin, Sept. 2, 1819; d. Burg, near Magdeburg, Feb. 2, 1889. Studied with H. Ries and Rungenhagen (Berlin), Lipinski (Dresden), and Tomaschek (Prague). Made concert-tours, became violinist in the Berlin royal chapel, founded the 'Sonatenverein' in 1848, and a music-school in 1851. Appointed royal music director.—Comps.: Symphonies, overtures, masses, chamber-music, songs.—Author of educational works: *Methodischer Leitfaden für Violinlehrer* (1857), *Über R. Kreutzers Etüden* (1858), and an elementary Violin-Method.

He'ring, Karl Gottlieb, born Schandau, Saxony, Oct. 25, 1765; d. Zittau, Jan. 1853. Pupil of Meissen Coll.; became student of theology and pedagogy at Leipzig University. From 1811 to his death, principal of Zittau seminary, and chief teacher of harmony. He published half a score of pedagogical works, and composed instructive piano-pieces, variations, exercises, etc. In 1830 he founded a 'Musikalisches Jugendblatt für Gesang, Clavier und Flöte,' continued by his son.—See Q.-Lex.

Héritte-Viardot, Louise-Pauline-Marie, b. Paris, Dec. 14, 1841. Daughter of Louis Viardot and Pauline Garcia. Vocal-teacher at Petrograd Cons.; later at Dr. Hoch's Cons., Frankfort; then lived in Berlin, and later in Heidelberg, as a singing-teacher. She married Consul-General Héritte.—Comps.: Opera *Lindora* (Weimar, 1879); *Le feu du ciel* for soli, ch. and orch.; cantatas; 2 pf.-quartets; vocal exercises; etc.

Her'man, Reinhold (Ludwig), pianist and dramatic composer; b. Prenzlau, Brandenburg, Sept. 21, 1849. Pupil at Stern Cons., Berlin, of Ehrlich (pf.), Kiel (comp.), and Stern (singing). From 1871–8, singing-teacher and conductor in New York; 1878–81, director of Stern Cons., Berlin; then returned to N. Y.; 1884, conductor of 'Liederkranz'; 1887, prof. of sacred history at the Theol. Seminary; 1898, conductor of Handel and Haydn Soc., Boston; in 1900 he returned to Berlin, where he has been living since.—Works: Romantic opera *Vineta* (1872; Breslau, 1895, mod. succ.); heroic opera *Lancelot; Spielmannsglück* (Kassel, 1894); *Wulfrin* (Cologne, 1896, mod. succ.); *Sundåri* (Kassel, 1911); cantatas (*Braut von Messina, The Bridge of Sighs* [Hood], *The Spirits of the Thay, Sancta Cäcilia, The Buried Song*); overtures; pf.-concerto; suites, sonatas; vocal sextets, quintets, quartets, etc.; songs.

Her'mann, Friedrich, violinist, composer and distinguished teacher; b. Frankfort, Feb. 1, 1828; d. Leipzig, Sept. 27, 1907. In 1843 pupil at Leipzig Cons. of David (vln.), Hauptmann and Mendelssohn (comp.). From

1846–75, viola-player in the Gewandhaus and theatre-orchs. From 1848–78, vln.-teacher at the Cons. In 1883 was created Royal Saxon prof. — Comps.: Symphony (Gewandhaus, 1852); quartet for wind-instrs., terzet for 3 vlns., duo for vln. and 'cello, etc. He edited Peters' and Augener's valuable publications of classical works for stringed instruments.

Her'mann, Hans, song-composer; b. Leipzig, Aug. 17, 1870. From his 18th year he filled temporary engagements as a double-bass player or tuba-player in orchestras at Kassel, Geneva, Petrograd, Vienna, and London; studying when his means permitted with W. Rust at Leipzig Cons., and Kretschmer at Dresden; later (on Brahms' recommendation) with von Herzogenberg at Berlin. From 1901–7 he taught at the Klindworth-Scharwenka Cons. in Berlin; since then he has devoted his whole time to composition. He has publ. over 100 songs, and is equally at home in the simple folk-song, the powerful, dramatic ballade, and the playful or passionate love-song. Has also published a suite in sonata-form for violin and pf.; psalms for alto with organ; 2 string-quartets (G m., C); a symphony in D m., *Lebensepisoden;* etc. In MS. he has 2 Singspiele, *Das Urteil des Midas* and *Devrote Pimpernell;* pieces for clarinet and pf., vcl. and pf., etc.

Her'mann, Johann David, brilliant pianist, b. in Germany, circa 1760; d. Paris, 1846. In 1785 settled in Paris, and became music-master to Marie Antoinette.—He composed 6 pf.-concertos, 15 sonatas, potpourris, etc.

Her'mann, Johann Gottfried Jakob, b. Leipzig, Nov. 28, 1772; d. there Dec. 31, 1848. Celebrated philologist and Hellenic scholar. Pupil of Leipzig and Jena Univs. In 1798, appointed prof. of philosophy at Leipzig Univ.; in 1805, prof. of elocution; in 1809, prof. of poetry. Wrote valuable works on metre: *De metris poetarum Graecorum et Romanorum* (1796), *Handbuch der Metrik* (1798), *Elementa doctrinae metricae* (1816), *Epitome doctrinae metricae* (1818, '44, and '69), and *De metris Pindari* (1817).

Her'mann, Matthias. See WERREKOREN.

Her'mann, Robert, b. Bern, Switzerland, April 29, 1869. Gifted composer. Destined for a medical career, he studied at Geneva Univ. 1887–90, but finally obtained his father's permission to become a musician, and entered Frankfort Cons. in 1891. Until then he had been wholly self-taught (zither, pf., comp.), and had already developed an obstinate originality (noticed and encouraged by Grieg). He applied himself (on Grieg's advice) to the study of masterworks; studied with Humperdinck one year (1893–4), and then went to Leipzig (where some of his scores were publ.), and thence to Berlin, where, on Nov. 7, 1895, his Symphony in C and a Concert-overture in D m. were brought out by the Philh. Orch. He never held any positions, but has been living (since 1895) in Plagwitz, near Leipzig.—Works: *Petites Variations pour rire,* for pf. and vln. (no opus-no.); op. 1, *12 Kleine Lieder* for m.-sop.; op. 2, 5 pf.-pieces; op. 3, *Romanza* and *Scherzino* for pf. and vln.; op. 4, Concert-overture (D m.) for orch.; op. 5, *6 Lieder;* op. 6, Pf.-trio (D m.); op. 7, Symphony No. 1 (C) for orch.; op. 8, songs; op. 9, pf.-quartet in F m.; op. 10, *Berceuse* for horn and string-orch. (also arr. for vcl. and pf.): op. 11, Symphony No. 2 (B m.); op. 12, Suite for pf. (C m.); op. 13, Suite for pf. in F.—Cf. W. Niemann, *R. H.,* in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Herman'nus (surnamed **Contrac'tus** on account of his paralyzed limbs); b. Sulgau, Swabia, July 18, 1013; d. Alleshausen, n. Biberach, Sept. 24, 1054. Son of Hermann, Graf von Vehringen. Distinguished pupil of St. Gallen Abbey; was a monk in Reichenau monastery. His best-known work (containing valuable historical notices on music) is a chronology from the foundation of Rome to 1054. It has been republ. several times, and is to be found in Peres' (Pertz's) *Monumenta* (vol. v). Two small treatises, supposed to have been lost, were found in the Imperial Library, Vienna, by Gerbert, and publ. in his 'Scriptores' (ii). The 1st, 'Musical,' is an exposition of the Greek modes, and gives an example of Hucbald's notation of the tenth century. The 2d, *Versus Hermanni ad discernendum,* contains the key of an original notation by Greek and Latin letters. In the indication of a change in pitch, it had an advantage over neume-notation. H.'s notation is written above the neume-notation in some MSS. of the 11th and 12th centuries in the Munich Libr.

Her'mes, Eduard, b. Memel, May 15 (?), 1818; d. Königsberg, 1905. A merchant-composer in Königsberg (Prussia); wrote songs and part-songs for male chorus.

Her'mesdorff, Michael, b. Trier (Trèves), March 4, 1833; d. there Jan. 17, 1885. Entered the priesthood, and was app. org. of Trier cath. Founded the Choral Society, chiefly for the exposition of Gregorian Church-Song, on which he was an authority by virtue of his study of original sources. He edited the 'Graduale ad usum Romanum cantus S. Gregorii,' publ. (Leipzig, 1876–82, 10 nos.) in the monthly supplements of the 'Cäcilia' journal (H. and Böckeler, Aix), but died before its completion. Revised the 2d ed. of Lück's coll. of sacred comps. (4 vols.); publ. a German transl. of the *Micrologus* of Guido d'Arezzo; a *Kyriale,* and *Harmonica cantus choralis a* 4; a graduale, anthems, and *Praefatio*

(prayers used in the Trier diocese); and 3 masses of his own composition.

Herm'stedt, Johann Simon, celebrated clarinettist; b. Langensalza, n. Dresden, Dec. 29, 1778; d. Sondershausen, Aug. 10, 1846. Pupil in the Annaberg school for soldiers' children. Studied with Knoblauch and Baer. 1st clarinet in the regiment at Langensalza. In 1800, app. Kapellm. at Sondershausen. Made improvements in his instr.; comp. concertos, variations, etc., for clar. Spohr wrote a clarinet-concerto for him.

Hernan'dez [ĕhr-], **Pablo,** Spanish composer; b. Saragossa, Jan. 25, 1834. Chorister at Nuestra Dama del Pilar, and pupil of Valentin Metón (org., pf., and harm.) and Rabanals (vln.). In 1856, entered the Madrid Cons. under Eslava; became org. of the Royal Basilica of Nuestra Dama d'Atocha, and was app. (1863) auxiliary prof. at the Cons.—Works: Zarzuelas; a Mass, Miserere and Ave, Te Deum, Lamentations, motets; symphony, overture, 6 organ-fugues, and a Method for Organ.

Hernan'do [ĕhr-], **Rafael José Maria,** b. Madrid, May 31, 1822. 1837–43, pupil of R. Carnicer at Madrid Cons. In 1843, went to Paris, comp. a Stabat Mater and other works which were perf. by the 'Société de Ste.-Cécile,' but was unsuccessful in his endeavors to prod. a 4-act Italian opera at the Théâtre Italien. After his return to Madrid, from 1848–53, he successfully prod. the zarzuelas *Las sacerdotesas del sol*, *Palo de ciego*, *Colegiales y soldados*, *El duende*, *Bertoldo y Comparsa*, *Cosas de Juan*, *El Tambor*, etc.; also collaborated with Barbieri, Oudrid and Gaztambide in *Escenas de Chamberi*, and *Don Simplicio Bobadilla*. An enterprise was formed for the exploitation of comic operettas, the Théâtre des Variétés taken, and H. was app. dir. and comp. In 1852 he was app. sec. of Madrid Cons., later prof. of harmony, and founded a Mutual Aid Mus. Soc. of which he was elected secretary.—Other comps.: Grand mass, cantatas (*El Nacimiento*, *Premios de la Virtud*, etc.), hymns, etc.

Her'ner, Karl, born Rendsburg, Jan. 23, 1836; d. Hanover, July 16, 1906. Pupil of the Prague Cons. (1852–5) and of Joachim in Hanover. Having played in various orchestras in Hamburg, Kiel, Copenhagen, Brussels, etc., he joined the opera-orch. at Hanover in 1858; became repetitor there in 1865, Musikdirektor in 1877, and in 1887 Kapellm.; retired in 1900. He wrote 2 overtures, *Schön Rottraut* and *Jussuff und Suleika;* a ballet, *Das Hexenfest;* choruses and songs; also comp. the recitatives of Weber's *Oberon*.—His son **Julius** (b. Hanover, July 27, 1866), pupil of K. Schröder and J. Klengel, is 1st 'cellist of the M. O. H. orchestra in New York.

Hérold [ā-röhld'], **Louis-Joseph-Ferdinand,** dramatic composer and pianist; b. Paris, Jan. 28, 1791; d. at Thernes, n. Paris, Jan. 19, 1833. His father, **François-Joseph H.** [pupil of Ph. E. Bach], a pianoforte-teacher and composer of merit, did not desire his son to become a musician, and sent him to the Hix school, where his aptitude for music was noticed by Fétis, then assistant-teacher there. But after his father's death (1802), H. could follow his natural bent; in 1806 he entered the Cons., studying the piano under Louis Adam, and winning first prize for piano-playing in 1810. He studied harmony under Catel, and (from 1811) composition under Méhul; in 1812 his cantata *Mlle. de la Vallière* gained the Prix de Rome (the MS. score is in the Conservatory Library with works composed during his three years' study in Rome). From Rome he went to Naples, where he became pianist to Queen Caroline; here he produced his first opera, *La gioventù di Enrico Quinto* (1815), which was well received. From Naples he went to Vienna, and after a few months' stay returned to Paris in 1815, where he finished the score of Boieldieu's *Charles de France*, an 'opéra d'occasion,' produced at the Opéra-Comique, 1816. Its flattering reception led to the production of *Les Rosières* (1817), which, as well as *La Clochette*, which followed in the same year, was very successful. Unable for a time to obtain good original libretti, he now wrote piano-fantasias and minor pieces, and produced a few operas (*Le premier venu*, 1818; *Les Troqueurs*, 1819; *l'Amour platonique*, 1819 [only rehearsed]; and *l'Auteur mort et vivant*, 1820), the ill-success of which caused him to distrust his natural talent, and to imitate, in several succeeding stage-works, the style then in vogue—that of Rossini. With the 3-act comedy-opera *Marie* (1826) H. returned, however, to his true element, and won instant and brilliant success. Meantime (1824) he had obtained the post of pianist at the Italian Opera, but soon relinquished it for that of chorusmaster (1824–6); during this period he brought out *Les Muletiers*, *Lasthénie*, *Vendôme en Espagne*, *Le Roi René*, and *Le Lapin blanc*. In 1827 he was appointed 'chef du chant' at the Grand Opéra, for which he wrote several poetic and graceful ballets (*Astolphe et Joconde*, *La Somnambule*, *Lydie*, *La Belle au Bois dormant*, and *La Fille mal gardée*); *La Somnambule* furnished Bellini with the subject of his popular opera. In 1828 H. was received into the Legion of Honor. In 1829 appeared *l'Illusion*, a one-act opera, full of charming numbers. *Emmeline* (1830) was a failure, but the brilliant success of *Zampa* (1831) placed H. in the first rank of French composers. He wrote *l'Auberge d'Aurey* (1830) jointly with Carafa; *La Marquise de Brinvilliers* (1831) in collaboration with Auber, Batton, Berton,

Blangini, Boieldieu, Carafa, Cherubini, and Paër; and also produced *La Médicine sans médecin* (1832), a one-act opera. His last work, *Le Pré aux clercs* (1832), has had remarkable vogue in France. Shortly after the production of *Zampa* his health had begun to decline, and he died of consumption in his forty-second year. His unfinished opera *Ludovic* was successfully completed by Halévy. —Hérold's piano-music, comprising 55 opus-numbers, consists of sonatas, caprices, rondos, divertissements, fantaisies, variations, and potpourris.—Busts of H. by Danton and Demesnay are in the foyer of the New Opera house; one by Charles Gauthier is in the library of the Conservatoire.—Cf. A. Jouvin, *Hérold, sa vie et ses œuvres* (Paris, 1868); A. Pougin, *H.* (Paris, 1906; throughout this book the accent over the composer's name is omitted).

Herold [hā'-], **Max**, b. Stehweiler, Franconia, Aug. 27, 1840; since 1903 dean and vestryman in Neustadt-on-the-Aisch; the founder and director of the Bavarian Evang. 'Kirchen-Gesangverein'; also from 1876 (with Krüger) assistant, and since 1881, sole editor of the periodical 'Siona.' D. D. hon. causa (Erlangen, 1897).—Works: *Passah, liturgische Gottesdienste für die Charwoche und das Osterfest* (1874); *Vesperale, oder die Nachmittage unserer Feste; Alt-Nürnberg in seinen Gottesdiensten* (1890); *Kultusbilder aus vier Jahrhunderten* (1896).

Herr'mann, Eduard, b. Oberrotweil, Germany, Dec. 18, 1850. Pupil of Keller (vln.) and Faiszt (comp.) at the Stuttgart Cons., 1861–8; then of Joachim (vln.) and Kiel (comp.) in Berlin, 1869–70; in 1871 he became a member of the Schwerin court-orch.; 1875, concert-master at the Hamburg opera; 1877, concert-tour of Germany, Holland and Switzerland; 1878, concert-master of the Imperial Orch. in Petrograd. In 1881 he settled in New York as a teacher, and with Schenck, Lilienthal and Hauser formed a quartet which enjoyed an excellent reputation; one of their features was the annual performance of all of Beethoven's quartets. His more important compositions are a Violin-concerto in C m., op. 25; a String-quintet in G, op. 31; a String-quartet in F, op. 32; a Sextet for oboe, clarinet and strings in D m., op. 33.

Herr'mann, Georg (pseudonym **George Armin**), b. Brunswick, Nov. 10, 1871. He originally learned engineering, but in 1892 abandoned that profession and began to study singing with A. Iffert in Cologne; then studied with Mary Davis and L. Törsleff in Leipzig. After one season as a concert-singer (1894–5) he devoted himself to teaching and the investigation of various vocal problems; since 1904 living in Berlin. He has publ. *Die Lehrsätze der automatischen Stimmbildung* (1900), *Stimmkrise und Stimmheilung* (1901), *Gesammelte Aufsätze über Stimmbildung* (1903), *Konservatorium und Gesangunterricht* (1907), *Müller-Brunow, eine Kritik der Stimmbildung* (1907), *Das Stimmprinzip* (1908), *Die Stimmkrise* (1912); also wrote *Die Lieder von Emil Wetz* (1911).

Herr'mann, Gottfried, violinist and pianist; b. Sondershausen, May 15, 1808; d. Lübeck, June 6, 1878. Vln.-pupil of Spohr at Kassel, and studied comp. with Hauptmann. He became first violin at Hanover, and, under Aloys Schmitt, developed into a talented pianist. Organized a quartet-party, with his brother Karl, at Frankfort; in 1831 was app. organist and dir. of the Marienkirche, Lübeck; in 1844, Kapellm. to the Sondershausen court; in 1852, city-Kapellm. of Lübeck, also directing the Lübeck theatre orch., and Hamburg 'Bach-Verein.'—Works: Operas, orchestral and chamber-music, songs, etc.—His niece and pupil, **Klara H.**, gifted pianist, residing at Lübeck, also a student of Leipzig Cons., is the daughter of his brother **Karl** ['cellist, d. Stuttgart, Nov. 12, 1894].

Her'schel, Friedrich Wilhelm, eminent astronomer (*anglice* Sir William Herschel, K. C. H., D. C. L.); b. Hanover, Nov. 15, 1738; d. Slough, near Windsor, Aug. 23, 1822. Son of a military musician, at 14 years of age he entered the band of the Hanoverian guards as oboist, and was stationed at Durham when that regiment came to England. Became organist of Halifax parish church; in 1766, of the Octagon Chapel, Bath. Devoted his leisure to astronomy, constructed the great 'Herschel' telescope, discovered the planet Uranus, was app. 'Astronomer Royal' (1781), and abandoned the musical profession. Received the honor of knighthood and an Oxford degree.—Compositions: A symphony, and 2 concertos for wind-instruments.

Hertel [hĕhr'tl], **Johann Christian**, viola-da-gamba virtuoso; b. Oettingen, Swabia, 1699; d. Strelitz, Oct., 1754. Studied singing and the gamba; pf., vln., and comp. with Kaufmann at Merseburg, later with Hess at Darmstadt. Became first violin of Eisenach court chapel; from 1742–53, ducal Concertmeister at Mecklenburg-Strelitz.—In MS., symphonies, overtures, vln. and bass concertos, sonatas, trios, etc.; only 6 sonatas were published.

Her'tel, Johann Wilhelm, violinist, pianist, and composer; b. Eisenach, Oct. 9, 1727; d. Schwerin, June 14, 1789; son and pupil of Joh. Chr.; also studied vln. with Benda. In 1757, Concertmeister and composer to the Duke of Mecklenburg-Schwerin, subsequently Kapellm. In 1770, private secretary to Princess Ulrike, and councillor at Schwerin.—Works: 8 oratorios, descriptive of the princi-

pal events in the life of Christ; 12 symphs.; 6 pf.-sonatas; 1 pf.-concerto; songs. Also compiled, with translations and notes, *Sammlung musikalischer Schriften, grösstentheils aus den Werken der Italianer and Franzosen . . .* (1757–8, 2 parts).—See Q.-Lex.

Her'tel, Peter Ludwig, b. Berlin, April 21, 1817; d. there June 13, 1899. Son of **Karl H.,** violinist [1784–1868], and pupil of Greulich (pf.), Rietz (vln.), Schneider and Marx (comp.). In 1858, app. court composer, in 1860 director of ballet at the Berlin Royal Opera; pensioned in 1893.—Works: Symphonies, overtures, but principally ballet-music: *Die lustigen Musketiere* (1852), *Flick und Flock* (1858), *Sardanapal* (1865), *Ellinor* (1869), *Fantaska, Die 4 Jahreszeiten*, etc.

Her'ther [hĕhr'tĕr], **F.,** pen-name of **Hermann Günther,** M. D. (brother of Dr. Otto Günther); b. Leipzig, Feb. 18, 1824; d. there Feb. 13, 1871.—Opera, *Der Abt von St. Gallen* (Berlin, 1864).

Hertz [hĕhrts], **Alfred,** b. Frankfort, July 15, 1872. Having completed the regular course at the Gymnasium of his native city, he entered the Raff Cons., where he was a pupil of A. Urspruch; 1892–5, conductor at the Hofth. in Altenburg; 1895–9, at the Stadtth. in Barmen-Elberfeld; 1899–1902, at the Stadtth. in Breslau. In 1902 he came to the M. O. H. as conductor of the Wagner works. His enthusiasm made a favorable impression, although his zeal sometimes elicited excessive sonority from the orch. But in time he overcame this defect and secured splendid tonal balance from his forces. During thirteen consecutive seasons he also conducted many novelties, among them all the works of American composers brought out at the M. O. H. He has the distinction of having conducted the first performance of *Parsifal* outside of Bayreuth (Dec. 24, 1903). Because of this 'desecration' not only Bayreuth but all German opera-houses have been barred to him. He resigned in the spring of 1915; conducted the première of Parker's *Fairyland* at the Panama Exposition (Los Angeles, July 1, 1915). Since then, conductor of the San Francisco Symph. Orch. In June, 1914, he married the concert-soprano Lilly Dorn in Vienna.

Hertz'berg [hĕhrts'bĕhryh], **Rudolf von,** b. Berlin, Jan. 6, 1818; d. there Nov. 24, 1893. Pupil of L. Berger and S. Dehn; 1847, singing-teacher; 1858, 'Königl. Musikdirektor'; 1861–89, conductor of Domchor (cathedral choir), with title 'Professor,' succeeding Neithardt. Editor (as Franz Commer's successor) of the valuable collective work 'Musica Sacra.'

Hervé (properly **Florimond Ronger**), a dramatic composer, the creator of French operetta; b. Houdain, near Arras, June 30, 1825; d. Paris, Nov. 4, 1892. Chorister and scholar of St.-Roch, he became organist at various churches in Paris. With his friend Kelm, in 1848, he sang in *Don Quichotte et Sancho Pansa*, an interlude of his own composition, at the Opéra National. In 1851, chef d'orchestre at the Palais Royal Th. In 1855 he opened the 'Folies-Concertantes,' a small theatre for the production of pantomimes, *saynètes* (musical comediettas for two persons), etc., and, with phenomenal activity, developed the light French operetta from these diminutive and frivolous dramatic compositions, writing both libretti and music, and frequently appearing in the dual capacity of actor and orch.-conductor. In 1856 he resigned, and (1856–69) was connected with theatres in Paris, Marseilles, Montpellier and Cairo; 1870–1, conductor of Covent Garden Promenade Concerts, London; 1871–4, mus.-director of The Empire Th. He wrote over 50 operettas, which, however, were eclipsed by those of Offenbach. Some of the best-known are *Vadé au Cabaret, Le Compositeur toqué, Fifi et Nini* (these 3 at the Fol.-Conc., 1855–6); *Femme à vendre* (1858); *l'Œil crevé* (1867); *Le petit Faust* (1869); *Fla-Fla* (1886); *La Noce à Nini; La Roussotte* (collab. with Lecocq); *Le roi Chilpéric*, and *Les Bagatelles* (1890). One of his latest, *Bacchanale* (Paris, '92), was a fiasco. Other works are the 3-act operetta *Mimi;* two 3-act opéras bouffes, *Le Rubicon* and *Frivoli;* and the 1-act opéra comique *l'Élixir*.—He also published pf.-pieces, songs, and dances.

Hervey, Arthur, composer and writer; b. of Irish parentage at Paris, Jan. 26, 1855. Pupil of Berthold Tours (harm.) and Édouard Marlois (instrumentation). At first intended for the diplomatic service, he embraced a musical career in 1880; was critic for 'Vanity Fair', 1889–92; 1892–1908 on the staff of the London 'Morning Post.'—Works: The operas *The Fairy's Post-box* (London, 1885), and *Ilona* (ib., 1914); dram. overture *Love and Fate* (1890); dram. scene, *The Gates of Night* (1901); 2 tone-pictures, *On the Heights* and *On the March* (1902); overture, *Youth* (1902); 2 tone-poems, *In the East* (1904) and *Summer* (1907); orchl. prelude, *Ione* (1907); symph. vars., *Life-Moods* (1910); Suite f. orch. (MS.); Romance for vln. and orch.; pf.-music; he is also a song-writer of repute: 6 *Liebeslieder*, *8 Neue Liebeslieder*, and 6 other songs, *Herzensstimmen* (all by Heine); *Love of my life, May Song, Once, Mine all*, etc.—Author of *Masters of French Music* (London, 1894); *French Music in the XIXth Century* (1903); *Alfred Bruneau* (1907); *Franz Liszt and His Music* (1911); *Meyerbeer* (1913); *Rubinstein* (1913). Has also been a contributor to the

Supplement of the 'Encycl. Britannica,' and other works.

Herz, Henri, brilliant pianist; b. Vienna, Jan. 6, 1806; d. Paris, Jan. 5, 1888. Taught by his father, and by Hünten at Koblenz; later (1816) by Pradher, Reicha and Dourlen at the Paris Cons., and won 1st piano-prize; improved himself in Moscheles' style after that virtuoso's visit in 1821; was in high repute as a fashionable teacher and composer, his comps. realizing 3 and 4 times the price of those of the best musicians. In 1831 he made a brilliant tour of Germany with the violinist Lafont; visited London in 1834, and at his first concert Moscheles and Cramer played duets with him. In 1842, was app. pf.-prof. at the Paris Cons. Lost considerably by partnership with a piano-manufacturer, Klepfer, and thereupon undertook a concert-tour through the United States, Mexico, and the W. Indies (1845–51). Returning, he established a successful piano-manufactory, his instrs. receiving 1st prize at the Paris Exhibition of 1855. Resigned professorship at the Cons. in 1874. H. acknowledged that he catered to the popular taste; of his numerous works (over 200), at which Schumann frequently poked fun, only his Études, and *Méthode complète de piano* (op. 100) have survived him. They include piano-concertos, variations, sonatas, rondos, vln.-sonatas, nocturnes, dances, marches, fantasias, etc. *Mes voyages en Amérique* (1866) is a reprint of his letters to the 'Moniteur Universel,' describing his American tour.

Herz, Jacques Simon, b. Frankfort, Dec. 31, 1794; d. Nice, Jan. 27, 1880. Of Jewish parentage; went to Paris when young; in 1807 ent. the Cons., studying the piano with Pradher. Became a distinguished pianist and teacher in Paris; taught for some years in London; returned to Paris in 1857, as acting prof. for his brother Henri, at the Cons.—Comps.: Much pf.-music; vln.-sonatas, and a horn-sonata.

Herz'berg, Anton, pianist, b. Tarnow, Galicia, June 4, 1825. Studied with Bocklet and Preyer in Vienna. Made concert-tours through Hungary, Prussia, Turkey, Greece, Italy, France, Holland and England, and received various decorations. In 1866, settled in Moscow as piano-teacher.—Works: About 130 pieces of salon-music.

Herz'feld, Victor von, b. Presburg, Oct. 8, 1856. Law-student in Vienna, where he also attended the Cons., graduating in 1880 with first prizes for violin and composition; received the Beethoven prize in 1884, studied with E. Grell in Berlin, and in 1886 went to Pest, becoming prof. of musical theory at the Nat. Acad. of Music. He plays 2d violin in the Hubay Quartet. Has publ. works for orch., chamber-music, piano-pieces, etc.

Herzog [här'tsŏhg], **Benedikt.** See Ducis.

Her'zog, Emilie, brilliant coloratura-singer and soubrette; b. Diessenhofen, Thurgau, c. 1860. Pupil of the Zurich School of Music under K. Gloggner, 1876–8; at Munich, under Ad. Schimon, 1878–80. Made her theatrical début as the Page in *Les Huguenots*, at Munich, 1880. In 1889, eng. for the Berlin Court Opera, where she became especially famous as an interpreter of Mozart; extended tours of Germany establ. her reputation as one of the foremost Lieder-singers; she taught at the Kgl. Hochschule, Berlin, from 1903–10; app. 'Kgl. Kammersängerin' in 1900; now living retired in Aarburg, Switzerland. In 1890 she married the writer Dr. H. Welti.

Her'zog, Johann Georg, organ-virtuoso, b. Schmölz, Bavaria, Sept. 6, 1822; d. Munich, Feb. 2, 1909. Pupil of Bodenschatz, and of the Seminary at Altdorf, Bavaria. 1841–2, teacher at Bruck, n. Hof; 1842, org. of Munich Protestant ch., cantor in 1848; org.-prof. at the Cons., 1850; music director at Erlangen Univ., 1854; in 1866, *Dr. phil.;* later professor, retiring in 1888.—Organ-works: *Präludienbuch, Kirchliches Orgelspiel* (3 parts), *Choräle mit Vor-, Zwischen- und Nachspielen, Evangelisches Choralbuch* (3 books), *Chorgesänge für den kirchlichen Gebrauch* (5 books), *Geistliches und Weltliches* (collections), an *Orgelschule*, fantasias, etc.

Her'zogenberg, Heinrich von, pianist and comp., b. Graz, Styria, June 10, 1843; d. Wiesbaden, Oct. 9, 1900. Pupil of Dessoff at Vienna Cons., 1862–4. Lived at Graz until 1872, then removed to Leipzig, and with P. Spitta, F. v. Holstein and A. Volkland founded the Bach-Verein in 1874; in 1875 he succeeded Volkland as its dir. In 1885, app. prof. of comp. at the Berlin 'Hochschule für Musik,' as successor to F. Kiel; in 1889 he was elected member of the Akademie, and app. dir. of the 'Meisterschule'; owing to illness he resigned in 1892 and was succ. by Bruch; after the death of Bargiel, in 1897, H. again was director till his death.—Works: 3 Oratorios, *Die Geburt Christi*, op. 90; *Die Passion*, op. 93; *Erntefeier*, op. 104; the choral works with orch. *Der Stern des Liedes*, op. 55; *Die Weihe der Nacht*, op. 56; *Nannas Klage*, op. 59; *Psalm 116*, for 4-part ch. a capp., op. 34; *Psalm 94*, for soli, double ch., org. and orch., op. 60; *Könisgspsalm*, for male ch. and organ, op. 71; *Requiem*, for male ch. and orch., op. 72; *Totenfeier*, for soli, ch. and orch., op. 80; Mass in E m., for soli, ch. and orch., op. 87; *Begräbnis-Gesang*, for tenor solo and male ch. a capp., op. 88; *4 Choral-Motetten*, f. mixed ch. a capp., op. 102; *4 Motetten* for 4-,5-,8-part ch. a capp., op. 103; Cantata, *Gott ist*

gegenwärtig, op. 106; 2 bibl. scenes, *Der Seesturm*, for bar. solo, ch., str.-orch. and organ and *Das Kananäische Weib*, for sop. and bar. soli, male ch. and organ, op. 109 (last work); numerous choruses a capp. and w. instrl. accomp.; sacred and secular songs.—Instrl. works: Symphonic Poem *Odysseus*, op. 16; 2 Symphonies (op. 50, C m.; op. 70, B♭); 1 pf.-quintet in C, op. 17; 1 string-quintet in C m., op. 77; 5 string-quartets (op. 18, D m.; op. 42, G m., D m., G; op. 63, F m.); 1 quartet for pf., horn, cl., bassoon, in E♭, op. 43; 2 pf.-quartets (op. 75, E m.; op. 95, B♭); 2 piano-trios (op. 24, C m.; op. 36, D m.); 2 string-trios in A and F, op. 27; 1 trio for pf., ob. and horn, op. 61; 3 sonatas for vln. and piano (op. 32, A; op. 54, E♭; op. 78, D m.); 3 do. for vcl. and pf. (op. 52, A m.; op. 64, D; op. 94, E♭); 2 fantasies for organ (op. 39, *Nun komm, der Heiden Heiland;* op. 46, *Nun danket Alle Gott*); op. 13, *Thema und Var.* for 2 pfs.; op. 53 and 83, Walzer for piano 4 hands; op. 84, Vars. for piano 4 hands, in E; op. 85, do. in B♭; op. 86, do. in D m.; works for piano solo (op. 3, vars.; op. 23, vars. on a theme from Brahms; op. 58, vars. on the minuet from *Don Giovanni;* op. 107, *Capriccio*, etc.). Op. 14, *Deutsches Liederspiel* for soli, mixed ch. and piano 4 hands, was orchestrated by H. Heubner.—H.'s wife, **Elisabeth,** *née* **von Stockhausen,** b. Paris, April 13, 1847; d. San Remo, Jan. 7, 1892, was an excellent pianist. —Cf. J. H. Spengel, *H. v. H. in seinen Vokalwerken* (Leipzig, 1893); W. Altmann, *H. v. H. Sein Leben u. Schaffen* (Leipzig, 1903); M. Kalbeck, *Joh. Brahms im Briefwechsel mit Heinrich und Elisabeth von H.* (1906; vols. i and ii of the Brahms Correspondence); *Verzeichnis der Kompositionen von H. v. H.* (publ. by J. Rieter-Biedermann, 1900).

Hess, Joachim, organist and carilloneur of St. John's Ch., Gouda, Holland, for 44 years, 1766–1810. An erudite musician, who wrote several valuable works on the history of the organ.—His brother, **A. H. H.,** was a distinguished organ-builder at Gouda.

Hess, Karl, b. Basel, March 23, 1859; d. Bern, Feb. 19, 1912. Pupil of S. Bagge, A. Glaus and A. Bargheer in Basel, then of Reinecke, Jadassohn and Papperitz at the Leipzig Cons. In 1882 he was app. org. at the cath. in Bern and instr. in music at the University; made Prof. in 1905.—Works: Psalm XC for mixed ch. and organ.; *Nähe des Toten* for mixed ch. and orch.; *Der Weihnachtsstern* for 4 solo voices, vla. and organ; motets a capp.; choruses for men's voices; do. for women's voices; piano-quintet in E♭; organ-sonata in E m. and other works for organ.

Hess, Ludwig, eminent Lieder-singer (tenor); b. Marburg, March 23, 1877. At the age of 5 he began to study the piano; from 1895–1900 he was a pupil at the Kgl. Hochschule in Berlin; 1901, pupil of M. Vidal (singing) in Milan. In 1892 he began his brilliant career as a concert-singer, attracting special attention in the works of Bach; he was one of the earliest and most zealous apostles of Hugo Wolf, and throughout his career has given much attention to modern songs (R. Strauss, Hausegger, Reger, H. Hermann, etc.). From 1907–10 he was cond. of the 'Konzertgesellschaft' in Munich; 1911–13 he made very successful tours of the U. S., Canada and Mexico; after his return he settled in Berlin as teacher and composer.—Works: Symphony in C m.; the symphonic poem *Himmelskönig mit musizierenden Engeln* (after Hans Memling); *Ariadne*, for soli, chorus and orch.; choruses; numerous songs (several w. orch.).

Hess, Willy, violinist; b. Mannheim, July 14, 1859. Pupil of his father; lived from 1865–72 in the United States, beginning his public career at 9 by a tour with the Thomas Orch., followed by others; 1872–6 toured Holland, Belgium, France and Germany; studied under Joachim 1876–8; then until 1886 Konzertm. in Frankfort, 1886–8 at Rotterdam; after 7 years at Manchester, Engl., in the Hallé Orch., as Ludwig Strauss's successor, H. was 1895–1903 in Cologne as 1st prof. of violin at the Cons., leader of the Gürzenich Quartet, and Konzertm. of the Gürzenich Concerts. In 1900, 'R. Prof.' From Sept., 1903, violin-professor at the R. A. M., London, succeeding Sauret; from 1904–10 he was leader (as Kneisel's successor) of the Boston Symph. Orch., and also of the Hess Quartet (H., Theodorowicz, Ferir, Schröder). In 1910 he succeeded Halir as prof. at the Kgl. Hochschule and leader of the Halir Quartet (H., Stoessel, Heber, Baldner).

Hes'se, Adolph (Friedrich), organ-virtuoso; b. Breslau, Aug, 30, 1808; d. there Aug. 5, 1863. Son of an organ-builder; pupil of Berner and E. Köhler. The Breslau authorities granted him a sum which enabled him to visit Leipzig, Kassel, Hamburg, Berlin, and Weimar, his talents gaining him the acquaintance and instruction of Hummel, Rinck and Spohr. In 1827, app. assist.-org. at St. Elizabeth's ch., Breslau, and 1831, org. of St. Bernard's. Visited Paris in 1844, for the inauguration of the new organ of St.-Eustache, and astonished the Parisians by his pedal-playing. In 1846 visited Italy, and England in 1852, performing on the organs in the Crystal Palace, and protesting against their unequal temperament. For many years dir. of the Breslau symphony concerts.—Works: Oratorio *Tobias;* dram. cantata *Herzog Ernst v. Schwaben*, for soli, male ch. and orch., op. 21; other cantatas; 6 symphonies, 4 overtures, motets, pf.-concerto, string-quintet, 2 string-quartets,

and piano-pieces; organ-comps. (preludes, fugues, fantasias, etc.), and an *Orgelschule* (Practical Organist).

Hes'se, Ernst Christian, viola-da-gamba virtuoso; b. Grossen-Gottern, Thuringia, Apr. 14, 1676; d. Darmstadt, May 16, 1762. Court secretary for Hesse-Darmstadt; then, at the Prince's expense, he studied in Paris with Marin Marais and Forqueray; made concert-tours and played at the Viennese and Dresden courts. 1713–19, Kapellm. at Vienna.—In MS.: Sonatas and suites for gamba, and other instrl. music; much church-music.

Hes'se, Julius, b. Hamburg, March 2, 1823; d. Berlin, April 5, 1881. He originated and successfully introduced a new measurement for piano-keys, and published *System des Klavierspiels.*

Hes'se, Max, music-publ.; b. Sondershausen, Feb. 18, 1858; d. Leipzig, Nov. 24, 1907. In 1880, founded a publishing-house at Leipzig, and in 1883, the printing establishment Hesse & Becker, for music and books.

Hes'selberg, Édouard Gregory, pianist and teacher; b. Riga, May 3, 1870. Pupil of the Cons. of the Moscow Philh. Soc., 1888–92; then private pupil of A. Rubinstein. Came to America in 1892; dir. of piano-dept., Ithaca Cons., 1895–6; of Academy of Mus., Denver, 1896–1900; of Wesleyan Coll. Cons. of Mus., Macon, Ga., 1900–5; dir. of music at Belmont Coll., Nashville, Tenn., 1905–12; since 1912 prof. of advanced piano-class at Toronto Cons. and examiner in Loretto Abbey, Glen Mawr College and Westbourne College (all in Toronto); establ. in 1914 the 'H. Studio of Pianistic Art.' He is the Canadian editor of Elson's 'Modern Music and Musicians' (1912); advisory ed. and contrib. to 'The Art of Music' (1916). Has composed 2 suites for orch., *Sei Momenti* and *Russian Suite;* pieces for vln.; do. for piano; songs.

Hessen, Alexander Friedrich, Landgraf **von,** b. Copenhagen, Jan. 25, 1863. Although blind from birth, he began at a very early age to study piano with C. Rubner and vln. with Paul Klengel; in 1884 he attended Bülow's lectures at the Raff Cons. in Frankfort, and studied comp. with A. Urspruch; from 1894–6 he studied in Berlin with Herzogenberg, Joachim, Bruch and Weingartner; 1897–8 with Draeseke in Dresden, and in 1899 with Fauré in Paris. His compositions show talent and skilful workmanship.—Works: Op. 1, String-quartet; op. 2, Intermezzo for pf.; op. 3, trio for clarinet, horn and piano; op. 4, *Fatime,* scena for baritone and orch.; op. 5, 4 Canons for 2 sopranos, 2 horns and piano; op. 6, Grand mass for ch. and org.—Cf. P. Hiller, *Der Liederzyklus von A. Fr. v. H.* (1910).

Hetsch, (Karl Friedrich) Ludwig, pianist and violinist; b. Stuttgart, April 26, 1806; d. Mannheim, June 28, 1872. Pupil of Abeille and Weiss, and protégé of the King of Württemberg. In 1835, mus. dir at Heidelberg; in 1846, 2d Kapellm. of Munich Court Th.—Works: Opera *Ryno* (Stuttgart, 1833), oratorios, symphonies, chamber and vocal music, Lieder; his 130th Psalm and a duet for piano and vln. won prizes.

Heuberger [hoi'-], **Richard (Franz Joseph),** dramatic composer; b. Graz, Styria, June 18, 1850; d. Vienna, Oct. 27, 1914. St. music under good masters; he was by profession a civil engineer, and obtained the Government certificate in 1875. In 1876 devoted himself to music. App. Chormeister of the Vienna academical 'Gesangverein,' and in 1878 cond. of the Singakademie; 1902–9 cond. of the 'Männergesangverein'; app. prof. at the Cons. in 1902. In 1881 he became mus. critic of the 'Wiener Tageblatt'; 1896–1901 do. of 'Neue Freie Presse'; after 1904, of 'Neue Musikalische Presse'; 1904-6 editor of 'Musikbuch aus Österreich.'—Works: Operas *Abenteuer einer Neujahrsnacht* (Leipzig, 1886); *Manuel Venegas* (do., 1889), remodelled as the 3-act grand opera *Mirjam, oder Das Maifest* (Vienna, '94; succ.); *Barfüssele* (Dresden, 1905); 2 'Tanzspiele' (ballets), *Die Lautenschlägerin* (Prague, 1896; succ.), and *Struwwelpeter* (Dresden, 1897); cantata, *Geht es dir wohl, so denk' an mich,* for soli, male ch. and orch., from 'Des Knaben Wunderhorn'; overture to Byron's *Cain;* a rhapsody from Rückert's *Liebesfrühling,* for mixed ch. and orch.; suite in D, for orch.; 2d suite, *Aus dem Morgenlande;* a symphony; orchl. variations on a theme by Schubert; serenades for orch., op. 7; part-songs, songs. He also wrote the operettas *Der Opernball* (Munich, 1898; succ.); *Ihre Excellenz* (Vienna, 1899); *Der Sechsuhrzug* (ib., 1900); *Das Baby* (ib., 1902); *Der Fürst von Düsterstein* (ib., 1909); *Don Quixote* (ib., 1910). Published a selection of his critiques as *Musikalische Skizzen* and *Im Foyer* (1901); a biography of *Schubert* for the series 'Berühmte Musiker' (Berlin, 1902; 2d ed. 1908); and a new edition of G. Jensen's revision of Cherubini's *Counterpoint* (Leipzig, 1911).

Heubner [hoib'-], **Konrad,** talented composer; b. Dresden, April 8, 1860; d. Koblenz, June 6, 1905. Pupil of the 'Kreuzschule' in Dresden, also of Leipzig Cons. (1878–9), and, at the Univ., of Riemann. Studied under Nottebohm at Vienna, and in 1881 under Wüllner, Nicodé and Blassmann at Dresden. In 1882, conductor of the Liegnitz 'Singakademie'; in 1884, assist.-cond. of the Berlin 'Singakademie.' In 1890 succeeded R. Maszkowski as dir. of the Koblenz Cons. and Mus. Soc.; R. Prof., 1898.—Works: Overtures *Der*

gefesselte Prometheus and *Waldmeisters Brautfahrt;* a concerto for vln.; *Das Geheimnis der Sehnsucht* for soli, ch. and orch.; symphony in A (1892); quintet for pf., 2 vlns., vla. and 'cello; piano and vln.-sonata; piano-trio (op. 9); songs, etc.

Heugel [ö-zhĕl′], **Jacques-Léopold,** b. La Rochelle, 1815; d. Paris, Nov. 12, 1883. Ed. and publ. from 1834 of 'Le Ménestrel.' Founder and director of the Paris mus.-publ. establ. 'H. et Cie.,' well known for its excellent publications, which include the famous 'Méthodes du Conservatoire' in all branches.

Heuss [hois], **Alfred Valentin,** b. Chur, Jan. 27, 1877. Pupil of the Stuttgart Cons. (1896–8), then at the 'Akademie der Tonkunst' in Munich, where at the same time he attended the Univ. (1898–9); from 1900–3 he st. musicology at the Univ. of Leipzig under H. Kretzschmar, taking degree of Ph. D. with the thesis *Die Instrumentalstücke des 'Orfeo' und die venezianischen Opernsinfonien* (1903). From 1902–5 he was music critic of the 'Signale'; 1905–12 of the 'Leipziger Volkszeitung,' and since 1913 of the 'L. Zeitung'; since 1904 ed. of the 'Ztschr. Int. M.-G.,' to which he has contrib. valuable monographs; has also written analyses of works by Bach, Beethoven, Liszt, Bruckner, etc., for Breitkopf & Härtels 'Kleiner Konzertführer.' Of special value are his program-books of the Bach Festivals at Leipzig (1904, '07, '08, '14); also contrib. *Über die Dynamik der Mannheimer Schule* to the 'Riemann Festschrift' (1909); ed. A. Krieger's *Arien* in vol. xix of 'Dkm. deutscher Tonkunst.'

Hey [hī], **Julius,** singing-teacher; b. Irmelshausen, Lower Franconia, Apr. 29, 1832; d. Munich, Apr. 23, 1909. First st. painting, but turned to music, and was a pupil of Franz Lachner (harm. and cpt.) and F. Schmitt (singing). He became an ardent Wagnerian after his introduction to the master by King Ludwig II, and worked under the direction of Bülow at the Munich School of Music (estab. by the King in accordance with Wagner's plans). After Bülow's departure (1869), he vainly essayed, from a German national standpoint, a reform in the cultivation of singing, but met with so many obstacles that he resigned when Wagner died (1883), and devoted himself to finishing the important method of singing *Deutscher Gesangsunterricht* (4 parts; 1886). It contains a complete and logical exposition of Wagner's views on vocal training. Part I relates to Speech; Part II, to the Development of Tone in; and the Formation of, Women's Voices; Part III, do. do. of Men's Voices; Part IV, letterpress explanations. This work was written with the ulterior motive of forming a 'Stilbildungsschule' (school for the formation of style), which Wagner and H. were convinced could alone bring about the needed reform. Many pupils of H. are to be found in the principal German theatres. Wagner considered him 'the chief of all singing-teachers.' Settled 1887 in Berlin.—Comps.; Songs, duets, 16 easy songs for children, etc.; *R. Wagner als Vortragsmeister* was publ. (1911; posth.) by his son Hans.

Hey′berger, Joseph, b. Hettstadt, Alsatia, June 18, 1831; d. Paris, Feb., 1892. Till 1871, teacher, org., and cond. at Mühlhausen; then chorusmaster at the Opéra-Com., Paris. Prof. of solfeggio in Paris Cons.; composer.

Hey′den, Sebald, b. Nuremberg, 1498; d. there July 9, 1561. In 1519 app. cantor of the Hospital school, in 1537 rector of the church of St. Sebald.—Publ. *Musicae, i. e., artis canendi libri duo* (1527; 3d ed., as *De arte canendi,* etc., 1540), an important treatise on measured music.—His son **Hans,** b. Nuremberg, 1540; d. there 1613, org. of the ch. of St. Sebald, invented the 'Geigenclavicimbal' ('Nürnbergisch Geigenwerk'), which he described in *Musicale instrumentum reformatum* (1610).

Hey′drich, Bruno, b. Leuben, near Lommatzsch, Saxony, Feb. 23, 1865. Pupil of Dresden Cons. 1879–82, taking prizes as a double-bass player, pianist, and comp.; was for one year double-bass in Bülow's Weimar orch., and for 4 years in Dresden court orch.; also pursued vocal studies, at first under Prof. Scharfe, then Hey (Berlin) and v. Milde (Sondershausen); his début at the Sonderhausen th. as Lyonel was successful; after short engagements at Weimar (1888), Stettin ('89), Magdeburg ('90), and Aachen ('91), he succeeded Emil Götze as dramatic tenor in Cologne (1892–6); then at Brunswick. Wagner rôles were his *forte.* In 1912 he retired from the stage, and has since then been living in Halle as dir. of a Cons., cond. of the 'Liedertafel' and music critic of the 'Allgem. Zeitung.'—Works: *Amen:* Opern-Drama in einem Akte und einem musikalisch-pantomimischen Vorspiele 'Reinhards Verbrechen' (Cologne, 1895; v. succ.); *Frieden* (Mayence, 1907); *Der Zufall* (Halle, 1914); several choral works with orch.; chamber-music; over 30 songs (*Kusslieder, Schwärmereien, Liebeslieder,* etc.).

Heyer [hī′ĕr], **Wilhelm,** born Cologne, March 30, 1849; d. there March 20, 1913. Founder of the firm Poensgen & Heyer (wholesale paper manfrs.); was an enthusiastic amateur and patron of music, for many years member of the executive committee of the 'Kölner Konzertgesellschaft,' the 'Musikalische Gesellschaft' and the Cons.

(1912 hon. member). In 1906 he founded in Cologne a 'Musikhistorisches Museum,' which soon developed into an institution of great importance. It contains over 2600 instruments with accessories (the beginning was made with de Wit's second coll., the Kraus Coll. [Florence] and the Ibach coll. [Barmen]), about 20,000 autographs of musicians, 3500 portraits and a library of books about music (many rare editions). Since 1909 Georg Kinsky has been curator of the museum; he also publishes the catalogue; a catalogue of the MSS. is now (1916) in press. Dr. A. Ebert has undertaken the preparation for publication of the autograph letters. The Museum is maintained by H.'s heirs, and has been open to the public since the autumn of 1913.—[RIEMANN].

Hey'mann, Karl, pianist; b. Filehne, Posen, Oct. 6, 1854. [His father, **Isaac H.,** was cantor successively at Filehne, Graudenz, Gnesen, and Amsterdam.] Pupil of Hiller, Gernsheim, Breunung, at Cologne Cons., and of Kiel at Berlin. Ill-health compelled him to abandon the career of a virtuoso, on which he had successfully entered; but in 1872 he reappeared with Wilhelmj, and became mus. dir. at Bingen. He was app. court pianist to the Landgrave of Hesse, and from 1877–80 was teacher at the Hoch Cons., Frankfort. Against the doctor's advice he then resumed the virtuoso career, but after a few years of brilliant success was compelled to retire permanently.—Comps.: Pf.-concerto; *Elfenspiel*, *Mummenschanz*, *Phantasiestücke*, and other brilliant and effective pieces for piano.

Hey'mann-Rheineck, [Karl August Heymann,] pianist and comp.; b. Burg Rheineck-on-the-Rhine, Nov. 24, 1852. St. at Cologne Cons., and at the R. Hochschule, Berlin, under Rudorff (pf.) and Kiel (comp.); since 1875, teacher at the Hochschule.—Comps.; Pf.-pcs. (*Novelletten*, op. 5; *Fantasiestücke*, op. 3) and songs (*Einen Brief soll ich schreiben*).

Hiebsch, Josef, violinist and teacher; b. Tyssa, Bohemia, Oct. 7, 1854; d. Karlsbad, May 10, 1897. Chorister of the Dresden Royal Chapel, 1866, and at the Leitmeritz Seminary, 1869. Vln.-pupil of Dont, Vienna. Settled as a music-teacher in Vienna.—Writings: *Leitfaden für den elementaren Violinunterricht* (1880; enlarged ed. 1884); 12 books of vocal duets of like character, *Methodik des Gesangunterrichts* (1882; 1893); *Methodik des Violinunterrichts* (1887); *Allgemeine Musiklehre* (1890); and *Lehrbuch der Harmonie* (1893).

Hientzsch, Johann Gottfried, b. Mokrehna, n. Torgau, Aug. 25, 1787; d. Berlin, July 1, 1856. Pupil of the Thomasschule and the Univ. at Leipzig. As a teacher, he lived for some years in Switzerland, with Pestalozzi, to learn that master's method. In 1817, app. mus.-teacher at the Neuzelle Seminary; in 1822, director of the Breslau Seminary; in 1833, at Potsdam; 1852–4, dir. of the Berlin Institute for the Blind. From 1828–37 he edited the 'Eutonia,' an educational mus. journal, and in 1856 commenced a new paper, 'Das musikalische Deutschland,' which reached only 3 numbers. He publ. collections of church-melodies for school use; also treatises on singing.

Hignard [ēn-yahr'], **(Jean-Louis-)Aristide,** b. Nantes, May 20, 1822; d. Vernon, Mar. 20 (?), 1898. Pupil of Halévy in Paris Cons., 1845–50, taking the 2d Grand prix de Rome. He was an earnest composer of lofty aims; but was able to bring out only works of secondary importance, with the exception of *Hamlet*, a 'tragédie lyrique' prod. at Nantes, 1888. His other stage-works were the comic operas *Le Visionnaire* (1 act; Nantes, 1851); *Le Colin-Maillard* (1 act; Paris, Th.-Lyr., 1853); *Les Compagnons de la Marjolaine* (1 act; ibid., 1855); *M. de Chimpanzé* (1 act; Bouffes-Par., 1858); *Le nouveau Pourceaugnac* (1 act; ibid., 1860); *l'Auberge des Ardennes* (2 acts; Théâtre-Lyr., 1860); and *Les Musiciens de l'orchestre* (2 acts; Bouffes-Par., 1861). 2 'opérettes de salon,' *Le Joueur d'orgue* and *A la porte*, and 2 more comic operas never perf., *Les Mules de Fleurette* and *La mille et unième Nuit*, end the list. He also publ. *Valses romantiques* and *Valses concertantes* for pf. 4 hands; choruses for men's and women's voices; songs, etc.

Hil'dach, Eugen, b. Wittenberge-on-the-Elbe, Nov. 20, 1849.—A fine baritone singer, he was twenty-four years of age before he began vocal lessons. Pupil at Berlin of Frau Prof. El. Dreyschock, he met and married another pupil,

Hildach, Anna (*née* **Schubert**), a powerful mezzo-soprano; b. Königsberg, Prussia, Oct. 5, 1852. From 1880–6, both were teachers at the Dresden Cons.; then they toured Germany with great success in recitals. In 1904 they established their own singing-school in Frankfort; in 1909 H. was made Prof. He has published a number of excellent songs.

Hil'debrand, Zacharias, b. Saxony, 1680; d. cir. 1755; a clever organ-builder, and G. Silbermann's best pupil. He built the organs of the Dresden Catholic ch., and of St. Wenceslaus, Naumburg. His equally eminent son, **Johann Gottfried H.,** built the great organ of St. Michael's ch., Hamburg.

Hiles, Henry, b. Shrewsbury, Dec. 31, 1826; d. Worthing, n. London, Oct. 20, 1904. Brother and pupil of the following. Filled various positions as organist. 1852–9, owing

to ill-health, he spent in travelling. In 1862, Mus. Bac., Oxon.; 1864–7, org. of St. Paul's, Manchester; Mus. Doc. in 1867. In 1876, app. lecturer on harm. and comp. at Owens College, Manchester; in 1879, at Victoria University. In 1882 was co-founder of the National Society of Professional Musicians; later, prof. of harm. and comp. at Manchester College of Music. From 1885, editor of the 'Quarterly Musical Review.' Writings: *Grammar of Music* (2 vols.; 1879); *Harmony of Sounds* (3 editions, 1871, '72, '78); *First Lessons in Singing* (1881); *Part Writing, or Modern Counterpoint* (1884); *Harmony versus Counterpoint* (1894). Comps.: 2 oratorios, *David* (1860) and *The Patriarchs* (1872); the cantatas *Fayre Pastoral*, *The Crusaders*, and *Watchfulness;* psalms, anthems, services, part-songs; an operetta, *War in the Household* (1885); and an historic opera, *Harold* (1893; not perf.); also odes, and music for organ and pf.

Hiles, John, English organist, b. Shrewsbury, 1810; d. London, Feb. 4, 1882. Org. at Shrewsbury, Portsmouth, Brighton, and London. Comp. pf.-pcs. and songs; also wrote didactic works, catechisms of the pf., org., harm., thorough-bass, part-singing; and a Dictionary of Musical Terms (1871).

Hilf, Arno, celebrated violin-virtuoso; b. Bad Elster, Saxony, March 14, 1858; d. there Aug. 2, 1909. Pupil of his father, **Wilhelm Christoph H.**, and from 1872 of the Leipzig Cons. under David, Röntgen and Schradieck. Second Concertmeister and teacher at Moscow Cons. in 1878, and at Sondershausen in 1888. The same year, he succeeded Petri as leader of the Gewandhaus orch., Leipzig, and in 1892 succ. Brodsky as princ. prof. of vln. at the Cons. Also leader of an excellent quartet.

Hill, Edward Burlingame, b. Cambridge, Mass., Sept. 9, 1872. St. music with J. K. Paine while pursuing the regular course at Harvard Univ.; grad. in 1894 (*summa cum laude* in music); pupil in pf. of B. J. Lang, A. Whiting (Boston) and L. Breitner (Paris), in comp. of F. F. Bullard (Boston) and Widor (one summer in Paris), in orchestration of G. W. Chadwick (Boston). For a time he was asst.-critic to the 'Boston Transcript'; since 1908 instructor in mus., Harvard Univ.; member of faculty, 1915; Chairman of Boston section of the Int. Mus. Soc.; is a frequent contrib. to various journals ('Mercure Musical' [Paris], 'Mus. Quart.' [N. Y.], 'Étude' [Phila.], 'Musician' [Boston], etc.); associate ed. of and contrib. to 'The Art of Music' (1916). He has also made for himself an honorable place among contemporary Amer. composers.—Works: Op. 5, Songs from 'The Round Rabbit' (for children); op. 6, 6 songs; op. 7, 5 songs; op. 8, *Three Poetical Sketches* f. pf.; op. 10, *Country Idyls* (6 pcs. f. pf.); op. 13, 3 songs; op. 15, *Nuns of the Perpetual Adoration*, f. women's vcs. and orch. (1908); op. 16, *Jack Frost in Midsummer*, pantomime w. orch. (1908); op. 19, *Pan and the Star*, do. (1914); op. 21, *Autumn Twilight*, f. sop. and orch.; op. 22, *The Parting of Lancelot and Guinevere*, symph. poem after S. Phillips (1915); op. 23, *Poem* f. vl. and orch.—Without opus-number, *The Wilderness shall rejoice*, anthem f. mixed ch. (1915).

Hill, Junius Welch, b. Hingham, Mass., Nov. 18, 1840. Pupil, in Boston, of J. C. D. Parker. Entered Leipzig Cons. 1860 (Moscheles, Plaidy, Richter, Reinecke, Hauptmann), studying (also privately) until 1863. After occupying, since 1860, important positions as organist and director at Tremont Temple, Shawmut Ch., Tremont St. Methodist Ch., and Harvard Ch. (Brookline), in Boston, he was app. Prof. of Music at Wellesley College, where he raised the standard of music to a very high degree of excellence, giving (during 13 years) more than 200 concerts of real artistic merit (with fine soloists, quartets, and orchestras). H. resigned his position in 1897, and devoted himself to teaching in Boston, with marked success; retired, and is now (1916) living in Los Angeles. He has publ. numerous female choruses, and edited several valuable instructive colls. f. pf.; among them being 'Treasures of Lyric Art,' 'Arabesques,' 'Mosaïques,' 'Characteristic Piano-pieces,' etc.

Hill, Karl, baritone stage- and concert-singer; b. Idstein, Nassau, May 9, 1831; d. insane in an asylum at Sachsenberg, Mecklenburg, Jan. 12, 1893. A post-office official, he occasionally appeared as a concert-singer, but in 1868 went on the stage, was attached to the Schwerin court th., and also sang at the Gewandhaus, Leipzig, and the Gürzenich Concerts, Cologne. Held in high esteem by Wagner, he sang the rôle of Alberich at Bayreuth in 1876.

Hill, Thomas Henry Weist, violinist and conductor; b. London, Jan. 23, 1828; d. there Dec. 26, 1891. Pupil of Sainton at R. A. M. Made concert-tours in America and Europe. Member of the orchestras of the Opera, Philh., and Sacred Harmonic. In 1879, cond. at Alexandra Palace; 1880, Principal of the Guildhall School of Music.—Pieces for vln. and f. 'cello; and a *Civic Anthem*.

Hill, Uriah C., b. N. Y., 1802 (?); d. there Sept., 1875. Violinist, a pupil of Spohr at Kassel (1836). Founder and first President of the N. Y. Philh. Soc. (1842), playing with the first violins.

Hill, W. E., & Sons, a celebrated firm of violin-makers and dealers in London. It is claimed that 'Mr. Hill, the instrument maker' referred to in Pepys' Diary (1660) was an ancestor of the present owners. **Joseph H.** (1715–84) established himself circa 1750 as an instrument-maker in London; on his death his five sons, who also were good violinists, succeeded to the business; the oldest, **William Ebsworth** (b. London, 1817; d. Hanley, April 2, 1895) adopted the present name of the firm; his instruments took first prizes at the expositions in London (1851) and Paris (1867). The present proprietors are his four sons **Alfred Ebsworth, Walter Edgar, William Henry** and **Arthur Frederick;** all are practical violinists and investigators of the history of their instrument; from materials gathered by them, Lady M. L. Huggins has written *Giov. Paolo Maggini. His Life and Work* (1892); they are the joint authors of *Antonio Stradivari. His Life and Work* (1909; a standard work).

Hill, Wilhelm, pianist; b. Fulda, March 28, 1838; d. Homburg, June 6, 1902. Pupil of H. Henkel and Hauff. In 1854 he settled in Frankfort, where his opera *Alona* was awarded the 2d prize in the competition for the inauguration of the new opera-house. Has publ. vln.-sonatas, op. 20 and 28; trios, op. 12 and 43; pf.-quartet, op. 44; songs, pf.-pieces., etc. His song *Es liegt eine Krone im tiefen Rhein* achieved immense popularity. Cf. K. Schmidt, *W. H. Leben und Werke* (Leipzig, 1910).

Hill, William, English organ-builder; b. London, 1800; d. there Dec. 18, 1870. With Dr. Gauntlett, introduced the CC compass. Mendelssohn frequently said that the organ of St. Peter's, London, built by H., was the finest in the world.

Hil'le, Eduard, b. Wahlhausen, Hanover, May 16, 1822; d. Göttingen, Dec. 18, 1891. From 1840–2, student of philosophy at Göttingen; also learned music under Heinroth. For several years lived as mus.-teacher at Hanover, was cond. of a male choral society, and founded the 'Neue Singkademie.' Visited Berlin, Leipzig, Prague, Vienna, etc., for study, and founded the 'Singakademie' at Göttingen, where, in 1855, he had been app. academical mus. dir. He revived the academical concerts.—Songs, part-songs, and an opera, *Der neue Oberst* (Hanover, 1849).

Hil'le, Gustav, excellent violinist; b. Jerichow-on-Elbe, n. Berlin, May 31, 1851. Studied 1864–8 at Kullak's Acad., Berlin, under R. Wüerst (theory); 1869–74 at the Hochschule f. Musik under Joachim (vln.). Lived in Berlin, as a solo player and comp., till 1879, when he was invited to join the Mendelssohn Quintette Club of Boston, Mass.; after 9 months' touring, accepted an engagement at the Mus. Acad. in Phila.; co-founder of the Leefson-Hille Cons. there, of which he was dir. until 1910, when he returned to Germany.—Works: 5 violin-concertos w. orch.; 1 *Doppelconcert* f. 2 vlns.; 1 canonic vln.-suite; 2 suites for solo vln.; 2 sonatas for piano and vln.; many pieces for solo piano; songs, etc.

Hil'lemacher, two brothers; **Paul(-Joseph-William)** (b. Paris, Nov. 25, 1852) and **Lucien (-Joseph-Édouard)** (b. Paris, June 10, 1860; d. there June 2, 1909). Both studied at the Cons., and took the 1st Grand prix de Rome, the elder in 1876 with the cantata *Judith*, the younger in 1880 with the cantata *Fingal*. Well-known composers, they are remarkable for writing all their scores in collaboration.—Works: Symphonic legend *Loreley* (1882; won City of Paris prize); 4-act opera *St.-Mégrin* (Brussels, 1886; succ.); 1-act com. op. *Une aventure d'Arlequin* (Brussels, 1888); 1-act com. op. *Le Régiment qui passe* (Royan, 1894); 3-act lyric drama *Le Drac* (prod. Karlsruhe, 1896, as *Der Flutgeist*); 3-act grand opera *Orsola* (Paris, Opéra, 1903); 3-act lyric opera *Circé* (Op.-Comique, 1907); incid. mus. to Harancourt's *Héro et Léandre* (1893) and G. Sand's *Claudie* (1900); two orchl. suites, *La Cinquantaine* and *Les Solitudes* (after Harancourt); a legend, *Ste.-Geneviève;* and a Passion Mystery; also songs. They wrote a biogr. of *Gounod* (1905) for the series 'Les Musiciens célèbres.'

Hil'ler, Ferdinand von, distinguished composer, conductor, pianist and writer; b. Frankfort, Oct. 24, 1811; d. Cologne, May 12, 1885. Scion of a wealthy Jewish family, he early became a pupil of Hofmann (vln.), Aloys Schmitt (pf.), and Vollweiler (harm. and cpt.); at 10 he played a Mozart concerto in public, and at 12 began composition. From 1825 he was a pupil of Hummel at Weimar; accompanied him to Vienna in 1827 (where his op. 4, a string-quartet, was publ.), and, as a boy of 15, saw Beethoven on his deathbed. From 1828–35 he lived in Paris, teaching for a time in Choron's School of Music, but afterwards living independently, perfecting himself as a pianist and composer, and on intimate terms with celebrated musicians. He gave concerts with Fétis and Baillot, and shone as an interpreter of Beethoven. In 1836, on his father's death, he returned to Frankfort, and during Schelble's illness cond. the Cäcilien-Verein. Aided by Rossini, in 1839 he (unsuccessfully) prod. his opera *Romilda* at Milan, and commenced an oratorio, *Die Zerstörung Jerusalems*, which impressed Mendelssohn, who invited him to Leipzig to superintend its production at the Gewandhaus (1840). In 1841, at

Rome, he studied church-music under Baini. During one winter (1843–4) he cond. the Gewandhaus concerts at Leipzig. At Dresden he prod. the operas *Traum in der Christnacht* (1845) and *Conradin* (1847). In 1847 he was app. municipal Kapellm. at Düsseldorf, in 1850 at Cologne, and organized the Cons. As cond. of the Gürzenich Concerts, and of the Lower Rhine festivals, he became the most notable musical figure in the Rhenish provinces. During the season of 1852–3 he cond. the Italian Opera at Paris. In 1849 he was elected a member of the Royal Academy of Fine Arts, Berlin; in 1868 Bonn Univ. gave him the hon. title of Dr. In 1884 he retired.—Although he freely expressed his antipathy to many features of the 'new school' of German music, he was liberal-minded, and placed many of Wagner's works on his concert-programs. His easy circumstances, classical training, and artistic and friendly association with Spohr, Hauptmann, and especially Mendelssohn, naturally influenced his style, which also has a strong leaning toward romanticism; his compositions, numbering over 200, are not so remarkable for originality and profundity as for their elegant form, flowing melody, sparkling rhythm, and clarity of harmony. They include 6 operas (the 3 noted above, and *Der Advokat*, Cologne, 1854; *Die Catacomben*, Wiesbaden, 1862; and *Der Deserteur*, Cologne, 1865); 2 oratorios (*Saul*, 1858, was the second); 6 cantatas (*Lorelei*, *Nal und Damajanti*, *Israels Siegesgesang*, *Prometheus*, *Rebecca*, *Prinz Papagei*); a ballad (*Richard Löwenherz*, 1883) f. soli, chorus and orch.; psalms, motets, etc.; quartets for male chorus, mixed chorus, and female chorus; over 100 songs f. solo voice w. pf., over 30 duets w. piano, 24 3-part songs for female voices and piano, 29 4-part songs; piano-music (concertos in A♭, F m. and C; sonatas; suites, *Moderne*, *Sérieuse;* about 30 numbers of smaller pcs.; études; *Operette ohne Text* f. 4 hands); fine chamber-music (vln.-sonatas, canonical suite f. pf. and vln., *Concertstück* in A m. f. pf. and 'cello, 'cello-sonatas, five pf.-trios, 3 pf.-quartets, 5 string-quartets); 3 overtures, 3 symphonies, etc. He was also a very successful lecturer, and a contributor to the 'Kölnische Zeitung'; some of his papers were publ. in collected form as *Die Musik und das Publikum* (1864); *L. van Beethoven* (1871); *Aus dem Tonleben unsrer Zeit* (1868, 2 vols.; new series, 1871). Other writings are *Musikalisches und Persönliches* (1876); *Briefe von M. Hauptmann an Spohr und andere Componisten* (1876); *Felix Mendelssohn-Bartholdy, Briefe und Erinnerungen* (1874); *Briefe an eine Ungennannte* (1877); *Künstlerleben* (1880); *Wie hören wir Musik?* (1881); *Goethe's musikalisches Leben* (1883); and *Erinnerungsblätter* (1884).

Hiller, Friedrich Adam, son of Johann Adam; violinist and tenor singer; b. Leipzig, 1768; d. Königsberg, Nov. 23, 1812. App. mus. dir. of Schwerin th., 1790; of Altona th. 1796; in 1803 became Kapellm. of Königsberg th.—4 operettas, 6 string-quartets, grand pf.-sonata; other instrl. and vocal works.

Hil'ler (Hüller), Johann Adam, dram. comp.; b. Wendisch-Ossig, n. Görlitz, Dec. 25, 1728; d. Leipzig, June 16, 1804. His father, a schoolmaster, cantor, and parish-clerk, d. when the boy was 6 years of age. His fine soprano voice obtained him free instruction at the Görlitz Gymnasium, whence he proceeded to the Kreuzschule, Dresden, as a pupil of Homilius (pf. and thorough-bass), and later (1751) to the Univ. at Leipzig. While in Leipzig, he earned a meagre subsistence as flutist and singer in Doles' grand concerts, and as a music-teacher. In 1754 he became tutor to the son of Count Brühl at Dresden, whom he accompanied in 1758 to Leipzig. Here he finally settled, and devoted himself to a revival of the Subscription Concerts in 1763. These developed into the famous 'Gewandhaus' concerts, of which he was app. cond. In 1771 he founded a singing-school, and from 1789–1801 was Cantor and Musikdirektor of the Thomasschule as successor of Doles. As composer, cond., teacher and author his industry was astonishing.—H. was the originator of the 'Singspiel,' the precursor of German 'comedy-opera', which had a distinct development contemporaneously with Italian *opera buffa* and French *opéra comique.* A peculiar (not wholly unjustifiable) notion of his was, to let the gentry in his dramatic works sing arias and the like, while to persons of low degree were given simple songs, etc. His *Singspiele* were the following: *Der Teufel ist los* (1st part, *Die verwandelten Weiber;* 2d part, *Der lustige Schuster* [Leipzig, 1766]); *Lisuart und Dariolette* (ib., 1766); *Lottchen am Hofe* (originally prod. as *Lottchen, oder Das Bauermädchen am Hofe*, ib., 1767); *Die Liebe auf dem Lande* (ib., 1768); *Die Jagd* (Weimar, 1770); *Der Dorfbalbier* (Leipzig, 1771); *Der Aerndtekranz* (ib., 1771); *Die Musen* (ib., 1772); *Der Krieg* (Berlin, 1772); *Die Jubelhochzeit* (originally prod. as *Das Jubelfest*, Hamburg, 1773); *Das Grab des Mufti* (Leipzig, 1779). No record of first performances is available for *Poltis, oder das gerettete Troja* (libretto printed Leipzig, 1773), and *Der neue Gutsherr* (libr. pr. ib., 1781). The songs of these operettas became, and many of them are still, exceedingly popular. Among his other compositions may be mentioned a Passion cantata, funeral music in honor of Hasse, the 100th Psalm, symphonies and partitas. He edited Chr. Felix Weisse's *Lieder für*

Kinder, also *50 geistliche Lieder für Kinder, Choral-Melodien zu Gellerts geistlichen Oden, Vierstimmige Chorarien*, a *Choralbuch*, cantatas, etc. His writings include 'Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend' (1766–70, the earliest musical paper); *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (1784); *Nachricht von der Aufführung des Händel'schen Messias in der Domkirche zu Berlin, 19. Mai 1786; Über Metastasio und seine Werke* (1786); *Anweisung zum musikalisch richtigen Gesang* (1774); *Anweisung zum musikalisch zierlichen Gesang* (1780); *Anweisung zum Violinspiel* (1792). He prepared the 2d ed. of Adlung's *Anleitung zur musikalischen Gelahrtheit* (with comments, 1783), arranged Pergolesi's *Stabat Mater* for four-part chorus, and publ. Handel's *Jubilate*, Haydn's *Stabat Mater*, Graun's *Tod Jesu*, and Hasse's *Pilgrime auf Golgatha*.—Biography by Carl Peiser (Leipzig, 1895).—See Q.-Lex.

Hil'ler, Paul, son of Ferdinand; b. Paris, May 1, 1858; living in Cologne as writer and critic for the 'Kölner Frauenzeitung'; has edited some of Verdi's operas for Ricordi's 'Edizione del Popolo' and translated some French operas: has publ. *Der Liederzyklus von Alex. Friedr. von Hessen* (1910) and *Old English Tunes* (1911).

Hill'mer, Friedrich, b. Berlin, circa 1762; d. there May 15, 1847. Viola-player in the court orch. in 1811; pensioned in 1831. Occupied himself in improving and constructing stringed and keyed instrs. Invented the 'Alldrey,' 'Tibia,' and improved 'Polychord.'

Hil'pert, W. Kasimir Friedrich, b. Nuremberg, March 4, 1841; d. Munich, Feb. 6, 1896. Fine 'cellist, pupil of Friedr. Grützmacher and Leipzig Cons.; co-founder (with Jean Becker) and (1867–75) member of the famous 'Florentiner Quartett.' Later solo 'cellist in Imp. orch. at Vienna, then in the Meiningen orch.; 1884, teacher at the Royal Music-school, Munich.

Hil'ton, John, born 1599; buried at St. Margaret's, Westminster, March 21, 1657; Graduated Mus. Bac., Cambridge, 1626. App. org. and parish-clerk of St. Margaret's (1628).—Works: *Ayres, or Fa-las for 3 voyces* (1627; reprinted by the Mus. Antiq. Soc.); *Catch that catch can, or, a Choice collection of catches, rounds, and canons for 3 or 4 voyces* (1625); 2 services; *Elegy;* anthems. The British Museum has other MSS.—See Q.-Lex.

Him'mel, Friedrich Heinrich, pianist and comp., b. Treuenbrietzen, Brandenburg, Nov. 20, 1765; d. Berlin, June 8, 1814. A student of divinity, he also cultivated music. Friedrich Wilhelm II, hearing him play the piano, gave him a stipend to continue his mus. studies in Dresden, with Naumann. On his return, the excellence of his comps. gained him further royal favor; he was named royal chamber-comp.; studied in Italy for two years, and there prod. 2 operas, *Il primo navigatore* (Venice, 1794) and *Semiramide* (Naples, 1795). He succeeded Reichardt as court Kapellm. at Berlin in 1795; in 1798 he went to Petrograd, where he produced his opera *Alessandro;* lived at Riga in 1799; in 1800 returned to Berlin *via* Sweden and Denmark, and in 1801 visited Paris, London and Vienna. His operas were very popular, and include *Vasco di Gama*, Ital. opera (Berlin, 1801); operetta *Frohsinn und Schwärmerei* (1801); *Fanchon das Leiermädchen*, his most succ. work (1804); *Die Sylphen* (1806); *Der Kobold* (Vienna, 1811). Many of his songs had great vogue (*An Alexis, Es kann ja nicht immer so bleiben*, etc.). He also comp. an oratorio, *Isacco figura del Redentore* (1791); a cantata, *La Danza* (1792); Paternoster, a mass, vespers, psalms; a concerto, sonatas, fantasias, rondos, etc., for pf.; quartet for pf., flute, vln. and 'cello; sextet for pf., 2 violas, 2 horns and 'cello.—See Q.-Lex.

Hinckley, Allen (Carter), dramatic bass; b. Gloucester, Mass., Oct. 11, 1877. After graduation from the Univ. of Pennsylvania, he studied singing with Schachner at Phila., and Oscar Saenger at New York; held several positions as soloist in churches, also as choir-director; then, after a year and a half with 'The Bostonians' on the stage in light opera, he went to Germany, was eng. at the Hamburg Opera, and made début there in 1903 as the King in *Lohengrin*. Here he remained 5 years, singing all Wagnerian rôles for bass, Caspar in *Der Freischütz*, the Cardinal in *La Juive*, etc.; was also star in various large German cities; sang for the first time at Covent Garden in 1904, and returned next year; likewise sang at Bayreuth, seasons of 1905 and 1906, the rôles of Hagen, Hunding and King Henry. Nov. 18, 1908, début at the Metr. Opera House in New York as Hunding (*Walküre*); was for the next 3 years a member of the company, singing on tour with them at Phila., Chicago, etc., as Hunding, Hagen, the Landgraf (*Tannhäuser*), Gurnemanz, Pogner, Ramphis (*Aida*), Capulet (*Roméo et Juliette*). During Oct., 1910, sang with the Beecham company at Covent Garden (Wagner rôles, and Rocco in *Fidelio*). H. is also in request as a concert-singer; was soloist at the production of Verdi's Requiem at New York in 1908–9 and 1909–10. Besides the rôles already enumerated he sings in *Faust* (Gounod), *Damnation of Faust* (Boito), *Figaro* (Mozart), *Ivanhoe* (Sullivan), *Tiefland* (d'Albert), and the parts of both Marcel and St.-Bris in *Les Huguenots;* has created the chief bass rôles in *Salome, Feuersnot, Der faule Hans, Bruder Lustig* and *Sternengebot* (Siegfried Wagner), etc. His voice is a smooth, pure bass ranging

from *E*♭ below the bass staff to *f*♯ above.

Hin'ke, Gustav Adolf, b. Dresden, Aug. 24, 1844; d. Leipzig, Aug. 4, 1893. A fine oboist, son of **Gottfried H.** [d. 1851; said to have introduced the bass tuba into the Dresden orch.]. Pupil of Dresden Cons. (Hiebendahl, oboe); in 1867, first oboist in theatre-orch. and Gewandhaus, Leipzig.

Hin'richs, Friedrich, b. Halle-on-the-Saale, Feb. 4, 1820; d. Berlin, Oct. 25, 1892, as a judge of the Supreme Court (*Oberjustizrath*). Comp. songs in the style of his friend and brother-in-law, Robert Franz, and wrote an essay on *R. Wagner und die neue Musik* (1854). —His sister, **Marie H.**, b. 1828; d. Halle, May 5, 1891; wife of R. Franz, was also a song-composer.

Hinshaw, William Wade, dramatic baritone; b. Union, Iowa, Nov. 3, 1873. In youth a fine cornettist; graduated B. S. at Valparaiso (Ind.) Univ. in 1890, and began serious musical study there under R. A. Heritage (voice and harm.), continuing with L. G. Gottschalk and L. A. Phelps in Chicago, where he became choir-director at the Second Bapt. Ch.; in 1895, dean of the Cons. of Music at Valp. Univ. First concert appearance at Chicago World's Fair, 1893; then took up the study of grand opera under Arturo Mareschalchi, and in 1899 was eng. for the H. W. Savage Grand Opera Co., making début as Mephisto in Gounod's *Faust* at St. Louis, Nov. 6, with marked success. After three years with this company, singing leading rôles in some 50 operas and operettas, in 1903 he opened the Hinshaw School of Opera in Chicago, the success of which brought about a merger with the Chicago Cons., H. being president of the combined institutions 1903–7. During this period he also studied German opera with Belwidt at Frankfort-on-the-Main. In 1909 he founded the Internat. Grand Opera Co. of Chicago, and as general director took a leading part in its every department, singing in 126 performances during the season of 14 weeks, and even acting as stage-director; this venture led to the establishment of the Chicago-Philadelphia Opera Co. in 1910, under the auspices of the Metr. Op. Co. of New York (see art. DIPPEL). In Feb., 1910, H. signed a 3-year contract with this latter company; sang for the first time in the Metr. Opera House, New York, on Nov. 16, as Biterolf in *Tannhäuser*. In 1912 he sang in the Wagner fest. at Graz, and in 1914 in the special *Ring* festivals at Berlin. He created the rôle of Gloom in Parker's *Mona* (1912), the King in *Lobetanz* (1912), Le Bret in Damrosch's *Cyrano de Bergerac* (1913), and Corvain in Parker's *Fairyland* (1915.) Of imposing stature (6 feet 3 inches), and endowed with a rich and sonorous voice having a range from *F* to *b*¹♭, his impersonation of serious rôles is most striking; but he is equally at home in light opera, and his repertory includes more than 50 works: *Ring des Nibelungen*, *Parsifal*, *Tannhäuser*, *Lohengrin*, *Der fliegende Holländer*, *Der Freischütz*, *Faust*, *Carmen*, *Martha*, *Der Bettelstudent*, *Il Trovatore*, *La Sonnambula*, *La Traviata*, *The Bohemian Girl*, *The Mikado*, *Robin Hood*, etc. H. is also an excellent concert-singer; from 1908 to 1910 he toured the U. S. and Canada, giving song-recitals, and appearing in concert and oratorio.

Hinton, Arthur, b. Beckenham, England, Nov. 20, 1869. For 3 years, pupil at the R. A. M., studying vln. with Sainton and Sauret and comp. with F. W. Davenport; then for 3 years sub-prof. at the R. A. M.; also played in concerts in London and the provinces; went for further study to Rheinberger in Munich, and there wrote his first large work, a symphony, which he cond. at one of the Cons. concerts; after some time spent in Vienna, Rome and Albano, industriously composing, he returned to London in 1896, where he has resided since; for several years he was examiner on the Assoc. Bd. of the R. A. M. and R. C. M. In 1903 he married the celebrated pianist Katharine Goodson, an ideal interpreter of his piano-works. He is a composer of solid attainments and sane tendencies, who does not find it necessary to abandon form; his larger orchestral works and chamber-music have figured frequently on programs in England and America.—Works: An opera *Tamara* (not prod.); 2 children's operettas, *The Disagreeable Princess* and *St. Elizabeth's Roses;* 2 symphonies (B♭, C m.); *The Triumph of Cæsar*, orchestral fantasy; *Endymion*, suite f. orch.; *Porphyria's Lover*, dramatic romance for orch.; *Epipsychidion*, scena for tenor and orch.; *Semele*, do. for sop. and orch.; Concerto in D m. for piano and orch.; Sonata in B♭ for vln. and piano; Suite in D for do.; String-trio in D m.; Pf.-quintet in G m.; *Chant des Vagues* for vcl. and piano; piano-pieces (*Étude Arabesque*, *Rigaudon*, *Romance* in A, *A Summer Pilgrimage* [6 pieces]), etc.

Hip'kins, Alfred James, F. S. A., authority, lecturer, and expert performer on ancient mus. instrs.; b. Westminster, June 17, 1826; d. London, June 3, 1903. He was connected in business with the Broadwoods; to his indefatigable researches are due many valuable contributions to the 'Encyclopædia Britannica' and Grove's 'Dictionary of Mus.' He wrote, besides, a *Guide to the Loan Collection of Mus. Instrs., etc., at the Albert Hall* (1885); *Old Keyboard Instruments* (1887); *Musical Instrs., Historic, Rare, and Unique* (1888); *The Standard of Musical*

Pitch (1896); and *A Description and History of the Pianoforte, and the Older Keyboard Stringed Instrs.* (1896); *Dorian and Phrygian* (1902).

Hirn, Gustav Adolf, distinguished physicist; b. Logelbach, n. Colmar (Alsatia), Aug. 21, 1815; d. Colmar, Jan. 14, 1890, as dir. of the meteorological institute. A voluminous writer on physics, in *La musique et l'acoustique* (1878) he combats the idea that the beautiful in music is explicable by purely physical laws.

Hirsch, Karl, b. Wendingen, Bavaria, Mar. 17, 1858. Studied in Munich; has held the following positions: 1876–8, teacher in the Violin-makers' School at Mittenwald; 1878–80, at the King Max Music-school, Tegernsee; 1880–2, 'regens chori' at Ending; 1882–4, cantor, mus. dir., etc., at Sigmaringen; 1884–5, Kapellm. at St. Jumier, Switz.; 1885–7, church mus.-director at Munich; 1887–92, Music-dir. at Mannheim; 1892–3, do. at Cologne; 1893–1906, do. at Elberfeld (Dir. of the 'Gesangschule,' the 'Liedertafel,' the Mixed Chorus, the Instrumental Society and the Philharm. concerts); 1906–9, cond. of a mixed and female chorus, and dir. of the Mus. School at Heilbronn; since 1909 cond. of the 'Aurora' and R. Musikdirektor at Baden-Baden.—Works: H. is one of the most prolific among present-day male-chorus composers; his a-cappella choruses, numbering several hundred, are prime favorites in Germany. His cantatas have also received the stamp of popular approval: Cantata *Die Krone im Rhein,* for male ch. and orch. (op. 45); cantata *Landsknechtsleben* (op. 74); Lieder-Cantate in 4 parts, *Reiterleben,* for soli, male ch. and orch. (op. 106); *Der Rattenfänger v. Hameln,* for solo voices, male ch., boys' voices, orch. and organ (op. 111); *Werinher,* dram. poem for S. A. T. B. soli, mixed ch., and orch. (op. 119); *Bilder aus der alten Reichsstadt,* for soli, male and boy-ch., orch. and org. (op. 120); *Vagantensang,* song-cycle for soli, male ch. and orch.; *Der Trompeter von Säkkingen,* dram. cantata in 6 scenes, for soli, male ch., orch. and organ (op. 101); *An das Meer,* 'Concertstück' for male ch. and orch. (op. 75); *Fahr' wohl,* ballad for soli, mixed ch. and orch. (op. 51).—Also numerous songs.

Hirsch, (Dr.) **Rudolf,** musical critic, composer and poet; b. Napagedl, Moravia, Feb. 1, 1816; d. Vienna, March, 10, 1872. His *Galerie der lebenden Tondichter* (1836) is remarkable for its original criticisms; he also wrote *Mozart's Schauspieldirector* (1859), an apology for Mozart. Comp. vocal pieces, etc.

Hirsch'bach, Hermann, instrumental composer; b. Berlin, Feb. 29, 1812; d. Gohlis, n. Leipzig, May 19, 1888. Pupil of Birnbach. Settled in Leipzig (1842), and founded and edited the 'Musikalisch-kritisches Repertorium' (1843–5). His caustic and intemperate criticisms made him so many enemies that he abandoned the musical for a mercantile career. He was an original and prolific composer of characteristic music.—Comps.: 14 symphonies; several overtures (*Götz von Berlichingen, Julius Caesar, Hamlet,* etc.); 13 string-quartets (*Lebensbilder,* op. 1; etc.); 2 string-quintets with 2 violas, and 2 string-quintets with 2 'celli; 2 quintets with clarinet and horn; septet; octet; and 2 operas, *Das Leben ein Traum* and *Othello.*

Hirsch'feld, Robert, b. Moravia, Sept. 17, 1858; d. Salzburg, April 2, 1914. Graduate of Breslau and Vienna Universities, also st. at the Vienna Cons. From 1882, was lecturer at the Cons.; in 1884, app. teacher of mus. æsthetics, and the same year took his degree of *Dr. phil.* (dissertation, *Johannes de Muris*). In 1913 he was app. director of the Mozarteum in Salzburg. He wrote a noteworthy polemical pamphlet against Hanslick, in defence of old a-cappella music, and founded the 'Renaissance-Abende' to promote its cultivation. For the revivals at the Vienna Court Opera he arranged Haydn's *Apotheker,* Mozart's *Zaide* and Schubert's *Der vierjährige Posten.*

Hirschmann, Henri (pseudonym **V. H. Herblay**), b. Ste.-Maude, 1872. Composer of the operas *l'Amour à la Bastille* (Paris, 1897), *Lovelace* (ib., 1898), *Rolande* (Nice, 1905), *Hernani* (Paris, 1909), *La danseuse de Tanagra* (Nice, 1911), *La petite Nanon* (Ghent, 1913); and of the operettas *Das Schwalbennest* (Berlin, 1904; as *Les Hirondelles,* Paris, 1907), *La petite Bohème* (Paris, 1905; as *Musette,* Berlin, 1905), *La feuille de vigne* (Paris, 1907), *Mlle. Don Juan* (ib., 1909), *La vie joyeuse* (Brussels, 1910), *Les petits étoiles* (Paris, 1911), *Les deux princesses* (ib., 1914); has also written pantomimes and ballets.

Hissem-De Moss, Mary, concert-soprano; b. California, Ky., July 27, 1871. Studied at Cincinnati Coll. of Music with L. Mattioli, 1892–5; between 1900–12 she continued her studies at various times with I. Luckstone, A. Mees, Mrs. H. Brown, Marie Bissell and Mrs. A. Wolf in New York. She made her début in Cincinnati, Dec., 1899, with the Cincinnati Symph. Orch.; came to New York in 1900 as solo soprano at the 5th Ave. Presb. Church, a position she still holds (1916); has appeared with the leading choral societies and orchestras, at numerous festivals and in many recitals, establishing herself as one of the foremost concert-singers; she prefers oratorio, and her favorites are the sop. parts in *Elijah, Messiah* and *Creation;* her voice has a compass from $b\flat$ to $e^3\flat$. In 1894 she married Lacy M. De Moss.

Hlawatsch, Woizech Ivanovitch, b. Le-

ditsch, Bohemia, in 1849; d. Petrograd, Mar., 1911. Pupil 1861–4 of the Paris School of Organists; versatile concert-conductor; from 1888 cond. of the Petrograd Student Orch., from 1892 also of the Students' Singing-Society, and after 1900 organist of the P. court orch.—Works: Comic opera *Oblava; Chopin-Suite* for piano and orch.; studies, mazurkas, rhapsodies, characteristic pieces, waltzes, a Servian Rhapsody (4 hands), etc., f. pf.; a suite, 10 mazurkas, 7 waltzes, an elegy, a Rumanian Rhapsody, a Persian March, for orch.; songs, choruses, etc.

Ho'brecht [Obrecht, Obreht, Obertus, Hobertus], Jakob, distinguished Netherland contrapunist, and one of the most famous musicians of the 15th cent.; b. Utrecht, circa 1430; d. Ferrara, 1505 (of the pestilence). In 1465 he was app. Cath. Kapellm. at Utrecht; 1474 singer at the court of Hercules d'Este at Ferrara; then again in Utrecht; 1483–5 singer at the Cath. of Cambrai; 1490 Kapellm. at St. Donatus' in Bruges; in 1492, succeeded Barbireau as Kapellm. at Notre-Dame, Antwerp, and received a chaplaincy in 1494; 1498 again at St. Donatus'; 1500 Provost at St. Peter's at Thourout; 1501 in Antwerp; 1504 again in Ferrara. He was a prolific and facile composer; his masses, motets, hymns, etc., are to be found in various collections of the period, in MS. in the Munich Royal Library, and in the archives of the Papal chapel. Petrucci printed *Missae Obreht* (1503); containing the masses *Je ne demande, Grecorum, Fortuna desparata, Malheur me bat, Salve diva parens;* and his *Missae diversorum* (vol. i) contains H.'s mass *Si dedero.* In 1908 the 'Vereeniging voor Neederlands Muziekgeschiedenis' began the publication of H.'s complete works under the editorship of Joh. Wolf; so far (1916) 20 vols. have appeared.

Hoch'berg, Bolko (Graf) **von**, pseudonym **J. H. Franz;** dram. composer; b. at Fürstenstein Castle, Silesia, Jan. 23, 1843. Instituted, and for several years maintained, the 'Hochberg Quartet,' at Dresden; in 1876 founded the Silesian music-festivals. In 1886 he was appointed general intendant of the Prussian Court Theatres; retired in 1903, and has been living since then at his castle Rohnstock. Made Kgl. Prof. in 1913.—Works: Operas, *Claudine von Villabella* (Schwerin, 1864); *Die Falkensteiner* (Hanover, 1876; rewritten, and prod. as *Der Wärwolf* [Dresden, 1881]), 3 symphonies (op. 26, C; op. 28, E; F); 3 string-quartets (op. 22, E♭; op. 27, No. 1, D; No. 2, A m.); 2 piano-trios (op. 34, A; op. 35, B♭); a concerto for piano and orch., C m. (op. 42); songs; choruses for men's voices, and 3-part do. for women's voices.

Hodges, Edward, b. Bristol, Engl., July 20, 1796; d. Clifton, Sept. 1, 1867. Org. of Clifton ch., and later of St. James, and St. Nicholas, Bristol. In 1825, Mus. Doc., Cantab. Contributed to the 'Quarterly Musical Magazine,' and 'The Musical World.' In 1838, went to Canada as org. at Toronto; in 1839, became org. of St. John's Episcopal Chapel, New York; in 1846, app. org. of Trinity Ch., inaugurating the new organ built after his specifications: returned to England in 1863. He wrote *An Essay on the Cultivation of Church Music* (N. Y., 1841), and comp. 1 Morning and Evening Service, 2 anthems, and other church-music.—His daughter, **Faustina Hasse H.,** d. New York, Feb., 1896, formerly organist in Brooklyn, and (1878) of two churches in Philadelphia, composed songs and instrl. pieces, and wrote a biogr. of her father, *E. H.* (New York, 1897).—His son, Rev. **John Sebastian Bach H.** (1830–1915), D. D., rector of St. Paul's Church, Baltimore, was also a fine organist; comp. numerous anthems and services.

Hoer'ter, Philippe, b. Strassburg, Aug. 30, 1795; d. there Nov. 6, 1863. His parents wished him to follow the tailor's trade, but he ran away, joined the army and was taken prisoner in the Russian campaign. After his return in 1815 he opened a music-shop, and taught himself music; in 1819 he played double-bass in the theatre-orch.; in 1829, appointed prof. of singing at the Protestant Seminary. The number of his compositions exceeded 100 opus-numbers, but the greater part of his MSS. was lost in a fire in 1860. There have been preserved *Zwei Guttenberg-Kantaten* for soli, ch. and orch.; a cantata *Jehova;* an overture in E♭; a string-sextet in F; songs. All these are not without some merit.—Cf. *Hommage à Ph. H.* (Strassburg, 1864; anon.).

Hoe'sick, Ferdinand, b. Warsaw, Oct. 16, 1867. Having completed the course at the Gymnasium of his native city, he studied at the universities of Heidelberg, Cracow and Paris; settled in 1891 in Warsaw and devoted himself to literary pursuits, writing on Polish literature; since 1905 living in Cracow. His writings regarding music deal exclusively with Chopin; his biography of the composer (written in Polish) is the most comprehensive and authoritative, and it is a matter for regret that as yet no translation of this excellent work has been made. He has publ. (all in Polish) *F. Chopin* (Petrograd, 1898; a brief sketch); a *Selection from J. Elsner's Memoirs* (Warsaw, 1901); *Chopin's Life and Works* (3 vols., ib., 1912); *Chopiniana* (vol. i, 1912; two more are to follow).—See also CHOPIN, Bibliography.

Hoff'man, Richard, born Manchester, Engl., May 24, 1831; d. New York, Aug. 17, 1909. Pianist, taught by his father and by de

Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg and Liszt. Lived in New York since 1847, where he was for years at the head of the pianistic fraternity. In 1848 he made a tour in the United States, with Burke, the violinist; he accompanied Jenny Lind on her tours, as solo pianist, and played with Gottschalk; also with von Bülow at the latter's first concerts in New York (1875). A distinguished pianist and remarkable sight-reader; a successful and popular teacher. He was a prolific composer, chiefly of superior salon-music for piano (about 100 op.-numbers); also wrote about 100 songs; part-songs and anthems.—Cf. *Some Musical Recollections of Fifty Years* [with biogr. sketch by his wife] (New York, 1910).

Hoff'mann, Ernst Theodor [Amadeus] Wilhelm [he added Amadeus to his Christian names from love of Mozart], celebrated writer, poet, composer, and caricaturist; b. Königsberg, Jan. 24, 1776; d. Berlin, June 25, 1822. While a law-student, he studied music with the organist Podbielski; was app. assessor at Posen, but on account of an irrepressible penchant for offensive caricaturing, was removed to Plozk in 1802; in 1803, obtained a position at Warsaw, but in 1806 the war cut off his resources, and he became a music-teacher. He was appointed mus. dir. of the Bamberg th. in 1808; in 1810, contributed piquant articles to the Leipzig 'Allgemeine musikalische Zeitung' under the pen-name of 'Kapellmeister Johannes Kreisler' (republ. as *Phantasiestücke in Callot's Manier*, with preface by Jean Paul; 2 vols., 1814). From 1813–14, he cond. the orch. of Sekonda's 'Schauspielergesellschaft' at Leipzig and Dresden. From 1816 to his death, he occupied a judicial position in Berlin. A man of wonderful versatility, he was admired by Beethoven, Weber, Schumann, and Carlyle.—Comps.: Operas: *Scherz, List und Rache* [Goethe] (Posen, 1801); *Der Renegat* (Plozk, 1803); *Faustine* (ib., 1804); *Die ungeladenen Gäste, oder der Canonicus von Mailand* (Warsaw, 1805); *Lustige Musikanten* (ib., 1805); *Liebe aus Eifersucht* (ib., 1807); *Der Trank der Unsterblichkeit* (Bamberg, 1808); *Das Gespenst* (ib., 1809); *Aurora* (ib., 1811); *Undine* [his best] (Berlin, 1816); *Julius Sabinus* (MS., only Act I).—Also a ballet, *Harlekin;* music to plays, etc.; a mass, Miserere, and other vocal works; a symphony, an overture, a quintet for harp and strings, piano-sonatas, etc. H.'s complete literary works, incl. his writings on music, were publ. by E. Griesebach (15 vols., Leipzig, 1889; 2d augm. edition 1905); his writings on music separately by H. v. Ende (Cologne, 1896).—BIBLIOGRAPHY: G. Ellinger, *E. T. A. H.* (Hamburg, 1894); E. Istel, *E. T. A. H. als Musikschriftsteller*, in 'N. Ztschr. für M.' (1903); H. v. Müller, *Das Kreislerbuch* (Leipzig, 1903); id., *E. T. A. H. im persönlichen Verkehr* (2 vols., Berlin, 1912); H. v. Wolzogen, *E. A. T. H. und R. Wagner* (Berlin, 1906); A. Sakheim, *E. T. A. H. Studien zu seiner Persönlichkeit u. seinen Werken* (Leipzig, 1908); E. Kroll, *E. T. A. Hoffmanns musikal. Anschauungen* (Königsberg, 1909; cont. also some criticisms by H. not publ. before).

Hoff'mann, Heinrich August, called **H. von Fallersleben,** distinguished poet and philologist; b. Fallersleben, Hanover, April 2, 1798; d. at Castle Korvei, Jan. 29, 1874. In 1823, app. librarian, in 1830, assist.-prof., and, in 1835, prof.-in-ordinary of German, at Breslau Univ. His political views caused his dismissal and exile in 1842. In 1848 he returned to Prussia, and afterwards became librarian to Prince Lippe at Korvei.—Works: *Geschichte des deutschen Kirchenlieds* (1832; 2d ed. 1854); *Schlesische Volkslieder mit Melodien* (1842); *Kinderlieder* (1843); *Deutsche Gesellschaftslieder des 16.–17. Jahrh.* (1844).

Hoff'mann, Karl, b. Prague, Dec. 12, 1872; studied violin-playing in Prague Cons. 1885–92; then founded, with Suk, Nedbal, and Wihan, the famous 'Bohemian Str.-quartet,' in which he plays 1st violin.

Hoff'mann, Leopold, b. Vienna, c. 1730; d. there March 17, 1793. From 1772 until his death he was Kapellm. at St. Stephen's cath.; in 1791 Mozart was app. his assistant. He was a very prolific composer and highly esteemed by his contemporaries; historically he is important because he was one of the first to adopt the new style of Stamitz and the Mannheim symphonists, and the immense popularity of his symphonies and chamber-music retarded the proper appreciation of Haydn's works. Of his compositions little was printed; in MS. there are preserved in the libr. of St. Stephen's and other libraries 12 masses, a requiem, graduals, symphonies, concertos, trios, etc.—Cf. K. F. Pohl, *Joseph Haydn* (Leipzig, 1882; vol. ii, p. 189).—See Q.-Lex.

Hoff'meister, Franz Anton, composer; b. Rotenburg-on-the-Neckar, 1754; d. Vienna, Feb. 9, 1812. Studied law in Vienna; became a church Kapellm., and founded a book, art, and music business in 1784. With Kühnel he established a 'Bureau de Musique' (now C. F. Peters) at Leipzig, in 1800. In 1805 he returned to Vienna and devoted himself to composition.—Works: 9 operas, a Paternoster, symphonies, serenades and other orch. pieces; 30 concertos, 18 quintets, 156 quartets, 44 trios, 96 duos, for flute; 12 piano-sonatas, 5 piano-quartets, 11 piano-trios; 42 string-quartets, 18 string-trios; variations, nocturnes, etc., for various instrs.; much ch.-music; and songs.—See Q.-Lex.

Hof'haimer [Hofheimer, Hoffhaimer, Hoffhaymer], Paulus von, b. Radstadt, Salzburg, Jan. 25, 1459; d. Salzburg, 1537. Cuspinien and Luscinius both wrote of him as an unrivalled organist and lutenist, and the best composer of the age. He was court org. and comp. at Vienna; in 1515 he was ennobled by Emperor Maximilian I, at the same time being made Knight of the Golden Spur by the King of Hungary, and in 1518 received the freedom of the town of Augsburg. Among his distinguished pupils were Johann Büchner of Constance, Conrad of Speier, Schachinger of Padua, Wolfgang of Vienna.—Works: *Harmoniae poeticae* (odes of Horace and other Latin poets set for 4 voices; 33 by H., and 11 by L. Senfl, 1539; republ. by Achtleitner, 1868); German *Lieder a* 4, in various collections of the period; in MS. in the Vienna Library, chorals and lute-music; in the Berlin Royal Library, org.-music, copied by Kleber (1515).

Hof'mann, Heinrich (Karl Johann), b. Berlin, Jan. 13, 1842; d. Gross-Tabarz, Thuringia, July 16, 1902. Pupil of Kullak's Akademie under Grell, Dehn, and Wüerst. Became famous as a pf.-virtuoso and teacher; but after the success of his opera *Cartouche* (Berlin, 1869), and his orchl. works, *Hungarian Suite* (1873) and *Frithjof* symphony (1874), he devoted himself to composition. He was elected member of the Berlin R. Acad. of Arts in 1882; member of the Senate in 1898. Although his works show no striking individuality, they are remarkable for formal finish and euphony, which accounts for their great popularity during the composer's life.—Works: Operas *Cartouche* (Berlin, 1869); *Der Matador* (Berlin, 1872); *Armin* (Dresden, 1872); *Ännchen von Tharau* (Hamburg, 1878); *Wilhelm von Oranien* (ib., 1882); *Donna Diana* (Berlin, 1886); and the comic opera *Lully* (Stettin, 1889); 'secular oratorio' *Prometheus* (1896); cantata *Selig sind die Todten* (op. 64) for alto solo, ch. and orch.—CHORAL WORKS for solo, ch. and orch.: *Nornengesang*, op. 21; *Märchen von der schönen Melusine*, op. 30; *Aschenbrödel*, op. 45; *Festgesang*, op. 74; *Haralds Brautfahrt*, op. 90; *Editha*, op. 100; *Johanna von Orleans*, op. 105; *Waldfräulein*, op. 111; *Champagnerlied*, for male ch. and orch. (op. 17); *Lieder Raouls le Preux an Iolanthe von Navarre*, for baritone and orch.; *Die Verlassene*, vocal scene for sopr. and orch. (op. 118); part-songs for mixed and male ch.—FOR ORCHESTRA: Op. 3, *3 Charakterstücke;* op. 16, *Suite hongroise;* op. 22, Symphony, *Frithjof;* op. 28, *Schauspielouvertüre;* op. 38, *Trauermarsch;* op. 65, Serenade for string-orch. and flute; op. 72, Serenade for string-orchestra; op. 78, Suite, *Im Schlosshof;* op. 94, Scherzo, *Irrlichter und Kobolde;* op. 128, *Huldigungsmarsch; Bilder aus Norden* (no op.-number); op. 31, Concerto for 'cello; op. 98, *Konzertstück* for flute and orch.—CHAMBER-MUSIC: Op. 18, Pf.-trio; op. 25, String-sextet; op. 50, Piano-quartet; op. 80, Octet for 2 vls., vla., vcl., flute, cl., horn and bassoon.—FOR PIANO: 4 hands, Op. 10, *Fughette, Menuet u. Festmarsch;* op. 13, *Walzer u. Kosakenmarsch;* op. 19, *Italienische Liebesnovelle;* op. 39, *Steppenbilder;* op. 46, *Aus meinem Tagebuche;* op. 52, *Der Trompeter von Säkkingen;* op. 57, *Ekkehard;* op. 79, *Waldmärchen;* op. 86, 3 Sonatas; op. 102, *Kirmes;* op. 109, *Zum Wiegenfeste;* op. 120, *Romantische Suite;* op. 123, *Idyllen;* op. 129, Ballet-suite, *Atalante*. Also numerous pieces for piano solo, songs, etc.

Hof'mann, Josef, concert-pianist; born Podgorze, near Cracow, Jan. 20, 1876. Pupil of his father **Casimir** [prof. of harm. and comp. at Warsaw Cons., cond. of W. opera]. Played in public at 6; at 9 made tour of Germany, Denmark, Norway, Sweden, France and England; played 1887–8 in America (52 concerts in 2½ months).

Under this strain the boy's health broke down, and he retired from public activity for six years, devoting the time to the study of comp. and orchestration under H. Urban in Berlin. For two years of this period he travelled twice a week to Dresden for pf.-lessons from A. Rubinstein, who regarded young H. as one of the most remarkable pianistic geniuses he had ever heard of. In Nov., 1894, he reappeared in Dresden with enormous success; first tour of Russia in 1896 (followed by 12 since then); returned to the U. S. in 1898, and has been heard there almost every season, enjoying a popularity second to that of no other artist. In 1905 he married an American lady, Mrs. G. P. Eustis. H. is one of those great artists who, free from personal vanity, identify themselves completely with the composer they interpret. Technic he has, as a matter of course, in superabundance; perhaps his most striking characteristic is his marvellous variety of tonal shading, almost rivalling the effects of the orchestra; his conception is marked by nobility and grandeur; without a trace of eccentricity, he is a powerfully individual artist. In his earlier years he wrote 5 concertos for pf. and orch., a set of variations, a fugue and minor pieces for pf., but he has never played his own works. That he is an earnest thinker concerning the technical problems of his art he has shown in his eminently practical book *Piano-Playing with Piano-Questions answered* (1914).

Hof'mann, Richard, b. Delitzsch, Prussian Saxony, April 30, 1844. His father was municipal mus. dir. Pupil of Dreyschock and

Jadassohn; settled in Leipzig as a music-teacher. Has publ. instructive comps. for piano, strings, and wind-instrs.; a valuable and exhaustive *Praktische Instrumentationsschule* (7 parts; Leipzig, 1893; 3d ed. 1907; Engl. tr. by R. H. Segge, 1898); a catechism of musical instruments; Methods for the various orchestral instruments; and a valuable *Führer durch die Violin- und Viola-Litteratur* (1909).

Hof'meister, Friedrich, b. Strehlen, Jan. 24, 1782; d. Reudnitz, n. Leipzig, Sept. 30, 1864. Founded, in 1807, the music-business at Leipzig which bears his name. From 1838, publ. the 'Musikalisch-litterarischer Monatsbericht,' a monthly classified list of the musical works appearing in Germany. His son and successor, **Adolf H.,** b. c. 1818; d. Leipzig, May 26, 1870, publ. a 3d and enlarged ed. of Whistling's *Handbuch der musikalischen Litteratur* (1845), and supplementary vols. (from issues of the 'Monatsbericht'). Since 1852 the 12 'Monatsberichte' for the entire year have been arranged in alphabetical order and issued as 'Jahresbericht'. All these excellent works were continued by the firm, under the proprietorship of **Albert Röthing,** b. Leipzig, Jan. 4, 1845; d. there Aug. 11, 1907. Since 1905 **Karl Günther** has been the head of the firm, which still continues the policy of its founder.

Ho'garth, George, b. Carfrae Mill, near Oxton, Berwickshire, 1783; d. London, Feb. 12, 1870. Studied law and practised in Edinburgh. Was an amateur musician, 'cellist and comp., and became a mus. critic and historian. From 1830 contributed to the 'Harmonicon.' In 1834 settled in London as sub-editor and music critic of the 'Morning Chronicle'; from 1846–66 mus. critic of the 'Daily News.' In 1850 was app. sec. to the Philharmonic Soc. Comp. glees and songs. Wrote *Musical History, Biography, and Criticism* (1835; 2d ed. in 2 vols., 1838); *Memoirs of the Musical Drama* (1838; 2d ed. 1851 as *Memoirs of the Opera . . .*); *How's Book of British Song . . .* (2 vols., London, 1845); *The Philharmonic Society of London, 1813–62* (1862); *The Life of Beethoven* (n. d.). He was son-in-law of Thomson (Beethoven's Scotch publisher) and father-in-law of Charles Dickens.

Hohl'feld, Otto, violin-virtuoso, b. Zeulenroda, Voigtland, March 10, 1854; d. Darmstadt, May 10, 1895. Was a pupil of cantor Urban and dir. Regener; then for 3 years at Dresden Cons. under Rietz, Lauterbach and Kretschmer. Became member of the Dresden court orch., and in 1877 was app. Konzertmeister at the Darmstadt court th. Made several successful concert-tours.—Works: String-quartet, op. 1; *Zigeunerklänge* for piano, op. 2; *Elegie* for trombone with organ, op. 3; *Elegie* for violin, op. 4; songs; *Phantasiestücke* for horn and piano; etc.

Hohn'stock, Carl, violinist, pianist, and comp.; b. Brunswick, 1828; d. there Aug. 5 (?), 1889. He came of a musical family, with whom he made a professional European tour in 1846. In 1848 he went to America, established himself at Philadelphia as mus.-teacher, and gave concerts; here the degree of Mus. Doc. was conferred upon him. In 1860 he returned to Brunswick and settled in Blankenburg.—Comps. (mostly unpubl.): Symphonies, overtures, piano- and violin-concertos, and vocal music.

Hol, Richard, pianist, organist and composer; b. Amsterdam, July 23, 1825; died Utrecht, May 14, 1904. Pupil of Martens (org.) and Bertelman (harm. and cpt.). After travelling in Germany he became mus.-teacher at Amsterdam, was app. director of the choral society 'Amstels Mannenkoor' in 1856, and of the Society for the Promotion of Music in 1857. In 1862 he succeeded Kufferath as city mus. dir. at Utrecht. In 1869, became cath.-org., and in 1875 dir. of the School of Music. He was also cond. of the 'Diligentia' concerts at The Hague, and of the Classical Concerts at the People's Palace, Amsterdam. He received various orders; was elected Officer of the French Academy (1878), and a member of several learned societies. His compositions belong to the romantic German school, and include an oratorio *David*, op. 81; 2 operas, *Floris V* (Amsterdam, 1892) and *Uit de branding* (Amsterdam, 1894; not succ.); masses, songs, chamber-music, 4 symphonies (C m., D m., B♭ [No. 4 in MS.]), overtures and other orchl. music, several ballads for soli, mixed ch. and organ (e. g., *De vliegende Hollander*, op. 70); fine male choruses with orch., etc., also a cappella; female choruses; etc. H. was also a contributor to the Dutch mus. journal 'Cicilia,' and is the author of a monograph on J. P. Sweelinck (1860). From 1886–1900 he was ed. of 'Het Orgel.'—Cf. H. Nolthenius, *R. H. Levensschets* (Haarlem, 1904).

Holden, Oliver, the composer of the hymn-tune *Coronation*, was a resident of Charlestown, Mass., and a carpenter by trade. Before 1792 he gave up this occupation to become a music-teacher, music-seller, and publisher; and comp. many other psalm-tunes, anthems, and odes, of a commonplace character. He died in 1834.

Holbrooke, Josef, b. Croydon, July 6, 1878. Having been prepared by his father, he entered the R. A. M., where his teachers were F. Westlake (pf.) and F. Corder (comp.); winner of the Lucas prize and the Sterndale Bennett scholarship. After graduation in

1898, he went on a tour with A. Lloyd, was cond. of a pantomime (1899) and the Woodhall Spa Orch. (1900); since then he has devoted himself entirely to comp., appearing only as cond. of his own works. He is a composer of extreme tendencies, attracted by the sensational and grotesque, showing little regard for form or euphony; his chamber-music sounds forced and thin, his orchestral music overloaded with bizarre and sensational effects in harmony and instrumentation.—Works: Tone-poems *The Raven* (1900), *The Viking, Ulalume, Byron, Queen Mab, The Bells* (w. ch.), *The Skeleton in Armor, The Mask of the Red Death;* a symphony, *Apollo and the Seaman;* Vars. for orch., *Three Blind Mice* and *The Girl I left behind me*; *Dreamland Suite; Les Hommages*, suite; Vars. on 'Auld Lang Syne'; *The Haunted Palace*, fantasy for orch.; an overture, *The New Renaissance;* the ballets *The Red Masque, The Moth, The Enchanted Garden;* an opera, *Pierrot and Pierrette* (London, 1909). He is now completing the third part of a very ambitious trilogy, *The Children of Don: Dylan; Bronwen, Daughter of Llyr.* The first two operas were prod. in London (1912 and 1914, resp.) without success.—Cf. 'M. T.,' April, 1913.

Hol'laender, Alexis, pianist; b. Ratibor, Silesia, Feb. 25, 1840. Pupil of Schnabel and Hesse at Breslau, and cond. of the Gymnasium scholars' singing-society. From 1858–61, st. at the Berlin Royal Akademie under Grell and A. W. Bach; privately under K. Böhmer. In 1861, became instructor at Kullak's Academy; in 1864, cond. of a choral society, and in 1870 of the 'Cäcilienverein'; 1877, taught singing at the Viktoria-Schule; since 1903 instr. at the Humboldt-Akademie. In 1888 H. was named Professor.—Works: *Sarabande* and *Gavotte* for piano, op. 23; 6 *Intermezzi* for left hand alone, op. 31; Introd. and Fugue, op. 37; op. 39 and 45, pf.-pieces; *Musikal. Bilderbuch*, op. 41; Suite for vln. and pf., op. 40; Piano-quintet (G m.), op. 24; songs (op. 29, 30, 32, 43); duets (op. 16, 20, 34); songs for male ch. (op. 26, 42), mixed ch. (op. 17, 35, 36), female ch. (op. 33, 38).

Hol'laender, Gustav, talented violinist; b. Leobschütz, Upper Silesia, Feb. 15, 1855; d. Berlin, Dec. 6, 1915. Taught by his father, a physician, he played in public when very young; was from 1867–9 a pupil of Leipzig Cons. (David), and 1869–74 of the Kgl. Hochschule, Berlin, under Joachim (vln.) and Kiel (theory). In 1874, principal vln.-teacher at Kullak's Academy, and royal chamber-musician; made a concert-tour in Austria with Carlotta Patti. From 1871–81 he gave subscription-concerts of chamber-music with X. Scharwenka and H. Grünfeld at Berlin. In 1881, orchestra leader of the Gürzenich concerts, and teacher at the Cons., Cologne; in 1884, leader at the Stadttheater; succeeded Japha as leader of the 'Professoren-Streichquartett,' and in 1894 was app. Dir. of the Stern Cons., Berlin, which position he filled with distinction till his death. His concert-tours in Belgium, Holland, and Germany were very successful.—Works (for vln. and pf.): *Spinnerlied*, op. 3; *Am Strande*, op. 8; *Romanze*, op. 10; *Ständchen*, op. 11; *Wiegenlied*, op. 12; *Robin des bois* [Weber], op. 18; *Don Juan Fantasy* (Mozart], op. 19; *Impromptu*, op. 32; *Spanische Serenade*, op. 49; *Waldmärchen*, op. 50; 2 concertos for vln. and orch. (op. 52, 66); *Andante cantabile* for flute and orchestra, op. 60.

Hol'laender, Viktor, brother of Gustav; b. Leobschütz, April 20, 1866. Pupil of Kullak. For a short time he was cond. at the 'Metropoltheater' and (1908) at the 'Neues Operettentheater' in Berlin; since then living in Berlin, devoting himself to composition.—Works: Piano-pieces and the 1-act comic opera *Carmosinella* (Frankfort-on-M., 1888, succ.); 1-act operetta *The Bey of Morocco* (London, 1894, succ.); the operettas *Schneider Fips* (Weimar, 1908), *Der Regimentspapa* (Dresden, 1914); and the operas *San Lin* and *Trilby*.

Hol'lander, Benno, b. Amsterdam, June 8, 1853. Pupil at Paris Cons. of Massart (vln.), Savard (harm., cpt.) and Saint-Saëns (comp.), and winner of the 1st prize for vln. in 1873. After successful tours of France, Germany and Scandinavia, he settled in London in 1876; concert-master under Richter during the seasons of German opera in 1882 and '84; app. prof. of vln. at G. S. M. in 1887; since 1903 cond. of the 'B. H. Orchestral Soc.', giving regular symph. concerts in the Kensington Town Hall.—Works: *Roland*, a symph.; 2 pieces for orch., *Drame* and *Comédie;* 2 concertos for vln. and orch.; septet for piano, strings and 2 horns; 2 string-quartets; a string-trio; a piano-trio; 2 sonatas for vln. and piano; numerous solos for vln.; pf.-pieces (sonata, etc.). He has in MS. an opera, *Die letzten Tage von Pompeii* (not produced).

Hollins, Alfred, b. Hull, Sept. 11, 1865. Until his ninth year he was taught by various relatives; then he entered the Wilberforce Inst. for the Blind (he was born totally blind), where the oldest brother of Sir J. Barnby was teacher of the piano; in 1878 he entered the R. Normal Coll. for the Blind at Upper Norwood; here he cont. piano-study with Fritz Hartvigson and began on the organ w. Dr. E. J. Hopkins. His progress on both instruments would have been considered remarkable for a normal boy, for at the age of 13 he played Beethoven's Emperor Concerto at the Crystal Palace under A. Manns. After a year's further study with Bülow in Berlin he was app. org.

at St. John's, Redhill. In 1886 Dr. Campbell, the principal of the R. Normal Coll., brought him and a quartet of blind players to America, where their performance excited such interest that a second visit was made in 1888. Since then he has filled various positions as org.; in 1904 he made a successful tour of Australia. He is hon. F. R. C. O. He has publ. 2 concert-overtures, a *Triumphal March* and numerous other pieces for organ; a *Romance* for vln. and piano; several anthems; a trio for female vcs.; piano-pieces.

Holl'mann, Joseph, fine 'cellist; b. Maestricht, Oct. 16, 1852. He began to study with a local teacher, Keller, and after a year won a scholarship at the Brussels Cons., where he studied under Servais (vcl.), and Bosselet and Fétis (comp.); graduated in 1870 as winner of the first prizes for 'cello, solfeggio and harm.; from 1870–4 he studied at the Paris Cons. with Jacquard (vcl.) and Savart (comp.). Since 1875, tours of Europe and America; now (1916) living in Paris. He is Chev. of the Legion of Honor and the recipient of numerous decorations. Saint-Saëns wrote his second 'cello-concerto for H.—Works: 2 concertos for vcl. and orch., and effective solo-pieces.

Hol'ly, Franz Andreas, pianist, org., and dram. comp.; b. Luba, Bohemia, 1747; d. Breslau, May 4, 1783. Mus. director of the Kotzentheater, Prague, until 1769; at Koch's Th., Berlin, to 1775; later at Wäser's, Breslau. Composed the popular Singspiele *Der Zauberer* (Prague, 1772), *Der Bassa von Tunis* (Berlin, 1774), *Der Kaufmann von Smyrna* (Frankfort, 1774), *Deukalion u. Pyrrha* (Breslau, 1779), *Das Opfer der Treue* (Breslau, 1779), *Der Tempel des Schicksals* (Berlin, 1779), etc.

Holmes, Alfred, violin-virtuoso; b. London, Nov. 9, 1837; d. Paris, March 4, 1876. Pupil of his father, a self-taught musician. In 1846 was principal soprano chorister at the Oratory; made his début with his brother Henry in 1847; they visited Brussels in 1855; Darmstadt, Leipzig, Kassel, Vienna, etc., 1856–7; Sweden, 1858–9; played in Copenhagen in 1860, in Amsterdam in 1861, and settled in Paris in 1864, making another tour to Russia, Belgium, Holland, and Germany, in 1867.—Works: Opera *Inez de Castro* (not prod.); symphonies *Jeanne d'Arc, The Youth of Shakspere, Robin Hood, The Siege of Paris, Charles XII,* and *Romeo and Juliet;* overtures *The Cid* and *The Muses* (London, 1874).

Holmès (properly **Holmes;** pen-name [for some pf.-pieces and songs] **Hermann Zenta**), **Augusta** (**Mary Anne**), b. Paris, Dec. 16, 1847 (of Irish parents); d. there Jan. 28, 1903. At first a pianist, she devoted herself to the study of comp. under Lambert, Klosé and César Franck; brought out a psalm *In Exitu* (1873); a 1-act 'symphony' *Héro et Léandre* (1874, Châtelet); an *Andante pastoral* (1877); the symphonies *Lutèce* (1879) and *Les Argonautes* (1880); a symph. poem *Les 7 Ivresses* (1883); symph. *Irlande* (1885); an ode triomphale, *Patrie* (1889); and in 1895 the 4-act lyric drama *La Montagne noire* (Gr. Opéra), which last had hardly a *succès d'estime.* Besides over 100 songs, Mme. H. wrote an allegorical cantata, *La Vision de la Reine;* the 2 'symphonies' (for soli, ch. and orch.) *Lutin, Hymne à la Paix;* the symphonic poem *Roland* (Orlando Furioso), *Pologne, Au Pays bleu.* In MS. 2 operas, *Astarte* and *Lancelot du Lac.*—Cf. P. Barillon-Bauché, *A. H. et la femme-compositeur* (Paris, 1913).

Holmes, Edward, b. near London, 1797; d. United States, Aug. 28, 1859. A pupil of V. Novello, he became a piano-teacher. In 1827 he visited Germany, and publ. *A Ramble among the Musicians of Germany . . .* (1828; 3d ed. 1838), which obtained him the position of mus. critic of 'The Atlas.' Other works: *The Life of Mozart* (1845; 2d ed. E. Prout, 1878); *Life of Purcell,* for Novello's 'Sacred Music'; *Analytical and Thematic Index of Mozart's Piano-works;* articles for the 'Musical Times' and other journals. In 1849 he settled in America as editor and music critic.

Holmes, George Augustus, b. Peckham, May 10, 1861. He received his entire mus. education from private teachers; organist at St. George's, Camberwell, 1880–1903; since 1887 dir. of examinations of the London Coll. of Music. Author of many instructive works for piano, of which the more important are *Technical Training for the Pianoforte* (part I, 1901; part II, 1904); *Analyses of Pianoforte Compositions* (4 vols., 1905, '06, '12, '15); *Preparatory Manuals for the Pianoforte* (book I, 1907; bk. II, 1909); *The Academic Manual of Harmony* (1911); etc. Has also comp. pf.-pieces (*Tarentelle brillante, Tarentelle chromatique, Melodious Studies,* etc.).

Holmes, Henry, b. London, Nov. 7, 1839; d. San Francisco, Dec. 9, 1905. The equally famous and talented brother of Alfred, with whom he was associated until 1865. He then visited Copenhagen, Stockholm, etc., and returning to London, became vln.-prof. at the Royal College of Music in 1883; resigned in 1894, when he came to the U. S.—Composed 5 symphonies, 2 cantatas (*Praise ye the Lord* and *Christmas*), vln.-concerto, concert-overture, 2 string-quintets, vln.-pieces, and songs.

Holmes, William Henry, Engl. pianist; b. Sudbury, Derbyshire, Jan. 8, 1812; d. London, April 23, 1885. Pupil of the R. A. M. from its establishment in 1822; he won two medals, became assistant pf.-prof. in 1826, and later principal professor for piano.

Formed many distinguished pupils, including Sterndale Bennett, the two Macfarrens, and Davison.—Works: *The Elfin of the Lake*, opera; symphonies; a pf.-concerto, a sonata for pf. and vln., pf.-sonatas, and songs.

Holm'sen, Borghild, b. Christiania, Oct. 22, 1865. Pupil of the Leipzig Cons. and later in Berlin; made her début as pianist and composer in a concert of her own in 1889; has concertized extensively in Scandinavia and Germany. Has published a vln.-sonata, 2 romances for vln., pf.-pieces, and songs.

Holst, Edvard, b. Copenhagen, 1843; d. New York, Feb. 4(?), 1899. He settled in N. Y. about 1874, and was in turn an actor, stage-dancer, dancing-master, and playwright; all the time being also a diligent composer of songs and pf.-pieces of a light description, pieces for mil. band (*Marine Band March, Battle of Manilla*, etc.), and a comic opera, *Our Flats* (N. Y., 1897)—in all over 2,000 works. One of his comedies was *Hot Water*.

Holst, Gustav von, b. Cheltenham, Sept. 21, 1874. Pupil of Sir C. V. Stanford at the R. A. M.; dir. of music at Morley College. Has composed the operas *Savitri* (1-act) and *Sita* (3-act); a masque, *The Vision of Dame Christian; The Mystic Trumpeter*, scena for sop. and orch.; 3 books of hymns from the 'Rig Veda' (for voice and orch.).

Hol'stein, Franz (Friedrich) von, dram. composer; b. Brunswick, Feb. 16, 1826; d. Leipzig, May 22, 1878. At the desire of his father, an officer of high rank, he entered the army after a course at the Brunswick cadet school, where he studied mus. theory under Richter. While a lieutenant, he privately produced an operetta, *Zwei Nächte in Venedig* (1845). After the Schleswig-Holstein campaign he wrote the 5-act grand opera *Waverly*, and sent it to Hauptmann at Leipzig, who advised him to adopt a musical career. In 1853 he resigned his position in the army and became a pupil of Hauptmann's at Leipzig Cons. From 1856–9 he travelled for the purpose of study, visiting Rome, Berlin, and Paris, finally settling in Leipzig, where he devoted himself to composition. He was also a poet and artist, and wrote his own libretti. —Works: Operas *Der Haideschacht* (Dresden, 1868); *Der Erbe von Morley*, comic opera (Leipzig, 1872); *Die Hochländer* (Mannheim, 1876); and *Marino Faliero* (unfinished; a few numbers publ. separately); overtures *Lorelei* and *Frau Aventiure; Beatrice*, scene for sop. solo with orch.; a pf.-trio; other chamber-music; part-songs for mixed and male voices; songs. He left a valuable legacy for the benefit of indigent music students.—His *Nachgelassene Gedichte* were published in 1880, with a biogr. sketch by H. Bulthaupt.

Hol'ten, Karl von, pianist and composer; b. Hamburg, July 26, 1836; d. Altona, Jan. 12, 1912. Pupil of J. Schmitt, Avé-Lallemant, and Grädener, and 1854–6 at the Leipzig Cons. From 1874, instructor at the Hamburg Cons.; R. Prof. in 1889.—Comps.: A *Kindersymphonie*, vln.-sonata, pf.-concerto, trio, pf.-pieces, songs.

Hol'ter, Iver (Paul Fredrik), b. Christiania, Dec. 13, 1850. He entered the Univ. as a student of medicine, but devoted more time to the study of music under J. Svendsen; 1876–9, pupil of the Leipzig Cons. (Jadassohn, Richter and Reinecke); spent 1879–81 in Berlin; became Grieg's successor as cond. of the 'Harmonie' in Bergen (1882); 1886–1911, conductor of 'Musikföreningen' in Christiania, and from 1890–1905 also of 'Handvaerkersångföreningen'; in 1897 he founded (and has since cond.) 'Holters Korförening,' a society devoted to the production of large choral works (sacred and secular); has been festival conductor of several of the great Scandinavian festivals; in 1900 he cond. with Svendsen the 'Northern Concerts' in Paris.—Works: Op. 1, 18, string-quartets; op. 2, pf.-pieces; op. 3, Symphony in F; op. 4, *St. Hans Kveld*, Idyl for string-orch.; op. 5, 7, 9, 11, 13, songs; op. 6, 17, male choruses; op. 8, Novelettes for pf.; op. 10, Suite for orch. (arr. from incid. music to *Götz von Berlichingen*); op. 12, Romances for vln. and orch.; op. 14, *Til Faedrelandet*, cantata for soli, ch. and orch.; op. 15, Festival cantata for male ch.; op. 19, cantata for sop. solo and male chorus.

Holy, Alfred, eminent harp-virtuoso; b. Oporto, Portugal, Aug. 5, 1866. At an early age he began to study the vln. and pf.; from 1882–5 he studied the harp with W. Stanek at the Prague Cons.; 1885–96, solo harpist at the German opera, Prague; 1896–1903, ditto at the Berlin R. Opera; 1903–13, ditto at the Vienna Court Opera and with the Philh. Soc. For ten years he also was solo harpist at the Bayreuth Festivals, and made tours of Europe; since 1913, solo harpist of the Boston Symph. Orch. (succeeding the late H. Schuëcker). He is 'Kammermusiker' to the Prussian and Austrian courts. Has publ. comps. for harp; chamber-music for harp with organ and other instrs.; orchl. studies for harp from the symphonic works of R. Strauss; arrangements. A comedy-opera, *Das Märchen vom Glück*, was prod. at Hamburg (1909).

Hol'yoke [hōl'yōk], **Samuel,** composer of church-music, and teacher of vocal and instrumental music, was born at Boxford, Mass., 1771; d. Concord, N. H., 1816. His hymn-tune *Arnheim* still survives.

Holz'bauer, Ignaz, dram. composer; b. Vienna, Sept. 17, 1711; d. Mannheim, April

7, 1783. Destined for the law, he secretly taught himself music with the aid of Fux's *Gradus ad Parnassum*. On Fux's advice he went to Italy, but owing to illness was obliged to return. Parental opposition overcome, he became Kapellm. to Count Rottal in Moravia, and at the Vienna Court Th. in 1745. In 1747 he made a concert-tour through Italy with his wife, an excellent singer; in 1750 became court Kapellm. at Stuttgart, and in 1753 at Mannheim. He again visited Rome (1756), Turin (1757), and Milan (1759), for the production of various operas. An erudite musician, his works were held in high esteem, and warmly eulogized by Mozart. They include 11 Italian operas: *Il figlio delle selve* (Schwetzingen court th., 1735), *Alessandro nell' Indie* (Milan, 1759), *La clemenza di Tito* (Mannheim, 1780), etc.; a German opera, *Günther von Schwarzburg* (Mannheim, 1776; publ. by H. Kretzschmar in vols. viii and ix of 'Dkm. deutscher Tonk.'); 5 oratorios, 26 orchl. masses *a* 4 (1 German); 37 motets; 65 instrl. symphonies, 18 string-quartets, 13 concertos for various instrs.; etc. H. Riemann publ. 3 Divertimenti and a string-quintet (E♭) in vol. xv of 'Dkm. d. Tonk. in Bayern.'—Cf. K. M. Klob, *Drei musikalische Biedermänner* (Ulm, 1911).—See Q.-Lex.

Höl'zel, Gustav, b. Pest, Sept. 2, 1813; d. Vienna, March 3, 1883. He filled several positions as operatic buffo-bass; was pensioned in 1869. Visited America in 1870. Composed popular songs, pf.-pieces, etc.

Hölzl, Franz Severin, b. Malaczka, Hungary, March 14, 1808; d. Fünfkirchen, Aug. 18, 1884. Pupil of Kessler and Seyfried, in Vienna; in 1843, Cath. Kapellm. at Fünfkirchen. In 1852 he received the gold medal for art and science for his grand mass in D. Comps.: An oratorio, *Noah* (1844); much church-music; *Die Colonna*, rom. opera (1847); a symphony, overtures, chamber-music, etc.

Homer, Louise (*née* **Louise Dilworth Beatty**), dramatic contralto; b. Pittsburgh, Penn., circa 1872; pupil in Philadelphia of Misses Whinnery and Groff; in Boston from 1894 of Wm. L. Whitney (voice) and Sidney Homer (harm.), marrying the latter in 1895 and going with him to Paris in 1896, where her chief instructors were Fidèle Koenig (voice) and Paul Lhérie (dramatic action). Won pronounced success at début as Leonora in *La Favorita* at Vichy in May, 1898, and during that season sang there the rôles of Ortrud, Dalila, etc.; in Angers the same year, in addition to these, she created Katelyn in Blockx's *Princesse d'auberge;* engaged for the following season at Covent Garden, London, making début as Amneris and singing for the first time in Italian, previous rôles having been French. Then called to the Monnaie, Brussels, appearing in 80 performances, and creating the rôle of Mme. de la Haltière in Massenet's *Cendrillon*. After a second engagement at Covent Garden, where she sang most of the Wagnerian contralto rôles in German, she was engaged by Grau for the Metropolitan Opera, New York. American début at San Francisco, Nov. 14, 1900, during the preliminary tour of the company, as Amneris; first appearance in New York, Dec. 22, 1900, in same rôle; since which time she sang regularly at the M. O. H. as the leading contralto until 1912; since then she has appeared only occasionally in opera, as her concert-work claims more of her time and attention. Her greatest successes have been achieved as Amneris, Laura (*Gioconda*), Azucena, Ortrud, Brangäne, Fricka (and other Nibelung rôles), The Witch (*Hänsel und Gretel*), and The Witch in *Königskinder* (created at New York). Her classic interpretation of Orfeo at the Paris revival of Gluck's opera in 1909–10 was a grand operatic triumph. Her rich and commanding voice, with a compass from *f* to c^2, has also been heard in recitals throughout the U. S.; she has sung with all American symphony orchs., and at the festivals in Worcester, Cincinnati, Springfield, etc. Her favorite rôles are Amneris, Orfeo, and Dalila.

Homer, Sidney, song-composer; b. Boston, Mass., Dec. 9, 1864. Pupil of Chadwick in Boston; thereafter studied 2 years in Leipzig and 3 in Munich (O. Hieber, Abell, Rheinberger). Returning to Boston, he taught harmony and counterpoint for 8 years, also conducting lecture-classes in the study of symphonies and the Wagner music-dramas. In 1895 he married Miss Louise Dilworth Beatty, his pupil, and next year went with her to Paris. He has publ. some 80 songs (list publ. by Schirmer); many have won favor at home and abroad: *Dearest* (poem by Henley), *Requiem* (Stevenson), *Prospice* (Browning), *The Pauper's Drive*, *The Bandanna Ballads*, etc.—Residing (1916) in New York.

Ho'meyer, Paul (Joseph Maria), famous organist; b. Osterode, Harz, Oct. 26, 1853; d. Leipzig, July 27, 1908. His grandfather, **Joh. Just. Adam H.**, edited a Roman Catholic choral-book, *Cantus Gregorianus;* his father, **Heinrich H.** [b. 1832; d. Dec. 31, 1891], was org. at Lamspringe. He studied at the Josephinum Gymnasium, Hildesheim; at the Leipzig Cons. and Univ.; and was also a pupil of his uncle, **J. M. H.** [b. 1814; d. Oct. 5, 1894], organist at Duderstadt. His first recital, given at Leipzig while still a student, created a sensation; nevertheless, though continuing his recitals, he finished the regular course at the Cons., and after that

went for further study to his uncle. After phenomenally successful tours of Germany, Austria and Italy, he settled in Leipzig as organist at the Gewandhaus, and teacher of organ and theory at the Cons. He edited the organ-works of Bach, Mendelssohn and Schumann, and (jointly with R. Schwalm) wrote a valuable organ-school.

Homi'lius, Gottfried August, eminent organist and church-comp.; b. Rosenthal, Saxony, Feb. 2, 1714; d. Dresden, June 5, 1785. Pupil of J. S. Bach. App. organist of the Frauenkirche, Dresden, in 1742; cantor at the Kreuzschule, and music director of the three principal churches, in 1755.—Published works are: A *Passion* cantata (1775); a Christmas oratorio, *Die Freude der Hirten über die Geburt Jesu* (1777); *Sechs deutsche Arien* (1786).—In MS. in the Berlin Royal Library, and in the Dresden Kreuzchor archives: Passion acc. to St. Mark; ch.-music for each Sunday and Feast-day in the year; motets, cantatas, fugued chorals, a Thorough-bass Method, 2 choral-books, etc.—See Q.-Lex.

Hood, Helen, composer; b. Chelsea, Mass., June 28, 1863. Studied with B. J. Lang (pf.) and Chadwick (comp.) in Boston; and in Berlin 1 year with Moszkowski (pf.). Resides in Boston.—Works (published if not marked MS.): Op. 1, 4 songs; op. 2, 2 songs; op. 3, *The Robin*, part-song; op. 5, 2 part-songs (MS.); op. 6, 5 pieces for vln. and pf.; op. 7, *Song-Etchings* (6 songs); op. 8, 3 pf.-pieces; op. 9, 3 songs; op. 10, 3 pieces for vln. and pf.; op. 11, pf.-trio (MS.); op. 12, 2 pieces for 2 vlns. and pf.; op. 13, 2 songs; op. 14, 4 songs; op. 15, Te Deum in E♭ (MS.); op. 16, string-quartet in D; op. 18, sacred songs.

Hook, James, Engl. organist and comp.; b. Norwich, June 3, 1746; d. Boulogne, 1827. Pupil of Garland, organist of Norwich cath., he became music director at Marylebone Gardens, London, 1769–73, and at Vauxhall Gardens, 1774–1820. He was organist at St. John's, Horsleydown, for many years. An industrious composer of songs (over 2,000 songs, catches, and cantatas); the songs *Within a mile of Edinboro' Town* and *Sweet Lass of Richmond Hill* are about the only ones now remembered. His other works include an oratorio, *The Ascension* (1776), operas, pf.-sonatas, organ-concertos, rondos and transcriptions, and an instruction-book, *Guida di musica* (1796), for pf.—See Q.-Lex.

Hope-Jones, Robert, b. Hooton Grange, Cheshire, Feb. 9, 1859; d. (by suicide) Rochester, N. Y., Sept. 13, 1914. As a boy he learned to play the organ merely for his own pleasure. In 1877 he entered the employ of Laird Bros., engineers and shipbuilders at Birkenhead, and became an expert electrical engineer. As chief electrician of the National Telephone Co. he found ample opportunity for the exercise of his extraordinary inventive genius. At the same time he gratified his love for music by fulfilling the duties of organist at St. John's in Birkenhead. Here he began to experiment with the application of electricity to organ-building, obtaining such gratifying results that in 1889 he severed his connection with the telephone company and became an organ-builder. In 1903 he came to America, was for a time connected with the Austin Organ Co. of Hartford and the E. M. Skinner Co. of Boston, and in 1907 founded the Hope-Jones Organ Co. at Tonawanda, N. Y., but sold the plant and his patents in 1910 to the Rudolph Wurlitzer Co. of N. Y. His inventions have revolutionized modern organ-building. He built instruments in England, Germany, France, India, Australia, New Zealand, and the U. S. (one of the finest being the great organ in the Auditorium at Ocean Grove, N. J.).—Cf. G. L. Miller, *The Recent Revolution in Organ-Building* (2d ed. N. Y., 1913).

Hope'kirk, Helen, Scotch pianist and composer; b. circa 1868 near Edinburgh, where she studied under Lichtenstein and A. C. Mackenzie; then for 2 years at Leipzig, later with Leschetizky at Vienna. Pianistic début at Gewandhaus, Leipzig, Nov. 28, 1878; the next few years she played with great success in England and Scotland. In 1882 she married William Wilson, and came with him to America in 1883; here she was heard with all the large orchestras, and her reception was so cordial that she remained for the following season; from 1887–91 she lived in Vienna, whence she made frequent tours of the principal German cities; 1891–2 again in the U. S., and also in Canada; alternately in Paris and London until 1897, when she settled in Boston; 1897–1901, teacher of pf. at the N. E. Cons. She now gave frequent recitals and played much chamber-music; was an early champion of MacDowell and the modern French school (d'Indy, Debussy, Fauré, etc.). For some years she has devoted herself to teaching and composition in Brookline, Mass. Publ. over 100 songs; many pf.-pieces (*Serenade*, *Sundown*, *Iona*, *Memories*); also a vol. of Scottish folk-songs with original pf.-accomp. In MS. she has a Concerto for pf. and orch., a *Konzertstück* for ditto, minor pieces for orch., and 2 sonatas for vln. and pf.

Hop'fe, Karl, b. Barmen, Sept. 30, 1872; d. there June 30, 1910. Pupil of his father (pf.) and Frömling (vln.); from 1888–93 he attended the 'Kgl. Hochschule' in Berlin, (Joachim, Dorn, Spitta, Hans Müller and Franz Schulz); also studied comp. with Bruch

at the 'Meisterschule'; 1895, cond. of the male choral societies 'Euphonia' and 'Lehrergesangverein' in Remscheid; in 1897 he founded in Barmen the 'Volkschor' and 'Allgem. Konzertverein,' both of which he dir. till his death. He wrote an opera, *Die Freijagd;* a suite for orch., *Rheinsagen;* male choruses; pf.-pieces.

Hop'ffer, Ludwig Bernhard, dramatic composer; b. Berlin, Aug. 7, 1840; d. Niederwald, n. Rüdesheim, Aug. 21, 1877. Studied at Kullak's Akademie, 1857–60. In 1872–5 visited S. Germany, Switzerland and Italy. —Works: 2 operas, *Fritjof* (Berlin, 1871) and *Sakuntala;* festival-play *Barbarossa* (Berlin, 1871); *Der Student von Prag*, comic opera; the choral works *Pharao, Darthulas Grabgesang*, and the 23d Psalm; symphonies, overtures, chamb.-music, songs, etc.

Hopkins, Edward Jerome, b. Burlington, Vt., April 4, 1836; d. Athenia, N. J., Nov. 4, 1898. Excepting 6 lessons in harmony, from T. E. Miguel, he was a wholly self-taught musician. Had a regular position as organist at 10; began composing at 14. Studied at the Univ. of Vt., and at the N. Y. Med. College (chemistry, for 3 years); from his 20th year he devoted himself wholly to music. Played in various N. Y. churches down to 1869; founded (1856) 'The Amer. Music Assoc.' for performing native works; founded and supported (1865–87) the N. Y. 'Orpheon Free Schools' (over 30,000 pupils); founded and edited the 'N. Y. Philh. Journal' (1868–85). He originated the popular 'Lecture-Concerts'; made many concert-tours in the U. S., also to England (1890); and was an indefatigable composer.—Works: Symphony, *Life*, for full orch.; *Child's Symphony*, for string-orch.; pf.-concerto; pf.-trio in D; 2 organ-preludes and fugued fantasias; the very original works *Easter Festival Vespers* (for 3 choirs, echo-choir, 2 organs and orch., harp obbl., and Cantor Priest), *Bible Opera* (for 2 troupes, one singing, one speaking), a School-Opera *Toffee and Old Munch*, a *Piano-Trio-Concerto* (or *Trio with Orch.*), a Fantasia on an original theme (for 5 pfs.); also 2 operas, *Samuel* (N. Y., 1877) and *Dumb Love;* pf.-music; etc. (in all over 700 works, few of which are published). Also 2 collections of church-music, and an *Orpheon Class-book*.

Hopkins, Edward John, b. Westminster, June 30, 1818; d. London, Feb. 4, 1901. Chorister of the Chapel Royal (under Wm. Hawes) 1826–33; then pupil for harm. and cpt. of T. F. Walmisley. A self-taught organist, his first appointment was at Mitcham ch. (1834–8); the next, St. Peter's (Islington), whence he went (1841) to St. Luke's (Berwick St.), and finally (1843) to the Temple Church, London (retired 1898; successor, Dr. Walford Davies), where he raised the musical services to a very high degree of excellence. He was a member of the chief British musical associations, and in 1882 received the title of Mus. Doc. from the Archbishop of Canterbury, and in 1886 from Trinity Coll., Univ. of Toronto, Canada. His compositions for the church are of sterling quality; some anthems—*Out of the deep* (1838), *God is gone up* (1840), *Thou shalt cause the trumpet of the jubilee to sound* (1887)—have taken prizes; his very numerous hymn-tunes and chants have made his name a household word in Great Britain; his church services are favorites. His book *The Organ; Its History and Construction*, written in coöperation with Rimbault, is a standard work (London, 1855; 5th ed. 1887). He contributed valuable articles to Grove's Dictionary of Music, and edited many series of English compositions, ancient and modern.

Hopkins, Harry Patterson, b. Baltimore, 1873; pupil at the Peabody Inst. of Hamerik and Burmeister, and at Prague in 1895 of Dvořák. Since 1899, instructor at Washington College, Washington, D. C., and dir. of music at Franklin St. Presbyterian Ch., Baltimore.—Works (MS.) for orch.: 2 overtures, 2 suites de ballet, and *The Dreamer*, orchl. Fantasie; also a pf.-quintet.—Has publ. a score of short pf.-pieces, and numerous songs; also *A Tragedy*, chorus for mixed voices with orch., op. 15.

Hopkinson, Francis, the first American composer; b. Philadelphia, Sept. 21, 1737; d. there May 9, 1791. Although a lawyer by profession, he was deeply interested in music and a good performer upon the harpsichord. He has the distinction of being the composer of the first original piece of music written in America, the secular song *My days have been so wondrous free* (1759). He also provided Franklin's Glass-harmonica with a keyboard, introduced improvements in the quilling of harpsichords (also adopted by European manufacturers) and invented the Bell-harmonic, 'a contrivance for the perfect measurement of time.'—Cf. O. G. Sonneck, *F. H. and James Lyon. Two Studies in Early American Music* (Washington, 1905); A. R. Marble, *Heralds of American Literature* (Chicago, 1907).

Hoplit. See Pohl, Richard.

Ho'rák, Eduard, born Holitz, Bohemia, 1839; d. Riva, Lake of Garda, Dec. 6, 1892. Co-founder [with his brother **Adolph;** b. Jankovic, Feb. 15, 1850] of, and teacher at, the 'Horák' Pianoforte School, Vienna, which soon acquired a European reputation. In collaboration with Fr. Spigl, who succeeded him as dir., he published *Der Klavierunterricht in neue, natürliche Bahnen gelenkt* (1892, 2

vols.), and, with his brother, a valuable *Klavierschule.*—Adolf alone wrote *Die technische Grundlage des Klavierspiels.*

Ho'rák, Wenzel [Václav] Emanuel, b. Mscheno-Lobes, Bohemia, Jan. 1, 1800; d. Prague, Sept. 15, 1871. Pupil of Josef Schubert and the Prague Gymnasium; studied composition and theory from the works of Türk, Vogler, Albrechtsberger, and Cherubini. Organist and choirmaster, in succession, of various churches in Prague; as a teacher and ch.-composer he was highly esteemed.—Wrote 10 masses with instrl. accomp., a mass for male voices a capp., a requiem for ditto, and motets; also *Die Mehrdeutigkeit der Harmonien* . . . . (1846).

Horn, August, b. Freiberg, Saxony, Sept. 1, 1825; d. Leipzig, March 25, 1893. Pupil of Mendelssohn at the Leipzig Cons. From 1862–8, lived at Dresden, then settled in Leipzig, and became favorably known by his pf.-arrangements of symphonies, operas, etc., for 2 and 4 hands.—Works: A 1-act comic opera, *Die Nachbarn* (Leipzig, 1875); orchl. music (overture; *Festmarsch*); pf.-pieces; his part-songs for male chorus, and songs, were very successful.

Horn, Camillo, b. Reichenberg, Bohemia, Dec. 29, 1860. Pupil of A. Bruckner; living in Vienna as choral conductor and music critic of 'Deutsches Volksblatt.' Has publ. a Symphony in F m. (op. 40); *Bundeslied der Deutschen in Böhmen*, for male ch. and orch. (op. 23); *Deutsches Festlied*, for mixed ch. and orch. (op. 26); 2 scenes for solo voice and orch., *Thusnelda* and *Wallada;* a Scherzo for orch.; choruses for men's, women's and mixed voices; songs; pf.-pieces (sonata in F m., etc.).

Horn, Charles Edward, son of Karl Friedr.; b. London, June 21, 1786; d. Boston, Mass., Oct. 21, 1849. In 1809 made his début, and for several years lived in London as opera-singer and composer. In 1833 he went to America and produced several operas at the Park Th., New York. His voice failing, he became a music-teacher, and later an importer and publisher of music. He prod. an oratorio, *The Remission of Sin;* returned to England in 1843, and in 1845 this oratorio, renamed *Satan*, was performed by the Melophonic Soc. He was appointed music director of the Princess' Th.; returned to America in 1847, and became conductor of the Handel and Haydn Soc., Boston.—Works: Another oratorio, *Daniel's Prediction* (1848); a cantata, *Christmas Bells;* 26 English operettas (1810–30); canzonets, glees, songs, etc.

Horn, Karl Friedrich, b. Nordhausen, Saxony, April 13, 1762: d. Windsor, England, Aug. 5, 1830. Pupil of Schröter; at 20 years of age he went to London, and with the patronage of Count Brühl, Saxon Ambassador, became a fashionable teacher. To 1811 he was music-master to Queen Charlotte and the Princesses. In 1823 he succeeded Sexton as organist of St. George's Chapel, Windsor. With Wesley he prepared an English edition of Bach's *Wohltemperirtes Clavier;* also wrote a treatise on thorough-bass; composed pf.-sonatas, 12 sets of pf.-variations with acc. of flute or violin, and *Military Divertimentos.*

Horn, Pater **Michael,** b. Oct. 25, 1859. Pupil of Dr. B. Sauter, abbot of the Benedictines in Prague; 1883–96, org. and mus. dir. of the Benedictine monastery in Maredsous; now (1916) living in the monastery at Beuron, Bavaria. Since 1902 editor of 'Gregorianische Rundschau'; has contrib. valuable articles on Gregorian Chant to German and French periodicals. Publ. masses, motets, preludes for organ, and 'Sammlung kirchlicher Tonstücke für die Orgel' (3 parts).

Hor'neman, Christian F. Emil, son and pupil of Johan; b. Copenhagen, Dec. 17, 1841; d. there June 8, 1906. Also studied at Leipzig Cons., 1857–60. Director of school of music in Copenhagen and founder of the 'Konzertverein.' Has composed an overture, *Heldenleben*, pf.-caprices, songs, etc. An opera, *Aladdin*, was prod. at Copenhagen (1888). L. Schytte brought out a new ed. of his *Kinder-Klavierschule.*—Cf. G. Hetsch, *C. H. Ein dänischer Kapellmeister u. seine Werke*, in the 'Neue Musikzeitung' (vol. xxiii).

Hor'neman, Johan Ole Emil, vocal composer; b. Copenhagen, May 13, 1809; d. there May 29, 1870. His *Tappere Landsoldat* became a national melody.

Horner, Dr. **Ralph Joseph,** b. Newport, Monmouthshire, April 28, 1848. From 1864–67 pupil in the Leipzig Cons. of Plaidy, Moscheles, Reinecke, Papperitz and E. Fr. Richter. On his return to England he settled as a teacher of pf., harm. and singing at Camberwell; cond. Peckham Choral Soc., choirmaster at St. Mary's, 1873–5; for the next 12 years conductor of various operatic companies (Grand Opera at Alexandra Palace, for A. Sullivan's works, etc.); conductor in Nottingham of the Orchestral Soc. (1889–95) and Operatic Soc. (1893–1900); lecturer on music, Nottingham Univ., 1895–1905. In 1906 he came to New York; went to Winnipeg in 1909 as director of the Imp. Academy of Music and Arts; cond. of the Oratorio Soc. (1909–12), and is now director and conductor of his own opera-troupe. Mus. Doc., Durham, 1898.—Works: The operas *Amy Robsart* and *The Belles of Barcelona;* 6 operettas; Suite in D for orch.; *Fairy Overture; Intermezzo* for orch.; 2 oratorios, *St. Peter* and *David's First Victory;* a dram. cantata, *Confucius;* a sacred cantata, *A Song of*

Prayer and Praise; a string-quartet in E♭; a sonata for vln. and pf.; pf.-pieces; about 100 songs. A *Torch-Dance* for orchestra won the Earl Grey Prize in 1911.

Horn'stein, Robert von, b. Donaueschingen, Dec. 6, 1833; d. Munich, July 19, 1890. Pupil of Leipzig Cons.; teacher at the Munich Royal School of Music.—Works: Operas, *Adam und Eva* (Munich, 1870); *Der Dorfadvokat;* incid. music to Shakespeare's *As You Like It* and Mosenthal's *Deborah;* a ballet, *Der Blumen Rache;* pf.-pieces, songs, etc. From posth. works his son Ferdinand arranged incid. music to his (F.'s) drama *Buddha*; also publ. his father's *Memoiren* (1908).

Hors'ley, Charles Edward, son and pupil of William; b. London, Dec. 16, 1822; d. New York, Feb. 28, 1876. Also studied with Moscheles (pf.), Hauptmann and Mendelssohn (comp.). Became organist of St. John's, Notting Hill, London; in 1868 went to Australia, and later to America. Contributed interesting articles on music in America to the 'Mus. Standard,' London.—Comp. 3 oratorios, *Gideon, David, Joseph;* ode *Euterpe*, for soli, ch. and orch. (1870; for opening of Melbourne Town Hall); music to Milton's *Comus;* instrl. and pf.-pieces; songs; and wrote a *Text-Book of Harmony*, publ. posth. (1876).

Hors'ley, William, b. London, Nov. 15, 1774; d. there June 12, 1858. Organist of various churches in London; in 1800 he graduated Mus. Bac., Oxon. His suggestion resulted in the foundation of the 'Concentores Sodales' (1798–1847), to some extent a revival of the catch- and glee-clubs. He published *An Explanation of Musical Intervals, and of the Major and Minor Scales* (1825); *Introd. to . . . Harm. and Modulation* (1847); edited a coll. of glees, etc., by Callcott (with biogr. and analysis), Book i of Bird's *Cantiones Sacræ*, and publ. 5 colls. of glees, 40 canons, a coll. of psalm-tunes with interludes, sonatas, pf.-pieces, songs, etc.—See Q.-Lex.

Horváth [hŏhr'vaht], **Géza,** b. Komáron, Hungary, May 27, 1868; intended for a mercantile career, but from 18 studied music in Vienna under L. Schytte and others. Director of a private music-school at Vienna; librarian of the Assoc. of Licensed Music-school Proprietors of Vienna. Has published over 60 compositions, chiefly easy pf.-pieces.

Hor'witz, Benno, violinist and composer; b. Berlin, March 17, 1855; d. there June 3, 1904. Pupil of the Royal Hochschule, and of Kiel and Albert Becker.—Works: Symphonic poem *Dionysos;* choral works; chamber-music, part-songs, and songs.

Hö'sel, Kurt, b. Dresden, Jan. 28, 1862. Pupil of the Dresden Cons. and of Schulz-Beuthen. Was Kapellm. in Freiburg and Breslau; since 1895 conductor of 'Dreyssigsche Singakademie' in Dresden, and since 1897 prof. of the opera- and orch.-classes at the Cons.; made R. Prof. in 1907. Composer of male and mixed choruses and songs; also of the opera *Wieland der Schmied* (Charlottenburg, 1913).

Hosmer, Lucius, b. South Acton, Mass., Aug. 14, 1870. Pupil of G. W. Chadwick in Boston. Has written 2 suites, 3 overtures, a *Southern Rhapsody* for orch.; songs; a romantic comedy-opera, *The Rose of the Alhambra*, was prod. in Rochester (1905; later in N. Y.).

Hostin'sky, Ottokar, writer on musical esthetics; b. Martinoves, Bohemia, Jan. 2, 1847; d. Prague, Jan. 19, 1910. Pupil of the Prague Gymnasium; also studied law and philosophy. From 1867–8 continued the study of philosophy at Munich, and took degree of *Dr. phil.* at Prague. After residence in Salzburg and Munich, and a visit to Italy in 1876, in 1877 he passed the teacher's examination for esthetics and the history of music, at Prague Univ.; in 1884 he was app. extraord., and in 1892 regular, prof. of esthetics.—Works: A brief biography of Wagner (in Bohemian; 1871); *Das Musikalisch-Schöne und das Gesammtkunstwerk vom Standpunkt der formalen Ästhetik* (1877; German); *Die Lehre von den musikalischen Klängen* (1879; German); *Über die Entwickelung und den jetzigen Stand der tschechischen Oper* (1880); and *Über die Bedeutung der praktischen Ideen Herbarts für die allgemeine Ästhetik* (1883).

Hotteterre [ŏht-tär'], **Louis,** nicknamed 'Le Romain,' from having lived in Rome; was the finest flutist of his period and chamber-musician at the courts of Louis XIV and XV. His father, **Henry H.** (d. 1683), was a famous instr.-maker, player on the musette, and also court musician; and another son, **Nicolas H.** (d. 1695), was a celebrated bassoonist and oboist. Louis wrote: *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce et du hautbois* (probably 1699; republished several times); *Méthode pour la musette* (1738); *L'art de préluder sur la flûte traversière, sur la flûte à bec, etc.* (1712; 2d ed., under title *Méthode pour apprendre, etc.*, abt. 1765); also composed sonatas, duos, trios, suites, rondes (*chansons à danser*), and minuets for flute.—Cf. D. J. Carlez, *Les H.* (Paris, 1877); E. Thoinan, *Les H. et les Chédeville* (ib., 1894).—See Q.-Lex.

Houdard [oo-dahr'], **Georges,** b. Neuilly-sur-Seine, March 30, 1860; d. Paris, Feb. 28, 1913. Pupil of L. Hillemacher and Massenet; one of the foremost scholars and investigators of Neume notation.—Works: *l'Art dit Grégorien d'après la notation neumatique* (1897); *Le rhythme du chant dit Grégorien d'après la notation neumatique* (1898); *l'Évolution de*

l'art musical et l'art Grégorien (1902); *La question Grégorienne en 1904* (1904); *La cantilène Romaine* (1905); *Aristoxène de Tarent* (1905); *La rhythmique intuitive* (1906); *La science musicale traditionelle* (n. d.); *Textes théoriques . . . Vademecum de la rhythmique Grégorienne des Xe et XIe siècles* (1912). He also wrote some sacred music (Requiem, Pater Noster, 3 Ave Marias, 2 O Salutaris; offertories, elevations, etc., for organ [mostly is MS.]).

Ho'ven, J. Penname of VESQUE VON PÜTTLINGEN.

Howard, George H., b. Norton, Mass., Nov. 12, 1843. Pupil of John W. Tufts (theory), and B. F. Baker (singing), at the Boston Music School, where he afterwards taught, 1864–9. Studied 1869–70 in Leipzig Cons. (Moscheles, Richter, Papperitz), then in Berlin under Haupt and Kullak (pf.). He again taught in Boston and (1874) in London; then for several years in the Mich. Cons. of Music at Olivet, Mich., and 1882–4 in the N. E. Cons. at Boston, where he gave 41 lectures. In 1891 he organized the Boston School for Teachers of Music, of which he is the Director, and in which he leads the classes in psychology. He is widely known as a teacher and lecturer of exceptional ability.—Published compositions: Songs.—In MS.: Organ-pieces, anthems, and sacred songs.

Howard, Kathleen, dram. contralto; b. Clifton, Canada. Pupil of O. Saenger in N. Y. and J. Bouhy and J. de Reszké in Paris; début in Metz, Sept., 1907, as Azucena; 1907–9, member of the opera there; 1909–12, at R. Opera in Darmstadt; 1913 at R. Opera, Cov. Gard.; 1914–15 w. Century Op. Co., N. Y.; 1916, at M. O. H. Fine concert-singer; tours of Germany, England, Holland, Scandinavia and the U. S. She created the rôle of Myriel in Parker's *Fairyland* (Los Angeles, 1915); her répertoire includes all the contralto and many mezzo-sop. rôles in standard operas; her favorites are Orfeo, Carmen, Dalila, Amneris and Waltraute.

Hřimaly [r'zhē-mah'lē], **Adalbert**, violinist, comp., and cond.; b. Pilsen, Bohemia, July 30, 1842; d. Vienna, June 17, 1908. Pupil of Mildner at the Prague Cons. He was app. cond. of the Gothenburg orch. in 1861, at the National Th., Prague, in 1868, at the German Th. there in 1873; in 1874 he settled in Czernowitz, Bukowina, as cond. of the Mus. Soc. and dir. of the Cons. His opera *Der verzauberte Prinz* (1871) is in the repertory of the National Th., Prague; another opera, *Švanda dudák* [*The Village-Musician*], scored considerable succ. at Pilsen (1896).—Publ. *Tonale und rhythmische Studien für die Violine* (Prague, 1895); *Das kgl. böhmische Nationaltheater u. die böhmischen Komponisten* (ib., 1895); a song-cycle, *Menschliches;* a *Lauda Sion* for soprano solo w. string-quartet; an *Adagio* f. vl., vcl. and pf.; etc.

Hřimaly, Johann, brother of preceding; b. Pilsen, Apr. 13, 1844; d. Moscow, Feb., 1915. Pupil of Mildner at the Prague Cons.; 1862–3 conc.-master in Amsterdam; settled in Moscow, 1869, as teacher at the Cons., and in 1875 head of vl.-dept.; also conc.-master of the Cons. orch. and leader of his own quartet. He was one of the most celebrated and successful teachers of his time. Publ. *Tonleiterstudien und Übungen in Doppelgriffen für die Violine;* also a new ed. of Mazas' 'Violinschule'.

Hu'bay, Jenö (also known as **Eugen Huber** in Germany); son and pupil of Karl; famous violinist; b. Budapest, Sept. 14, 1858. Also st. with Joachim at Berlin, (1871–5). Gave concerts in Hungary (1876); and scored a success at a Pasdeloup concert, Paris. Became principal vln.-prof. at Brussels Cons. (1882), and in 1886 at Pest Cons., in succession to his father. In 1913 the Univ. of Klausenburg made him Ph. D. (hon. c.). With v. Herzberg, Waldburn and Popper he formed the 'H. String-Quartet,' which is famed as one of the finest organizations in Europe. Married, 1894, Countess Rosa Cebrain.—Works: The operas *Alienor* (Pest, 1891); *Der Geigenmacher von Cremona* (ib., Nov. 10, 1893; v. succ.); Hungarian opera *A Falu Rossza* [*Der Dorflump*] (ib., 1896; succ.); *Moosröschen* (ib., 1903); *Lavothas Liebe* (ib., 1906); *Anna Karenina* (ib., 1915); 2 symphonies (No. 2 entitled *1914–15*); 4 concertos for vl. (*Conc. dramatique*, op. 21; op. 90; op. 99; *Conc. all'antica*, op. 101); *Sonate romantique* f. pf. and vln.; *Szenen aus der Czárda* (op. 9, 13, 18, 32–34, 41, 83) f. pf. and vln.; *Les Fileuses*, f. vln. and pf., op. 44, No. 3; and other vln.-pcs. (some also arr. w. orch.).

Hu'bay [Huber], Karl, b. Varjas, Hungary, July 1, 1828; d. Pest, Dec. 20, 1885. Cond. of the National Th., Pest, and vln.-prof. at the Cons.—Works: Operas, *Szekler Mädchen* (1858), *Lustige Kumpane*, *Des Königs Kuss* (1875), and *Der Hofball* (posth.; Castle Totis, 1889).

Hu'ber, Eugen. See HUBAY, JENÖ.

Huber [hoo'-], **Felix**, distinguished Swiss vocal composer and poet; d. Berne, Feb. 23, 1810. Publ.: 6 *Schweizer Lieder*, *Lieder für eidgenössiche Krieger*, *Lieder für Schweizer Jünglinge*, etc.

Hu'ber, Ferdinand Fürchtegott, another popular Swiss song-composer; b. Oct. 31, 1791; d. St. Gallen, Jan. 9, 1863. His songs were highly praised by Mendelssohn.—Cf. K. Nef, *F. F. H.* (St. Gallen, 1898).

Hu'ber, Hans, b. Schönewerd, n. Olten, Switzerland, June 28, 1852. St. at Leipzig Cons. (1870–4) under Richter, Reinecke, and Wenzel; was private music-teacher at Wesserling for two years, then at the music-school at Thann (Alsatia), later at the Basel Music School. In 1892, Basel Univ. gave him the hon. title of *Dr. phil.*, and in 1896 he was app. Director of the Music School, succeeding Bagge. A composer of strong individuality and poetic temperament, he has cultivated with pronounced success almost every field of composition.—Cf. E. Refardt, *H. H.*, in vol. i of 'Monographien moderner Musiker' (Leipzig, 1906).—Works: The operas *Weltfrühling* (Basel, 1894; succ.), *Gudrun* (ib., 1896; v. succ.), *Der Simplicius* ib., 1912), *Frutta di mare* (ib., 1914), *Die schöne Belinde* (Berne, 1916); an oratorio, *Weissagung und Erfüllung;* choral works with orch.: Op. 1, *Weihgesang* (*nach dem 8. Psalm*); op. 45, *Aussöhnung;* op. 66, *Pandora;* op. 91, *Meerfahrt;* op. 101, *Caënis; Hebräische Melodien* (no opus-number).—For orch.: 7 symphonies (op. 63, *Eine Tellsymphonie;* op. 115, E m. [*Böcklin*]; op. 118, C [*Heroische*]; op. 134, A; op. 135, D m. (*Schweizerische*); without op.-number, *Akademische* [orig. for str.-orch. and org.; rewritten f. large orch.] and *Romantische* [*Der Geiger von Gmünd*]; op. 50, *Eine Lustspielouvertüre;* op. 86a, *Sommernächte*, Serenade No. 1; *Winternächte*, Serenade No. 2; *Römischer Karneval* [*Humoreske nach Scheffel*]; op. 40, violin-concerto in G m.; 4 pf.-concertos (op. 36, C m.; op. 107, C; op. 113, D; B♭, no op.-number).—Chamber-music: 9 Sonatas f. vl. and piano (op. 18, C m.; op. 42, B♭; op. 67, D; op. 102, G; op. 112, E; op. 116, D m. [*Appassionata*]; op. 119, G [*Graziosa*]; op. 123, A [*Lirica*]; op. 132 [?]); op. 17, *Fantasie* in G m. for vl. and pf.; op. 82, *Suite* in G f. do.; op. 83, 8 *Trio-Fantasien* f. do.; 4 Sonatas f. vcl. and pf. (op. 33, D; op. 84, A [*Pastorale*]; op. 114, C m.; op. 130, B♭); op. 89, *Suite* in D m., f. vcl. and pf.; 4 pf.-trios (op. 20, E♭; op. 65, E; op. 105, F; op. 120, B♭ [*Bergnovelle*]); 2 pf.-quartets (op. 110, B♭; op. 117, E); 2 pf.-quintets (op. 111, G m.; op. 125, G [*Divertimento*]); for 2 pfs. 4 hands (op. 31, Sonata No. 1; op. 64, *Improvisationen;* op. 121, Sonata No. 2; op. 126, Sonata No. 3); for pf. 4 hands (op. 11 and 47a, *Ländler vom Luzerner See;* op. 15, *Romanzen-Zyklus;* op. 23 and 23b, *Balletmusik zu Goethes Walpurgisnacht;* op. 41, *Aus Goethes West-östlichem Divan;* op. 57, Suite; op. 62, *Italienisches Album;* op. 68, *Florestan;* op. 71, *Variationen über einen Walzer von Brahms;* op. 73, *Ländliche Suite;* op. 75, *Ballfest;* op. 76, *Im Winter;* op. 95, *Gita Govinda;* op. 100, *Präludien und Fugen in allen Tonarten;* op. 108, *Kindergarten*); for pf.-solo (op. 7, *Studien über ein Originalthema;* op. 9 and 124, *Etüden;* op. 19, *Serenade;* op. 47, Sonata [*zu Maler Nolten*]; op. 60, *Ländler;* op. 81, 5 *Elegien;* and numerous smaller pieces, op. 2, 5, 8, 10, 12, 14, etc.); choruses a capp. and w. instrl. accomp. (op. 29, 39, 52, 69, 72, 74, 88); vocal duets (op. 58, 80); songs (op. 13, *Aus Mirza Schaffy;* op. 25, *Frühlingsliebe;* op. 32, *Peregrina;* op. 38, 44, 53, 61, *Mädchenlieder;* op. 98, *Fiedellieder*).—Works without op.-number: *Aus den Alpen, 20 Bagatellen, Schweizer Lieder und Tänze*, f. pf. 4 h.; *9 Romantische Stücke* f. pf. and vl.; *3 Romanzen* f. vcl. and pf.; 6 choruses f. women's vcs. w. pf., vla., fl., horn; 9 Serbian and Rumanian folk-songs f. mixed ch. a capp.; and numerous pcs. f. pf.

Hu'ber, Joseph, comp.; b. Sigmaringen, Apr. 17, 1837; d. Stuttgart, Apr. 23, 1886. Pupil, at Stern Cons., Berlin, of L. Ganz (vln.), Marx (theory), and at Weimar of E. Singer and P. Cornelius. He became violinist in the Prince of Hechingen's orch. at Löwenberg; in 1864 was app. Konzertmeister of the Euterpe orch., Leipzig; in 1865, violinist in the royal orch., Stuttgart.—Works (in which the influence of Liszt and P. Lohmann is seen): 2 operas, *Die Rose von Libanon* and *Irene* (both publ., but not perf.); 4 one-movement symphonies (No. 3, after Lohmann's drama *Durch Dunkel zum Licht;* No. 4, after the same author's *Gegen den Strom*), songs, instrl. music, etc.

Hu'ber, Karl. See HUBAY, KARL.

Huberdeau [ü-bär-doh'], **Gustave,** celebrated dram. basso; b. Paris, c. 1878. St. vl. and singing at the Paris Cons. from 1895–8; début at Opéra-Comique in 1898 as Bartolo in *Il Barbiere di Siviglia;* his decided success led to an immediate engagement there, and for 10 years he was a member of the institution; in 1908–10 with the Manhattan Opera Co., N. Y., where he created Orestes in the Amer. première of Strauss' *Elektra;* since 1910 one of the favorite and most versatile artists of the Chicago Opera Co. His répertoire comprises practically all modern French and Italian operas (*Pelléas et Mélisande, Louise, Jongleur de Notre-Dame, Thaïs* [2 rôles, Prior and Painter monk], *Quo Vadis, Fanciulla del West*, etc.) and many standard works (*Nozze di Figaro, Aida, Rigoletto, Hamlet, Huguenots, Carmen, Faust, Lakmé*, etc.).

Hubermann [hoo'-], **Bronislav,** b. Czenstochowa, n. Warsaw, Dec. 19, 1882. At a very early age he began to study the vln. with a local teacher, Michalowicz, was then taken to Paris to Isidor Lotto, under whom his progress was amazing, and in 1892 was for 8 months a pupil of Joachim in Berlin; made a sensational début in 1893 in Amsterdam, and played the same year in Brussels

and Paris; in 1894 Patti heard him in London and at once engaged him to appear with her at one of her farewell concerts in Vienna. There (in 1895) he played the Brahms concerto and was commended by the master himself. In 1896–7 he toured the U. S.; since then has visited every country of Europe. At a monster concert arranged in 1909 by the city of Genoa for the sufferers by the Messina earthquake, H. was honored by an invitation to play upon Paganini's Guarnerius (preserved in the Museum of Genoa). He has publ. *Aus der Werkstatt des Virtuosen* (Vienna, 1912).

Hu'bert, Nikolai Albertovitch, b. Petrograd, Mar. 19, 1840; d. Moscow, Oct. 8, 1888. Pupil of his father and at Petrograd Cons. (1863–8) of Zaremba (theory) and N. Rubinstein (instrm.); 1869–70, dir. of the classes of the Imp. Russ. Mus. Soc. at Kiev; 1870, prof. of theory at the Moscow Cons.; in 1881 he succ. Rubinstein as dir., but resigned in 1883; since then music critic of 'Moscow News,' as succ. to Laroche, and contrib. to various mus. publications.

Huber'ti, Léon-Gustave, distinguished composer; b. Brussels, April 14, 1843; d. there July, 1910. Pupil of Brussels Cons., where he won the Prix de Rome in 1865. From 1874–8 he was Dir. of Mons Cons.; from 1880–9, prof. and inspector of singing in the schools of Antwerp; from 1889, prof. at Brussels Cons., and Dir. of the Music-School of St.-Josse-ten-Noode-Schaerbeek. In 1891 he was elected a member of the Belgian Academy, and in 1893, chevalier of the Legion of Honor.—Works: 3 oratorios, *Een laatste Zonnestraal* (1874), *Bloemardinne*, and *Willem van Oranjes dood;* the dram. poem *Verlichting* (*Fiat lux*), for soli, ch., organ and orch.; the symph. poem *Kinderlust en Leed*, for ch. and orch.; and several other works of the same class; FOR ORCH. ALONE: a *Symphonie funèbre*, a *Suite romantique*, a 'scène de genre' *In den Gaarde*, and *Triomffeest* (with organ); also various festival marches, etc.; a score of vocal soli with orch. accomp.; numerous French, Flemish, and German songs with piano; an *Andante et intermezzo*, for 4 flutes and orch.; a piano-concerto; F. PF. SOLO: An *Étude*, a *Conte d'enfant*, a *Tarentelle*, *Impromptu*, *Historiette*, *Étude rythmique*, and *Valse lente;* and an a cappella male chorus, *Van Maerlantszang*.

Huc'bald [Hugbal'dus, Ubaldus, Uchubaldus], b. circa 840; d. St.-Amand, near Tournay, June 25 (or Oct. 21), 930, or June 20, 932. Pupil of his uncle Milo, mus. director at the St.-Amand monastery. At 20 years of age, owing to his uncle's jealousy, he retired to Nevers, where he established a singing-school. He continued his studies at St.-Germain d'Auxerre c. 860, and in 872 succeeded his uncle at St.-Amand. In 883 he dir. a similar school at St.-Bertin, and c. 893, with Rémi d'Auxerre, was called by the Archbishop of Rheims to reëstablish the old church-schools in the diocese. On the death of the Archbishop (June, 900), H. returned to St.-Amand. His *Harmonica institutio* or *Liber de musica* contains the earliest known examples of notation practically illustrating the rising and falling of pitch; parallel lines being employed, and the intervals of whole notes and semitones shown at the beginning by *s=semitonium*, *t=tonus*. The following works are printed in Gerbert's 'Scriptores' (vol. i): *De Harmonica institutione*, *Musica enchiriadis*, fragments entitled *Alia musica*, and *Commemoratio brevis de tonis et psalmis modulandis*. W. Mühlmann (*Die 'Alia musica,'* Leipzig, 1914) established the fact that H. is NOT the author of that work.—Cf. H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898).—See Q.-Lex.

Hudoy [ü-dwăh'], **Jules,** President of the 'Société des Sciences et des Arts' at Lille; author of *Histoire artistique de la cathédrale de Cambray* (Paris, 1880), a very valuable work as regards the music of the 15th century.

Hüe, Georges-Adolphe, born Versailles, May 6, 1858. Pupil, in Paris Cons., of Reber and Paladilhe; took 1st Grand prix de Rome in 1879, and the Prix Cressent in 1881; now living in Paris as teacher and comp.; chev. of the Legion of Honor.—Works: The operas *Les Pantins* (Op.-Com., 1881), *Le Roi de Paris* (Opéra, 1901), *Titania* (Op.-Com., 1903), *Le Miracle* (Opéra, 1910); *Rubezahl*, symph. legend in 3 parts (Concerts Colonne, 1886); 'Féerie dramatique' *La Belle au bois dormant* (Paris, 1894; succ.); *Résurrection*, 'épisode sacré' (Cons. Concerts, 1892); *Le Berger*, ballade, and a Fantaisie for vln. (1893); a pantomime, *Cœur brisé;* also 1 symphony, a symphonic overture *Rêverie* and *Sérénade* for small orch., *Romance* for vln. and orch., choral works, and songs of more than average merit (6 songs from Heine's *Lyrisches Intermezzo; Croquis d'Orient; Chansons printanières*, etc.).

Hueffer, Francis, b. Münster, May 23, 1843; d. London, Jan. 19, 1889. Studied modern philology and music in London, Paris, Berlin and Leipzig. The Göttingen Univ. conferred upon him the degree of Ph. D. for his first publication (1869), a critical edition of the works of Guillem de Cabestant, troubadour of the 12th cent. In 1869 he settled in London as a writer on music, and from 1878 was music critic of the Times. He warmly espoused the cause of national English opera, and wrote the libretti of Mackenzie's *Colomba* and *The Troubadour*, also of Cowen's *Sleeping Beauty*. Other works: *Rich. Wagner and the Music of the Future* (1874), *The Troubadours: a History of Provençal Life and Literature in the Middle*

Ages (1878), *Musical Studies* (1880; reprints of his articles from the Times and Fortnightly Review [Ital. transl. by Visetti, Milan, 1883]); *Italian and Other Studies* (1883), *Half a Century of Music in England* (1889; 2d edition 1898); he also translated the correspondence of Wagner and Liszt into English, and was editor of Novello's series of biographies 'The Great Musicians,' for which he wrote *Wagner* (1881).

Hughes, Rupert, b. Lancaster, Mo., Jan. 31, 1872. Pupil in cpt. and theory of W. G. Smith in Cleveland (1890–2), E. S. Kelley in New York (1899) and Dr. Ch. Pearce in London (1900–1). Author of *American Composers* (1900; rev. and enlarged by A. Elson, 1915); *Love-affairs of Great Musicians* (2 vols., 1903); *The Musical Guide* (2 vols., 1903; rev. as *Music Lover's Cyclopedia* [in 1 vol.], 1912); has edited 'Thirty Songs by American Composers' (1904). Comp. of piano-pieces and songs.

Hugo, John Adam, b. Bridgeport, Conn., Jan. 5, 1873. From 1888–97 he attended the Stuttgart Cons., where he studied pf. with W. Speidel, comp. with I. Faiszt, orchestration with K. Doppler and H. Zumpe. Having appeared as concert-pianist in Germany, England and Italy, he returned to the U. S. in 1899; instr. of piano at Peabody Cons., Baltimore, 1899–1900; 1901–6, dir. of the European Cons. and head of mus.-department of the Woman's Coll. there; since then living in Baltimore as private teacher and composer. —Works: 2 Concertos for piano and orch. (op. 7, F m.; op. 11, C); Symphony in C; a piano-trio in E♭ (op. 4); pieces for vln.; do. for vcl.; pf.-pieces; songs. In MS. he has 2 operas, *The Hero of Byzanz* (3 acts) and *The Temple Dancer* (1 act).

Huhn, Bruno (Siegfried), b. London, England, Aug. 1, 1871; piano-pupil of Miss Sophie Taunton, and played in London and the provinces 1881–9; starting in Sept., 1889, he toured Spain, Italy, Egypt, Southern India, and Australia, where he stayed 18 months, giving concerts in leading towns. In 1891 he went to New York; took piano-lessons of S. P. Mills and theory with L. Alberti; first piano-recital at Steinway Hall, April 17, 1896. H. is a noteworthy accompanist. A self-taught organist, he has held several positions in New York, being at present (1916) org. and mus. director at Plymouth Ch., Brooklyn; also cond. of 'Nylic Choral Soc.' and 'Arbuckle Inst. Choral Club'; director of Arbuckle Inst., Brooklyn.—Works: *Te Deum Laudamus* and *Jubilate Deo* for soli, ch., orch. and organ; *Blest Pair of Syrens*, for fem. ch., orch. and organ; *The Message*, for female ch., piano and organ; *The Divan*, song-cycle for mixed quartet and piano; part-songs for male chorus; anthems, songs, and piano-pieces.

Huhn, Charlotte, alto singer in concert and opera; b. Lüneburg, Sept. 15, 1865; pupil 1881–5 of Hiller and Paul Hoppe at the Cologne Cons., and 1887–9 of Hey in Berlin, then making a brilliant début at Kroll's Theatre as Orpheus. On the stage thereafter at New York 1890–1, at Cologne 1892–5, at Dresden 1895–1902, and at Munich 1902–6. She then retired, and is now living as teacher in Dresden; 'Kgl. Kammersängerin.'

Hull, Arthur Eaglefield, b. Market Harborough, England, 1876. Private pupil of J. H. Wood, T. Matthay and Dr. Ch. Pearce in London. Since 1904 org. and choirm. at Huddersfield Parish Ch.; principal of Huddersfield Coll. of Music; editor of 'The Monthly Musical Record'; Mus. Doc. (Oxon.); F. R. C. O. In 1906 he married Constance Barratt, an accomplished violinist. Author of *Organ Playing, its Technique and Expression* (1911), *Modern Harmony, its Explanation and Application* (1914), and *The Sonata in Music;* has edited for Augener the complete organ-works of Bach and Mendelssohn (with annotations for students); also editor of 'Music Lovers' Library' and 'Library of Music and Musicians' (in which the volumes on 'Scriabin,' 'Bach,' and 'Three English Composers,' are by H. himself). Has comp. and publ. op. 1, *Resurrection Morning* (oratorio); op. 2, Paraphrase on 2 melodies of Grieg; op. 3, *Variations poétiques;* op. 4, *Toccatina on 'Corde Natus';* op. 5, Fantasia on an old English Carol; op. 6, *Prelude, Berceuse and Rêverie;* op. 7, *Russian Country Scenes* (for piano; op. 2–6 are for organ).

Hul'lah, John Pyke, b. Worcester, June 27, 1812; d. London, Feb. 21, 1884. Pupil of W. Horsley (1829); st. singing w. Crivelli at the R. A. M. (1833). First became known as a comp. of opera, prod. *The Village Coquette* [libretto by Dickens] (London, 1836), *The Barbers of Bassora* (1837), and *The Outpost* (1838). In 1841, with the sanction of the national education committee, he opened his 'Singing-school for Schoolmasters' at Exeter Hall. The system of tuition was the French one of Wilhem, which H. had studied in Paris(1839–40), and modified to suit English requirements. Notwithstanding jealous and bitter criticism, it became so successful and popular that from 1840–60 25,000 persons passed through its classes. In 1847 his scholars and admirers erected, and presented him with, St. Martin's Hall for the public performances of his pupils. Inaugurated 1850, it was burned in 1860. From 1844–74 H. was prof. of singing at King's College, and later held similar positions at Queen's and Bedford Colleges. On the death of Horsley (1858) he was app. Charter House organist. He cond. the R. A. M. concerts, 1870–3, and for several

years the annual concert of the Metropolitan School-children at the Crystal Palace. In 1872, app. Inspector of Training Schools. Received the hon. degree of LL. D. from Edinb. Univ. in 1876, and was elected member of the Cecilia Soc., Rome, and of the Acad. of Music, Florence. He edited some admirable collections of vocal music, and Wilhem's *Method of Teaching Singing, Adapted to English Use.* Wrote *A Grammar of Vocal Music; A Grammar of Harmony; A Grammar of Counterpoint; The History of Modern Music* (1862); *The Third or Transition Period of Musical History* (1865); *The Cultivation of the Speaking Voice; Music in the House* (1877); and numerous historical and scientific mus. essays publ. in various periodicals. Besides the operas mentioned, he comp. motets, anthems, concerted vocal music, and many songs, of which *O that we two were Maying, The Storm,* and *Three Fishers,* still remain popular.—Cf. *Life of John H.*, by his wife (London, 1886).

Hül'ler, J. A. See HILLER.

Hüll'mandel, Nicholas-Joseph, celebrated pianist and performer on the harmonica; b. Strassburg, 1751; d. London, Dec. 19, 1823; nephew of the famous horn-virtuoso, **Rodolphe.** He first studied music in the Strassburg Cath. school; became a pupil of the 'Hamburg Bach' (Ph. Em.); went in 1775 to Milan, in 1776 to Paris, and for ten years was a fashionable teacher. In 1787 he made a wealthy marriage and retired, but the Revolution drove him to London, and he again gave lessons. Napoleon restored a portion of his property, and he again retired into private life. H.'s playing and compositions had considerable influence on French art of the period. He publ. 12 piano-trios, op. 1–2; 14 vln.-sonatas with piano, op. 3, 4, 5, 8, 10, 11; 6 piano-sonatas, op. 6; Divertissement, op. 7; and 2 sets of airs and variations for solo piano, op. 9.—See Q.-Lex.

Hüll'weck, Ferdinand, b. Dessau, Oct. 8, 1824; d. Blasewitz, n. Dresden, July 24, 1887. Fine concert-violinist. Pupil of Fr. Schneider; in 1884, 2d leader of Dresden court-orchestra. Teacher in Dresden Cons.; retired 1886. Publ. educational works for violin.

Hüll'weck, Karl, b. Dresden, April 15, 1852; son of Ferd. H. Pupil of Fr. Grützmacher ('cello) from 1865–70; harm. and cpt., Ad. Reichel and G. Merkel; pf., G. Schmole. 1870, 'aspirant' in Dresden court orch.; 1877, full member (Kammermusikus), and, till 1882, teacher of 'cello, Dresden Cons.—Works: *Mazurka* for 'cello and piano, op. 6; *Arioso* for 'cello and org. (or pf.), op. 7; *Capricci* for 'cello and pf., op. 9.

Humbert [ön-bär'], **Georges,** b. St.-Croix, Switzerland, Aug. 10, 1870. Pupil of Huberti and de Greef at the Brussels Cons.; studied further at the Leipzig Cons. and the Kgl. Hochschule in Berlin (W. Bargiel). From 1892–1912, prof. of history of music at the Geneva Cons. (since 1912, hon. prof.); 1892–6 org. and m. de chap. at Notre-Dame; 1893–1901, cond. of the 'Société de l'Orchestre' at Lausanne; 1898–1912 org. at the Temple in Morges. From 1894–6 he edited the 'Gazette musicale de la Suisse romande'; since 1908 ed. of 'La Vie musicale.' Has publ. *Notes pour servir à l'Étude de l'histoire de la musique* (vol. i, 1904; 2 more vols. are in preparation). He is the translator into French of Riemann's *Musiklexikon* (1899; 2d edition 1913), *Vereinfachte Harmonielehre* (1899) and *Elemente der musikalischen Ästhetik* (1906).

Humfrey [**Humphrey, Humphrys**], **Pelham,** b. London, 1647; d. Windsor, July 14, 1674. Important early English composer, lutenist, and lyricist. In 1660, Chapel Royal chorister, and became known as a comp. In 1664 Charles II sent him to Paris to study under Lully, and also to Italy. During his absence (1666) he was app. Gentleman of the Chapel Royal; in 1672 he succeeded Cooke as master of the Chapel Royal children, and comp. (with Purcell) for the King's private string-orch. Two years later he died at the early age of 27. He introd. new and beautiful effects, after Lully's style, into his comps., and had a predilection for minor keys.—Works: Evening Service in E m.; 2 odes for the King's Birthday; anthems, songs.

Humiston, William Henry, b. Marietta, O., April 27, 1869. Studied piano and harm. with W. S. B. Mathews (1884–93) and organ with C. Eddy (1885–94) in Chicago; cont. org. with R. H. Woodman (1895) and studied comp. with MacDowell (1896–99) in New York. Organist at Lake Forest Presb. Church, Chicago, 1889–91 and 1893–4; at First Congr. Ch., 1891–3; 1896–1906, org. at Trinity Congr. Church, East Orange, N. J.; at Presb. Church, Rye, N. Y., 1906–9; cond. opera companies (comic and grand), 1909–12; since 1912 annotator of the programs of the Philh. Soc., New York, and lecturer. Comp. of *Southern Fantasie* for orch. (1906); Suite in F♯ m. for orch. (1911); *Iphigenia,* dram. scene for sop., ch. and orch. (1913); overture, *Twelfth Night* (written for Maud Adams' production, 1916); songs.

Hum'mel, Ferdinand, composer; b. Berlin, Sept. 6, 1855. Son and pupil of a musician, at the age of 7 he was a harp-virtuoso; from 1864–7 made a concert-tour of Europe with his father, and was the recipient of a royal grant for additional study. Pupil at Kullak's Akademie (1868–71); 1871–5 at the Royal High School of Music under Rudorff and Grabau (pf.); at the Akademie school for comp. under Kiel and Bargiel; Kgl. Musikdi-

rektor in 1897.—Works: The operas *Mara* (Berlin, 1893; succ.); *Ein treuer Schelm* (Prague, 1894); *Angla* (Berlin, 1894, unsucc.); *Assarpai* (Gotha, 1898; succ.); *Sophie von Brabant* (Darmstadt, 1899); *Die Beichte* (Berlin, 1900); 'Märchen-Schwank' *Das heilige Lachen* (Berlin, 1892); 'Märchendichtungen' for solo and 3-part female chorus: *Rumpelstilzchen, Frau Holle, Hänsel und Gretel, Die Meerkönigin, Die Najaden; Columbus, Jung Olaf, Der neue Herr Oluf, Germanenzug, Das Geisterheer*, for soli, mixed chorus and orch.; an overture, op. 17; Symphony in D, op. 105; 4 'cello-sonatas; Phantasiestücke for 'cello and piano (*Märchenbilder* and *Waldleben;*); Notturno for 'cello, harp and harmonium; piano-quintet; piano-quartet; piano-trio; violin-sonata, horn-sonata, piano-suite for 4 hands; *Konzertstück* for piano, op. 1; pf.-concerto in B♭ m., op. 35; *Fantasie* for harp and orch.; 2 concert-polonaises for piano; other pf.-pcs.

Hum'mel, Johann Nepomuk, celebrated pianist and comp.; b. Presburg, Nov. 14, 1778; d. Weimar, Oct. 17, 1837. Son and pupil of **Joseph H.,** music-master of the Wartberg Military School. In 1786 the father was app. Kapellm. of Schikaneder's Th., Vienna, and there Mozart interested himself in young H., took him into his house, and for two years instructed him. He made his début in 1787 at a concert given by Mozart in Dresden; 1788–93 he accomp. his father on professional concert-tours as pianist, visiting Germany, Denmark, Scotland, England and Holland. On his return to Vienna he applied himself to serious study in cpt. under Albrechtsberger, and profited by the counsel of Haydn and Salieri in comp. From 1804–11, he acted as deputy-Kapellm. for Haydn, in Prince Esterházy's service. From 1811–16 he taught and comp. in Vienna; in 1816, was app. court Kapellm. at Stuttgart, and in 1819 at Weimar. He obtained frequent leaves of absence for professional tours; in 1822 he went to Petrograd with the Grand Duchess Marie Pavlovna; in 1825 to Paris, where he was made Chevalier of the Legion of Honor; in 1826 visited Belgium and Holland, in 1827 Vienna, in 1828 Warsaw, and France again in 1829. In 1830 and '33 he went to England, and cond. a season of German opera at the King's Th., London. The last years of his life were marked by ill-health and much suffering. He was one of the most famous piano-virtuosi and extemporists of his period, and at one time was considered the equal of Beethoven. His comps. are distinguished for excellence of construction and brilliancy of ornament. They number 124, and include 9 operas, cantatas, ballets, now forgotten; 3 masses for 4 voices, orch. and org., in B♭, E♭, and D; a Graduale and Offertorium, still in use in Austrian churches; a long list of piano-comps.—7 concertos and some sonatas remain standard pieces—and much concerted music, of which the septet in D m., op. 74, is considered a masterpiece. H.'s *Anweisung zum Pianofortespiel* (1828), an elaborate instruction-book, and one of the first to give a sensible method of fingering, appeared too late to be of much use.—His wife, **Elisabeth H.,** *née* **Röckl,** b. 1793, d. Weimar, March, 1883, was an opera-singer.—See Q.-Lex.

Hum'mel, Joseph Friedrich, b. Innsbruck, Aug. 14, 1841; d. Salzburg, 1908. Pupil of Munich Cons. From 1861–80 theatre-Kapellm. at Glarus, Aix-la-Chapelle, Innsbruck, Troppau, Linz, Brünn, and Vienna. From 1880–1907, dir. of the Mozarteum, Salzburg, music-teacher at the Training College, and cond. of the 'Liedertafel.'

Hum'perdinck, Engelbert, b. Siegburg, n. Bonn, Sept. 1, 1854. Studied architecture in Cologne, where Ferd. Hiller persuaded him to devote himself to music. Entered Cologne Cons., studied harm. and comp. with Hiller, Gernsheim and Jensen; piano (Seiss and Mertke); 'cello (Rensburg and Ehlert). After 4 years, won Mozart scholarship at Frankfort; then studied 2 years at Munich with Franz Lachner, also in Cons. under Rheinberger and Bärmann. Publ. several comps., *Humoreske* for orch. and *Die Wallfahrt nach Kevlaar* for chorus, which in 1897 won the Mendelssohn prize (3,000 marks) in Berlin; in 1881 he won the Meyerbeer prize (7,600 marks), and visited Italy and France. In Italy he met Wagner, who invited him to be his guest at Bayreuth. Here H. was privileged to assist the master in preparing the score of *Parsifal* for publication, rendering the same services that Richter and Seidl had performed for the scores of the *Ring* dramas. From that time on the relations between H. and the Wagner family have remained the most cordial; for a few years later Siegfried Wagner became H.'s pupil and received his entire musical education from him. From 1885–7 H. was prof. in the Cons. in Barcelona; after his return to Germany he taught a short time in Cologne, and then went to Mayence in the employ of B. Schott's Söhne; in 1890 he became prof. at Hoch's Cons. in Frankfort, and mus. critic for the 'Frankfurter Zeitung.' On Dec. 23, 1893, he made his début in Weimar as a dramatic composer with the 2-act fairy-opera *Hänsel und Gretel* (text by his sister, Adelheid Wette). Aside from the intrinsic merit of the score, which would have compelled success at any time, the work appeared at the psychological moment. The German public, weary of the inflated bombast of the Wagner-imitators, had welcomed the blood-and-thunder effects of Italian 'verismo' as a relief from the labored dullness of

its native composers. And now a new composer, drawing inspiration from the inexhaustible fount of native folk-music, found true musical expression for a thoroughly German subject, and the public was electrified. Before a year had passed, the work was in the répertoire of every German opera house; even abroad its success was extraordinary and lasting (American première at Daly's Th., N. Y., Oct. 8, 1895). As soon as H. had shown a new path a host of imitators ransacked German fairy-lore, but with the usual ill-success of imitators. As H.'s health had never been robust, he determined after this success to give up teaching, and in 1896 he retired to Boppard on the Rhine to devote himself entirely to composition. His next work was *Die sieben Geislein* (1897), a fairy-play for children, written for voice and piano; in 1898 he wrote incidental music to E. Rosmer's *Königskinder*, of which the instrumental numbers made a more favorable impression than the melodramatic portions. In 1900 he accepted a call as director (with practically nominal duties) of the 'Akademische Meisterschule' in Berlin, where he has resided since then. Neither of his next two operas, *Dornröschen* (Frankfort, 1902) and a comedy-opera *Die Heirat wider Willen* (Berlin, 1905), was successful; the libretti are poor, and the music lacks the naïveté of *Hänsel und Gretel*. H. now turned to writing incid. music, illustrating Shakespeare's *Merchant of Venice* (1905), *Winter's Tale* (1906), *Tempest* (1906), Aristophanes' *Lysistrata* (1908) and Maeterlinck's *l'Oiseau bleu* (1910). In 1908 he recast the music of *Königskinder* as a real opera; at the première at the M. O. H. in New York (Dec. 28, 1910), the composer was given a veritable ovation, and the work is one of the very few that have maintained themselves in the répertoire; it was received with much less enthusiasm in Germany. H.'s latest works are elaborate incidental music to Vollmöller's *Mirakel* (Berlin, 1911) and another comedy-opera, *Die Marketenderin* (Cologne, 1914). Had not the outbreak of the war lent a special interest to the subject, this last work could scarcely have escaped the fate of a complete fiasco. Besides the works enumerated, H. has written incid. music to *Der Richter von Zalamea* (1896), a choral ballade, *Das Glück von Edenhall; Maurische Rhapsodie* for orch. (1889); a Symphony in C (MS.). Of his songs several, especially the 'Kinderlieder,' are likely to become the property of the entire nation. H.'s fame still rests upon his one opera *Hänsel und Gretel*, which in the history of opera will stand as a landmark showing the path to new development. His power of specific thematic invention is limited, but his command of technic is supreme.—Cf. G. Münzer, *E. H.*, in 'Monographien moderner Musiker' (vol. i, Leipzig, 1906); E. Istel, *German Opera since Richard Wagner*, in 'Musical Quarterly' (April,1915); O. Besch, *E. H.* (Leipzig, 1915).

Hu'neker, James Gibbons, musical writer and critic; b. Philadelphia, Jan. 31, 1860. He studied piano-playing with Michael Cross at Philadelphia, also from 1878 in Paris with Théodore Ritter; later with Joseffy at the Natl. Cons., New York; theory with Léopold Doutreleau. Settled in New York, where (1888–98) he was teacher of piano at the National Cons.; 1891–5, musical and dramatic critic of the 'N. Y. Recorder'; 1895–7, of the 'Morning Advertiser'; 1900–12, critic for the 'Sun' of music, drama and art. Has written for various journals in New York, London, Paris, Berlin, and Vienna. Furnished the critical and historical text for Joseffy's new edition of Chopin's works (publ. by G. Schirmer).—Works: *Mezzo-Tints in Modern Music* (1899); *Chopin: The Man and His Music* (1900); *Melomaniacs* (1902); *Overtones: Music and Literature* (1904); *Iconoclasts: A Book of Dramatists* (1905); *Visionaries: Fantasies and Fiction* (1905); *Egoists: A Book of Superman* (1909); *Promenades of an Impressionist: Studies in Art* (1910); *Franz Liszt: A Study* (1911); *The Pathos of Distance* (1913); *Old Fogy: Musical Grotesques* (1913); *New Cosmopolis* (1915); *Ivory, Apes and Peacocks* (1915).

Hun'ke, Joseph, b. Josefstadt, Bohemia, 1801; d. Petrograd, Dec. 17, 1883; choirmaster of the Russian court chapel-choir; wrote numerous sacred compositions; also methods of Harmony and Composition (both in Russian).

Hün'ten, Franz, b. Koblenz, Dec. 26, 1793; d. there Feb. 22, 1878. Pupil of his father, an organist, then at the Paris Cons. (1819) under Pradher (pf.), Cherubini (cpt.) and Reicha (harm). He lived in Paris as a fashionable teacher until 1837, when he returned to his native city. His pleasing and popular piano-works were remunerated with extraordinary prices. Works: *Méthode nouvelle pour le piano*, op. 60; piano-trio, op. 14; duos for piano and violin, op. 22, 23; serenades, divertissements, rondos, fantasias, etc. His brothers, **Wilhelm H.**, pf.-teacher at Koblenz, and **Peter Ernst H.**, do. at Duisburg, also comp. piano-music of similar character.

Hurel de Lamare [ü-rel' dŭ läh-mahr'], **Jacques-Michel,** celebrated 'cellist; b. Paris, May 1, 1772; d. Caen, March 27, 1823. Pupil of Duport the younger. 'Cellist at the Th. Feydeau, Paris (1794); 1801–9, made a tour of Germany and Russia; retired in 1815. 4 'cello-concertos publ. under his name were the work of his friend Auber.

Hurlstone, William Yeates, b. London, Jan. 7, 1876; d. there May 30, 1906. Talented composer; pupil at R. C. M. of Stanford,

Dannreuther and A. Ashton; later app. prof. of harm. and cpt.—Works: Pf.-concerto in D; *The Magic Mirror*, fairy suite for orch.; vars. on a Hungarian air, for orch.; *Fantasie Variations* on a Swedish air, for orch.; a string-quartet; a quintet for piano and wood-wind; a piano-quartet; a suite for clar. and piano; sonata for piano and vln.; do. for piano and vcl.; do. for piano and bassoon; do. for piano and clar.; songs and part-songs.

Hurstinen [hŏŏr'stē-nĕn], **Sulo,** distinguished Finnish violinist; b. Helsingfors, Dec. 1, 1881. Having received his first instruction from local teachers, he was sent to O. Ševčik in Prague and then to K. Halir in Berlin; has met with great success on his tours of Germany, Finland and Scandinavia; for a short time he taught at the Music Inst. in Helsingfors. He has publ. a number of comps. for violin and piano (Fantasiestück, Finnish minuet, Valse élégiaque, etc.), and numerous arrangements; also a violin method. In MS. he has a Suite in A m. for orch.

Huss, George J., b. Roth, n. Nuremberg, Bavaria, Sept. 25, 1828. Pupil of his father, Joh. Mich. Huss (pf.) and Lambrecht (org.). Went to America 1848; became org. of the First Presb. Ch. of Elizabeth City, N. J.; later of the Second Presb. and South Park Presb. churches in Newark. Moved to New York in 1856, where he was org. of the University Place Presb. Ch. 1858–68. He was principally engaged as a piano-teacher. Various sacred and secular comps., most in MS.

Huss, Henry Holden, comp. and concert-pianist; b. Newark, N. J., Jan. 21, 1862. Pupil of his father (pf.) and O. B. Boise (cpt. and comp.), also, 1882–5, at Munich Cons. of J. Giehrl (pf.) and J. Rheinberger (organ, comp.), graduating with a *Rhapsody* for piano and orch. in C m. On his return to the U. S. he settled in 1885 in New York as teacher and concert-pianist; début in 1887 with Boston Symphony Orch., playing his *Rhapsody* in C m.; has since played with the leading orchs. (N. Y. Philh., Cincinnati Symphony, Pittsburgh Symphony, etc.); has had considerable success with his first concerto for piano and orch. (B, op. 10), which has also been performed by Raoul Pugno and Adele aus der Ohe. On June 15, 1904, he married Hildegard Hoffmann, a noted concert-soprano, and since then the two artists have frequently appeared in joint recitals.—Works: Op. 1, *Ballade* for piano in F; op. 2, *Wald-Idylle* for small orch. (MS.); op. 3, *Rhapsodie* for piano and orch. (MS.); op. 4, *Ave Maria* for female ch., soli, strings, org. and harp; op. 5, 3 pieces for piano; op. 6, 3 songs; op. 7, *Prelude appassionata* and *The Rivulet* (étude) f. piano; op. 8, pf.-trio in D m. (MS.); op. 9, *Sanctus* for ch., organ and orch.; op. 10, Concerto for piano and orch.; op. 11, *Romanze* and *Polonaise* for vln. and orch.; op. 12, Concerto for vln. and orch. (MS.); op. 13, *A Summer Sketch Book* (6 pieces for piano); op. 14, *Adeste Fideles* for ch. a capp.; op. 15, *Pater Noster* for ch. a capp.; op. 16, *The Seven Ages of Man*, for bar. and orch. (MS.); op. 17, *Quatre Préludes en forme d'Études* for piano; op. 18, *Menuet* and *Gavotte*, for piano; op. 19, Sonata for vln. and piano; op. 20, *Valse*, *Nocturne*, *Gavotte*, for piano; op. 21, *La Nuit* for piano; op. 22, 4 songs; op. 23, *Six Pieces for the Piano;* op. 24, Sonata for vcl. and piano; op. 25, 5 pieces for piano (MS.); op. 26, String-quartet in G m.; op. 27, *How Sweet the Moonlight Sleeps upon this Bank*, nocturne for sop. solo, female ch. and orch. Without opus-number: *Cleopatra's Death*, for sop. and orch.; Andante religieuse, for organ; 3 Intermezzi for piano; choruses; about 25 songs. All works in MS. have been publicly performed.

Huss'la, Viktor, b. (of German parents) Petrograd, Oct. 16, 1857; d. Lisbon, Nov. 14, 1899. Pupil of Herrmann and Schradieck at the Leipzig Cons., and of C. Thomson in Lugano and Nice; app. dir. of the 'Real Academia de Amadores de Musica' in Lisbon (1887). Wrote numerous works for vln. and orch. (Portuguese Suite, 3 Portuguese rhapsodies, etc.).

Hutcheson, Ernest, b. Melbourne, Australia, July 20, 1871. Studied the piano there with Max Vogrich, and at the age of 5 made an extensive tour of Australia; studied further at the Leipzig Cons. under Reinecke; graduated in 1890, and went to Stavenhagen in Weimar. For the next 10 years he appeared seldom in public, giving the greater part of his time to practice and teaching; in 1900 he toured Germany, England and Russia, but after that went again into comparative retirement; from 1907–12 he was in America, playing but rarely. His real career did not begin until the fall of 1912, when he undertook his second European tour, scoring overwhelming successes everywhere; since then he has concertized without interruption and won for himself a place among the foremost contemporary pianists. During the season of 1915 he created a sensation in New York by the performance at a single concert of 3 concertos (Liszt's E♭, Tchaikovsky's B♭ m. and MacDowell's D m.). For a time he was head of the piano-department of the Peabody Cons. in Baltimore. He has publ. several comps. for piano; in MS. he has a symphony, a symphonic poem, a piano-concerto, a vln.-concerto, a concerto for 2 pianos and orch. and a symphonic suite.

Hutschenruijter [hüts'hĕn-roi-ter], **Wouter,** b. Rotterdam, Dec. 25, 1796; d. there Nov. 18, 1878. Pupil of Hummel and

Romberg, he also studied violin under Dahmen, and afterwards the horn and trumpet, on which he became a famous performer. A member of the city band, in 1821 he founded the music-corps of the Civic Guard, and in 1822 became cond. of both. In 1826 he founded the 'Eruditio musica,' and eventually became dir. of the Euterpe Choral Soc., of the Musis Sacrum Soc., prof. at the Sch. of Music, Kapellm. of St. Dominick's Ch., municipal mus. dir. at Schiedam, and organized a church-choir; was app. hon. Kapellm. at Delft, elected a member of the Accad. di Santa Cecilia, Rome, and decorated with the order of the Oaken Crown in 1818.—Works: Opera, *Le Roi de Bohême;* 4 symphonies; 2 concert-overtures for wind-instrs.; over 150 works, original and arranged, for wind-band; *Konzertstück* for 8 kettledrums with orch.; several masses, cantatas, songs, etc.—His son **Willem,** b. March 22, 1828, was also a celebrated horn-virtuoso.

Hutschenruijter, Wouter, b. Rotterdam, Aug. 15, 1859. Educated by local teachers; began career as choral cond. and teacher at the Cons. there; in 1890 he went to Amsterdam as 2d cond. of the Concertgebouw Orch. and prof. of piano and the hist. of music at the 'Orkest-school.' He found full scope for his talents in 1894, as cond. of the munic. orch. in Utrecht, where he has remained to this day; in a short time he made the orch. one of the finest in Holland, and stimulated younger Dutch composers by the production of their works. His own orchestral and chamber-music works are highly esteemed by his compatriots. He has written (in Dutch) *Richard Strauss* (1898), *Orkest en Orkestspel na 1600* (1903), *Levensschets en portret van F. Weingartner* (1906).

Hüt'tenbrenner, Anselm, b. Graz, Styria, Oct. 13, 1794; d. Ober-Andritz, n. Graz, June 5, 1868. At 7 years of age, pupil of Gell, the Cath. org., in singing, pf., and harm. In 1815, law-student at Vienna; studied comp. with Salieri. Schubert was his fellow-pupil, and praised his comps.; and he was intimate with Beethoven, who died in his arms. From 1816 he made successful appearances as a pianist; in 1820 he retired to his estates at Graz, and from 1825 cond. the Styrian 'Musikverein.'—Works: 3 operas, 9 masses, 3 requiems, 5 symphonies, 10 overtures, 3 funeral marches, 2 string-quartets, a string-quintet; sonatas, 24 fugues, and other piano-comps.; 300 male quartets and choruses; over 200 songs; etc.

Hutter, Hermann, b. Kaufbeuern, Bavaria, Dec. 22, 1848. During the war of 1870 he embraced the military career and rose to the rank of Major; he had always been greatly interested in music, and in comp. he is practically self-taught; after his retirement in 1897 he devoted himself entirely to comp. He has written *Lanzelot* and *Coriolan* for soli, mixed ch. and orch.; *Im Lager der Bauern, Der Tänzer unserer lieben Frau,* and *An den Gesang,* for male ch. and orch.; many male choruses a capp.; Serenade for vcl. and piano; songs.

Hüttner, Georg, b. Schwarzenbach, Upper Franconia, Feb. 10, 1861. Pupil of Schaarschmidt in Hof; since 1887 cond. of the Philh. Orch. in Dortmund, which he brought to a high level of efficiency; the Cons. and a separate school for orchestral players which he founded have been essential factors in making D. a city of some importance musically. Made 'Kgl. Musikdirektor' in 1907, 'Prof.' in 1912.

Hyl'lested, August, brilliant concert-pianist and comp.; born, of Danish parents, at Stockholm, Sweden, June 17, 1858. Began study of piano when 5 years old, and played in public as early as 1863. He was taught in Copenhagen by Holger Dahl until 1869, and then made a very successful concert-tour through Scandinavia. He now entered the Royal Cons. at Copenhagen, studying with Edm. Neupert (pf.), Gade (comp. and orch.), T. P. E. Hartmann (cpt.), W. Tofte (vln.), and Carl Attrup (org.). Made 2d Scandinavian tour in 1875 as solo pianist and asst.-dir. of the orch. In 1876 he was app. organist of the Cath., and director of the Mus. Soc. 'Nykjøbing Falster.' In 1879 he studied with Th. Kullak (pf.) and Fr. Kiel (comp.) in Berlin, going thence to Liszt. Gave concerts in Great Britain and Ireland 1883–4; in 1885, at Steinway Hall, N. Y., and travelled through the Eastern States and Canada; 1886–91, asst.-dir. of Chicago Mus. College; 1891–4, director of piano dept. in the Gottschalk Lyric School. From 1894–7 in Europe, concertizing in Scandinavia, Germany, France, and England (in London H.'s symph. poem *Elizabeth,* for full orch. and double chorus, was perf. under his own leadership). In 1897 H. returned to Chicago. He is court pianist to the Princess Louise of Denmark; has received flattering testimonials from European sovereigns.—Publ. works: For pf.: *6 pieces, Mazurka* in D♭, *Album-leaf, Scandin. Dances, Faust Fantasie, Variations, Melody, Fantasia on Scotch melodies, Grand Polonaise, Valse sentimentale, Impromptu* in F, *Suite romantique, Suite de ballet,* several transcriptions; songs. MS. works: Op. 2, *Variations sérieuses* for pf.; op. 25, *Suite* for piano *in old style;* op. 27, Sonata for piano; *Grand Polonaise* in E♭; 2 piano-trios (in B m. and E). For orch: Music to the romantic play *Die Rheinnixe;* Symph. poem *Elizabeth,* for full orch. and double ch.; *Suite romantique; Marche triomphale;* etc.

I

I'bach [ē'băh], **Johannes Adolf,** b. Oct. 20, 1766; d. Sept. 14, 1848. In 1794, founded

a pf. and org. manufactory at Barmen; from 1834, with his son **C. Rudolf,** traded under the name of 'Adolf Ibach & Sohn'; from 1839, as 'Ad. Ibach & Söhne,' when his son **Richard** joined. From 1862 the firm was known as 'C. Rud. & Rich. Ibach,' to distinguish it from another business founded by a third son, **Gustav J.** The same year C. Rudolf died, and in 1869 his son **Rudolf** (d. Herrenalb, Black Forest, July 31, 1892) continued the pf.-factory alone as 'Rudolf Ibach Sohn,' estab. a branch at Cologne, gained medals for the excellence of his instrs., and became purveyor to the Prussian court. **Richard I.** continued the organ-factory.—Cf. *Das Haus I. 1794–1894* (1895).

Iffert, August, noted singing-master; b. Brunswick, May 31, 1859. Studied in Berlin and Hanover; after a brief stage-career he settled in 1884 in Leipzig as a singing-teacher; at Cologne Cons. (1891), Dresden Cons. (1893), Vienna Cons. (1904); since 1912 again at Dresden. Has publ. *Allgemeine Gesangschule* (1894; 4th ed. 1903).

I'liffe, Frederick, b. Smeeton-Westerby, Leicester, Engl., Feb. 21, 1847. Since 1883 organist and choirmaster of St. John's Coll., Oxford, and conductor of Queen's Coll. (Egglesfield) Mus. Soc.—Mus. Bac., Oxon., 1873; Mus. Doc., 1879.—Works: Oratorio, *The Visions of St. John the Divine* (publ. 1880); Evening Service in D, for men's voices; *Lara,* a cantata for male ch. and orch. (1885); *Sweet Echo,* f. 8-part ch. and orch. (1893); *Morning,* a pastoral for sopr. solo, ch. and orch. (1896); Concert-overture in E; Festival Overture in D; Serenade for string-orch., in G; Prelude and fugue for orch.; piano-sonata, and other pieces; *Critical Analysis of Bach's Well-tempered Clavichord* (London, 1896; 4 parts).

Illin'ski, Count **Jan Stanislaw,** Polish poet and church-composer; b. Castle Romanov, 1795; d. 1860. Studied composition under Salieri, Kauer and Beethoven at Vienna, where he produced a Mass in 1826. After a military and diplomatic career, he became, in 1853, a senator, and privy councillor and chamberlain to the Tsar. Works: 3 masses, 2 requiems, a Te Deum, a Stabat Mater, a De profundis, a Miserere, all with full orch.; a symphony; overtures to Schiller's dramas, and one to Houwald's *Leuchtthurm;* Grand March for 2 orchestras; 2 piano-concertos; 8 string-quartets; Rondo for vln. and orch.; piano pieces; songs.

Ilyinsky, Alexander Alexandrovitch, b. Tsarskoje Selo, Jan. 24, 1859. Pupil of Kullak (pf.) and Bargiel (comp.) in Berlin. Since 1885 prof. of theory and comp. at the Cons. of the Philh. Soc. in Moscow.—Works: A symphony; *Psyche,* symphonic poem; a symphonic Scherzo; Croatian Dances; an overture to A. Tolstoi's *Tsar Feodor;* incid. music to Sophocles's *Œdipus* and *Philoktetes;* a string-quartet; choruses for men's and women's voices; pf.-pieces; songs; also an opera, *The Fountain of Bachtchisarai.*

Imbart de la Tour [ăn-bahr'], **Georges (-Jean-Baptiste),** operatic tenor; b. Paris, May 20, 1865; pupil of St.-Ives Bax at the Cons. Début Geneva, 1891, as Raoul in *Les Huguenots;* has also sung at the Opéra-Com., Paris, and the Monnaie, Brussels, where he is now (1916) engaged. In 1901 he toured the United States with the Grau Company. Created leading rôles in *Winkelried* (Lacombe), *Fervaal* (d'Indy), *Tyl Uylenspiegel* (Blockx), and *Werther* (Massenet). His repertory includes all the Wagnerian tenor rôles.

Imbert [ăn-băr], **Hugues,** b. Moulins-Engilbert, Nièvre, France, Jan. 11, 1842; d. Paris, Jan. 15, 1905. Pupil in Paris from 1854 of Faucheux and R. Hammer. Musical critic and essayist; editor of the Paris section of Kufferath's 'Guide musical'; after 1900 general editor.—Works: *Profils des Musiciens* in 3 series: I. Tchaikovsky, Brahms, Chabrier, d'Indy, Fauré, Saint-Saëns (1888); II. Boisdeffre, Dubois, Gounod, Augusta Holmès, Reyer (1892); III. A. de Castillon, P. Lacombe, Lefebvre, Massenet, Lalo, A. Rubinstein, Ed. Schuré (1897); *Symphonie* (1891); *Portraits et Études* (1894; letters of Bizet, and biogr. sketches of C. Franck, Widor, Colonne, Garcin and Lamoureux); *Rembrandt et Wagner* (1897); *Ch. Gounod, l'Autobiographie et les Mémoires* (1897); *Bizet* (1899); *La Symphonie après Beethoven* (1900; a reply to Weingartner's book); *Médaillons contemporains* (1902); *J. Brahms: Sa vie et son œuvre* (1906; posth. ed. [with preface] by Ed. Schuré).

Im'myns, John, English attorney and lutenist; b. 1700 (?); d. London, April 15, 1764. He founded the Madrigal Society in 1741, and in 1752 became lutenist to the Chapel Royal; was also a member of the Academy of Antient Music, and amanuensis to Dr. Pepusch. A connoisseur and collector of early music. He taught himself, at 40, to play the lute.—His son, **John,** organist of Surrey Chapel, London, died 1794.

d'Indy [dăn-dē'], **(Paul-Marie-Théodore-) Vincent,** b. Paris, Mar. 27, 1851. Owing to the early death of his mother his education was directed entirely by his grandmother, a woman of culture and refinement who had known Grétry and Monsigny, and who had shown a remarkable appreciation of the works of Beethoven when that master was still living. From 1862–5 he studied pf. with Diémer, and later harm. and theory with Marmontel and Lavignac. In 1869 he

made the acquaintance of H. Duparc, and with him spent much time studying the masterpieces of Bach, Beethoven, Berlioz and Wagner; d'I. also wrote his op. 1 and 2, and contemplated an opera on V. Hugo's *Les Burgraves*. During the Franco-Prussian war he served in the Garde Mobile, and wrote his experiences in *Histoire du 105e bataillon . . . en l'année 1870–71* (1872). He now began to study comp. with César Franck, continuing until 1880; when the latter was app. prof. of organ at the Cons. (1873), he joined the class, winning a second accessit in 1874 and the first the following year. On his first visit to Germany in 1873 he met Liszt and Wagner, and was introduced to Brahms as the bearer of the score of Franck's *Rédemption* with the composer's compliments. In 1876 he heard the first performances of the *Ring* dramas at Bayreuth, and for several years thereafter made regular trips to Munich to hear all the works of Wagner; also attended the première of *Parsifal* in 1882. From 1872–6, organist at St.-Leu; 1873–8, chorusmaster and tympanist with the Colonne Orch.; for the Paris première of *Lohengrin* in 1887 he drilled the chorus and was Lamoureux's assistant. Together with Franck, St.-Saëns, Fauré, Castillon, Duparc and Chausson he founded in 1871 the 'Société Nationale de Musique,' was secretary until 1890, when, after Franck's death, he became president. In 1894 he founded with Borde and Guilmant the famous 'Schola Cantorum' (opened 1896), primarily as a school for Plain-Chant and the Palestrina style. Gradually the scope of instruction was enlarged so as to include all musical disciplines, and the institution has become one of the world's foremost music-schools. To-day (1916) it has a faculty of 60 instructors and an enrollment of 600 pupils. From the beginning d'I. not only was one of the directors, but also taught; after the death of Guilmant (1911) he became sole director. His fame as a composer began with the performance of *Le Chant de la Cloche* at a Lamoureux concert in Feb., 1886; the work itself had won the City of Paris Prize in the competition of the preceding year. As early as 1874 Pasdeloup had played the overture *Piccolomini* (later embodied as the second part in the *Wallenstein* trilogy), and in 1882 the 1-act opera *Attendez-moi sous l'orme* had been produced at the Opéra-Comique; but the prize-work attracted general attention, and d'I. was recognized as one of the most important of modern French masters. Although he never held an official position as cond., he has frequently, and with marked success, appeared in that capacity (chiefly upon invitation to direct his own works); thus he visited Spain in 1897, Russia in 1903 and 1907, and the U. S. in 1905, when he cond. the regular subscription concerts of Dec. 1 and 2 of the Boston Symph. Orch. In 1892 he was a member of the commission app. to revise the curriculum of the Conservatoire, and refused a proffered professorship of composition; but in 1912 accepted the appointment as prof. of the orchestra-class. Besides other duties, he has discharged, since 1899, those of inspector of musical instruction in Paris. Chevalier of the Legion of Honor in 1892, officer in 1912; member of many academies and artistic associations (in Belgium, Holland, Spain, Italy, Sweden, etc.).

Both as teacher and creative artist d'I. continues the traditions of César Franck. After a period of development, in which the influence of German classic and romantic masters is traceable, he arrived at maturity about the year 1885. Although he has cultivated with success almost every form of composition, his special talent seems to be in the direction of the larger instrumental forms. Some French critics assign to him a position in French music analogous to that occupied by Brahms in German music as the conservator of classical form. Like the German master and his own teacher, Franck, d'I. fills the form with new and thoroughly individual content. His style rests upon the art of Bach and Beethoven; however, his profound study of Gregorian Chant and the early contrapuntal style adds an element of severity, and not rarely of complexity, that renders approach somewhat difficult, and has given rise to the charge that his music is lacking in emotional force. While occasionally rising to great emotional heights, it nevertheless remains true that his music appeals chiefly to the intellect.—For the edition of Rameau's complete works (ed. by Saint-Saëns and Malherbe) d'I. revised *Dardanus*, *Hippolyte et Aricie* and *Zaïs;* also ed. Monteverde's *Orfeo* and *Coronazione di Poppea;* he has made pf.-arrangements of orchestral works by Benoît, Chausson, Castillon, Duparc. His numerous articles in various journals (French, Engl. and Amer.) are remarkable for critical acumen and literary finish; he is the author of *Cours de Composition musicale* (2 vols., 1903, '09); *César Franck* (1906; in 'Les Maîtres de la Musique'); *Beethoven: Biographie critique* (1911; Engl. transl. by Th. Baker, Boston, 1913).—

BIBLIOGRAPHY: E. Deniau, *V. d'I.* (Toulouse, 1903); A. Hervey, *French Music in the 19th Century* (London, 1903); F. Starczewski, *La Schola Cantorum de Paris; ou V. d'I. considéré comme professeur* (Warsaw, 1905); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); L. Borgex, *V. d'I. Sa vie et son œuvre* (Paris, 1913); A. Sérieyx, *V. d'I.* (Paris, 1914); R. Rolland, *Musiciens d'aujourd'hui* (2d ed. Paris, 1914); E. B. Hill, *V. d'I., An Estimate*, in 'Mus. Quart.' (April, 1915).

D'INDY'S COMPOSITIONS.

Op. 1, *Trois Romances sans Paroles* for piano; op. 2, *La Chanson des Aventuriers de la Mer* for bar. solo and piano; op. 5, *Jean Hunyade*, symphony (not publ.); op. 6, *Antoine et Cléopâtre*, overture (not publ.); op. 7, Pf.-quartet in A m.; op. 8, *La Forêt enchantée*, ballade-symphony; op. 9, *Petite Sonate* for piano; op. 10, *Plainte de Thécla* (song); op. 11, *La Chevauchée du Cid*, scena for bar., ch. and orch.; op. 12, *Wallenstein*, symphonic trilogy: a. *Le Camp de W.*, b. *Max et Thécla*, c. *La Mort de W.;* op. 13, *Clair de Lune* for sop. and orch.; op. 14, *Attendez-moi sous l'orme*, opera (Op.-Comique, 1882); op. 15, *Poème des Montagnes* for piano: a. *La Chant des bruyères*, b. *Danses rythmiques*, c. *Plein-air;* op. 16, *Quatre Pièces* for piano; op. 17, *Helvetia* (3 waltzes); op. 18, *Le Chant de la Cloche*, dram. legend for soli, double ch. and orch.; op. 19, *Lied* for vcl. and orch.; op. 20, *l'Amour et la Crâne* (song); op. 21, *Saugefleurie*, legend for orch.; op. 22, *Cantate Domino a* 3 with organ; op. 23, *Ste.-Marie-Magdalène*, cantata for sop., fem. ch. and pf.; op. 24, *Suite* in D for trumpet, 2 flutes and strings; op. 25, *Symphonie Cévenole* (*sur un chant montagnard français*) for orch. and piano; op. 26, *Nocturne* for piano; op. 27, *Promenade* for pf.; op. 28, *Sérénade* (from op. 16) and *Valse* (from op. 17) for small orch.; op. 29, *Trio* for piano, clar. and vcl.; op. 30, *Schumanniana* (3 piano-pieces); op. 31, *Fantaisie* for oboe and orch.; op. 32, *Sur la Mer*, ch. for female voices; op. 33, *Tableaux de Voyage* (13 pieces for pf.); op. 34, Incid. music to Alexandre's *Karadec;* op. 35, String-quartet in D; op. 36, *Tableaux de Voyage*, suite for orch. (not publ.); op. 37, *Pour l'inauguration d'une statue*, cantata for bar., ch. and orch. (not publ.); op. 38, *Prélude et petit Canon* for organ; op. 39, *l'Art et le Peuple*, male chorus; op. 40, *Fervaal*, opera in 3 acts (Brussels, 1897); op. 41, *Deus Israel*, motet a capp.; op. 42, *Istar*, symphonic variations; op. 43, *Lied Maritime* (song); op. 44, *Ode à Valence* for sop. and ch. (not publ.); op. 45, String-quartet in E; op. 46, *Les Noces d'or du Sacerdoce*, canticle; op. 47, Incid. music to Mendès's *Médée:* op. 48, *La première dent* (song); op. 49, *Sancta Maria succurre miseris*, motet (not publ.); op. 50, *Chansons et Danses*, divertissement for wind-instrs.; op. 51, *Vêpres du commun d'un martyr* for org.; op. 52, *90 Chansons populaires du Vivarais:* op. 53, *l' Étranger*, opera in 2 acts (Brussels, 1903); op. 54, *Marche du 76e régiment d'infanterie* for piano 4 hands; op. 55, *Choral varié* for saxophone and orch.; op. 56, *Mirage* (song); op. 57, *Deuxième Symphonie* in B♭; op. 58, *Les Yeux de l'Aimée* (song); op. 59, Sonata for vln. and piano; op. 60, *Petite Chanson Grégorienne* for piano 4 hands; op. 61, *Jour d'été à la Montagne* for orch.: a. *Aurore*, b. *Jour*, c. *Soir;* op. 62, *Souvenirs*, poem for orch.; op. 63, Sonata for piano; op. 64, *Vocalise;* op. 65, *Menuet sur le nom de Haydn* for piano; op. 66, *Pièce* in B♭ for org.; op. 67, *Le Mystère de Saint-Christophe*, oratorio (finished 1916).

Ingegne'ri [in-jĕh-ñā'rē], **Marco Antonio,** b. Verona, circa 1545; d. Cremona, July 1, 1592; pupil of Vincenzo Ruffo. In 1576 he was m. di capp. at Cremona cathedral; afterwards to the Duke of Mantua. Monteverde was his pupil.—Publ. works: A book of Masses *a* 5–8 (1573); a second, *a* 5 (1587); 4 of Madrigals *a* 4–5. (1578, '79, '80, '84); *Sacrae cantiones a* 5 (1576); *Sacrae cantiones a* 7–16 (1589). The 27 celebrated Responses, formerly attributed to Palestrina, are by I. They had been printed in Br. & H.'s edition in vol. 32 among the 'doubtful' works, but were eliminated when Haberl, in 1897, discovered a copy (printed in Venice in 1588) with the full name of the composer. Many other Motets and Madrigals appeared in collections of the time.—Cf. F. X. Haberl, *M.A.I.*, in 'Kchm. Jahrbuch' (1898).—See Q.-Lex.

Ingram, Frances, dramatic and concert contralto; b. Liverpool, Nov. 5, 1888. She was educated in Brooklyn, N. Y., graduating from the Teachers' Normal Coll.; from 1910–12 pupil of Victor Maurel; début with the Chicago Opera Co. in Philadelphia as Lola (*Cavalleria Rusticana*, Dec. 2, 1911); remained with the company for 2 seasons; in 1913 with the Montreal Opera Co.; the season of 1914–15 she devoted to a successful concert-tour of the U. S.; since 1915 she has been singing again with the Chicago organization, dividing her time between opera and the concert-stage. Her voice is rich, of very sympathetic quality, with a range from *e*♭-*b*²♭. Her rôles include Amneris, Carmen, Azucena, Maddalena (*Rigoletto*), Suzuki, Orfeo, La Cieca (*Gioconda*), etc. In March, 1913, she married the theatrical manager Karl G. MacVitty of Chicago.

Insan'guine, Giacomo, called **Monopoli,** from the town where he was born in 1744; d. Naples, 1795. Pupil of C. Cotumacci at the Cons. di San Onofrio, Naples; then his master's assistant, and, from 1774, second teacher of cpt. He soon relinquished this position, and devoted himself to dramatic composition.—Works: 21 operas, written for Naples; among the most successful were *Lo Fumaco revotato* (about 1756; his firstling); *Didone* (1772); *Adriano in Siria* (1773); *I voti di Davide* (1775); *Astuzie per amore* (1777); *Medonte* (1779); *Calipso* (1782). His best work is, however, the 71st Psalm for 3-part ch. and orch.; he also comp. other psalms, hymns, masses, etc.—See Q.-Lex.

Inten, Ferdinand von, noted pianist and teacher; b. Leipzig, Feb. 23, 1848. From 1862–6 he studied at the Leipzig Cons. with Moscheles, Plaidy, Hauptmann, E. Fr. Richter and Reinecke, winning the Helbig prize for comp. in 1864; from 1866–8 he toured Germany, and then came to New York, where he settled permanently. He made his American début on Dec. 12, 1868, playing Beethoven's concerto in G at one of Th. Thomas' Symphony Concerts in Steinway Hall. In spite of striking success the career of a soloist had little allurement for him, his predilection being in the direction of chamber-music. His chamber-music concerts, in which Th. Thomas and Dr. L. Damrosch assisted frequently, soon were famous, and contributed largely toward the appreciation of a form of music little cultivated and less understood at that time. In 1876–7 he visited Germany again, and there had the distinction of playing the first public performance of Liszt's B m. sonata at the Cons. concert in Leipzig. As a teacher he has also achieved success; among his pupils are Frank and Walter Damrosch.

Inzenga [-thĕn'-], **José,** b. Madrid, June 4, 1828; d. there July, 1891. Pupil of his

father and the Madrid Cons., completing his studies at the Paris Cons. in 1848; app. prof. of singing at the Madrid Cons. in 1860; was commissioned by the Minister of Publ. Instruction to make a collection of Spanish folk-songs, which he publ. as *Ecos de España* (3 vols., 1874–8); also wrote a treatise on accompaniment, and *Impresiones de un artista en Italia.* He was very successful as a composer of zarzuelas: *Para seguir una mujer* (1851); *Don Simplicio Bobadilla* (1853); *Un día de reino* (1854); *Alhajado a cuatro reales* (1866); *Oro, astucia y amor; Si fuera rey;* etc.

Ippoli'tov-Iva'nov [*recte* **Ivanov,** but assumes his mother's name to distinguish him from Ivanov below], **Michail Michailovitch,** Russian composer; b. Gatchina, Nov. 19, 1859. Pupil 1875–82 of Rimsky-Korsakov in Petrograd Cons.; in 1882, director of the Music-School and cond. of the symphony concerts at Tiflis; in 1884, also cond. at the Imp. Theatre. During his stay in the Caucasus he became deeply interested in the folk-music of that region, and published the results of his study in *The Georgian Folk-songs* (in Russian). Upon Tchaikovsky's recommendation he was app. in 1893 prof. of harm., instrumentation and free composition at Moscow Cons., and in 1899 also cond. of the Private Opera; in 1906 he succeeded Safonov as dir. of the Cons.—Published works: Op. 1, overture *Yar Chmel,* on Russian themes; op. 2, symphonic Scherzo; op. 9, piano-quartet; op. 10, suite for orch., *Sketches from the Caucasus;* op. 12, *Coronation Cantata;* op. 13, string-quartet; op. 18, *Fünf Charakterbilder* for ch. and orch.; op. 16, 10 2-part female choruses with piano; op. 17, 5 4-part mixed choruses a capp.; op. 20, Suite for orch.; op. 24, *Legend of the White Swan at Novgorod;* op. 34, Symphonietta for orch. (originally op. 8, Sonata for vln. and pf.); op. 42, *Iveria,* symph. poem; op. 48, *Armenian Rhapsody* for orch.; 3 cantatas in memory of Pushkin, Gogol, and Shukovsky; psalms for mixed ch.; songs and duets; the operas *Ruth* (Tiflis, 1887), *Asya* (Moscow, 1900), *Treachery* (ib., 1911).—Also *The Science of the Formation and Resolution of Chords* (1897, Russian).

Ir'gang, Friedrich Wilhelm, b. Hirschberg, Schleswig, Feb. 23, 1836. Pupil of Grell and A. W. Bach at the School of Comp. of the R. Acad., Berlin, 1856–9. He then taught in Proksch's school at Prague; in 1863 he founded at Görlitz a school for piano-playing and theory, to which was added, in 1871, a mus. seminary for ladies. Organist of Trinity Ch., Görlitz, from 1878–81; from then until his retirement in 1905 he was org. and instructor at the 'Pädagogium' in Züllichau; living since 1910 again in Görlitz.—Publ. an *Allgemeine Musiklehre* (1865; several editions); a *Harmonielehre;* and piano-pieces.

Irrgang, (Heinrich) Bernhard, famous organist; b. Zduny, Posen, July 23, 1869; d. Berlin, April 8, 1916. Pupil of the 'Kgl. Institut für Kirchenmusik' and Blumner's 'Meisterschule' in Berlin; in 1890 app. org. at the Garrison Ch. in Spandau; 1894, org. at Holy Cross Ch., Berlin; 1895, at St. Mary's, and from 1910 at the Domkirche; also prof. of organ at Stern's Cons. in 1905, and at the Kgl. Hochschule from 1912. He was a virtuoso of the first rank; comp. sonatas for organ and songs.

Isaak [ē'zahk], **Heinrich** (or **Isaac, Izak, Yzac, Ysack;** in Italy, **Arrigo Tedesco** [Henry the German]; Low Lat. **Arrighus**), an eminent contrapuntist, probably of German origin; b. c. 1450; d. Florence, 1517. From circa 1480–92 he was in the service of Lorenzo de' Medici, surnamed the 'Magnificent,' in the capacities of organist, maestro di cappella, and of teacher to Lorenzo's children. He afterwards spent several years in Rome, and finally was called to the court of Maximilian I, at Vienna, as 'Symphonista regis'; from 1514 until his death he lived in Florence. He is one of the most important composers of the period. A notable peculiarity of his works is the frequent appearance of the melody in the soprano, at that time a comparatively unusual device.—Works: 23 Masses *a* 4–6 (of which 10 were publ. between 1506–39); those in MS. are in the libraries at Vienna (8), Munich (4), and Brussels (1). Motets and Psalms by I. were printed in some 40 collections from 1501–64 (*cf.* Eitner, 'Bibliographie der Musiksammelwerke'; Berlin, 1877). His part-songs are agreeable to modern ears, and remarkable for the clearness and ease of the part-writing; one of the most beautiful of German chorals, *Nun ruhen alle Wälder,* is sung to the melody of I.'s *Inspruk, ich muss dich lassen.* He also wrote introits, Graduals, and the like; and a 'sacred drama,' *S. Giovanni e S. Paolo.* A voluminous collection of motets, *Chorale Constantinum,* was ed. by his pupil, Ludwig Senfl, in 1550 (3 parts). Part 1 was republ. in 'Dkm. der Tonk. in Österreich (vols. v, 1, and xvi, 1). I.'s secular works were republished in vol. xiv, 1.—See Q.-Lex.

Isouard [ē-zoo-ahr'], **Niccolò,** called **Niccolò de Malte** because b. at Malta, Dec. 6, 1775; d. Paris, March 23, 1818. Against the wish of his father, who desired him to enter the banking business, he studied music at Palermo with Amendola, and at Naples with Sala and Guglielmi. In 1795 I., under the pen-name 'Niccolò,' brought out his first opera, *L'avviso ai maritati,* at Leghorn, with slight success; *Artaserse* (Florence, 1795) was better received, and had the practical effect that he was recalled to Malta as organist of the church of St. John of Jerusalem, and later became m. di capp. to the Knights. On the

suppression of the order by the French, I. brought out several Italian operas in the temporary theatre at Malta; in 1799 he went to Paris, where his career as a dramatic composer fairly began. In 16 years he produced 33 French operas and operettas, the way to success being smoothed by the friendship and coöperation of R. Kreutzer.

Le Tonnelier (1799), *Le petit Page* (1800), *Flaminius à Corinthe* (1801), *La Statue, ou la femme avare* (1802), *Michel Ange* (1802), *Les Confidences* (1803), *Le Baiser et la quittance* (1803), *Le Médecin turc* (1803), *l'Intrigue aux fenêtres* (1805), *Le Déjeuner de garçons* (1805), *La Ruse inutile* (1805), *Léonce* (1805), *La Prise de Passaw* (1806), *Idala* (1806), *Les Rendez-vous bourgeois* (1807), *Les Créanciers* (1807), *Un Jour à Paris* (1808), *Cimarosa* (1808), *l'Intrigue au sérail* (1809), *Cendrillon* (1810), *La Victime des arts* (1811), *La Fête du village* (1811), *Le Billet de loterie* (1811), *Le Magicien sans magie* (1811), *Lulli et Quinault* (1812), *Le Prince de Catane* (1813), *Le Français à Venise* (1813), *Le Siège de Mézières* (1814), *Joconde* (1814), *Jeannot et Colin* (1814), *Les deux maris* (1816), and *l'Une pour l'autre* (1816). *Aladin, ou la lampe merveilleuse* (posth., finished by Benincori), was given in 1822.

Of these, *Cendrillon*, *Joconde*, and *Jeannot et Colin*, were the best; the improvement noted in his later works was due in part to keen rivalry with Boieldieu; the latter was finally elected in 1817 to succeed Méhul in the Academy, and I., who had aspired to the chair, was so mortified by his failure that he abandoned work, plunged into dissipation, and died next year.—His music combines simplicity with finish of style and suave melody; he was fortunate in his libretti, which, like his scores, never descend to vulgarity. He was an excellent musician, and possessed fine dramatic taste; but he was not particularly original.—While in Malta, he also wrote numerous masses, cantatas, motets, psalms, etc.—Cf. E. Wahl, *N. I.* (Munich, 1911).—See Q.-Lex.

Israel, Karl, writer; b. Heiligenrode, Electoral Hesse, Jan. 9, 1841; d. Frankfort-on-M., April 2, 1881. Studied in the Leipzig Cons., and settled in Frankfort, becoming an influential critic. — Writings: *Musikalische Schätze in Frankfurt am Main* (1872), and *Musikalien der ständischen Landesbibliothek zu Kassel* (1881), both important in music bibliography; valuable bibliographic articles in the 'Allg. Mus. Zeitung,' 1873–4; and a *Frankfurter Concertchronik von 1713–1780* (1876).

Istel, Edgar, b. Mayence, Feb. 23, 1880. While pursuing his studies at the Gymnasium he had systematic instruction on the violin, and from F. Volbach in comp.; after graduation he went to Munich in 1898 and completed his studies under L. Thuille; also studied musicology under Sandberger at the Univ.; Ph. D. with the dissertation *J. J. Rousseau als Komponist seiner lyrischen Szene 'Pygmalion'* (1900); he then settled in Munich as a teacher and writer; since 1913 Dozent of mus. esthetics at the Humboldt Akademie.—Compositions: The operas *Der fahrende Schüler* (Karlsruhe, 1906), *Des Tribunals Gebot* (Mayence, 1914), *Nur ein Traum* (finished 1916); incid. music to Küssner's *Zauberkessel* (1908) and Goethe's *Satyros* (1910); *Singspielouvertüre* (op. 17); *3 Gesänge von Goethe* with orch. (op. 15); *Hymnus an Zeus* for ch. and orch.; 4 mixed choruses in canon-form (op. 12); songs (op. 1–4, 8–11); also edited Rousseau's *Pygmalion* (1904).—Writings: *Das deutsche Weinachtsspiel und seine Wiedergeburt aus dem Geiste der Musik* (1900), *R. Wagner im Lichte eines zeitgenössischen Briefwechsels* (1902), *Peter Cornelius* (1906, in Reclam's Ed.), *Die Entstehung des deutschen Melodramas* (1906), *Die komische Oper* (1906), *Die Blütezeit der musikalischen Romantik* (1909), *Das Kunstwerk R. Wagners* (1910), *Das Libretto* (1914), *Die moderne Oper seit R. Wagner* (1916; an amplification of *German Opera since R. W.*, in 'Mus. Quart.' [April, 1915]); he has ed. the collected essays of Cornelius (1905), the mus. writings of E. Th. A. Hoffmann (1907, '10, '13) and Dittersdorf's *Autobiographie* (1909); has also written several Guides (works of Cornelius, Mahler, Thuille, Humperdinck).

Iva'nov, Michail Michailovitch, b. Moscow, Sept. 23, 1849; pupil of Tchaikovsky (comp.) and Dubuc (pf.); studied abroad 1870–6 (Sgambati); composer and writer; since 1876 mus. critic of 'Novoye Vremya,' and contrib. to several important journals.—Works: The operas *Potemkin's Feast* (1888), *Sabava Putyatishna* (Moscow, 1899), *The Proud Woman* (*Kashira's Golden Time*) and *Woe to the Wise* (the last two not prod.); a ballet, *The Vestal;* music to *Medea;* symphony *Night in May;* symphonic poem; symph. prologue *Savonarola; Suite champêtre;* overtures; a grand Requiem; songs and piano-pieces.—*Pushkin in Music* (in Russian, 1900); translation of Hanslick's *Vom Musikalisch-Schönen* and Nohl's *Die historische Entwicklung der Kammermusik.*

d'Ivry, Paul-Xaver-Désiré, Marquis **de Richard,** b. Beaune, Côte d'Or, Feb. 4, 1829; d. Hyères, Dec. 18, 1903; lived from 1854 in Paris. Amateur dramatic composer, pupil of A. Hignard and Leborne. Operas: *Fatma* and *Quentin Matzys* (1854), *La Maison du docteur* (Dijon, 1855), *Omphale et Pénélope*, *Les Amants de Vérone* (1867), under the pen-name of 'Richard Yrvid'; revised, and extended to 5 acts, at the Th. Ventadour, in 1878); the 4-act opera *Persévérance d'amour.*—Also a concert-overture, songs, etc.

Izac. See Isaak.

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Jacchia [yăhk'yah], **Agide,** orchestral conductor; b. Lugo, Jan. 5, 1875. Pupil of the Cons. at Parma (1886–91) and of the 'Liceo

Musicale' at Pesaro (1891–8); won prizes for flute (1896), conducting (1897), and comp. (1898); début as cond. at the Teatro Grande in Brescia, Dec. 26, 1898; at T. Communale, Ferrara, 1899–1900; La Fenice, Venice, 1901; in 1902 he accompanied Mascagni on his Amer. tour; on his return to Italy he cond. at the T. Lirico in Milan, 1903; at T. Regio, Leghorn, 1904; at Siena, 1905–6. From 1907–9 he was cond. of the Milan Opera Co. on its tour of the U. S.; 1910–13, cond. of the Montreal Opera Co.; 1914, of the Century Opera Company.

Jachet (also **Jacquet, Giachet, Jaches, Giaches,** and other forms) **de Mantua,** a composer of church-music; d. circa 1558. In 1555 he was m. di capp. at the cathedral in Mantua; wrote several masses and numerous motets. Conclusive proof that this comp. is not identical with Jachet Berchem, with whom he has frequently been confused, is found on the titlepage of a vol. publ. 1547 by A. Gardane: 'Sex missæ, quarum prima Mantuæ capellæ magistri Jachetti est . . . duæ tamen Jachetti Berchem.'—See Q.-Lex.

Jach'mann-Wagner. See WAGNER, JOHANNA.

Jackson, Edwin W., an English justice of the peace, publ. in German (Payne: Leipzig, 1866) an interesting and valuable essay, *Finger- und Handgelenk-Gymnastik zur Ausbildung und Stärkung der Muskeln für musikalische . . . Zwecke.* As a complete manual of finger-gymnastics it cannot be too warmly recommended. English transl. (New York).

Jackson, John P., English writer; d. Paris, Dec. 1, 1897.—Works: *Album of the Passion Play at Oberammergau . . . 1873;* an illustrated handbook on Wagner's *Ring of the Nibelung* (London, 1882); Engl. translations of *Parsifal, Die Meistersinger,* etc.

Jackson, Leonora, violin-virtuoso; b. Boston, Feb. 20, 1879. Studied at the 'Kgl. Hochschule für Musik' in Berlin; after a very successful tour of Germany and Scandinavia she returned to the U. S., where she played 160 concerts in her first season of 1900–1, appearing also with the Boston Symph. Orch.; since then she has played with the foremost mus. organizations in Europe and America.

Jackson, Samuel P., b. Manchester, England, Feb. 5, 1818; d. Brooklyn, N. Y., July 27, 1885. Son of the organ-builder James J., he went to America in 1825, and learned his father's trade; his teachers in music were Moran (pf.) and Thornton (harm.). From 1830–42 he played the organ at St. Clement's Ch.; at St. Bartholomew from 1842–61; later at Christ Ch., Ch. of the Ascension, and the Anthon Memorial Ch. A well-known teacher of pf., organ, and harmony; for many years music-proof reader to G. Schirmer, New York. Besides a variety of excellent vocal sacred music, he publ. *Gems for the Organ,* and 4 books of very popular *Organ-Voluntaries.*

Jackson, William (I), Engl. organist and comp.; b. Exeter, May 29, 1730; d. there July 5, 1803. Pupil of Sylvester, the org. of Exeter Cathedral, and of J. Travers in London. After teaching for years at Exeter, he became (1777) organist and choirmaster at the cathedral. Besides the operas *The Lord of the Manor* (1780) and *Metamorphoses* (1783), he comp. odes (Warton's *Ode to Fancy,* Pope's *The Dying Christian to His Soul,* and *Lycidas*) and a large number of songs, canzonets, madrigals, pastorals, hymns, anthems, Church-services, etc.; also sonatas for harpsichord.—Writings: *30 Letters on Various Subjects* (London, 1782); *Observations on the Present State of Music in London* (1791); and *The Four Ages, together with Essays on Various Subjects* (1798).

Jackson, William (II), organist and comp.; b. Masham, Yorks., Engl., Jan. 9, 1815; d. Bradford, April 15, 1866. A self-taught musician, he became org. at Masham in 1832; won first prize, Huddersfield Glee Club, in 1840; in 1852, est. a music-business, and became org. of St. John's Ch., at Bradford; later, took the organ at Horton Chapel, was cond. of Bradford Choral Union, and chorusmaster of Bradford Festivals.—Works: 2 Oratorios, *Deliverance of Israel from Babylon* and *Isaiah;* 2 Cantatas, *The Year* and *The Praise of Music;* the 103d Psalm for solo, ch. and orch.; sacred music, glees, part-songs, and songs.

Jacob, Benjamin, b. London, Apr. 1, 1778; d. there Aug. 24, 1829. Famous organist, pupil of Willoughby, Shrubsole, and Arnold (1796). Organist at various churches, finally at Surrey Chapel (1794–1825). With Wesley and Crotch, he gave organ-recitals to immense audiences from 1808–14. He cond. a series of oratorios in 1800, and the Lenten Oratorios at Covent Garden in 1818.—Works: *National Psalmody* (London, 1819), and other collections; also glees, songs, and an arrangement of the *Macbeth* music.

Jacob, F. A. L. See JAKOB.

Jacobs [zhăh-kŏhb'], **Édouard,** b. Hal, Belgium, in 1851; fine 'cellist, pupil of Joseph Servais at Brussels Cons. Played in the Weimar court orch. for some years; in 1885 succeeded his teacher as 'cello-professor at Brussels Cons.; has also appeared as a viol da gamba player in concerts of early music.

Jacobsohn, Simon E., violinist; b. Mitau, Kurland, Dec. 24, 1839; d. Chicago, Oct. 3, 1902. Pupil of Leipzig Cons.; 1860, leader of Bremen orch.; 1872, of Theodore Thomas's orch. in New York; then taught in the Cincinnati Cons., and in Chicago.

Jacobsson, John, b. Löfholmen, near Stockholm, April 2, 1835; d. Stockholm, June 4, 1909. While carrying on a music-business, he studied with G. Mankell (org.), L. Norman (harm.) and F. Berwald (comp.); after further study in Germany he became org. and choirm. at the synagogue in Stockholm in 1870.—Works: *Agnus Dei* for sop. and orch.; a mass; a piano-quartet; a string-quartet; a piano-trio; an overture for orch., *Sommarminnen;* a cantata for the silver wedding of King Oscar II; piano-pieces; songs and part-songs. An operetta, *Ungmors kusin,* was prod. in Stockholm in 1868.

Jacobsthal [yah'kŏhbs-tahl], **Gustav,** b. Pyritz, Pomerania, March 14, 1845; d. Berlin, Nov. 9, 1912. Student at Strassburg Univ., 1863–70; lecturer on music there, from 1872; professor extraordinary, 1875; full prof., 1897; retired 1905, Berlin.—Wrote *Die Mensuralnotenschrift des 12. und 13. Jahrhunderts* (1871); and *Die chromatische Alteration im liturgischen Gesange der abendländischen Kirche* (1897), both works of great merit; also valuable essays in several journals.

Jaco'by, Georges, b. Berlin, Feb. 13, 1840; d. London, Sept. 13, 1906. Studied violin with E. and L. Ganz in Berlin, de Bériot in Brussels, and Massart in Paris; comp. with Réber, Chéri and Gevaert; in 1861 violinist, later leader, at the Opéra; 1869, cond. at the Bouffes Parisiens. At the outbreak of the Franco-Prussian war he went to London, where, in 1871, he became cond. at the Alhambra Th.; from 1896 prof. at the R. A. M. In Paris he prod. 7 operas and operettas; wrote over 100 ballets for London.

Jacotin [zhăh-kŏh-tăn'] (real name **Jacques Godebrye**), Flemish contrapuntist; b. about 1445; d. March 24, 1529. He was a singer (*chapelain*) in the choir of Notre-Dame at Antwerp, from 1479–1529, and one of the most renowned musicians of his time. Motets and chansons were printed in early collections of Petrucci, Attaignant, Rhaw, etc.; 6-part Masses are in MS. at Rome.

Jacquard [zhăh-kahr'], **Léon-Jean,** fine 'cellist, pupil of Norblin at Paris Cons.; b. Paris, Nov. 3, 1826, d. there March 27, 1886. From 1877, prof. of 'cello at the Cons. He wrote *Morceaux de genre* for 'cello.

Jacques-Dalcroze. Wrong, but frequently used, form for JAQUES-DALCROZE.

Ja'dassohn [yah'], **Salomon,** noted comp. and influential teacher; b. Breslau, Aug. 13, 1831; d. Leipzig, Feb. 1, 1902. Pupil of the Breslau gymnasium, also taking lessons of Hesse (piano), Lüstner (vln.), and Brosig (harm.); entered Leipzig Cons. in 1848, went next year to Liszt at Weimar, and then studied comp. privately under Hauptmann at Leipzig, settling there as a music-teacher in 1852. In 1866 he became cond. of the 'Psalterion' choral soc.; was from 1867–9 Kapellm. of the 'Euterpe'; after 1871, prof. of harm., cpt., comp., and instrumentation at the Cons., dividing with Reinecke the honors of first place as a theoretical instructor in that institution. In 1887 the Univ. of Leipzig made him Ph. D. (hon. c.); in 1893 he received the title 'Kgl. Prof.'; member of the R. Academy of Florence, and other societies. His rather conservative, though not illiberal, method of teaching is expounded in a *Harmonielehre* (Leipzig, 1883; 7th ed. 1903; Engl. ed. New York, 1893; 2d revised ed. 1894); *Kontrapunkt* (1884; 5th ed. 1909); *Kanon und Fuge* (1884; 3d ed. 1909); *Die Formen in den Werken der Tonkunst* (1889; 4th ed. 1910); *Lehrbuch der Instrumentation* (1889; 2d ed. 1907); [English translations of all these have also appeared at Leipzig]; *Die Kunst zu modulieren und präludieren* (1890); *Allgemeine Musiklehre* (1892); *Elementar-Harmonielehre* (1895); *Methodik des musiktheoretischen Unterrichts* (1898); *Das Wesen der Melodie in der Tonkunst* (1899); *Das Tonbewusstsein: die Lehre vom musikalischen Hören* (1899); *Erläuterung der in Bachs 'Kunst der Fuge' enthaltenen Fugen und Kanons* (1899); *Der Generalbass* (1901). His mastery of form is finely illustrated in his compositions in canon-form, notably the vocal duets (op. 9, 36, 38, 43), a piano-serenade (op. 8), a serenade for orch. (op. 35), ballet-music for pf. 4 hands (op. 58), which earned him the sobriquet of the 'musical Krupp'; all his compositions are marked by finish of style and masterly workmanship. Among the most important of his more than 130 works are 4 symphonies (op. 24, 28, 50, 101), 4 serenades (op. 42, 46, 47, 73), 2 overtures (op. 27, 37); a piano-concerto, op. 89; 3 piano-quintets (op. 70, 76, 126); a piano-quartet, op. 77; 4 piano-trios (op. 16, 20, 59, 85); 2 string-quartets; a serenade for string-orch. and flute; a cavatina for vcl. with orch., op. 120.—The 100th Psalm, for double ch., alto solo, and orch.; *Vergebung,* for sop. solo, ch. and orch.; *Verheissung,* for ditto; *Trostlied,* for ditto, with organ ad lib.; *An den Sturmwind,* for male chorus with orch.; *Gott ist gross,* for male chorus, with 2 horns and 3 trombones; motets for male, mixed, and female chorus; numerous piano-pieces, songs, etc.

Jadin [zhăh-dăn'], **Hyacinthe,** b. Versailles, 1769; d. Paris, Oct., 1800. Pianist, pupil of his father, Jean J., and of Hüllmandel. Prof. of pf. at the Cons. from its foundation in 1795.—Works: 4 pf.-concertos; 5 pf.-sonatas; 2 do. for 4 hands; 3 books of sonatas for vln. and pf.; also an overture for wind, 12 string-quartets, 6 string-trios, etc.

Jadin, Louis-Emmanuel, dramatic composer; b. Versailles, Sept. 21, 1768; d. Paris, April 11, 1853. Vln.-pupil of his father, Jean J.; pf.-pupil of his brother, Hyacinthe J. In 1789 he became accompanist at the newly organized Théâtre de Monsieur; in 1792 he joined the band of the Garde Nationale, for which he wrote many patriotic airs, marches, and hymns. In 1802, on his brother's death, he succeeded him as prof. at the Cons.; became cond. at the Théâtre Molière (1806), and Master of the Music-pages from 1814–30, when he retired. From 1790–1822 he produced nearly 40 operas and operettas in Paris; he also wrote symphonies, overtures, a vast amount of chamber-music, pf.-concertos, sonatas, duos, fantasies, etc., for pf.; concertante for 2 pfs.; 14 collections of airs for solo voice; romances, etc., for 2 voices; and other music.

Jadlowker [yăhd-lŏhv'ker], **Hermann,** fine dramatic tenor; b. Riga, 1879. When 15 years of age he ran away from home to escape the distasteful drudgery of a commercial career. Having completed his studies at the Vienna Cons. under Gänsbacher, he made his début at Cologne in 1899 in Kreutzer's *Nachtlager von Granada;* in 1900 he was a member of the Stettin opera; 1901 in Karlsruhe, where Emperor William heard him and invited him to sing in Berlin; success there led to a five-year contract, at whose expiration he signed a similar contract for Vienna; his American début took place at the M. O. H. in *Faust,* Jan. 22, 1910, and for 3 seasons he was a great favorite; he created the chief tenor parts in the American premières of *Königskinder* (1910), *Lobetanz* (1911) and *Le Donne Curiose* (1912); since 1913 again at the R. Opera in Berlin.

Jaëll [yah'ĕl], **Alfred,** noted pianist; b. Trieste, Mar. 5, 1832; d. Paris, Feb. 27, 1882. Pupil, for violin and pf., of his father, **Eduard J.** (died Vienna, 1849); pianistic début at Venice, 1843, after which time his almost continual concert-tours earned him the title of 'le pianiste voyageur.' From 1852–4 he travelled in America; after this, he made Paris, Brussels, or Leipzig his temporary home. In 1866 he married Marie Trautmann [see below]; his tours took him all over the continent of Europe; he was made court pianist to the King of Hanover in 1856. His playing was remarkable rather for suave elegance and refinement than forceful energy. Besides original Valses, Notturnos, Romanzas, etc., he wrote many extremely effective transcriptions from Wagner, Schumann, Mendelssohn, etc.

Jaëll-Trautmann, Marie, wife of Alfred Jaëll; a fine pianist and notable writer; b. Steinseltz, Alsatia, Aug. 17, 1846; pupil (1861) of H. Herz at Paris Cons., where she won first pf.-prize. After her marriage, she accompanied her husband on his travels.—Works: Pf.-concerto; pf.-quartet; 4-hand waltzes; Valses mélancoliques, Valses mignonnes, and several characteristic pieces for pf. She wrote *La musique et la psychophysiologie* (1895; German translation by F. Kromayer, 1905); *Le mécanisme du toucher* (1896); *Le Toucher* (1899; German translation 1901); *L'intelligence et le rythme dans les mouvements artistiques* (1905); *Le rythme du regard et la dissociation des doigts* (1906); *La coloration des sensations tactiles* (1910); *La résonnance du toucher et la topographie des pulpes* (1912).

Jaf'fé, Moritz, b. Posen, Jan. 3, 1835. Violinist, pupil of Ries in Berlin, also of Böhmer (harm.); then (1858) of Maurin and Massart, Paris, and again in Berlin of Laub, Wüerst, and Bussler.—Works: The operas *Das Käthchen von Heilbronn* (Augsburg, 1866); *Ekkehard* (Berlin, 1875); and *La Duchessa di Svevia* (in Italian at Milan, 1893); also a string-quartet, violin-music, songs, etc.

Jaffé, Sophia, violinist; b. Odessa, Feb. 26, 1872. Pupil of Auer at Petrograd; later of Massart and Sauzay at the Paris Cons., where she won first prize in 1892. Very successful concerts at Berlin, season of 1895–6, afterwards in other German cities. Soon after she inherited a fortune, and retired.

Jahn [yahn], **Otto,** learned musicographer and art-critic; b. Kiel, June 16, 1813; d. Göttingen, Sept. 9, 1869. After study at Kiel, Leipzig, and Berlin, he travelled in France and Italy 1836–9, then qualifying at Kiel as a lecturer on philology; in 1842 he became prof. extraordinary of archæology at Greifswald, and full prof. in 1845; undertook the directorship of the archæol. museum at Leipzig in 1847, was dismissed in 1851 for political reasons, and in 1855 was app. director of the art-museum, and prof. of archæology, at Bonn Univ. In 1867 he was called to Berlin, but before he could enter upon his duties his health broke down, and he died after a lingering illness.—As a writer on music his *magnum opus* is the standard biography of *W. A. Mozart* (1856–9, 4 vols.; 2d ed. 1867, 2 vols.; 3d ed. 1889; 4th ed., revised by Dr. H. Deiters, 1905–7; English transl. by P. Townsend, London, 3 vols., 1882). This was the first musical biography written according to the 'comparative' critical method; it reviews the state of music during the period immediately preceding Mozart, and has become a model for subsequent mus. biographers and historiographers. Other writings on music are *Über Mendelssohn's Paulus* ('Grenzbote,' 1842), and numerous essays, publ. 1866 in his *Gesammelte Auf-*

sätze über Musik, on Wagner, Berlioz, on the Lower Rhine Music Festivals of 1855–6, on Breitkopf & Härtel's complete ed. of Beethoven, etc. It had been his intention to write a Beethoven biography; but under his hand the collected materials first shaped themselves to a Life of Mozart, and Thayer utilized the accumulated data for his 'Beethoven,' as Pohl used J.'s notes in his 'Haydn.'—As a 'practical' musician, J. publ. 32 songs, in 4 books, and a vol. of 4-part songs for mixed voices. His critical edition, in vocal score, of Beethoven's *Fidelio*, is esteemed.—Cf. J. Vahlen, *O. J.* (1870); H. Deiters, *O. J.* (in 'Allg. M.-Ztg.,' 1870); E. Petersen, *O. J. in seinen Briefen* (Leipzig, 1912); J. Pulver, *O. J.*, in 'M. T.' (April, 1913).

Jahn, Wilhelm, b. Hof, Moravia, Nov. 24, 1835; d. Vienna, April 21, 1900. Was a chorister at Temesvar in 1852, Kapellm. at Pest (1854), later at Agram, Amsterdam, Prague (1857–64), the Royal Th. at Wiesbaden (1864–81), and Vienna, where he was Director of the Court Opera until his retirement in 1897 (G. Mahler was his successor). He published songs.

Jähns [yäns], **Friedrich Wilhelm,** b. Berlin, Jan. 2, 1809; d. there Aug. 8, 1888. A pupil in singing of Ed. Grell and Heinrich Stümer (also of Ch. Detroit, pf., and L. Horzizky, pf. and comp.), he entered the Royal Opera chorus as a boy-soprano, later becoming a distinguished vocal teacher (some 1,000 pupils). He founded a singing-society in 1845, and was its conductor until 1870; in 1849 he received the title of 'Royal Music-Director,' and that of 'Professor' in 1870; in 1881 he was app. teacher of rhetoric at Scharwenka's Cons. An enthusiast in all things pertaining to Weber, he made a unique collection of Weberiana (all W.'s compositions in the first and in all subsequent editions; 300 autograph letters and documents; many mus. autographs, as the sketches for *Euryanthe*, the Mass in E♭, the *Aufforderung zum Tanz*, *Leyer und Schwert*, etc.; and all obtainable published essays and articles on Weber; etc.), purchased in 1883 for the Royal Library, Berlin. His own work, *C. M. von Weber in seinen Werken* (1871), is the most trustworthy treatise on the composer's works, containing a thematic catalogue chronologically arranged, with critical notes; it was followed in 1873 by *C. M. von Weber*, a sketch of W.'s life. J.'s original compositions include a pf.-trio, op. 10; a Grand Sonata for pf. and vln., op. 32; other pf.-music; and over 150 works for one or more voices (e. g., the *Schottische Lieder*.)

Ja'kob, Friedrich August Leberecht, b. Kroitzsch, near Liegnitz, June 25, 1803; d. Liegnitz, May 20, 1884. Cantor at Conradsdorf, Silesia, 1824–78, when he was pensioned.—For years the co-editor of the 'Euterpe'; publ. a *Fassliche Anweisung zum Gesangunterricht in Volksschulen* (1828), and (with E. Fr. Richter) a valuable *Reformirtes Choralbuch* (Berlin, 1873; 2d ed. 1877). Also quartets for male ch., school-songs, songs.

Jan, Maistre. See GALLUS, JOHANNES.

Jan [yăhn], **Karl von,** b. Schweinfurt, May 22, 1836; d. Adelboden, Switzerland, Sept. 3, 1899; took the degree of Dr. phil. at Berlin, 1859, with the thesis *De fidibus Græcorum;* taught at the 'Graues Kloster' under Bellermann, and then at Landsberg until 1875, where he went to Saargemünd, and thence (1883) to the Lyceum at Strassburg. He publ. several musico-historical essays: *Über die altgriechischen Tonarten* (1878), and the *Diaulos* (1881; both in the 'Allg. mus. Zeitung'); in art. *Citharodik* in the 'Halle Encyclopædia,' on the cithara and lyre; an analysis of Bacchius's *Eisagoge* (1891, 'Programm' of Strassburg Lyceum); on the metrics of Bacchius (Rhenish 'Museum für Philologie,' vol. 46); on the *Hymnen des Dionysos und Mesomedes* (Fleckeisen's 'Jahrb. der Philologie,' 1890); on the *Harmonie der Sphären* ('Philologus,' vol. 52); on *Rousseau als Musiker* ('Preuss. Jahrb.,' vol. 56). An important work is his critical edition (superseding Meibom's) of the Greek writers on music: *Musici scriptores græci: Aristoteles, Euclides, Bacchius,* [*Cleonides*], *Nichomachus, Gaudentius, Alypius* (1895), with an Appendix *Melodarium reliquiæ* containing all the extant vocal music (this also in a separate edition, augmented and revised, 1899).

Jankó, Paul von, b. Totis, Hungary, June 2, 1856; studied at the Polytechnic, Vienna, and also at the Cons. (under Hans Schmitt, Krenn, and Bruckner); then (1881–2) at Berlin Univ. (mathematics), and with Ehrlich (pf.); since 1892 living in Constantinople. His new keyboard, invented in 1882, is really a new departure in piano-mechanics, though standing in distant relationship to the older 'chromatic' keyboard advocated by the society 'Chroma.' It has six rows of keys in step-like succession; the arrangement of the two lowest rows (typical of the other two pairs) is as follows:

Second row: c♯ d♯ F G A B
Lowest row: C D E f♯ g♯ a♯ C *etc.*

the capitals representing white keys, and the small letters black ones. The 3d and 4th rows, and the 5th and 6th rows, are mere duplications of the 1st and 2d; and corresponding keys in the 1st, 3d, and 5th rows, and in the 2d, 4th, and 6th rows, are on one and the same key-lever, so that any note can be struck in three different places. The fingering of all diatonic scales is alike; chro-

matic scales are played by striking alternate keys in any two adjoining rows. The width of an octave on the ordinary keyboard corresponds exactly to that of a tenth on the Jankó keyboard, on which latter large hands can easily stretch a thirteenth. A full description of the keyboard was published in pamphlet-form by its inventor (1886), who has also produced it in numerous concerts. It has been taken up by several pianists (Wendling, Gisela Gulyas), and is taught in some music-schools (Leipzig Cons., Scharwenka Cons.). In 1905 a 'Jankó-Verein' was founded in Vienna.—Cf. R. Hausmann, *Die J.-Klaviatur* (1892); K. W. Marschner, *Das J.-Klavier* (1899); H. Schmitt, *Zur Geschichte der J.-Klaviatur* (in 'Wiener Rundschau,' 1889); R. Hausmann, *Das J.-Klavier und seine technische Vervollkommnung* (in 'Ztschr. Int. M.-G.,' vol. v); G. Scrinzi, *The J.-Keyboard and Simplification* (ib.); H. F. Münnich, *Materialien für die J.-Klaviatur* (1905).

Jannaco'ni [yăhn-], **Giuseppe,** one of the last composers in 'Palestrina-style'; b. Rome, 1741; d. there March 16, 1816. A pupil of S. Rinaldini and G. Carpani, he succeeded Zingarelli in 1811 as maestro at St. Peter's. He is noted for his scoring of many of Palestrina's works, aided by his friend Pisari. Himself a most distinguished composer of church-music, his works still remain in MS. in the Santini Coll. at Rome; they include a Mass, a *Te Deum*, a *Magnificat*, a *Dixit Dominus*, and a *Tu es Petrus*, all *a* 16; 16 Masses in 4–8 parts, with organ; 14 other masses; 32 Psalms in 4–8 parts; 10 do. with orch.; 16 motets in 2–6 parts; 57 Offertories and Anthems *a* 3–8; a Canon *a* 64; 2 Canons *a* 16; an *Ecce terrae motus* for 6 basses; an oratorio for 2 tenors and 1 bass, *L'Agonia di Gesù Christo;* etc.

Jannequin [zhăhn-kăn'] (or **Janequin, Jennekin**), **Clément,** a French (or Belgian) contrapuntist of the 16th century. Probably a pupil of Josquin, he was an imitator of Gombert as a writer of descriptive or 'program'-music. Besides detached pieces in colls. of the time (Attaignant's, Gardane's, etc.), and *chansons* in special editions, there were publ. *Sacræ cantiones seu motectæ 4 vocum* (1533), *Proverbes de Salomon mis en cantiques et ryme français* (1554), *Octante psaumes de David* (1559). Among the most interesting 'Inventions' (chansons) in 4–5 parts are *La Bataille* (portraying the battle n. Malegnano in 1515; Verdelot added a fifth part to the original four), *La Prise de Boulogne, La Guerre, Le Chant des oiseaux* (2 settings), etc.—See Q.-Lex.

Janotha [yăh-noh'tăh], **Nathalie,** pianist; b. Warsaw, June 8, 1856. Pupil of Joachim and Rudorff at the Berlin Hochschule; later of Clara Schumann, Brahms, and Princess Czartoryska; also (in harm.) of F. Weber in Cologne and Bargiel in Berlin. Début as pianist at the Gewandhaus, Leipzig, Jan. 1, 1874. She is court pianist to the German Emperor (1885).—Compositions: *Ave Maria* (inscribed to Pope Leo), *Mountain Scenes* (to Frau Schumann), gavottes, mazurkas, and other piano-music. She translated (with additions) into English Kleczinski's *Chopin's Greater Works* (London, 1896).

Janowka [yăh-nŏhff'kăh], **Thomas Balthasar,** b. Kuttenberg, Bohemia, about 1660, organist at Prague; known to fame as the compiler of *Clavis ad thesaurum magnae artis musicae* (1701), the earliest musical lexicon save Tinctor's *Terminorum musicae diffinitorium* (publ. about 1475).

Jan'sa, Leopold, b. Wildenschwert, Bohemia, March 23, 1795; d. Vienna, Jan. 24, 1875. Violinist, taught at home by Jehada and Zizius, in Vienna from 1819 by Worzischek (vln.) and E. Förster (comp.). In 1823 he became chamber-musician to the Graf von Brunswick in Hungary; in 1824, joined the Imperial orchestra in Vienna; and was appointed director of music, and prof. of violin, at the Univ. of Vienna in 1834; in 1849, having taken part in a concert for the benefit of the Hungarian revolutionists in London, he was banished, and went to London, living there as a teacher and concert-player until 1868. On proclamation of amnesty in that year, he returned to Vienna, and received a pension. As a player, J. ranked next to Böhm and Mayseder; his compositions include 4 violin-concertos, also fantasias, rondos and variations for vln.; 36 vln.-duets; a Rondeau concertant for 2 vlns. with orch.; 8 string-quartets; 3 string-trios; and a few church-works (offertory for tenor and vln. solo, ch. and orch.; Graduale for 4 male voices; 2 cantatas).

Jan'sen, F. Gustav, b. Jever, Hanover, Dec. 15, 1831; d. Hanover, May 3, 1910. Pupil of Coccius and Riccius in Leipzig; taught music in Göttingen; and in 1855 was app. organist of Verden Cathedral, with the title of Royal Music-Director in 1861; retired in 1900. He publ. *Die Davidsbündler; aus R. Schumanns Sturm- und Drangperiode* (1883), vividly describing this important period; for his somewhat extravagant statements he was taken to task by Wasielewski in *Schumanniana;* also edited *R. Schumanns Briefe; neue Folge* (1886; 3d ed. 1904) and the 4th ed. of Schumann's *Gesammelte Schriften* (1891). He wrote original pieces and transcriptions for piano, and songs.

Jans'sen, Julius, b. Venlo, Holland, June 4, 1852. He studied in the Cologne Cons., became cond. of the Mus. Soc. at Minden in 1876, later of the Mus. Soc. and Male Choral Soc. at Dortmund, where he was app. city

mus. director in 1890, and cond. of the 1st and 2d Westphalian Mus. Festivals; R. Prof. in 1908. Has published songs.

Jans'sens, Jean-François-Joseph, composer; b. Antwerp, Jan. 29, 1801; d. there Feb. 3, 1835. Taught by his father and De Lœuw, later for 2 years by Lesueur in Paris. Returning to Antwerp, he studied law at his family's desire, and practised as a notary until the siege of Antwerp (1832), composing in leisure hours; going to Cologne, he lost his MSS. and other possessions by fire on the night of his arrival, and became insane in consequence. In his biography, by Van der Straeten (Brussels, 1866), is given a list of his works, the importance of which was recognized after his death. They include 4 operas: *Le Père rival* and *La jolie fiancée* (both Antwerp, 1824), and 2 others in MS.; 2 cantatas with orch., *Les Grecs, ou Missolonghi,* and *Winterarmoede;* an ode, *Le Roi;* 2 Symphonies, *Le Lever du soleil,* and a 2d, which won a prize at Ghent; 5 masses; a Te Deum; some 25 motets, anthems, psalms and hymns, with orch.; songs.—Cf. Hendrickx, *Simple histoire. Boutades biographiques à l'occasion du 25me anniversaire de la mort de J.-F. J.* (Antwerp, 1860); E. van der Straeten, *J.-F.-J. J., compositeur de musique* (Brussels, 1866).

Januschowsky [-shŏhff'], (Frau) **Georgine von,** dram. soprano; b. Austria, circa 1859. d. New York, Sept. 6, 1914. She sang in operetta at Sigmaringen in 1875, then at Stuttgart, Freiburg, and Graz. In 1877 she succeeded Marie Geistinger as soubrette at the Theater an der Wien, Vienna; from 1879–80, soubrette at Leipzig; 1880, in the Germania Theatre, New York; 1892, sang at Mannheim and Wiesbaden; 1893–5, dramatic prima donna at the Imp. Opera, Vienna. She married Ad. Neuendorff (d. 1897). Rôles: Brünnhilde in *Die Walküre, Siegfried, Götterdämmerung;* Elisabeth, Elsa, Ortrud, Senta, Leonore, Adrianna, Donna Anna, Aida, Selika, Valentine, Iphigénie, Marguerite, Rebecca, Santuzza, etc.; also leading soubrette rôles in over 60 comic operas and operettas.

Ja'pha, Georg Joseph, b. Königsberg, Aug. 28, 1835; d. Cologne, Feb. 25, 1892. Violinist; pupil of David and R. Dreyschock in the Leipzig Cons., 1850–3; then of Edmund Singer at Königsberg, and of Alard in Paris. Played 1855–7 in the Gewandhaus Orch., also giving concerts; concertized in Russia in the winter of 1857–8; taught in Königsberg 1858–63, and organized chamber-music concerts with Adolf Jensen; played successfully in London; finally, leader of the Gürzenich Concerts, Cologne, and teacher in the Cons.

Ja'pha [Langhans-Japha], Louise, b. Hamburg, Feb. 2, 1826; d. Wiesbaden, Oct. 13, 1910. Distinguished pianist and composer; pupil of Fritz Warendorf (pf.), and of G. A. Gross and Wilhelm Grund (comp.); studied composition and advanced piano-playing in 1853 under Robert and Clara Schumann at Düsseldorf. In 1858 she married W. Langhans and zealously studied classic chamber-music, giving brilliant concerts with her husband; in Paris she was fêted as one of the finest pianists of the time (1863–9). Settled in Wiesbaden, 1874.—Works: An opera, string-quartet, pf.-pieces, and songs.

Jaques-Dalcroze [zhăhk dăhl-krohz'], **Émile,** b. (of French parents) Vienna, July 6, 1865. In 1873 his parents moved to Geneva; having completed his course at the Univ. and also at the Cons. there, he went to Vienna for further study under R. Fuchs and A. Bruckner, and then to Paris, where he studied orchestration at the Cons. with Delibes; in 1892 he returned to Geneva as instr. of theory at the Cons. As he laid special stress on rhythm, he insisted on all his pupils' beating time with their hands, and this led him, step by step, to devise a series of movements affecting the entire body. Together with the French psychologist Édouard Claparide he worked out a special terminology and reduced his practice to a regular system, which he called 'Eurhythmics.' When his application to have his method introduced as a regular course at the Cons. was refused, he resigned, and in 1910 established his own school at Hellerau, near Dresden. Even before that time the new system had attracted wide attention, and the school flourished from the beginning; within three years branches were opened in France, Russia, Germany, England and the U. S. (Bryn Mawr Coll., New York and Chicago). Conditions resulting from the war brought about the closing of the school at Hellerau in 1915. Without question, the results obtained by J.-D. have contributed toward the recent extraordinary development of the ballet. Aside from his rhythmical innovations, he also commands respect as a composer of marked originality and fecundity of invention; many of his works show how thoroughly he is imbued with the spirit of Swiss folk-music.—Works: The operas *Janie* (Geneva, 1894); *Sancho Pansa* (ib., 1897); *Onkel Dazumal* (Cologne, 1905; as *Le bonhomme Jadis,* Paris, 1906); *Les Jumeaux de Bergame* (Brussels, 1908); an operetta, *Respect pour nous* (Geneva, 1898); a pantomime, *Écho et Narcisse* (Hellerau, 1912); *Festival vaudois,* for soli, ch. and orch.; *La Veillée,* for do.; *Poème alpestre,* for do.; 2 concertos for vln.; a string-quartet; pieces for piano (op. 8, 10, 44, 45, 46, 47, etc.); Suite for vcl. and piano (op. 9); *Fantasia appassionata* for vln. and piano (op. 53); several colls. of songs (*Chansons romandes et enfantines, Chansons populaires et enfantines, Idylles et*

chansons, Volkskinderlieder, Tanzlieder für Kinder, Chansons religieuses, etc.). He has publ. a series of lectures on his system as *l'Éducation par le rythme* (1907) and a comprehensive *Méthode J.-D.* (5 parts, 1907–14); both have appeared in Ger. transl. by P. Boepple.—Cf. A. Seidl, *Die Hellerauer Schulfeste und die Bildungsanstalt J.-D.* (Ratisbon, 1912); K. Storck, *É. J.-D. Seine Stellung und Aufgabe in unserer Zeit* (Stuttgart, 1912); M. E. Sadler, *Eurhythmics* (London, 1912).

Jaquet. See BUUS.

Järnefelt, Armas, b. Wiborg, Finland, Aug. 14, 1869. Pupil of Wegelius and Busoni at the Helsingfors Cons.; then of A. Becker in Berlin (1890) and Massenet in Paris (1892); began his career as repetitor at the Stadtth. in Magdeburg (1896); next year at Düsseldorf; 1898–1903 cond. of a symph. orch. in Wiborg; in 1903 he won a government stipend and spent a year in further study abroad. On his return he was app. cond. of the opera at Helsingfors, where he produced Wagner's later works with native artists; in 1905 he became cond. of the symphony concerts of the R. Orch. at Stockholm, which he cont. while discharging his duties as director of the Helsingfors Cons. (1906–7); in 1907 he was app. cond. of the R. Opera in Stockholm, and in 1911 Hofkapellm. In 1893 he married the singer Maikki Pakarinen, was divorced in 1908, and married in 1910 another singer, Liva Edström.—Works: For orch., *Korsholm*, symph. poem; a *Symfonisk Fantasi; Heimatklang*, symph. fantasy (4 movems.); *Serenade* (5 movems.); 2 overtures; 4 suites; for chorus and orch., *Laula vuoksella, Suomen synty, Åbo slott;* male choruses; piano-pieces; songs.

Jarno [yahr'-], **Georg,** b. Pest, June 3, 1868. After a short activity as cond. at the Stadtth. in Breslau he settled in Vienna, devoting himself entirely to comp. Has written the operas *Die schwarze Kaschka* (Breslau, 1895), *Der Richter von Zalamea* (ib., 1899), *Der zerbrochene Krug* (Hamburg, 1903); the operettas *Der Goldfisch* (Breslau, 1907), *Die Förster-Christel* (Vienna, 1907), *Das Musikantenmädel* (ib., 1910); *Die Marine-Gustel* (ib., 1912), *Das Farmermädchen* (Berlin, 1913).

Jarnovic [yahr'nŏh-vits] [**Giornovi(c)chi**], **Giovanni Mane,** an Italian violinist of Polish parentage; b. Palermo, 1745; d. Petrograd, Nov. 21, 1804. A pupil of Lolli, he won fame at the 'Concerts Spirituels' in Paris, 1770; went to Berlin in 1779, where he was a member of the Crown Prince's orch. until 1783; then undertook a long concert-tour to Warsaw, Petrograd, Stockholm, Vienna (1786), and other cities, reaching London in 1792; here, as previously at Berlin and Paris, he met Viotti, and might have coped with him successfully, had not his (J.'s) insufferable arrogance and irregular habits rendered him odious. He lived in Hamburg from 1796–1802, and went thence *via* Berlin to Petrograd, winning fresh laurels. He died suddenly of apoplexy. His works (7 symphonies, 16 vln.-concertos, 6 string-quartets, 16 violin-duos, sonatas for vln. and bass, etc.) were in high favor as light and agreeable music.

Jarvis, Charles H., excellent classical pianist; b. Philadelphia, Dec. 20, 1837; d. there Feb. 25, 1895. He played in public at the age of seven. In 1862 he founded the Phila. Quintet Club; he also cond. various series of orchestral concerts, and gave historical piano-recitals. He was a teacher of repute.

Jaspar [zhăhs-pahr'], **Maurice,** b. Liège, June 20, 1870. Pupil of the Paris Cons.; since 1909 prof. of piano there. In 1894 he organized regular chamber-music concerts for piano and string-quartet, and since 1900 he has been giving series of concerts illustrating the development of the pf.-sonata and pf.-concerto; with Lebefvre he founded in 1909 the Walloon Mus. Festivals; comp. of chamber-music and songs; author of several text-books (Harmony, Mus. Dictation, etc.).

Jausions [zhoh-z'yŏhn'], Dom **Paul,** b. Rennes, Nov. 15, 1834; d. Vincennes, Ind., U. S. A., Sept. 9, 1870. In 1856 he entered the order of St. Benedict at Solesmes, and under the direction of Dom Guéranger began to study the Gregorian Chant; he pursued his investigations in company with Dom Pothier, whose *Mélodies Grégoriennes* are the result of their joint labors. In 1869 he was sent to the U. S. to collect data for a biography of Bruté de Remur, bishop of Vincennes (an uncle of Dom Guéranger), and died as he was about to return. J.'s interpretation of the Gregorian melodies according to the tonic accent has become the guiding principle in all the publications of the Benedictines of Solesmes. A complete list of J.'s writings is found in the *Bibliographie des Bénédictins de la congrégation de France* (1907).—Cf. Dom Guépin, Obituary notice in 'La Semaine religieuse de Rennes' (Sept. 16, 1871), and *Souvenirs*, in 'Boletin de Santo Domingo de Silos' (April, 1904; errors can be corrected by reference to Guépin's notice).

Jean le Coq. See GALLUS, JOHANNES.

Jedliczka [yĕhd-litch'kăh], **Ernst,** b. Pultava, Southern Russia, June 5, 1855; d. Berlin, Aug. 3, 1904. He received his first instruction from his father, an excellent musician; entered the Univ. of Petrograd to study mathematics, but left to continue his musical studies with N. Rubinstein and Klindworth (pf.) and Tchaikovsky (comp.) in Moscow; from 1879–86 he was prof. of pf. at the Moscow Cons.; after that, at the Klindworth-

Scharwenka Cons., and at Stern's Cons., in Berlin. He was a very successful teacher.

Jehan. See GALLUS, JOHANNES.

Jehin (**Jehin-Prume**) [zhŭ-ăn′ prüm], **François,** celebrated violinist; b. Spa, Belgium, April 18, 1839; d. Montreal, Canada, May 29, 1899. At 4, pupil of Servais; at 5, entered the class of his uncle, François Prume, in Liège Cons.; gave a public concert at 6, and at 9 won a prize. On Prume's death, the town of Spa sent J.-P. to study with de Bériot and Léonard at Brussels Cons.; in the latter's class he won 1st prize in 1851, and the harmony-prize in Fétis's class in 1853. At 16, after finishing under Vieuxtemps and Wieniawski, he made his virtuoso-début at Dresden, followed by a Russian tour, playing with the Rubinsteins, Jenny Lind, Essipoff, etc., forming the famous trio J.-P., de Kontski, and Monsigny. After tours in Germany, Belgium, Scandinavia, and Holland, he was app., in 1862, violinist to the King of Belgium, as de Bériot's successor. In 1863 he travelled through Mexico, Havana, and New York, to Montreal, meeting and marrying the famous singer Rosita del Vecchio. In 1866, European tour; 1869–71, long tour in the United States with Carlotta Patti and Th. Ritter. Till 1887 his time was divided between Europe and America; he then settled in Montreal, where he was prof. at the Trafalgar Inst., founded the Artistic Association (for chamber-music) in 1893, and was active in every good musical work until retirement in 1896. He succeeded Vieuxtemps as head of the 'Belgian School'; his tone was sweet and pure, technique superb. Decorations, etc., were showered upon him. Eugène Ysaÿe was one of his many pupils. Among his violin-works are 2 concertos, and over 30 brilliant soli; he also set to music a score of songs.

Jehin, Léon-Noël-Joseph, b. Spa, July 17, 1853; violinist, pupil of Léonard in Brussels Cons.; cond. an orchestra at Antwerp, and in the Théâtre de la Monnaie and Vauxhall, Brussels; from 1879–89, asst.-prof. of theory at Brussels Cons.; since then, cond. at Monaco. Has written for orch. *Suite de Ballet, Marche jubilaire, Minuetto,* etc.; *Élégie* for str.-orch.; *Romance* for vln. and orch.; songs.

Jelensperger [yā′-], **Daniel,** b. n. Mülhausen, Alsatia, in 1797; d. there May 31, 1831. He was employed at Mayence and Offenbach as a lithographic copyist; was engaged at Paris in the same capacity, and there studied theory under Reicha, soon becoming the latter's répétiteur in his Cons. classes, and later asst.-professor. In 1820, several composers formed an association for publishing their own works, and made J. their business-manager. As such he edited Reicha's *Traité de haute composition* and wrote *L'harmonie au commencement du dix-neuvième siècle et méthode pour l'étudier* (Paris, 1830; German transl. Leipzig, 1833). He was the translator, into French, of J. Hummel's *Clavierschule* and Häser's *Chorgesangschule.*

Je′linek, Franz Xaver, b. Kaurins, Bohemia, Dec. 3, 1818; d. Salzburg, Feb. 7, 1880. Oboe virtuoso, trained in the Prague Cons.; from 1841, librarian at the Mozarteum, and oboe-teacher, at Salzburg; later also choir-director at the Cathedral.—Works: Church-music; male choruses; solos for oboe.

Jenkins, David, composer; b. Trecastell, Brecon, Jan. 1, 1849. Pupil of Dr. Joseph Parry at the Univ. Coll. of Wales; graduated Mus. Bac., Cantab., 1878. In 1885 he visited America as a festival-conductor. Since 1899 he has been prof. of music at the Univ. Coll. of Wales, Aberystwith; member of Council, and examiner, in the Tonic Sol-fa Coll.; examiner in the R. C. M.; cond. and judge at many Eisteddfodâu. He has written an opera, *The Enchanted Isle;* an operetta, *The Village Children;* 3 oratorios, *David and Saul, The Legend of St. David* (Carnarvon Eisteddfod, 1894), *Scenes in the Life of Moses* (1915); 3 cantatas, *The Ark of the Covenant, David and Goliath,* and *A Psalm of Life* (Cardiff Festival, 1895); *The Maiden's Lake* (Llangollen Eisteddfod); *The Storm* (1912); also anthems, part-songs, songs, etc. Together with D. E. Evans he was editor of 'Y Cerddor' (The Musician); since the latter's death (1913) sole editor and proprietor.

Jenkins, John, Engl. composer; b. Maidstone, 1592; d. Kimberley, Oct. 27, 1678. Musician to Charles I and Charles II, playing on the lute and the lyra-viol. He wrote many *Fancies* for viols or organ, and light pieces which he termed *Rants* (*The Mitter Rant,* in Playford's 'Musick's Handmaid,' 1687; *The Fleece Tavern Rant,* and *The Peterborough Rant,* both in Playford's 'Apollo's Banquet', 1690). In 1660 he published *12 Sonatas for 2 Violins and a Base, with a Thorough Base for the Organ or Theorbo,* the first English instrumental compositions of the kind; his popular *The Lady Katherine Audley's Bells, or, The Five Bell Consort,* was first printed in Playford's 'Courtly Masquing Ayres' (1662). His *Fancies* are still in MS. Several interesting vocal works were also printed.

Jennekin. See JANNEQUIN.

Jenner [yĕhn′-], **Gustav,** b. Keitum, Island of Sylt, Dec. 3, 1865. Pupil of Stange and Gänge in Kiel and of Mandyczewski and Brahms in Vienna; since 1895 Musikdir. and cond. of the 'Konzertverein' in Marburg; Ph. D., 1904 (hon. c.). He has publ. Psalm XIII for bar. and org.; a sonata f. clar. and pf. (op. 5); do. for vl. and pf.; 12 trios f. fem. voices (op. 3); songs (op. 1, 2, 4, 6, 7); author

of *Joh. Brahms als Mensch, Lehrer und Künstler* (Marburg, 1905).

Jen'sen, Adolf, a German song-composer of conspicuous talent; was born in Königsberg, Jan. 12, 1837; d. Baden-Baden, Jan. 23, 1879. Self-taught as a boy, he was aided by L. Ehlert and Fr. Marpurg for some 2 years, and composed diligently (overtures, a string-quartet, sonatas, and songs). The year 1856 he passed as a teacher in Russia, earning money to go to Schumann at Düsseldorf, whom he passionately admired, and with whom he corresponded; but Schumann died at the end of July. J. was Kapellm. of the Posen City Th. in 1857; went to Copenhagen in 1858 to spend 2 years with Gade; and in 1860 returned to Königsberg. From 1866–8 he taught advanced pupils at Tausig's school in Berlin, but was then compelled by ill health to retire to Dresden, in 1870 to Graz, and at last to Baden-Baden, where he died of consumption. In his vocal music J. is most nearly akin to Schumann, though of too deep emotional originality to be termed an imitator. He publ. about 160 songs for solo voice w. pf.:—Op. 1, 4, 5; op. 6 (*Der Ungenannten*, 6 love-songs after Geibel); op. 9, 11; op. 13 (6 *Liebeslieder* f. low voice); op. 14, 21–4; op. 30 (*Dolorosa*, 6 poems by Chamisso); op. 34, 35, 39; op. 40 (*Gaudeamus*, 12 songs f. bass); op. 41, 49, 50–3, 55, 57, 58, 61; and 3 sets without opus-number. His other vocal music includes op. 10, No. 1, *Nonnengesang* f. sopr. solo and female ch., w. 2 horns, harp, and piano, and No. 2, *Brautlied* f. mixed ch., w. ditto; op. 26, *Jephthas Tochter*, for soli, ch. and orch.; *Adonis-Feier*, f. ditto; op. 54, *Donald Caird ist wieder da*, f. tenor solo, male ch., and orch.; op. 63, three songs f. 3-part female ch. and pf.; op. 64, two *Marienlieder* f. tenor solo, 4 violas, 2 'cellos, 2 double-basses, and kettledrums; and 2 sets of eight 4-part songs, op. 28 and 29.—INSTRUMENTAL: Concert-overture in E m.; a *geistliches Tonstück* f. orch., *Der Gang der Jünger nach Emmaus*, op. 27; much interesting and poetic pf.-music (for 4 hands: *Hochzeitsmusik*, op. 45; *Abendmusik*, op. 59; *Lebensbilder*, op. 60; *6 Silhouetten*, op. 62; and *Ländliche Festmusik;*—for pf. solo: *Innere Stimmen*, op. 2; *Wanderbilder*, op. 17; sonata in F m., op. 25; 6 German Suites, op. 36; *Idyllen*, op. 43; *Erotikon*, 7 pieces, op. 44; a scherzo, *Wald-Idylle*, op. 47; *Scènes carnavalesques*, op. 56; and many others).—A 3-act opera, *Turandot*, was left in MS., and has been revised and edited by W. Kienzl.—Cf. A. Niggli, *A. J.* (Zurich, 1895); id. *A. J.* (Berlin, 1900; in 'Berühmte Musiker'). His letters were publ. by P. Kuczinski (1879).

Jen'sen, Gustav, violinist and composer; brother of preceding; b. Königsberg, Dec. 25, 1843; d. Cologne, Nov. 26, 1895. Pupil of Dehn (comp.), and Laub and Joachim (vln.); member of orch. in Königsberg City Th.; 1872–95, prof. of cpt. at Cologne Cons.—Works: Symphony in B♭; 3 Characterstücke f. orch., op. 33; a string-quartet, op. 11; trio, op. 4; Suite for pf. and vln., op. 3; violin-sonata, op. 7; 'cello-sonata, op. 26; *Ländliche Serenade* f. string-orch., op. 37; pf.-pieces, arrangements of classic music, songs, etc. A new ed. of Cherubini's 'Counterpoint' prepared by J. was publ. by O. Klauwell (1896; revised again by R. Heuberger, 1911).

Jen'sen, Niels Peter, b. Copenhagen, July 23, 1802; d. there Oct. 19, 1846. Although blind from childhood, he became an excellent flutist and organist. Pupil of Brunn (fl.), A. W. Hartmann (org.) and Kuhlau (comp.); from 1828 org. at St. Peter's in Copenhagen. Publ. 2 sonatas for flute and pf. (op. 6, 18), duets f. 2 flutes (op. 4, 7, 11), 3 fantasies for flute and pf. (op. 14), several studies for flute and numerous transcriptions and arrangements.

Jentsch [yĕhntsh], **Max,** b. Ziesar, Saxony, Aug. 5, 1855. After finishing a course in surveying, he st. at Stern's Cons. in Berlin from 1876–80; made a pianistic tour of the Orient, lived in Constantinople, 1884–9; then in Berlin until 1892; after two years of travel he settled in Vienna in 1894, where he has been prof. of pf. at Kaiser's Cons. since 1899.—Works: 2 operas, *Eine venetianische Hochzeit* and *Der Paria;* a symphony; a symph. poem; a concerto f. pf. and orch.; a serenade for orch.; *Elysium* for ch. and orch.; string-quartet, op. 49; pf.-quintet, op. 50.—For pf.: Op. 3, *Tarantella;* op. 14, *Scherzo;* op. 18, *Fantasie;* op. 23, *Sonata* in C m.; op. 28, *Sechs Konzert-Etüden;* op. 33, *Märchenbilder;* op. 36, *Scherzo* in A m.; etc.

Jepson, Harry Benjamin, fine organist; b. New Haven, Conn., Aug. 16, 1871. St. pf., org. and comp. with Gustav Stoeckel from 1889–94; then comp. with H. Parker, 1895–9; org. and comp. with Widor in Paris during the summers of 1899, 1901, '03, '04. In 1897 he was app. instr. of organ and theory at Yale Univ.; 1903, prof. of Applied Music and Univ.-organist; also cond. of the Univ. Choir (80 male voices); has given recitals throughout the U. S., and played at all the recent expositions. Has publ. a number of works for organ (*Sortie nuptiale*, *Ballade*, *Caprice*, *Rhapsody*, *Légende*, etc.) and male choruses; in MS., several pieces for orch., and organ with orch.

Jim'merthal, Hermann, born Lübeck, Aug. 14, 1809; d. there Dec. 17, 1886. Pupil of Mendelssohn; fine organist, and an expert in organ-construction. In 1877 he publ. a

monograph on Dietrich Buxtehude; also wrote valuable essays on organ-building.

Jirânek [yē′rah-nĕhk], **Aloys,** b. Ledec, Bohemia, Sept. 3, 1858. Pupil of the Prague School of Organists and of Fibich in comp.; since 1881 living in Charkov as pf.-teacher. Comp. of an opera, *Dagmar;* some orchl. works; a pf.-trio (op. 11); a sonata f. vl. and pf.; pf.-pcs.; songs.

Jirânek, Josef, brother of preceding; b. Ledec, Bohemia, March 24, 1855. From 1866–73 pupil of Smetana; in 1874 of Stanek (harp) and A. Hřimaly (vl.) at the Prague School of Organists; began his career as harpist at the Landesth. in Prague; 1877–91, teacher of pf. in Charkov; since 1891 prof. of pf. at the Prague Cons. He is not only a remarkably successful teacher, but his writings are among the most valuable contributions to mus. pedagogy: *Musical Grammar* (in Russian, 3 parts); *Schule des Akkordspiels und der Akkordzerlegungen* (Ger. and Engl.); *Theoretisch-praktische Schule der wesentlichen Verzierungen im Pianofortespiel. . . . ; Anschlagübungen zur Erreichung gleichzeitig verschiedener Tongebung im mehrstimmigen Spiel; Tonleitern in Doppelgriffen* (2 parts); *Technische Übungen in Verbindung mit praktischen Fingersatzstudien* (3 parts); *Neue Schule der Technik und des musikal. Vortrags* (9 parts).—Comps.: *Ballade* and *Scherzo fantastique* f. orch.; pf.-quintet; *3 Stimmungsbilder* f. vcl. and pf. (op. 5); *Élégie* f. vl., vcl. and pf. (op. 6); 2 sonatas f. pf. (op. 10, D; op. 11, F m.); etc.

Jo′achim, Albrecht (Wilhelm Friedrich Karl Ernst), Prince of Prussia; b. Hanover, Sept. 29, 1876. Has comp. the ballets *Aus der guten, alten Zeit; Frühlingszauber; Im Atelier; Im Manöver;* the pantomimes *Tanzstunde, Das verwunschene Schloss, Vision nach dem Ball; Die Frau vom Meer,* prelude f. orch.; suite f. do. (op. 50); suite f. vl. and pf.; many pcs. f. vcl. and pf.; military marches.

Jo′achim, Amalie, *née* **Weiss** (*recte* **Schneeweiss**), highly accomplished concert-singer (contralto); b. Marburg, Styria, May 10, 1839; d. Berlin, Feb. 3, 1899. After her father's death she made her stage-début at Troppau in Sept., 1853; six months later she went to Hermannstadt, and in 1854 was eng. at the Kärnthnerthor Th., Vienna, here assuming the theatre-name of 'Weiss.' In 1862 she was called to the Royal Opera at Hanover; on May 30, 1863, she sang, as her farewell-rôle before her marriage to Joseph Joachim, the part of Fidelio (up to this time she had sung first and second soprano parts). Withdrawing from the stage, she now devoted herself to concert-singing, and became the representative *Lied*-singer of Germany; her interpretation of Schumann's songs was unrivalled.

Jo′achim, Joseph, one of the greatest masters of the violin; b. Kittsee, n. Presburg, June 28, 1831; d. Berlin, Aug. 15, 1907. He began the study of the violin at 5, his first master being the leader of the Pest opera-orch., Szervaczinski, with whom he first appeared in public, at the age of 7, in a duet. From 1841 he studied in the Vienna Cons. under Böhm, developing so rapidly that in 1843 he played in Leipzig at a concert given by Viardot-Garcia, and shortly after at the Gewandhaus, with genuine artistic success. He made Leipzig his home until 1849. It was the brilliant epoch of Schumann, Mendelssohn, and David; their influence was undoubtedly powerful in determining the young virtuoso to devote his exceptional gifts solely to the best in musical art. From Leipzig, too, he visited London, for the first time in 1844, again in 1847, and thereafter every few years, (later annually,) appearing at the Monday Popular Concerts, the Crystal Palace, etc. During the last years of his stay in Leipzig he frequently took David's place as leader of the Gewandhaus Orchestra. In 1849 he became Konzertmeister of the orch. at Weimar, where Liszt reigned supreme; two such antagonistic natures could hardly be expected to agree for long, and in 1854 J. accepted the position of conductor of concerts and solo violinist to the King of Hanover. In 1863 he married Amalie Weiss [see above]. In 1868 he was app. head of the newly established 'Hochschule für ausübende Tonkunst,' at Berlin, on the reorganization of which, some years later, J. was made artistic director of the department of stringed instruments. In 1895 he resumed the directorship. He was the life and soul of the institution, so much so that after David's death in 1873 Berlin usurped the place of Leipzig as the Mecca of all aspiring violinists. In 1877 he received the honorary degree of Mus. Doc. from Cambridge Univ.; German universities also bestowed degrees upon him, and he was a knight of numerous orders. His style of playing, nurtured on the best classic models, was remarkable for a masterful repose, dignity, breadth, and flawless finish which won for him the popular title of 'the king of violinists.' It was his aim to interpret only the best violin-literature in absolute accordance with the intentions of the respective composers; this quality of unmixed objectivity made him the foremost quartet-player of his time; as an exponent of classic soli he stood unrivalled in his peculiar domain, though the more brilliant and fiery playing of some other virtuosi may have been more effective under certain conditions. His quartet-party (Joachim, De Ahna, Wirth, and Hausmann) attained the *ne plus ultra*

of excellence. His compositions are of a sombre, passionate cast; the finest is probably the *Hungarian* concerto, op. 11, in D m.; he wrote 2 others (op. 3, in G m., and the Variations in G, f. vln. and orch.). His op. 1 is an *Andantino and Allegro scherzoso* for vln. and pf.; op. 2, 3 *Stücke* for vln. (*Romanze, Fantasiestück, Frühlingsfantasie*); op. 4, overture to *Hamlet;* op. 5, 3 *Stücke* for vln. and pf. (*Lindenrauschen, Abendglocken, Ballade*); op. 6, 7, 8, overtures in MS.; op. 9, *Hebrew Melodies*, f. viola and pf.; op. 10, Vars. on an orig. theme, f. viola and pf.; op. 12, *Notturno* in A, f. vln. and small orch.; op. 13, overture *Dem Andenken Kleists;* op. 14, *Szene der Marfa* (from Schiller's *Demetrius*), f. contralto solo w. orch.; three cadenzas to Beethoven's violin-concerto; two Marches (in C and D), with Trios; a song, *Ich hab' im Traum geweinet.*—BIBLIOGRAPHY: A. Moser, *J. J., Ein Lebensbild* (Berlin, 1898; 2d ed. 1900; 3d ed. 1904; 4th enlarged ed., 2 vols., 1908, '10; Engl. transl. by L. Durham, London, 1900 [from 2d German ed.]); K. Storck, *J. J., Eine Studie* (Leipzig, 1902); J. A. Fuller Maitland, *J. J.* (London, 1905; in 'Living Masters of Music'); id., *On J. J.* (London, 1906); L. Brieger-Wasservogel, *J.-Gedenkbüchlein* (Dresden, 1907); H. J. Moser, *J. J.* (Zurich, 1908).—J.'s letters were publ. by A. Moser, *Joh. Brahms im Briefwechsel mit J. J.* (Berlin, 1908; vols. v and vi), and Johannes Joachim and A. Moser, *Briefe an und von J. J.* (3 vols., Berlin, 1911, '12, '13).

João IV, King of Portugal; born Villa-Viçosa, Mar. 19, 1604; d. Lisbon, Nov. 6, 1656. Musical theorist and church-composer. His magnificent musical library was totally destroyed by the earthquake of 1755. Only 3 of his motets are still extant. He publ. *Defensa de la musica moderna contra la errada opinion del obispo Cyrillo Franco* (1649; anonymous), and *Respuestas a las dudas que se puzieron a la missa 'Panis quem ego dabo' de Palestrina* (1654); Italian translations were made of both. Two other works, left in MS., were never published. The catalogue of the destroyed library was published in facsimile by J. de Vasconcellos in 1873.

Jobst, Brant. See BRANT.

Johannes Cotto. See COTTO.

Johannes Damascenus (*recte* **Johannes Chrysorrhoos** of Damascus), b. circa 700 A. D.; d. about 760 as a monk in the Saba monastery near Jerusalem; canonized by both Greek and Roman Churches, and the earliest dogmatist of the Greek Church; was likewise the arranger of the liturgical song, and the reformer of Byzantine notation.

Johannes de Garlandia. See GARLANDIA.

Johannes de Muris. See MURIS.

Johannes Gallus. See GALLUS.

Johns, Clayton, b. New Castle, Del., Nov. 24, 1857. Studied architecture in Philadelphia, 1875–9; then turned to music, studying at Boston under J. K. Paine (theory) and W. H. Sherwood (pf.) for 3 years. In Berlin, 1882–4, he studied with Kiel (comp.), and Grabow, Raif and Rummel (pf.). Since then he has lived at Boston, Mass., as a concert-pianist, composer, and teacher.—Publ. works: About 100 songs; several pf.-pieces; music for vln. and pf. (*Melody, Berceuse, Romance, Intermezzo, Scherzino*); and, for string-orch., a *Berceuse* and *Scherzino*. He has in MS. music for a Mystery Play, which has been privately perf. Has also written *The Essentials of Pianoforte Playing* (1909) and *From Bach to Chopin* (1911).

Johnstone, J. Alfred, b. Ireland, July 6, 1861. Pupil of R. Stewarts in Dublin; living in Melbourne as pf.-teacher and dir. of the Music School of the Atheneum. Has written *The Art of Expression in Piano-playing; Modern Tendencies and Old Standards in Musical Art; How to Use the Pedal in Piano-playing; Individuality in Piano-touch; The Royal Method for Octave- and Wrist-technique; The Royal Method for Scales and Arpeggios; Piano-technique; Piano-touch, Phrasing and Interpretation* (1908); *The Art of Teaching Piano-playing* (1910); *Essentials in Piano-playing* (1913).

Jommel'li, Nicola, eminent opera-comp. of the Neapolitan school, and called 'the Italian Gluck'; b. Aversa, near Naples, Sept. 10, 1714; d. Naples, Aug. 25, 1774. Canon Mozzillo was his first teacher; at 16 he was admitted to the Cons. of San Onofrio, Naples, as a pupil of Durante, but was soon transferred by his father to the Cons. della Pietà de' Turchini, where Feo and Leo were his instructors in dramatic and sacred composition, and Prato and Mancini in singing. Ballets and minor vocal pieces were his first comps.; then followed dramatic cantatas, warmly praised by Leo. At 23 he produced his maiden opera, *L'Errore amoroso* (Naples, 1737), under the assumed name 'Valentino,' dreading popular disapproval; but its enthusiastic reception encouraged him to bring out a second, *Odoardo* (Naples, 1738), under his own name, likewise with flattering success. After several other fortunate dramatic ventures, he was called to Rome in 1740, where, under the patronage of the Cardinal the Duke of York, he brought out *Il Ricimero* (1740) and *Astianatte* (1741). Invited to Bologna to write an opera, he prod. *Ezio* (1741); here P. Martini, delighted with his genius, gave him valuable advice. At Venice (1741) his *Merope* aroused transports of enthusiasm, and the Council of Ten

appointed him director of the Cons. dell'Ospedaletto; while here he wrote several notable sacred works. In 1745 he went to Vienna, forming a warm friendship with Metastasio, and profiting by his suggestions on dramatic expression and the like. *Achille in Sciro* and *Didone* (1745), and *L'Amore in maschera* (1746), were the fruit of his sojourn in Vienna; he was in Venice in 1745–6, and in 1746 returned to Naples, where his *Eumene* was produced the same year; in 1748 he brought out there with enormous success a revised version of his *Ezio*. The next year, at Rome, he prod. *Artaserse*, and, by the good offices of Cardinal Albani, was app. maestro at St. Peter's as Bencini's assistant. He remained in this position until 1754, writing much church-music; then resigned, to become Kapellm. to the Duke of Württemberg. For 15 years he lived alternately at Stuttgart and Ludwigsburg, in the enjoyment of liberal compensation, and of every facility for composition and for producing his works (17 *opere serie*, 3 *opere buffe*, and sacred music); under his direction the Ducal 'Kapelle' was famed as the finest in Europe. In 1769 the Stuttgart opera was disbanded, and J. again sought the field of his former triumphs, Naples; but the fickle Italian public had almost forgotten him, and the influence of the German style, reflected in his richer modulation and heavier instrumentation, was not at all to their taste; consequently, *Armida abbandonata* (1770), *Demofoonte* (1770), and *Ifigenia in Tauride* (1771), failed to win popular favor. These sad disappointments at the close of so brilliant a career so affected J.'s spirits as to bring on an apoplectic stroke in 1773. He recovered sufficiently to write a cantata on the birth of an heir to the crown of Naples, and a *Miserere* (considered his masterpiece) for two soprani with orch., to Italian words. He also received a commission from the King of Portugal to write 2 operas and a cantata; but died shortly after completing the Miserere.

Jommelli belongs to the period of Aless. Scarlatti, Leo, Pergolesi, and L. Vinci, and perhaps surpasses them in naturalness of dramatic expression in many arias and scenas; he renounced, for instance, the *da capo* form of the aria fixed by Scarlatti, and imbued his later dramatic works with something of the German spirit in orchestral variety and color. He wrote over 50 known operas and divertissements. His sacred music won equal fame; it includes 4 oratorios, several cantatas, and a great quantity of miscellaneous church-works; a *Laudate* w. 4 soprani soli and double choir, a *Miserere* and a *Dixit a* 8, an *In convertendo* w. 6 soli and double choir, a *Magnificat* w. echo, a Hymn to St. Peter f. double choir, and especially the *Miserere* f. 2 soprani, alluded to above, are the most celebrated.—The opera *Fetonte* (Stuttgart, 1769) is publ. in vols. 32–3 of 'Denkm. deutscher Tonkunst' (H. Abert).—Cf. P. Alfieri, *Notizie biografiche di N. J.* (1845); H. Abert, *N. J. als Opernkomponist* (Halle, 1908; contains also a biogr.).

Jonás [hoh-năhss'], **Alberto,** fine pianist; b. Madrid, June 8, 1868. Pupil of Olave and Mendizabal; also studied at the Cons. He entered Brussels Cons. at 18, studied there under Gevaert, and in 1888 won 1st prize for pf.-playing, and later 2 first prizes in harm. His pianistic début was at Brussels in 1880. In 1890 he passed 3 months at the Petrograd Cons. under Rubinstein's tuition. He played in Berlin for the first time in 1891; has made concert-tours in England, Holland, Belgium, France, Germany, Russia, Mexico, and the United States. From 1894–8 he was head of the pf.-department in the Univ. of Michigan School of Music, and from 1898–1904 dir. of a Cons. in Detroit, making also several tours of the U. S. From 1904–14 he lived in Berlin in great demand as a teacher (6 assistants). One of his pupils, Pepito Arriola (b. 1896) created a sensation in Europe and the U. S. (1908–9) by his astonishing precocity. In 1914 J. settled in New York as a teacher. He began composing as a mere child; several comps. f. pf. have been publ.; op. 10, *Fantasie-Stücke*; op. 12, *Northern Dances*; op. 14, *Toccata* in A; op. 15, *Concert-Mazurka* in G: *Valse* in C♯ m.; etc. His transl. into Spanish of Gevaert's *Instrumentation* appeared in 1903 (Paris).

Jonas [zhoh-năh'], **Émile,** b. Paris, March 5, 1827; d. St.-Germain-en-Laye, May 21, 1905. Entering the Cons. in 1841, he took first prize in harmony in Lecouppey's class (1847), and the 2d Grand prix de Rome in Carafa's class (1848, with the cantata *Antonio*). Two overtures were played in the Cons., 1851, 1852; but he found his true vocation in the composition of comic operettas *à la* Offenbach, making his début with *Le Duel de Benjamin* (Bouffes-Parisiens, 1855), followed by a score of others (*La Parade*, 1856; *Le Roi boit*, and *Les petits Prodiges*, 1857; *Job et son chien*, 1863; *Avant la noce*, 1865; *Deux Arlequins*, 1865; *Le Canard à trois becs*, 1869; *Javotte*, 1871, later in London as *Cinderella; Le premier baiser*, 1883; etc.). From 1847–66 J. was prof. of solfeggio at the Cons., and from 1859–70 also took a harm.-class for students of military music. As mus. dir. of the Portuguese Synagogue he publ. a *Receuil de chants hébraïques* (1854).

Joncières [zhŏhn-s'yär'], **Félix-Ludger-Victorin de,** b. Paris, April 12, 1839; d. there Oct. 26, 1903. A student of painting

under Picot, he renounced that art for music, and entered Elwart's class at the Paris Cons., but left it after the first public Wagner concert at Paris, in 1860, his enthusiasm for the great dramatist revolting at the pedantic strictures of Elwart. In 1868 he attended the first performance of *Die Meistersinger* at Munich. From 1871 he was the mus. critic of 'La Liberté,' and a contributor to other papers.—Works: The 3-act opera *Sardanapale* (Th.-Lyrique, 1867); 4-act opera, *Le dernier jour de Pompéi* (ibid., 1869); 4-act opera, *Dimitri* (ibid., 1876); 2-act opera, *La Reine Berthe* (Opéra, 1878); 4-act lyric drama, *Le Chevalier Jean* (Opéra-Comique, 1885); 3-act lyric drama, *Lancelot du lac* (received at the Opéra); music to *Hamlet* (1862); a symphonie-ode, *La Mer;* a *Symphonie romantique;* an orchestra Suite, *Les Nubiennes;* a Chinese theme for soli and orch., *Li Tsin;* an *Aubade triomphale*, a *Sérénade hongroise*, and a *Marche slave* for orch.; a concert-overture; a vln.-concerto; etc.—He is President of the 'Soc. des Compositeurs de musique'; chevalier of the Legion of Honor; and Officer of public instruction.

Jones, Arthur Barclay, b. London, Dec. 16, 1869. Chorister in Brompton Oratory, 1878–93; in 1884 he entered the Guildhall School of Music, where he won a scholarship and studied under Th. Wingham and H. C. Banister; was made Associate in 1889, prof. of pf. in 1892, of harm. in 1896; in 1893 succeeded Wingham as mus. dir. at Brompton. —Works: Symphony in C m. (1896); concert-overture (1892); Sonata for vln. and pf.; 'cello-music; pieces for pf. and for organ; Ave Maria for sopr.; hymns for children; etc.

Jones, Edward, Welsh musician and writer ('Bardy Brenin'); b. Llanderfel, Merionethshire, April 2, 1752; d. London, Apr. 18, 1824. Player on the Welsh harp; appeared in London, 1775; app. Welsh Bard to the Prince of Wales, 1783.—Works: *Musical and Poetical Relicks of the Welsh Bards, . . . a History of the Bards from the Earliest Period, and an Account of Their Music, Poetry, and Musical Instrs.* (in 2 parts; London, 1784); a 2d ed. of same, with slightly altered title, and augmented (1794); *The Bardic Museum of Primitive British Literature . . . , forming the 2d vol. of the Musical, Poetical and Historical Relicks of the Welsh Bards and Druids* (1802); vol. iii of same (about 1824) and a supplementary vol. later; the entire work contains 225 Gaelic melodies.—He also publ. a number of other works, of which *Lyric Airs* (1804) is still of some interest.—See Q.-Lex.

Jones, Griffith, British writer. Published in the 'Encycl. Londoniensis' a paper, afterwards printed separately as *Music* (new ed. 1819 as *A History of the Origin and Progress of Theoretical and Practical Music;* in German, 1821, as *Geschichte der Tonkunst*).

Jones, Griffith Rhys (or **Caradog**), Welsh conductor; b. Trecynon, Dec. 21, 1834. Conductor of the choir called 'Cor Caradog,' whence his appellation. He cond. the victorious Welsh choir in the Crystal Palace competitions of 1872–3; later, choirs in Cardiganshire, Cardiff, and Pontypridd.

Jones, John, English organist and comp.; b. 1728; d. London, Feb. 17, 1796. Org. of Temple Ch., 1749; of Charterhouse, 1753; of St. Paul's, 1755.—Publ. *60 Chants, single and double* (1785); *Lessons for Harpsichord* (1761); *8 Setts* do. do. (1754); and songs.

Jones, Robert, English lutenist and comp.; Mus. Bac., Oxon., 1597. Publ. *The First Booke of Ayres* (1600), followed by 4 other books (1601, '08, '09, '11); a book of madrigals *a* 3–8 (1607); also the madrigal *Faire Oriana, seeming to wink at Folly*, in 'The Triumphs of Oriana' (1601), and 3 pieces in Leighton's 'Teares or Lamentacions' (1614). —See Q.-Lex.

Jones, Sidney, b. Leeds, 1869; pupil of his father. At an early age he became cond. of a military band; then toured the Engl. provinces and Australia as cond. of various light opera companies; for many years connected with the productions of Geo. Edwardes; in 1905 app. cond. at the Empire Th., London; since 1911 at the Whitney Th. Works: The operetta *The Gaiety Girl* (London, 1893); the opera *An Artist's Model* (Daly's Th., London, 1895); and the Japanese operetta *The Geisha* (ibid., 1896; very succ. there, and later in New York, Berlin, etc.); *A Greek Slave* (Vienna, 1899); *San Toy* (ib., 1899); *My Lady Molly* (London, 1903); *The Medal and the Maid* (ib., 1903); *See See* (ib., 1906); *The King of Cadonia* (ib., 1908); *The Persian Princess* (ib., 1909); *Spring Maid* (ib., 1911); *The Girl from Utah* (ib., 1913).

Jones, (Sir) **William**, b. London, Sept. 28, 1746; d. Calcutta, Apr. 27, 1794. A learned orientalist, and, from 1783, judge at Calcutta.—Wrote: *The Musical Modes of the Hindus* (1784), also publ. in vol. vi of his Coll. Works (1799); transl. into Ger. by Dalberg (1802).

Jongen [yŏhn'gĕn], **Joseph**, born Liège, Dec. 14, 1873. Pupil of the Cons. there; won almost every prize, and in 1898 the Prix de Rome with the cantata *Comala;* then spent four years studying in Berlin, Munich, Dresden, Leipzig, Paris and Rome; app. prof. of harm. and cpt. at the Cons. in 1903, but removed to Brussels the following year and devoted himself entirely to comp. Of his publ.

comps. a string-quartet in B m., a Piano-trio in B m. and a 'cello-sonata won prizes; other publ. works are a trio for piano, vln. and vla. in F♯ m. (op. 30); 2 vln.-sonatas (op. 27, D; op. 34, E); a piano-quartet (op. 23, E♭); a concerto for vln.; do. for vcl.; *Méditation* for Engl. horn and orch.; orchl. fantasy on 2 Walloon Christmas hymns; numerous pieces for piano; do. for organ. In MS., 2 prize-cantatas, *Calirrhoë* (1895) and *Comala* (1898); *Lalla Roukh*, symph. poem; *Poème* for vcl. and orch.; Prelude and Dance for orch.; *Épithalame* for 3 vls. and orch.; motets, male choruses, songs, etc. A mimosymph. legend, *S'Arka*, was prod. at Brussels (1912); a 4-act opera, *Jélyane*, is just completed (1916).—His brother and pupil, **Léon** (b. 1884), has comp. the opera *Maria Josèphe*, and won a prize with the cantata *La Nuit de Noël* (1913).

Jordan, Jules, born Willimantic, Conn., Nov. 10, 1850. Removing to Providence, R. I., in 1870, J.'s fine tenor voice secured him a position in Grace Ch.; he studied singing with G. L. Osgood, of Boston, and in Europe under Wm. Shakespeare, London, and Sgr. Sbriglia, Paris. Returning to Providence, he was for 13 years choirmaster of Grace Ch., and, since its foundation in 1880, cond. of the famous Arion Club. Favorite singer in concert and oratorio; created 'Faust' in Berlioz's *Damnation de Faust* at its first perf. in America (New York, Feb. 14, 1880). Highly successful conductor and teacher. In 1895 Brown Univ. conferred on J. the degree of Mus. Doc.—Works: *Rip van Winkle*, 3-act romantic comedy-opera (publ. 1898); *The Night Service*, cantata for soli, ch. and orch.; *The Wind-swept Wheat*, for tenor solo, ch. and orch.; *Barbara Frietchie* [Whittier], ballad for sopr., ch. and orch.; 'Great Western Land,' national hymn; many fine popular songs; the sacred pieces 'The lost sheep,' for tenor solo and ch., 'Tantum ergo,' for bass and ch., 'I am the vine,' and numerous others.

Jordan, Mary, dramatic and concert contralto; b. Cardiff, Wales, Nov. 27, 1879. Was educated at St. Cecilia Convent, Scranton, Pa.; studied singing with F. d'Auria (Seattle), Dr. J. H. Stewart (San Francisco), O. Saenger and V. Maurel (N. Y.); succ. début as Amneris with Boston Opera Co. in Boston, March 28, 1911; member of the company till 1914; has sung as soloist in churches since the age of 12; soloist at Lafayette Ave. Presby. Church, Brooklyn, for 9 years, and Temple Emanu El, New York, 5 years; frequent appearances in recital and at the principal festivals (in oratorio).

Jörn, Karl, lyrico-dramatic tenor; b. Riga, Russia, Jan. 5, 1876; pupil 1890 of Kapellm. Lohse, and later of Schütte, Harmsen, and Elisabeth Jacobs in Riga; finished with Ress (Berlin) and Weiss (Wiesbaden), generously aided by Baron Vietinghof-Scheel. Début 1896 at Freiberg, Baden; remained there two years, 1898–99 at the Zurich City Th., 1899–1902 at the Hamburg City Th.; since then at the Berlin Court Opera, also visiting all principal theatres in Germany and Austria as a star, and singing at Brussels and London (1905–8, Covent Garden), and New York (1908–11, Met. O. H.). His repertory includes the leading rôles for lyric or dram. tenor; his voice has a range from *A* to *d*².

Josef'fy, Rafael, distinguished pianist and teacher; b. Hunfalu, Hungary, July 3, 1852; d. New York, June 25, 1915. At the age of 8 he began to study the piano with a local teacher at Miskolcz; continued in Budapest under Brauer, the teacher of St. Heller; in 1866 entered the Leipzig Cons., where his principal teacher was E. F. Wenzel, though he had some lessons from Moscheles. From 1868–70 he studied under Karl Tausig in Berlin, and the summers of 1870–'71 he spent with Liszt in Weimar; these last two artists exerted a powerful and lasting influence upon his pianistic style and artistic ideals. At his début in Berlin, 1870, his transcendent technic and the variety of his tonal coloring aroused general admiration; he played with enormous success in the principal European cities. His Amer. début took place at one of Dr. Damrosch's Symphony concerts in New York in 1879, and his brilliant playing won him instant favor, so that he settled definitely in New York. It was soon noticed by critical observers that his art was gaining in breadth of conception and poetic insight. As a mere virtuoso his reputation had been secure from the beginning, but gradually he convinced the public that he was a master-interpreter, whose technical powers were used only as a means toward the attainment of the noblest ideals. His catholicity of taste was remarkable. Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms, all were interpreted with equal mastery and equal enthusiasm. As for Chopin, none of the so-called 'specialists' has yet surpassed J.; and as for Brahms, the name of J. will never be forgotten as that of the earliest and one of the most influential apostles of that master in America. As a teacher also J. exerted a strong and lasting influence, both through his personal teaching and his masterly pedagogical works; while his authoritative edition of Chopin's *Complete Works* (15 vols., with critical and historical introductions by J. G. Huneker [G. Schirmer, N. Y.]), the fruit of years of unremitting labor, is a lasting monument to his sound musicianship. From 1888–1906 he was prof. of piano at the Natl. Cons. in New York. Besides the great Chopin edition, he edited studies by Czerny, Hen-

selt, Moscheles, Schumann and Schlözer. His *School of Advanced Piano-Playing* (1902 [in Ger. as *Meisterschule des Klavierspiels*]) is one of the most valuable works of that kind. In his earlier years he published a number of original comps. for pf. (*Die Mühle*, *Romance sans Paroles*, *Souvenir d'Amérique*, *Mazurka-Fantasie*, *Spinnlied*, etc.) and arrangements of works by Schumann, Bach, Boccherini, Gluck, Delibes, etc.—Cf. the article *Rafael Joseffy's Contribution to Piano Technic*, by Edwin Hughes, in 'The Mus. Quarterly' for July, 1916.

Josephson, Jacob Axel, b. Stockholm, March 27, 1818; d. Upsala, March 29, 1880. Studied music in Upsala, and taught mus. in the Cathedral School; in 1844 he went to Germany, where he studied with Joh. Schneider (org.) in Dresden and with Hauptmann and Gade (comp.) in Leipzig. After further study in Rome (1846–7) he returned to Upsala as cond. of the Philh. Soc.; became mus.-director at the Univ. in 1849, org. at the Cath. in 1864, and was made prof. in 1874. In Sweden he is highly esteemed as a composer.—Works: For ch. and orch., *Islossningen*, op. 9; *Korsriddarne utanför Jerusalem*, op. 13; *Quando Corpus*, op. 20; Psalms 23, 126, 130; numerous cantatas for special occasions; piano-pieces; male choruses; songs (21 books); etc.

Josquin. See DESPRÉS.

Jost [yŏhst], **Franz,** b. Oschatz, Silesia, Aug. 24, 1843; d. Leipzig, Feb. 19, 1909. From 1866–1907 he edited the 'Monatsberichte' and 'Jahresberichte' publ. by Hofmeister (q. v.).

Joteyko [yŏh-tā′kŏh], **Thaddeus,** born Poczniki, Ukraine, 1872. Pupil of Gevaert in Brussels (1889) and Noskowski in Warsaw (until 1895). Has publ. a Symphony in C; a symph. poem; an overture; a str.-quartet; a 'cello-sonata; 2 piano-sonatas; songs and part-songs.

Jouret [zhoo-rā′], **Léon,** b. Ath, Belgium, Oct. 17, 1828; d. Brussels, June 6, 1905. Studied at Brussels Cons., where he taught a vocal ensemble-class from 1874.—Works: 2 operas, *Quentin Metsys* and *Le Tricorne enchanté;* church-music; cantatas, part-songs and songs.

Jouret, Théodore, brother of preceding; b. Ath, Belgium, Sept. 11, 1821; d. Kissingen, July 16, 1887. By vocation a prof. of chemistry at Brussels military school, he was mus. critic for several papers, and composed (with Meynne) a 1-act comic opera, *Le Médecin turc* (1845); also male quartets, and songs.

Journet, (Hippolyte-Jules-) Marcel, basso cantante, b. Grasse, Alpes Maritimes, France, July 25, 1869. Pupil of Obin and Seghettini at Paris, 1890–2; operatic début at Montpellier in 1893; then engaged at the Théâtre de la Monnaie, Brussels, for six seasons; 1901–8 at the M. O. H., New York, and (since 1893) 8 summer seasons at Covent Garden, London; 1908–14, star appearances in European capitals; since 1914 member of the Chicago Opera Co. Repertory: 8 Wagner operas in German, 27 Italian and 65 French operas. Favorite rôles: Leporello, Mephistopheles (Boito), Peters (*l'Étoile du Nord*). Has created the leading bass parts in *Thaïs*, *Les Maîtres-Chanteurs*, *La Navarraise*, *Samson et Dalila*, *Monna Vanna* (at Brussels), etc.

Jousse [zhooss], **J.,** b. Orléans, France, 1760; d. Jan. 19, 1837, in London, whither he fled to escape the Revolution, residing there as a teacher of singing and piano. He pub. several mus. textbooks, among them *Lectures on Thoroughbass* (1819), a new revised and augmented edition of which was publ. in New York, 1894, as *A Catechism of Music.*

Juch [yŏŏh], **Emma (Antonia Joanna),** b. Vienna, July 4, 1865, while her American parents (residents of Detroit) were on a visit to the Austrian capital. In 1867 she was brought back to the U. S., and received her education in New York; pupil for 3 years of Mme. Murio-Celli, making her début in concert in the old Chickering Hall in 1882; her operatic début occurred at H. M.'s Th. in London in June of the following year as Philine (*Mignon);* she then sang 3 seasons under Col. Mapleson's management in Engl. and the U. S.; from 1886–8 she was principal soprano of the Amer. Opera Co. under the direction of Th. Thomas (singing Elsa alternately with Nilsson); after the failure of that enterprise, she organized, in 1889, the Emma Juch Grand Opera Co., with A. Neuendorff as cond., and gave performances in the Eastern States and Mexico until 1891; after that she confined herself to concert-engagements, appearing frequently as soloist with the large symphony orchestras and at festivals. Her répertoire comprised Aida, Valentine, Leonore, Marguerite, Violetta, Senta, Elisabeth, Elsa, Sieglinde, etc. At the Amer. première of Rubinstein's *Nero* (1887) she created the part of Chrysa. In 1894 she was married to District-Attorney Francis L. Wellman, but was divorced in 1911. Now (1917) living in New York.

Jue [zhü], **Édouard,** b. Paris, 1794; vln.-pupil of the Cons. 1808–11, later of Galin, whose 'méloplaste' he adopted, with modifications.—Wrote: *La musique apprise sans maître* (1823; 1835; 1838); *Solfège méloplastique* (1826); and a *Tableau synoptique des principes de la musique* (1836).

Julien (or Jullien) [zhü-l'yĕn′], **Louis-Antoine,** b. Sisteron, Basses-Alpes, April 23, 1812; d. Paris, Mar. 14, 1860. Pupil of

Halévy in Paris Cons., 1834–6, but had no taste for serious study, preferring to write dance-tunes, and left the Cons. to establish dance-concerts in the Jardin Turc, which were soon all the rage. On account of debts he fled to London in 1838; recruited a fine orchestra, gave promenade-concerts, and made tours through Britain and to America. He also founded a music-selling business for profitably disposing of his own popular dance-music; success encouraged him to more ambitious efforts, and he wrote an opera, *Pietro il Grande*, in 5 acts; the enormous expenses attending its production, in 1852, ruined him. . To escape his creditors, he returned to Paris, where he was thrown into prison; he died in an insane asylum.

Julien, Paul, fine violinist; born Brest, France, Feb. 12, 1841; pupil of Paris Cons. 1848–50, winning 1st prize; travelled in N. America 1853–8, and again in the '60's, losing his life on the voyage between New York and Savannah, Oct. 4, 1866.

Jullien, Jean-Lucien-Adolphe, son of Marcel-B.; b. Paris, June 1, 1845. Having completed his literary studies at the Lycée Charlemagne, and obtained the degree 'licencié en droit,' he finished his musical education as a private pupil of Bienaimé, a former prof. at the Cons. He is one of the foremost French musical writers, authors, critics, and reviewers; contributes to 'Le Ménestrel,' the 'Revue et Gazette musicale,' and the 'Chronique musicale.'—Writings: *L'Opéra en 1788* (1873); *La Musique et les philosophes au XVIIIe siècle* (1873); *La Comédie à la cour de Louis XVI, le théâtre de la reine à Trianon* (1873); *Histoire du théâtre de Mme. Pompadour, dit théâtre des petits cabinets* (1874); *Les Spectateurs sur le théâtre* (1875); *Le Théâtre des demoiselles Verrières* (1875); *Les grandes nuits de Sceaux, le théâtre de la duchesse du Maine* (1876); *Un Potentat musical* (1876); *L'église et l'opéra en 1735; Mlle. Lemaure et l'évêque de Saint-Papoul* (1877); *Weber à Paris* (1877); *Airs variés: histoire, critique, biographie musicales et dramatiques* (1877); *La Cour et l'opéra sous Louis XVI; Marie-Antoinette et Sacchini, Salieri, Favart et Gluck* (1878); *La Comédie et la galanterie au XVIIIe siècle* (1879); *Histoire des costumes au théâtre* (1880); *Goethe et la musique* (1880); *L'opéra secret au XVIIIe siècle* (1880); *La Ville et la Cour au XVIIIe siècle* (1881); *La Comédie de la cour . . . pendant le siècle dernier* (1883); *Paris dilettante au commencement du siècle* (1884); two great quartos, 'éditions de luxe,' *Richard Wagner, sa vie et ses œuvres* (1880, Engl. transl. by B. J. Lang, Boston, 1901), and *Hector Berlioz* (1888); *Musiciens d'aujourd'hui* (1st series, 1891; 2d series, 1894); *Musique* (1895); *Le Romantisme et l'éditeur Renduel* (1897; contains new details concerning Meyerbeer). His masterpieces are the two great biographies of Wagner and Berlioz.—Cf. F. Delhasse, *A. J.* (Paris, 1884).

Jullien, Marcel-Bernard, b. Paris, Feb. 2, 1798; d. there Oct. 15, 1881. Secretary-general to the 'Soc. des Méthodes d'enseignement,' and a learned grammarian.—Wrote *De l'étude de la musique instrumentale dans les pensions des demoiselles* (1848); *De quelques points des sciences dans l'antiquité (Physique, métrique, musique)* (1854); and *Thèses supplémentaires de métrique et de musique anciennes* (1861).

Jumilhac [zhü-mēl-ähk'], Dom **Pierre-Benoît de,** b. château St.-Jean-de-Ligour, near Limoges, 1611; d. St.-Germain-des-Prés, Apr. 21, 1682. A Benedictine monk. He wrote *La Science et la Pratique du plain-chant . . .* (Paris, 1673; edited by Nisard and Leclerc, and republ. 1847), an erudite work containing many musical examples.

Junck, Benedetto, b. Turin, Aug. 24, 1852. Composer, pupil from 1872 of Bazzini and Mazzucato at Milan, where he lives. —Works: A str.-quartet in E; 2 vln.-sonatas in G and D; several songs; *La Simona* (song-cycle of 12 duets for sopr. and tenor); *Serenata* for sopr. and tenor with string-quartet.

Jung'mann, Albert, born Langensalza, Prussia, Nov. 14, 1824; d. Pandorf, n. Vienna, Nov. 7, 1892. Pupil of G. W. Körner (pf.) and J. A. Leibrock (theory); for years prof. at the St. Cecilia Acad., Rome; settled in Vienna, 1853, became manager for C. A. Spina (Diabelli & Co.), and finally founded the firm of Jungmann & Lerch, Spina's successors.—Publ. over 400 works f. pf., chiefly salon-music; also songs.

Jung'mann, Ludwig ['Louis'], b. Weimar, Jan. 1, 1832; d. there Sept. 20, 1892; pupil in the Teachers' Seminary, later of Dr. Töpfer (comp.) and Liszt (pf.). From 1869, teacher at the Sophien-Institut, Weimar.—Publ. pf.-music (trios, variations, Phantasiestücke), songs, etc.

Jüngst, Hugo, b. Dresden, Feb. 26, 1853; studied in the Cons. there, 1871–6; now conductor of the Dresden Male Choral Society, which he founded in 1876, of the Julius Otto Society, and of the acad. Gesangverein 'Erato.' Received the title of Professor from the King of Saxony in 1898.—Works: Male choruses, of which op. 66 appeared in 1897.

Junk, Viktor, b. Vienna, April 18, 1875; Privatdozent at the Univ. there. Has written an opera, *Die Wildfrau* (1-act); *Dürnstein*, symphonic poem; *Spieglein an der Wand*, for 2 solo voices and orch.; *Goethes Fortsetzung der Zauberflöte* (1900), and *Max Reger als*

Orchesterkomponist (1911); also has published pf.-arrangements (Wolf's Italian Serenade, Mahler's 2d Symphony, etc.).

Jun'ker, Karl Ludwig, b. Öhringen, circa 1740; d. as pastor in Ruppertshofen, near Kirchberg, May 30, 1797.—Works: Melodr. *Genoveva im Thurm* (Speyer, 1790); cantata *Die Nacht,* with vln. and 'cello; 3 pf.-concertos; etc.—Writings: *Einige der vornehmsten Pflichten eines Capellmeisters oder Musikdirectors* (1782); *Über den Werth der Tonkunst* (1786); *Die musikalische Geschichte eines Autodidacts in der Musik* (1783); etc.

Juon, Paul, b. Moscow, March 6, 1872; pupil there of Hřimaly (vln.), and Tanéiev and Arensky (comp.), 1894–6 of Bargiel at Berlin; teacher of theory at the Baku Cons. for one year; since 1897 has lived in Berlin; appointed prof. of comp. at the Kgl. Hochschule in 1906. A notable composer, cultivating with success the classical forms.—Publ. works: 2 string-quartets (op. 5, D; op. 29, A m.); sonata for vln. and pf. (op. 7, A); do. for vla. and pf. (op. 15); do. for vcl. and pf. (op. 54); *Fünf Stücke* for string-orch. (op. 16); pf.-trio in A m. (op. 17); sextet in C m. for 2 vlns., vla., 2 'celli and pf. (op. 22; also arranged for 2 pfs.); Symphony in A (op. 23); octet for pf., vln., vla., vcl., oboe, clarinet, horn, bassoon (op. 27); *Wächterweise* for orch. (op. 31); quintet for 2 vlns., 2 vlas., vcl. (op. 33); *Aus einem Tagebuche,* suite for orch. (op. 35); *Rhapsodie* for string-trio and pf. (op. 37); Serenade for orch. (op. 40); string-quintet (op. 44); concerto for vln. and orch. (op. 42); pf.-quartet (op. 50); pieces for vln. and pf. (op. 9, 28, 52); pf.-pieces (op. 1, 9, 12, 18 [*Satyre und Nymphen*], 20 [*Kleine Suite*], 26, 30, 38); songs (op. 13, 21). Has also published a *Praktische Harmonielehre* (1901), and a German translation of M. Tchaikovsky's *Life of Peter Tchaikovsky* (2 vols., 1904).

Jupin [zhü-păn'], **Charles-François,** b. Chambéry, Nov. 30, 1805; d. Paris, June 12, 1839. Precocious violinist, pupil of Monticelli and Georgis, then of Baillot at Paris Cons., taking 1st prize in 1823; from 1826–35, prof. and conductor in Strassburg.—Works: An opéra comique, *La Vengeance italienne* (1834); Vars. brillantes for orch; a vln.-concerto; a string-trio, a pf.-trio; Fantasie f. pf. and vln.; Vars. concertantes f. pf. and vln.; etc.

Jurgenson [yoor'gen-son], **Peter Ivanovitch,** b. Reval, July 17, 1836; d. Moscow, Jan. 2, 1904. The youngest son of indigent parents, he learned the music-trade with M. Bernard at Petrograd, served in three other houses there, and in 1861 opened a business of his own, with a few hundred roubles, in Moscow. Under Nicolai Rubinstein's protection he entered the exclusive musical circles of the city, became purveyor for the Conservatory, and a Director of the Imp. Russian Musical Society. For years prior to his death he had won the position of the most influential music-publisher in Russia; nearly all of Tchaikovsky's works, beginning with op. 1, were issued by him, and this foremost Russian composer owed his success in great measure to his publisher's generous efforts. J.'s catalogue embraces over 20,000 numbers; through the quality and cheapness of his publications he has been a mighty factor in Russian musical progress.—His sons Boris and Grigori succeeded to the business.

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Káan-Albést, Heinrich von, pianist; b. Tarnopol, Galicia, May 29, 1852. Pupil of Blodek and Skuhersky at Prague, where he was prof. at the Cons., from 1890–1907; since, director. Member of the k. k. Franz-Josef Akademie; k. k. Regierungsrat.—Works: Ballet *Bojaja;* a pantomime, *Olim;* symphonic poem *Sakuntala; Frühlings-Eklogen* f. orch.; a suite f. orch.; several pf.-concertos; chamber-music; and 2 operas, *Der Flüchtling, Germinal.*

Kade [kah'-], **Otto,** historiographer, composer, conductor; b. Dresden, May 6, 1819; d. Doberan, n. Rostock, July 19, 1900. A stipend from King Friedrich August enabled him to study under J. Otto (comp.) and J. G. Schneider (pf. and organ); after a year and a half in Italy, he founded the 'Cäcilia' singing-society for ancient church-music (1848). He also became mus. director of the Neustadt Church. Called to Schwerin in 1860 to succeed Schäffer as Grand-Ducal Mus. Dir., and conductor of the 'Schlosschor' (palace-choir); from 1866 he also taught singing at the Gymnasium. Retired in 1894. *Dr. phil.,* Leipzig, 1884.—Works: German transl. of P. Scudo's *Chevalier Sarti;* monographs on Le Maistre and H. Isaak; an *Officielles Melodienbuch* and a *Choralbuch* for the Mecklenburgische Landeskirche; a *Cantionale* for the same, in 3 parts; *Der neu aufgefundene Luthercodex vom Jahr 1530* (1872); *Die weltliche Liedweise* (lecture in pamphlet-form); many valuable historical papers for various periodicals; edited the mus. supplements to vol. i of Ambros' *Geschichte der Musik* (1881, as a 5th vol.) and the revised ed. of vol. iii (1893); *Thematischer Katalog der Musikalien der Schweriner Regierungsbibliothek* (1893, 2 vols.); began in 1893 the publication of a series of Passions (34 numbers, from Obrecht to Schütz); compositions of his own, in Gregorian style, are collected in the above *Cantionale.*

Kadletz, Andreas, b. Dobrisch, Bohemia, Feb. 18, 1859. Pupil of Bennewitz and Auer (vl.) and A. Bernhardt (comp.) at the

Petrograd Cons.; conc.-master of the Imp. Russian Opera at Petrograd. Has comp. an opera, *The Village Diplomat*, and the ballets *Acis and Galathea*, *The Water-Lily*, and *Kirmess;* comps. for vln. and pf. (op. 31, *Souvenir de Davidov;* op. 46, *Caniculi* [11 pcs.]; op. 47, *Recreations of the Russian Violinist* [10 pcs.], etc.); numerous fantasies on themes from Russian operas.

Kaempfert, Max, b. Berlin, Jan. 3, 1871. St. in Paris and Munich; conc.-master, and for a time cond., of the Kaim Orch. in Munich; 1898, cond. in Eisenach; since 1899 cond. of the 'Kapelle des Palmengartens' and the 'Tonkünstler-Orch.' in Frankfort; made Kgl. Musikdirektor in 1912.—Works: A 'Volks-oper,' *Der Schatz des Sultan;* 3 rhapsodies f. orch.; trios, quartets and sonatas; songs.

Kaff'ka (or **Kawka**), **Johann Christoph**, [real name **J. C. Engelmann**], b. Ratisbon, 1754; d. Riga, Jan. 29, 1815. A dramatic composer, singer, and actor; pupil of Riepel; after singing and acting at Berlin (1778), Breslau, Dessau (1800), he settled in Riga (1803) as a bookseller. Produced a dozen operas, several ballets, 2 oratorios, masses, vespers, etc.

Kaf'ka, Heinrich, b. Stražowitz, Bohemia, Feb. 25, 1844. Pupil at the Prague School for Organists of Mildner and Krejči ; living since 1875 as teacher and comp. in Vienna. Has written the operas *Melisande* and *King Arthur;* a symph. poem, *Der Gott und die Bajadere;* pf.-trios and vl.-sonatas; songs, etc.

Kaf'ka, Johann Nepomuk, b. Neustadt, Bohemia, May 17, 1819; d. Vienna, Oct. 23, 1886. Composer of *salon*-pieces f. pf., easy and popular (especially those on Austrian themes), but shallow artistically.

Kähler, Willibald, born Berlin, Jan. 2, 1866. Pupil at the Kgl. Hochschule of Herzogenberg, Kiel and G. Engel; held various positions as cond. (Hanover, Freiburg, Basel, Mannheim, etc.); since 1906 Hofkapellm. in Schwerin; 1896–1901, asst.-cond. in Bayreuth; made Prof. in 1911. Has publ. an *Elegie* f. vl. and orch.; pf.-pcs.; songs and male choruses; incid. music to Goethe's *Faust* and a symph. prologue to Kleist's *Der Prinz von Homburg*. He has also ed. the scores of H. Wolf's songs w. orch., and written guides for Bruckner's 8th Symphony and Te Deum.

Kah'lert, August Karl Timotheus, b. Breslau, Mar. 5, 1807; d. there Mar. 29, 1864. Prof. of philosophy at Breslau Univ. —Wrote *Blätter aus der Brieftasche eines Musikers* (1832); *Tonleben* (1838); contributed to the 'Allgem. mus. Zeitung' and Dehn's 'Caecilia'; also comp. songs of merit.

Kahn, Robert, pianist and comp.; b. Mannhein, July 21, 1865. Pupil of Ernst Frank and V. Lachner (Mannheim), Kiel (Berlin, 1882), and Jos. Rheinberger (Munich, 1885). In 1885 he went to Berlin, where Joachim aided him; in 1890, to Leipzig, where he founded a Ladies' Choral Union in 1891, and gave concerts; in Oct., 1893, he was app. teacher of pf. at the Berlin Hochschule für Musik; since 1903 Prof.—Works: *Serenade* f. orch.; *Mahomet's Gesang* [Goethe] f. mixed ch. and orch., op. 24; 3 sonatas f. pf. and vl. (op. 5, G m.; op. 26, A m.; op. 50, E); a str.-quartet in A (op. 8); 3 pf.-trios (op. 19, E; op. 33, E♭; op. 35); 3 pf.-quartets (op. 14, B m.; op. 30, A m.; op. 41); 2 sonatas f. vcl. and pf. (op. 37, 56); a trio f. clar. (or vl.), vcl. and pf. (op. 45); pf.-pcs. (op. 11, 18, 29); excellent terzets and quartets f. female voices; numerous songs.—Cf. E. Radecke, *R. K.* (Leipzig, 1894).

Kahnt, Christian Friedrich, b. May 10, 1823; d. Leipzig, June 5, 1897. Founder, and till 1886 head, of the music-publishing firm of C. F. Kahnt at Leipzig and Zwickau; from 1857 publisher, and after Brendel's death in 1868, titular editor, of R. Schumann's 'Neue Zeitschrift für Musik.' Firm and paper were acquired by Oscar Schwalm ('C. F. K. Nachfolger') in 1886, by Dr. Paul Simon in 1888, and by Alfred Hoffmann in 1902.

Kaim [kīm], **Franz**, b. Kirchheim unter Teck, n. Stuttgart, May 13, 1856. Having built a concert-hall and organized an orch. in Munich, he est. (1893) the 'Kaimkonzerte' under the direction of Hans Winderstein; the successive conds. were H. Zumpe (1895), F. Löwe (1897), Hausegger and Weingartner (1898), P. Raabe (1903) and G. Schneevoigt (1904 until the dissolution of the orch. in 1908). Besides classical symphony-concerts a series of 'Volkssinfoniekonzerte' was given. Immediately after the dissolution the members of the orch. formed the 'Konzertverein' under the direction of F. Löwe.

Kai'ser, Alfred, b. Brussels, Mar. 1, 1872. Pupil of A. Bruckner in Vienna and J. Förster in Prague; now (1916) living in London. Comp. of a ballet, *Le Violon enchanté* (Nantes, 1895), an operetta, *Sous le Voile* (Paris, 1900; as *Verschleiert* in Leipzig, 1904), and the operas *Der Harlekin* (not prod.), *Le Billet de Joséphine* (Paris, 1902), *Die schwarze Nina* (Elberfeld, 1905), *Stella Maris* (Düsseldorf, 1910), *Theodor Körner* (Kassel, 1913); has also written a symphony, a pf.-concerto, 3 serenades f. str.-orch., 2 pf.-trios, and incid. music to Grabbe's *Don Juan* and *Faust*.

Kai'ser, Friedrich Emil, b. Koburg, Feb. 7, 1850. Regimental bandmaster at Prague; later Kapellm. at the Th. an der Wien,

Vienna; now living in Munich (1916).—Operas: *Die Kavaliere des Königs* (Salzburg, 1879); *Der Trompeter von Säkkingen* (Olmütz, 1882); *Andreas Hofer* (Reichenberg, 1886); *Der Kornet* (Leipzig, 1886); *Rodenstein* (Brünn, 1892); *Das Hexenlied* (Berlin, 1894); *An der Grenze* (Cologne, 1903); also numerous farces.

Kai'ser, Karl, b. Leipa, Bohemia, Mar. 13, 1837; d. Vienna, Dec. 1, 1890. Student of philosophy at Prague; army-officer 1857–63; 1874, founded a popular school of music in Vienna, carried on by his son **Rudolf** (d. Oct. 21, 1914).

Kajanus [-yah'-], **Robert,** b. Helsingfors, Dec. 2, 1856. From 1877–9 pupil of Reinecke, E. Fr. Richter and Jadassohn at the Leipzig Cons.; spent the winter of 1879–80 in Paris, and lived for some time in Dresden; returned to Helsingfors in 1882, where he founded an orchestral soc., an orchl. school and a choral soc., all of which he soon brought to a high level of efficiency; in 1886 the orchl. soc. was organized as the Helsingfors Philh. Soc., and in 1888 it gave the first perf. of Beethoven's Ninth Symph. in Finland. To-day the orch. is recognized as one of the finest in Europe. In 1897 K. was app. dir. of music at the Univ. He is the first Finnish composer of serious tendencies to strive for national expression.—Works: The symph. poems *Kullervo* and *Aïno* (w. chorus); *Sommarminnen,* suite f. orch.; 2 Finnish rhapsodies; minor works f. orch.; cantatas; male choruses; pf.-pcs.; songs.—Cf. K. Flodin, *Finska musiker* (Helsingfors, 1900; in Swedish).

Kalafa'ty, B., Russian composer; born Eupatoria, Crimea, in 1869.—Op. 1, 4 songs; op. 2, do.; op. 3, mixed ch. w. pf.-accomp.; op. 4, 2 pf.-sonatas; op. 5, Nocturne f. pf.; op. 6, 2 Novellettes f. pf.; op. 7, 5 Preludes f. pf.; op. 8, *Phantasie-Ouvertüre* f. orch.; op. 9, 3 Bagatelles for pianoforte.

Kal'beck, Max, b. Breslau, Jan. 4, 1850; st. in Munich Univ. and also in the School of Music there. 1875, mus. critic and *feuilletoniste* of the 'Schlesische Zeitung', Breslau, later of the 'Breslauer Zeitung'; in 1880, Hanslick recommended him to the Vienna 'Allgemeine Zeitung'; and now (1916) he is on the staff of the 'Wiener Montags-Revue' and the 'Neues Wiener Tageblatt.' He has publ. studies on Wagner's *Nibelungen* (1876) and *Parsifal* (1880); his collected critiques appeared as *Wiener Opernabende* (1881), *Gereimtes und Ungereimtes* (1885), *Opernabende* (2 vols., 1898). He has made excellent Ger. translations of many opera-books (Mozart's *Don Giovanni;* Massenet's *Cid* and *Werther;* Mascagni's *Amico Fritz* and *I Rantzau;* Verdi's *Otello* and *Falstaff;* Smetana's *Bartered Bride* and *Dalibor; Giordano's Mala vita;* etc.). To Mozart's *Bastien et Bastienne* and *Die Gärtnerin aus Liebe* he wrote entirely new texts; also wrote original texts for various composers (Henschel, J. Strauss, v. Fielitz, Poldini, etc.). Colls. of orig. poems are *Aus Natur und Leben,* and *Aus alter und neuer Zeit.* His most important work is *Johannes Brahms* (8 vols., 1904–14), the standard biogr. of the master. He also edited *Joh. Brahms im Briefwechsel mit H. u. E. v. Herzogenberg* (2 vols., 1906).

Kalhauge [kăhl'how-gĕ], **Sophus Viggo Harald,** b. Copenhagen, Aug. 12, 1840; d. there Feb. 19, 1905. Pupil of P. Heise, C. Rongsted and J. C. Gebauer; won the Ancker prize, and went for further study to Germany, Switzerland and Italy; lived in Copenhagen as a highly esteemed teacher of pf. and singing.—Works: The operas *Zouavens Hjemkomst* (Copenhagen, 1868), *Paa Krigsfod* (ib., 1880), and *Mantillen* (ib., 1889); *An den Frühling,* f. soli, ch. and orch.; pf.-pcs. and songs.

Kalin'nikov, Vassili Sergeievitch, born Voina, Govt. of Orlov, Russia, Jan. 13, 1866; d. Jalta, Crimea, Jan. 11, 1901. Talented neo-Russian composer; pupil 1884–92 of Ilyinski and Blaramberg at the Music-School of the Moscow Philharm. Soc.; 1893–4, second conductor of the Italian Opera at Moscow, relinquishing this position on account of ill health.—Works: Music to Tolstoi's tragedy *Tsar Boris* (1899; overture and 4 entr'actes); prologue to the opera *1812;* cantata *John of Damascus;* ballade f. soli, ch. and orch., *Russalka;* 2 symphonies, G m. (played in Vienna 1898, Berlin 1899, Paris 1900, etc.) and A major; 2 symphonic poems, *The Nymphs* and *Cedar and Palm;* 2 orchl. *Intermezzi;* suite f. orch.; a string-quartet; pf.-pieces, songs, etc.

Ka'lisch, Paul, dramatic tenor; b. Berlin, May, 6, 1855. He had begun life as an architect, when Pollini discovered his voice and induced him to study in Milan with Leoni and Lamperti; sang with considerable success for five years in Italy (Milan, Rome, Florence); then at the Kgl. Hofoper in Munich, and from 1884–7 in Berlin; in 1887 he sang the Wagner rôles at the M. O. H. with Lilli Lehmann, whom he married the following year; he then appeared as star in various German cities; at the first Paris perf. of *Tristan und Isolde* (1904) he and his wife sang the title-rôles. He is now (1916) living in Munich.

Ka'lischer, Alfred, b. Thorn, Mar. 4, 1842; d. Berlin, Oct. 8, 1909. After taking the degree of *Dr. philol.* at Leipzig, he st. music with Bürgel and Böhmer at Berlin, where he lived as a writer and teacher. Editor of the 'Neue Berliner Musikzeitung'

from 1873; wrote for numerous mus. journals. Of special value are his writings about Beethoven; he also published philosophical works, poems and dramas.—Works about music: *Lessing als Musikästhetiker* (1889); *Die unsterbliche Geliebte Beethovens* (1891); *Die Macht Beethovens* (1903); *Beethoven u. seine Zeitgenossen* (4 vols., 1908; I, *B. u. Berlin;* II and III, *B.'s Frauenkreis;* IV, *B., Wien u. Weimar*). He also edited *Neue Beethovenbriefe* (1902); *B.'s sämmtliche Briefe* (6 vols., 1906–8); and issued reprints of Wegeler and Ries' *Notizen* (1905), G. v. Breuning's *Aus dem Schwarzspanierhause* (1907), A. Schindler's *B.* (1909).

Kalk'brenner, Christian, b. Minden, Hanover, Sept. 22, 1755; d. Paris, Aug. 10, 1806. Mediocre writer and opera-composer; pupil, at Kassel, of Becker (pf.) and Rodewald (vln.). Kapellm. to the Queen at Berlin in 1788; ditto to Prince Heinrich, at Rheinsberg, 1790–96; was in Naples till 1797, then went to Paris, and was app. chef du chant at the Opéra in 1799. His operas, chamber-music, pf.-pieces, etc., are forgotten; a History of Music, a Theory of Composition, etc., are of no present value.—See Q.-Lex. —His son,

Kalk'brenner, Friedrich Wilhelm Michael, b. 1788 on a journey from Kassel to Berlin; d. Enghien-les-Bains, n. Paris, June 10, 1849. Pianist; taught by his father, then (1799) at Paris Cons. by L. Adam (pf.) and Catel (harm.), taking first prizes in 1801. From 1803 he studied for a while under Clementi and Albrechtsberger (cpt.) at Vienna; appeared as a concert-pianist at Berlin, Munich (1805), and Stuttgart, also in Paris again, with great success, in 1806. As a teacher, too, he was in great vogue. The years 1814–23 were spent in London; in 1818 he took up Logier's newly-invented Chiroplast, simplified it, and applied it practically. After a German tour in 1823 with the harpist Dizi, K. settled (1824) in Paris as a partner in the Pleyel piano-factory (the future Mme. Camille Pleyel was one of his pupils). He revisited Germany in 1833, and Belgium in 1836. K. was inordinately vain of the success of his method of teaching, which aimed at the independent development of the fingers and wrist (he was the father of modern octave-playing); he even invited Chopin to become his pupil in order to learn to play artistically. He likewise developed left-hand technique, and a proper management of the pedals. As a player, his technique was smooth and well-rounded, his fingers supple and of equal strength, and his tone full and rich; his style, while fluent and graceful, lacked emotional power. His numerous études (among them several for left-hand solo) are interesting and valuable.—Works: 4 pf.-concertos (the last, op. 125, f. 2 pfs.); pf.-septet f. strings and 2 horns; pf.-quintet w. clar., horn, bssn., and d.-bass; 2 pf.-sextets; pf.-quintet; 3 pf.-quartets; 7 pf.-trios; 15 sonatas; also rondos, fantaisies, variations, caprices, etc., of a light character; a *Méthode pour apprendre le pianoforte à l'aide du guide-mains* (op. 108; 1830); and a *Traité d'harmonie du pianiste* (1849).—Cf. L. Boivin, *K.* (Paris, 1840).

Kalliwo'da, Johann Wenzel, violinist and composer of distinction; b. Prague, Feb. 21, 1801; d. Karlsruhe, Dec. 3, 1866. Taught by Pixis in the Prague Cons. 1810–16, he played in the theatre-orch. 1816–22; from 1823–53, Kapellm. to Prince Fürstenberg at Donaueschingen, then retiring to Karlsruhe. —Works: 2 operas, *Blanka* and *Prinzessin Christine* (1827); 10 masses; 7 symphonies, 14 overtures, and 13 fantasias, f. orch.; a vln.-concerto, op. 9, and a concerto f. 2 violins, op. 20; 7 concertinos, 3 string-quartets, 3 string-trios, and a variety of solos f. vln.; also choruses, duets, and songs (among them the popular *Deutsches Lied*).—Cf. K. Strunz, *J. W. K.* (Vienna, 1910).

Kalliwo'da, Wilhelm, son of preceding; b. Donaueschingen, July 19, 1827; d. Karlsruhe, Sept. 8, 1893. Taught by his father; then entered the Leipzig Cons. In 1847, music-director at the Catholic ch., Karlsruhe; 1853–75, court Kapellm. at the theatre there. Excellent pianist, and teacher of pf. He wrote pf.-music of a light and pleasing kind, also songs, and excellent male choruses.

Kall'witz, or **Kalwitz.** See CALVISIUS.

Kamienski [kăh-m'yĕhn'skē], **Mathias,** the first composer of Polish opera; b. Ödenburg, Hungary, Oct. 13, 1734; d. Warsaw, Jan. 25, 1821. He studied comp. in Vienna, and settled in Warsaw as a teacher. In 1778 his first opera, *Nedza uszczesliwiona* [*Comfort in misfortune*], sung by Poles, was enthusiastically received; he prod. 5 more Polish operas, and wrote 2 German operas (not perf.), a cantata for the unveiling of the Sobieski statue, masses, offertories, and polonaises.

Kam'merlander, Karl, b. Weissenhorn, Swabia, Apr. 30, 1828; d. Aug. 24, 1892, at Augsburg, as Kapellm. at the cathedral (since 1871). Pupil of Kempter. Poet, and a composer of songs, church-music, and fine male choruses.

Kämpf, Karl, b. Berlin, Aug. 31, 1874. Pupil of A. Sormann, F. E. Koch and Frau Olbrich-Poppenhagen; living in Berlin. Comp. of a symph. poem, *Im deutschen Wald;* 2 orchl. suites, *Aus baltischen Landen* (op. 24) and *Hiawatha* (op. 27); male choruses w. orch., *Aus Natur und Leben* and *Meeressage;*

Verlorene Liebe, ballade w. orch.; Ballade f. harm. and str.-quintet (op. 12); a sonata for pf. and vl. in E m. (op. 23); pf.-pcs.; songs. —Cf. J. Hagemann-Bonn, *K. K.*, in 'Monographien moderner Musiker' (vol. ii, Leipzig, 1907).

Kan'dler, Franz Sales, Imperial military draughtsman ('Feldkriegskonzipist'); b. Klosterneuburg, Lower Austria, Aug. 23, 1792; d. Baden, n. Vienna, Sept. 26, 1831. As a boy he sang in the court choir, Vienna, and was carefully taught by Albrechtsberger, Salieri, and Gyrowetz. When ordered to Italy (1815–26), he pursued the study of Italian music and its history as an avocation; besides numerous fugitive papers, he publ. *Cenni storico-critici intorno alla vita ed alle opere del celebre compositore Giov. Adolfo Hasse, detto il Sassone* (1820); *Über das Leben und die Werke des G. Pierluigi da Palestrina, genannt der Fürst der Musik* (1834); and *Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia* (1836). —Cf. L. Schiedermair, *Venezianer Briefe F. S. K.'s*, in 'Riemann-Festschrift' (Leipzig, 1909).

Kapp, Julius, b. Steinbach in Baden, Oct. 1, 1883. St. in Marburg, Berlin and Munich; Ph. D. in 1906; from 1904–7 ed. of 'Literarischer Anzeiger,' which he founded in 1904. Has publ. *R. Wagner und Fr. Liszt* (1908); *Franz Liszt* (1909; illustr. ed. 1911); *Liszt-Brevier* (1910); *Richard Wagner* (1910); *Der junge Wagner* (1910); *Liszt und die Frauen* (1911); *R. Wagner und die Frauen* (1912); *Niccolò Paganini* (1913); *Hector Berlioz* (1914); *Register zu Liszt's Gesammelten Schriften* (1909). Has ed. Liszt's 'Ges. Schriften' (4 vols., 1910) and R. Wagner's 'Gesammelte Schriften und Briefe' (24 vols., 1914).

Kaps'berger, Johann Hieronymus von, of noble German family; d. Rome, c. 1650. Noted virtuoso on the theorbo, chitarrone, lute, and trumpet, he lived at Rome on a friendly footing with the Jesuits, and as a flatterer of Pope Urban VIII. His compositions are in the then 'modern' Florentine style; those for lute are written in a much simplified lute-tablature. He publ. numerous comps. f. lute, masses, motets, madrigals; *Apotheosis of St. Ignatius of Loyola;* a mus. drama, *Fetonte* (1630); and wedding-cantatas. Many works in MS.—See Q.-Lex.

Ka'rajan, Theodor Georg von, b. Vienna, Jan. 22, 1810; d. there Apr. 28, 1873, as subdirector of the Imperial Library and president of the Acad. of Sciences. His important monograph *Josef Haydn in London 1791 und 1792* contains Haydn's correspondence with Marianne von Genzinger (1861); also wrote *Aus Metastasios Hofleben* (1861).

Karasow'ski, Moritz, b. Warsaw, Sept. 22, 1823; d. Dresden, Apr. 20, 1892. His teacher was Val. Kratzer (pf. and 'cello). In 1851 he joined the Grand Opera orch. at Warsaw as 'cellist; travelled from 1858–60; and in 1860 became royal chamber-virtuoso at Dresden. He publ. (in Polish) *History of the Polish Opera* (1859); *Chopin's Youth* (1862; 2d ed. 1869); *Life of Mozart* (1868); and (in German) *Friedrich Chopin, sein Leben, seine Werke und Briefe* (1877; 2d rev. ed. 1878; 3d ed. 1881). Also pieces f. 'cello.

Karganov, Genari. See KORGANOV.

Karg-Elert, Siegfried, born Oberndorf, Württemberg, Nov. 21, 1879. Pupil of Reinecke, Reisenauer, Jadassohn and others at the Leipzig Cons.; now living in Leipzig. A composer of extreme modern tendencies.—Works: For organ: Op. 25, *Passacaglia;* op. 39, *Phantasie und Fuge* in D; op. 48, *Sanctus und Pastorale* (w. vl.); op. 65, *Choral-Improvisationen;* op. 78, *20 Prä- und Postludien;* op. 87, *3 sinfonische Choräle; 3 sinfonische Kanzonen; Sonate; Chaconne; Fugentrilogie;* etc.; op. 21, *Jeux d'enfants*, orchl. suite; op. 106, pf.-concerto in D; op. 89, *Partita* in D, f. vl. solo; *Symphonische Legende* f. do.; op. 88, vl.-sonata in E m.; op. 90, duets f. vl.; op. 71, 'cello-sonata; op. 100, str.-quartet. For pf.: Op. 7, *Reisebilder;* op. 16, 17, 21, 22, 23, 45; op. 38, *Schwabenheimat;* op. 50, sonata in F♯ m.; op. 67, 2 sonatinas; op. 80, 2 sonatas; op. 111, *28 Präludien;* etc.; a 12-part *Requiem aeternam;* a *Pfingsthymnus a* 8; *Das christliche Kirchenjahr* (12 motets). For the 'Kunstharmonium,' in which he is specially interested, he has written op. 14, 3 sonatinas; op. 26, *8 Stücke;* op. 27, *Aquarellen;* op. 31, *Scènes pittoresques;* op. 33, 5 *Monologe;* op. 34, *Improvisation;* op. 36, sonata in B m.; op. 37, *Partita;* op. 42, *Madrigale;* op. 46, sonata in B♭ m.; op. 70, *Orchestrale Studien;* op. 102, *Impressionen;* op. 104, *Idyllen;* op. 105, *Romantische Stücke.* Also songs (op. 11, 12, 40, 54, 56, 62, 63) and sacred songs w. org. and vl. (op. 66, 81, 82). Technical works for the 'Kunstharm.': *Theoretisch-praktische Elementarschule;* op. 91, *Die Kunst des Registrierens;* op. 93, *Die ersten grundlegenden Studien;* op. 94, *Hohe Schule des Legatospiels;* op. 95, *Die Harmoniumtechnik* (*Gradus ad Parnassum*).—Cf. H. Avril, *Kompositionsverzeichnis . . . . . mit einer monographischen Skizze* (Berlin, 1908); A. E. Hull, *K.-E.*, in 'M. T.', Feb. and Mar., 1913.

Karl, Tom, tenor singer in opera and concert; b. Dublin, Jan. 19, 1846; d. Rochester, N. Y., Mar. 19, 1916. Studied in England under Henry Phillips, and in Italy under Sangiovanni and Trivulzi. Sang in Italian opera for many years, and went to America with Parepa-Rosa, singing a season in English

opera, and settling in New York. His remarkable success as Ralph Rackstraw in *Pinafore* (1879) determined him to abandon grand opera; some years later he organized with H. C. Barnabee and W. H. MacDonald the famous 'Bostonians,' unquestionably the finest light-opera company at the time. Their greatest success was De Koven's *Robin Hood.* K. had a repertory of 150 operas and operettas. He retired in 1896, living for some years in N. Y. as dir. of an operatic school, and then as a private teacher in Rochester.

Kar'lowicz [-vitch], **Miecyslaw,** b. Wiszniewo, Lithuania, Dec. 11, 1876; d. Zakopane, Galicia, Feb. 10, 1909 (buried under an avalanche). From 1890–5 pupil of Barcewicz, Noskowski, Roguski and Maszynski in Warsaw; then st. comp. with H. Urban in Berlin, 1895–1900; from 1904–6 he was dir. of the Mus. Soc. in Warsaw; after that he lived in Zakopane, devoting himself entirely to comp. His untimely death deprived Poland of one of her most talented composers.—Works: Op. 1, 3, 4, songs; op. 2, Serenade f. str.-orch.; op. 5, *Präludium und Doppelfuge* f. pf.; op. 6, Sonata f. pf.; op. 7, Symphony in E m.; op. 8, Concerto f. vl. and orch.; op. 9, *Powracajace fale* (Returning Waves), symph. poem; op. 10, *Odwieczne piesni* (Old, Old Songs), symph. trilogy; op. 11, Lithuanian Rhapsody f. orch.; op. 12, *Stanislaw and Anna of Oswiecim,* symph. poem; op. 13, *Sad News,* do. He publ. *The Hitherto Unedited Literary Remains of Fr. Chopin* (in Polish, 1903 [letters to and from C.]; Fr. transl. by L. Disière as *Souvenirs inédits de F. C.,* 1905).

Ka'row, Karl, b. Alt-Stettin, Nov. 15, 1790; d. Dec. 20, 1863, at Bunzlau, Silesia, as music-teacher at a training-school. Publ. a *Choralbuch,* a *Leitfaden für den Schulgesangunterricht;* motets, and pieces for piano and for organ.

Karpath [kahr'paht], **Ludwig,** b. Budapest, Apr. 27, 1866. Pupil of the Cons. there; later st. singing with Prof. Laufer in Vienna; 1886–8 member of the National Opera Co. in the U. S. (singing minor bass rôles); since 1894 mus. critic for the 'Neue Wiener Tageblatt' and contributor to various mus. journals. He has publ. *Siegfried Wagner als Mensch und Künstler* (1902), *Zu den Briefen R. Wagners an eine Putzmacherin* (1906), *R. Wagner, der Schuldenmacher* (1914).

Kasanli. See KAZANLY.

Kasatchenko. See KAZATCHENKO.

Ka'shin, Daniel Nikititch, b. Moscow, 1773; d. there 1844. Pupil of Sarti. Comp. of the operas *Natalya, the Boyar's Daughter* (Moscow, 1801); *Beautiful Olga* (ib., 1809); *The One-day Reign of Nurmanhal* (ib., 1817); cantatas, choruses and songs. More important are his *Patriotic Songs* and his collections of *Russian Folk-songs* (over 200) and *Fifteen Folk-songs* f. ch. and pf.

Kashinsky. See KAZHINSKY.

Kash'kin, Nikolai Dimitrievitch, b. Voronesh, Dec. 9, 1839. Since 1862 mus. critic of several Moscow papers and contrib. to many of the Russian mus. journals. Has publ. a *Treatise of Elementary Theory* (1875; many eds. since); *Recollections of P. I. Tchaikovsky* (1896); *Outlines of Russian Music-History* (1908); also translations of Bussler's *Formenlehre* and *Der freie Stil;* Riemann's *Katechismus der Musikgeschichte* and *Kat. der Akustik;* Lobe's *Die Oper.*

Kash'perov, Vladimir Nikititch, b. Simbirsk, 1827; d. Romanzevo, July 8, 1894. Pupil of Voigt and Henselt in Petrograd and of Dehn in Berlin (1856); lived from 1858–64 in Italy, and after his return was prof. of singing at the Moscow Cons. from 1866–72, when he resigned and established free singing-classes in Moscow. His first opera, *The Gypsies* (1850) was never perf. in its entirety; his most successful operas were those written in Italy: *Maria Tudor* (Milan, 1859), *Rienzi* (Florence, 1863) and *Consuelo* (Venice?); he achieved only moderate success with the Russian operas *The Storm* (Petrograd, 1867) and *Taras Bulba* (Moscow, 1893).

Kas'kel, Freiherr **Karl von,** b. Dresden, Oct. 10, 1866. While a law-student at Leipzig, he studied music in the Cons. under Reinecke and Jadassohn (1886–7), and later for several years at Cologne under Wüllner and Jensen. Lived many years in Dresden; now (1916) in Munich.—Works: 1-act opera *Hochzeitsmorgen* (Hamburg, 1893; later in Berlin, Dresden, Mannheim, etc.); 2-act opera *Sjula* (Cologne, 1895); *Die Bettlerin vom Pont des Arts* (Kassel, 1899); *Der Dusle und das Babeli* (Munich, 1903); *Der Gefangene der Zarin* (Dresden, 1910); *Die Nachtigall* (Stuttgart, 1910); *Die Schmiedin von Kent* (Dresden, 1916); *Lustspielouvertüre* (op. 14), *Humoreske* (op. 15), *Ballade* (op. 17), f. orch.; *Vier Klavierstücke* (op. 5); songs (op. 6, 7, 8, 9, 11, 12).—Cf. E. Schmitz, *K. v. K.,* in 'Monographien moderner Musiker' (vol. iii, Leipzig, 1909).

Käss'meyer, Moritz, b. Vienna, 1831; d. there Nov. 9, 1884. Violinist and comp.; pupil, at the Cons., of Sechter and Preyer; violinist in the opera-orch.; later Imp. ballet-director.—Works: A comic opera, *Das Landhaus zu Meudon* (Vienna, 1869); symphonies; masses, other church-music, part-songs, songs; publ. 5 string-quartets. K.'s *Musikalische Mesalliancen für Streichquartett mit Pianoforte zu 4 Händen,* op. 22, and *Volkweisen und*

Lieder für das Streichquartett humoristisch und contrapunktisch bearbeitet, are good specimens of sound musical humor.

Kastalsky, Alexander Dimitrievitch, b. Moscow, Nov. 28, 1856. Pupil of Tchaikovsky, Taneiev and Hubert at the Moscow Cons. (1875–82). In 1899 he was app. asst.-cond., 1901 cond., of the Synodal Choir in Moscow, and under his direction the chorus soon won international reputation; in 1911 he took it on an extended tour (Warsaw, Vienna, Dresden, Florence, Rome, etc.). As a composer of sacred music he occupies a prominent place because of his successful blending of old and modern elements.—Works: The opera *Clara Militche* (Moscow, 1916); *The Furnace of Nabucho*, oratorio f. soli and ch. a capp. (1909); *Le Chant d'église*, cantata; Requiem f. ch. and orch. (1916; in memory of the heroes fallen in the war); 5 choruses a capp. (on patriotic texts); over 80 sacred choruses a capp.; *En Géorgie*, suite f. pf.; *De Temps passés* (4 vols. of restorations of ancient music [f. pf.]: I, China, India, Egypt. II, Greece, Judea, Islam. III, Early Christianity. IV, Ancient Russia). Has also publ. a *Manuel autodidactique de Chant d'église*.

Kastner, Alfred, harp-virtuoso; b. Vienna, Mar. 10, 1870. Pupil of Zamara at the Cons. there; has played in recitals since 1885; soloist at the R. Opera in Dresden, and at the Imp. Opera in Warsaw; 1892–8, taught at the 'Landesmusikakademie' in Pest; 1898–1900, in the U. S.; then for 3 years in Zurich, and since 1904 soloist of the Queen's Hall Orch. (Sir H. J. Wood) in London. Has publ. concert-pieces for harp.

Kast'ner, Emmerich, b. Vienna, Mar. 29, 1847. Viennese writer; for a time editor of the 'Wiener musikalische Zeitung'; has publ. a *Richard Wagner-Katalog* (1878); *Bayreuth* (1884); *Wagneriana* (1885); *Briefe R. Wagner's an seine Zeitgenossen* 1830–83 (1885); *Die dramatischen Werke R. Wagner's* (1899); and one fascicle of a *Neuestes und vollständigstes Tonkünstler- und Opern-Lexikon* (1889; only A-Azzoni printed). Has also edited *Beethovens sämmtliche Briefe* (Leipzig, 1911).

Kastner, Georg Friedrich Eugen, son of Joh. Georg; b. Strassburg, Aug. 10, 1852; d. Bonn, April 6, 1882. Inventor of the pyrophone, described in his work *Le pyrophone, flammes chantantes* (Paris; 4th ed. 1876). Also see his father's biography, vol. iii.

Kast'ner, Johann Georg, composer and theorist; b. Strassburg, March 9, 1810; d. Paris, Dec. 19, 1867. A pupil of Maurer and Romer, and early developed musically (he was an organist at ten), he was destined for the church, and sent to the Strassburg Lutheran Seminary; but devoted his spare time to the study of instrs. and composition. At the age of 20 he became bandmaster; at 22 he gave up theology; and in 1835, after bringing out 4 operas—*Gustav Wasa* (1832), *Der Tod Oscar's* (1833), *Der Sarazene* (comic, 1834), and *Die Königin der Sarmaten* (1835)—was sent by the town council to Paris, to finish his studies under Berton and Reicha. In 1837 he publ. his *Traité général d'instrumentation*, the first of a series of didactic works approved by the Académie and adopted in the Cons. (it was later superseded by Berlioz's treatise); the other works were a *Cours d'instrumentation*, *Grammaire musicale*, *Théorie abrégée du contrepoint et de la fugue*, *Méthode élém. de l'harm. appliquée au piano*, *Méthodes élémentaires* of singing, piano, violin, flageolet, flute, cornet à pistons, clarinet, horn, 'cello, ophicleide, trombone, and oboe; *Méthodes complètes et raisonnées* for saxophone and for kettledrums; *Bibliothèque chorale; Manuel général de musique militaire.* Others still in MS.—In Paris K. devoted himself to teaching, composing, and musical researches of the most various kinds; he was also especially interested in military music, and originated the competitions of bands of all nations, the first being at the Paris Exposition of 1867; he was a founder, and became vice-president, of the 'Association des artistes-musiciens'; and zealously promoted the welfare of the 'Orphéons.' The Univ. of Tübingen conferred on him the degree of *Dr. phil. et mus. hon. causa;* he was made a member of the Institut, of the 'Comité des Études' of the Cons., and of several foreign societies; and officer of the Legion of Honor. He was a frequent contributor to French and German mus. periodicals, and wrote for Schilling's 'Lexikon der Tonkunst,' besides laboring for many years on an 'Encyclopédie de la musique' of his own.—Compositions: Add to operas above, *Béatrice* (1839), *La Maschera* (in French; Paris, Op.-Com., 1841); *Le dernier Roi de Juda*, a biblical opera, considered his masterpiece (concert-performance at the Cons., 1844); and *Les Nonnes de Robert le Diable* (not perf.); also incid. music to *Die Belagerung von Missolonghi* (Strassburg, 1829). Equally characteristic of his erudition and his originality as a composer are the famous 'Livres-partitions,' which are vocal and instrumental symphony-cantatas preceded by valuable musico-historical essays on their several subjects. The first of these was *Les Danses des morts; dissertations et recherches historiques, philosophiques, littéraires et musicales sur les divers monuments de ce genre qui existent tant en France qu'à l'étranger; acc. de la Danse macabre, grande ronde voc. et instr.* (Paris, 1852; a large 4to vol. of 310

pages); the others (titles abbreviated!) were *La Harpe d'Éole et la musique cosmique; . . . suivies de Stephen, ou la Harpe d'Éole, gr. monol. avec chœurs* (1856); *Les Voix de Paris*, followed by *Les Cris de Paris, gr. symphonie humoristique voc. et instr.* (1875); *Les Sirènes, . . . essai suivi du Rêve d'Oswald ou les Sirènes, gr. symph. dram. voc. et instr.* (1858); *Parémiologie musicale de la langue française, . . . suivie de la Saint-Julien des ménétriers, symphonie-cantate à gr. orch., avec solos et chœurs* (1862). Two notable collections of male choruses, with similar prefaces, are *Les Chants de la vie* (1854), containing 28 numbers *a* 4–8, and *Les Chants de l'armée française* (1855). His dramatic scenes, numerous songs, and instrumental works (3 symphonies and 5 overtures f. full orch.; 10 serenades f. wind; grand sextet f. saxophones; etc.) are also imbued with an individuality happily blended of French and German elements.—Biographical: H. L. von Jan, *J. G. K., ein elsässischer Tondichter, Theoretiker und Musikforscher*, (Leipzig, 1886; 3 vols.); the art. 'Kastner' in Fétis is also excellent.

Ka'te [kah'tĕh], **André ten,** b. Amsterdam, May 22, 1796; d. Haarlem, July 27, 1858. 'Cellist, pupil of Bertelmann; prod. the operas *Seid e Palmira* (1831) and *Constantia* (1835) at Amsterdam; wrote other operas, chamber-music, part-songs, etc.

Kauders [kow'-], **Albert,** journalist and mus. critic in Vienna; has brought out the comic opera *Der Schatz des Rhampsinit* (Prague, 1887; succ.), and the romantic opera *Walther von der Vogelweide* (Vienna, 1896); of the latter he also wrote the text.

Kau'er [kow'er], **Ferdinand,** prolific comp. of Singspiele; b. Klein-Thaya, Moravia, Jan. 8, 1751; d. Vienna, Apr. 13, 1831. Organist, as a boy, of the Jesuit College at Znaim; st. cpt. under Heidenreich at Vienna; became director and 1st violin at Marinelli's Th. in 1795; acted as Kapellm. in other theatres, and was finally viola-player in the Leopoldstädter Th. —Works: About 100 operas and operettas (*Das Donauweibchen* and *Die Sternenkönigin* were publ.); oratorio *Die Sündfluth* (Vienna, 1809); 20 masses, and other sacred music; cantatas, songs; symphonies, chamber-music, etc., nearly all lost in the great flood of Mar. 1, 1830.—See Q.-Lex.

Kauff'mann, Emil, son of Ernst F., b. Ludwigsburg, Nov. 23, 1836; d. Tübingen, June 18, 1909. Pupil of Keller, Faiszt, Jung, and Singer at Stuttgart Cons.; joined the court orch. in 1863 as violinist; teacher at the Music School at Basel 1868–77; musical director at Tübingen Univ., which made him *Dr. phil.* in 1885.—Works: Over 60 Lieder; male choruses; sonatas and other pf.-pieces; *Die Nacht* (Hölderlin), w. orch.; also the essays *Entwickelung der Tonkunst von der Mitte des 18. Jahrhunderts bis zur Gegenwart* (1884), and *Justinus Heinrich Knecht: ein schwäbischer Tonsetzer* (1892). Contributor to the Leipzig 'Musikalisches Wochenblatt.'

Kauff'mann, Ernst Friedrich, b. Ludwigsburg, Nov. 27, 1803; d. Stuttgart, Feb. 11, 1856. While in the Gymnasium, he studied the pf. by himself, and became an excellent player. Student at Tübingen Univ., 1825–7; principal of the Realschule at Ludwigsburg. On account of his connection with revolutionists he lost his position in 1835, and was finally imprisoned 4 years (1838–42) in the Asperg, where, however, he was allowed to have a piano, and where he composed the beautiful songs which have made him famous (6 sets, each of 6 songs; Stuttgart: Ebner).

Kauff'mann, Fritz, b. Berlin, June 17, 1855. At first a student of natural science, and a druggist at Leipzig and Hamburg, he turned definitively to music in 1878, and entered the Akademische Hochschule at Berlin, studying under Kiel, and winning the Mendelssohn prize for composition in 1881. The next year he spent in Vienna; then lived in Berlin till 1889 as a composer and teacher, and became in that year conductor of the 'Gesellschaftskonzerte' at Magdeburg, which he directed till 1900; since 1897 cond. of the 'Kirchengesangverein.' Created Royal 'Musik-Direktor' in 1893.—Works: Songs f. solo voice w. pf., op. 1–5, 10, 17, 21, 24, 26; quartets f. mixed ch., op. 12, 19; quartet f. male ch., op. 15; terzet f. female ch., op. 22; comic opera *Die Herzkrankheit*, 1 act, op. 13; op. 18, symphony in A m.; op. 23, *Dramatische Ouvertüre;* op. 27, violin-concerto in D m.; op. 50, do. in B m.; op. 25, pf.-concerto in C m.; op. 29, 'cello-concerto in G m.; op. 9, 20, pf.-trios; op. 8, variations f. string-quartet; op. 14, string-quartet in G; op. 7, 11, pf.-sonatas in A and B m.; op. 16, 28, *Tanz-Improvisationen* f. pf.; op. 6, Phantasie, variations, and fugue, f. organ; op. 40, quintet f. wind-instrs. and horn.

Kaufmann, Friedrich, b. Dresden, Feb. 5, 1785; d. there Dec. 1, 1866. Inventor of a trumpet-automaton (1808), the 'Belloneon,' the 'Claviatur-Harmonichord,' the 'Chordaulodion,' and the more important 'Symphonion,' from which his son **Friedrich Theodor** (b. Dresden, Apr. 9, 1823; d. there Feb. 5, 1872) evolved the now popular 'Orchestrion' in 1851.

Kaun [kown], **Hugo,** b. Berlin, Mar. 21, 1863. Pupil of Grabau and Fr. Schultz at the Kgl. Hochschule, 1879–80; then at the Akademie of Kiel (comp.), and private pupil of K. and O. Raif (pf.) 1881–4. From 1887–1902 he lived in Milwaukee as teacher and cond.; since then in Berlin. A prolific com-

poser of considerable inventive and structural power, a strong sense of euphony, and master of the larger forms.—Works: For orch.: Op. 16, *Vineta*, symph. poem; op. 22, Symphony No. 1, in D, *An mein Vaterland;* op. 28, *Ein Karnevalsfest*, suite; op. 29, *Festmarsch mit Benutzung der amer. Freiheitshymne 'The Star-spangled Banner'*; op. 35, *Gesangscene* f. vcl. and orch.; op. 43, 2 symph. poems, *Minnehaha* and *Hiawatha;* op. 44, *Maria Magdalena*, symph. prologue; op. 50, pf.-concerto in E♭; op. 60, *Sir John Falstaff*, humoresque; op. 66, *Fantasiestück* f. vl. and orch.; op. 70, *6 Originalkompositionen* f. small orch.; op. 76, *Drei einfache Stücke* f. do.; op. 85, Symphony No. 2, in C m.; op. 88, *Drei Bagatellen* f. str.-orch.; op. 90, *Am Rhein*, overture; op. 92, *Märkische Suite* (orig. f. pf. 4 hands); Symphony No. 3, in E m. (1915). —Chamber-music: Op. 26, octet f. wind-instrs.; op. 32, pf.-trio in B♭; op. 34, octet f. strs., clar., horn and bassoon; op. 39, pf.-quintet in F♯ m.; op. 40, str.-quartet in F; op. 41, do. in D; op. 58, pf.-trio in C m.—For ch. and orch.: Op. 20, *Normannen-Abschied* (bar. solo and male ch.); op. 27, *Abendfeier in Venedig* (8-part ch. w. str.-orch., 2 horns and org.); op. 54, *Auf dem Meer* (bar. solo and mixed ch.); *Zigeunertreiben* (bar. solo and male ch.); *Mutter Erde* (soli and mixed ch.); *Festkantate* (mixed ch.); Psalm 126 (do.). He has also publ. numerous songs, male choruses and pf.-pcs. A 1-act opera, *Der Pietist* (*Oliver Brown*), has not been prod.; a 3-act grand opera, *Sappho*, was completed in March, 1916.—Cf. W. Altmann, *H. K.*, in 'Monographien moderner Musiker' (vol. i, Leipzig, 1906).

Kay'ser [kī], **Friedrich Emil.** See KAISER.

Kay'ser, Heinrich Ernst, violinist and teacher; b. Altona, Apr. 16, 1815; d. Hamburg, Jan. 17, 1888, as a player in the theatre-orch.—Works: Violin-études, op. 20 and 30; studies in shifting, op. 28, and a Method f. vln.; all of merit.

Kay'ser, Philipp Christoph, b. Frankfort, Mar. 10, 1755; d. Zurich, Dec. 23, 1823. Both as a pianist and composer he did not rise above mediocrity; from 1775 he lived in Zurich as a private teacher. From Goethe's correspondence with him it appears that he wrote music to several of G.'s Sinsgpiele, but only one, *Scherz, Liszt und Rache*, is preserved in MS. He publ. a *Weihnachtskantate, Deux Sonates en symphonie* f. pf. and 2 horns, and songs.—Cf. C. A. Burkhardt, *Goethe u. der Komponist Ph. Chr. K.* (Leipzig, 1879).

Kazan'ly, Nikolai Ivanovitch, Russian composer; b. Tiraspol, Govt. of Cherson, Dec. 17, 1869; studied in the Odessa Music-School (1879–83) and Petrograd Cons. (1891–4; Rimsky-Korsakov). He also profited from some lessons from Balakirev, and his subsequent intimate association with that master. Since 1897 he has conducted Russian symphony concerts abroad (Prague, Munich, etc.). In 1899 he cond. the German première of Glinka's *Russlan and Ludmilla* in Munich; from 1897–1904 he cond. a regular series of Russian Symph. Concerts with the Kaim Orch. at Munich; has also contributed to Russian and German mus. journals; at present (1916) member of the commission for the improvement of Russian military music.—Works: An opera, *Miranda* (Petrograd, 1910); a symphonietta in G; a symphony in F m.; *Russalka* f. orch. and voices (Munich, 1897); *Leonore* f. do. (ibid.); *The Villa by the Sea*, orchl. fantasia after Böcklin; *La Nuit du Carnaval*, f. orch.; *Le Loup dans le chenil*, cantata f. ch. and orch.; choruses and songs. He has orchestrated Liszt's *Sposalizio* and *Il Pensieroso*, Schubert's *Erlkönig*, and pieces of Glinka publ. as *Glinkiana*. Under the title *Philharmonica* he has publ. over 100 classic pieces in arrangement for small orch.

Kazatchen'ko, Grigory Alexeievitch, Russian composer; b. May 3, 1858; after study at the Petrograd Cons. 1874–83, he became chorusmaster of the Imp. Opera. He also conducted concerts in P. and (1898) Paris.—Works: Two operas, *Prince Serebryannÿ* (P., 1892), and *Pan Sotnik* (ibid., 1902); a symphony in A m.; an overture; 2 Oriental Suites (No. 1 is the *Armenian*); a Ballet-Suite; a fantasia on Russian themes f. viola and orch.; a cantata, *Russalka; Hymn to Pushkin;* etc.

Kazhin'sky, Viktor, b. Vilna, Lithuania, Dec. 30, 1812; d. 1870. Pupil of Elsner, at Warsaw, 1837–9. He brought out an opera, *Fenella* (Vilna, 1840), and a second, *Der ewige Jude* (Warsaw, 1842). From 1843 he made Petrograd his home; became conductor at the Imp. theater, and prod. the operas *Les Pages du Duc de Vendôme* (1846) and *Man and Wife* (1848) without much success. His musical diary (1845) of a tour made in Germany and Austria with Gen. Lvov, is interesting. He also wrote cantatas, overtures, concertos f. pf., do. f. vln., pf.-music, a Song-Album containing some fine numbers (1855), and a *History of Italian Opera* (1851).

Kéfer, Paul, fine 'cellist; b. Rouen, Dec. 30, 1875. Pupil of the mus. school at Verviers and winner of the gold medal (1894); cont. his studies under J. Delsart at the Paris Cons., where he won the first prize in 1900. Member of the Colonne and Lamoureux orchs. and of the Op.-Comique; from 1908–13, solo 'cellist with the N. Y. Symph. Orch.; since then living in N. Y. as teacher

and concert-'cellist. In 1913 he formed with G. Barrère (fl.) and C. Salzedo (harp) the 'Trio de Lutèce.'

Kei'ser, Reinhard, b. Teuchern, n. Weissenfels, Jan. 9, 1674; d. Copenhagen, Sept. 12, 1739. Educated musically by his father, and at the Thomasschule and Univ., Leipzig. In 1692 the success of his pastoral, *Ismene*, at Brunswick, followed by a grand opera, *Basilius* (1693), encouraged him to go to Hamburg, then possessing the best operatic stage in Germany, in 1694. Of the 116 or more operas written during his 45 years' sojourn there, *Mahmuth II* (1696) was the first, and *Circe* (1734) was the last. He was the first German to employ popular subjects in opera; *Störtebecker und Goedje Michel* (1701), *Die Leipziger Messe* (1710), *Der Hamburger Jahrmarkt* (1725), and *Die Hamburger Schlachtzeit* (1725), however trivial and coarse they may be, are at least original in design and execution, and not mere copies of French and Italian models. Most of his subjects were mythological or historical. In melody, orchestration, and vigor of dramatic expression, he was easily the foremost German opera-composer of the day. He successfully undertook the management of the Hamburg opera, and in 1709 married into a Hamburg patrician family. From 1722–8 he resided in Copenhagen as conductor to the King; in 1728 he was app. canon and cantor of the Hamburg 'Katharinenkirche.' His last years were passed in ease and retirement in Copenhagen, where his daughter was eng. at the opera. Of his other works (oratorios, cantatas, motets, psalms, passions, etc.), a number were publ.: *R. Keisers Gemüths-Ergötzung, bestehend in einigen Sing-Gedichten, mit einer Stimme und unterschiedlichen Instrumenten* (1698); *Divertimenti serenissimi* (duets and airs w. harpsichord; 1713); *Musikalische Landlust* (cantatas w. continuo f. harpsich.; 1714); *Kaiserliche Friedenspost* (songs and duets w. harpsich.; 1715); a *Weihnachts-Cantate* (n. d.); etc. The opera *Crösus* and selected numbers from *L'Inganno fedele* were publ. by M. Schneider in vols. 37 and 38 of 'Dkm. der Tonkunst.'—Cf. E. O. Lindner, *Die erste stehende deutsche Oper* (Leipzig, 1855); F. A. Voigt, *R. K.*, in 'Vschr. f. M.-W.' (1890); H. Leichtentritt, *R. K. in seinen Opern* (Berlin, 1901).—See Q.-Lex.

Kelbe, Theodore, b. Brunswick, Germany, Oct. 6, 1862. St. vl. with G. Mueller and W. Wenzel, pf. and comp. with G. Ewald in his native town; 1879–82, member of the R. Court orch. there; in 1882 he joined the opera-orch. in Cologne, and had some lessons from R. Heckmann; came to America in 1901 as conc.-master of the Milwaukee Symph. Orch.; since 1904 conductor of the 'Sängerbund des Nordwestens'; since 1910 also prof. of vln. at the Schenuit Cons. in Milwaukee. He has cond. the great festivals of the Sängerbund in Milwaukee (1904), St. Paul (1906), La Crosse (1908), Omaha (1910), St. Paul (1912), Omaha (1915) and Kansas City (1917). Has written comps. for orch., vl. and pf., and male choruses.

Keldorfer, Viktor, b. Salzburg, April 14, 1873. Pupil of the Mozarteum there; since 1900 cond. of the 'Männergesangverein' (as Kremser's succ.) and the 'Niederösterreichischer Sängerbund' in Vienna. Has publ. a *Missa solemnis* in G m., many male choruses, and arrangements of Strauss waltzes f. male ch. and orch.

Kéler-Béla (*recte* **Albert von Kéler**), b. Bartfeld, Hungary, Feb. 13, 1820; d. Wiesbaden, Nov. 20, 1882. Law-student, then farmer, and took up music in 1845, studying under Sechter and Schlesinger at Vienna, and playing the violin at the Th. an der Wien, where he developed his specialty, the composition of dance-music. In 1854 he went to Berlin for a time to conduct the Gungl orch.; next year he succeeded Lanner in Vienna, where he was Kapellm., 1856–63, of an infantry regiment, then becoming conductor of the Kur-Orch. at Wiesbaden, resigning in 1873 on account of ill health.—Works: Overtures and dance-music f. orch.; violin solos.

Kel'ler, F. A. E., inventor of a pianograph which he called 'pupitre-improvisateur' (1835), also publ. a *Méthode d'improvisation musicale théorique et practique fondée sur les propriétés du pupitre-improvisateur* (Paris, 1839). His invention was not successful.

Kel'ler, Gottfried (called **Godfrey**), a German harpsichord-teacher in London. Publ. *A Complete Method for Attaining to Play a Thorough-bass upon either Organ, Harpsichord, or Theorbo-lute* (1707; reprinted in W. Holder's treatise on Harmony, London, 1731); 6 sonatas for 2 vlns., trumpet, or oboe, viola and continuo (1710); and 6 sonatas for 2 flutes with basso continuo (posthumous).

Kel'ler, Karl, b. Dessau, Oct. 16, 1784; d. Schaffhausen, July 19, 1855. Flute-virtuoso; court musician at Berlin, Kassel, Stuttgart, and from 1817 at Donaueschingen, where he later also became theatre-cond. Pensioned in 1849.—Works: 3 flute-concertos; 4 polonaises with orchestra; 2 divertissements with orch.; variations, pot-pourris, duos and solos for flute; 6 part-songs for male ch.; and numerous very popular songs.

Kel'ler, Max, b. Trostberg, Bavaria, Oct. 7, 1770; d. as organist at Altötting, Dec. 16, 1855. Publ. 6 Latin masses; 6 German masses; litanies, Advent hymns, funeral chants; also organ-music (preludes, cadences, etc.).

Keller, Otto, born Vienna, June 5, 1861. From 1886–99, ed. of the 'Deutsche Kunst- und Musikzeitung'; now (1916) living in Munich. Has publ. biogrs. of *Beethoven* (1885) and *Goldmark* (1906); *Illustrierte Musikgeschichte* (1894; 4th ed. 1912), also in 'Volksausgabe' [text only] as *Geschichte der Musik* (1908; 4th ed. 1911). He is now (1916) preparing an exhaustive biogr. of Suppé.

Keller, Walter, concert-organist; b. Chicago, Feb. 23, 1873. From 1891–4 pupil of the Amer. Cons. of Music; then for 2 years of C. Piutti and P. Homeyer at the Leipzig Cons., and of F. G. Gleason in Chicago (1896–8). Instr. in the North-Western Univ. School of Music, 1898–1904; since 1903 org. of St. Vincent de Paul Ch., Chicago; director of Sherwood Mus. School (since 1910); dean of de Paul Univ. Sch. of Music (since 1912); 1914–16, dean of Ill. Chap. of A. G. O. Has given numerous recitals in the Eastern and Middle States.—Works: A comic opera, *The Crumpled Isle;* a melodrama, *Alaric's Death;* a *Festival Anthem* in D; Magnificat and Nunc Dimittis in C; Allegro for organ in F; 2 canons (A♭, D♭) for pf., and other pf.-pieces; songs.

Kel'lermann, Christian, fine 'cellist; b. Randers, Jutland, Jan. 27, 1815; d. Copenhagen, Dec. 3, 1866. Pupil of Merk at Vienna. After prolonged concert-tours, he was app. soloist in the royal orch. at Copenhagen in 1847. Publ. a few solos for 'cello.

Kelley, Edgar Stillman, American composer and writer; b. Sparta, Wis., April 14, 1857. Pupil of F. W. Merriam (1870–4), Clarence Eddy and N. Ledochowski (1874–6, at Chicago), and at Stuttgart Cons., 1876–80, of Seifriz (comp.), Krüger and Speidel (pf.), and Friedrich Finck (organ). Has acted as organist in Oakland and San Francisco, Cal.; conducted a comic-opera company in the Eastern States, 1890–1; has taught pf., org. and comp. in various schools in Cal. and N. Y., and in the New York College of Music; was music critic for the San Francisco 'Examiner,' 1893–5; 1896–7, lecturer on music for the Univ. Extension of the Univ. of New York; 1901–2, acting prof. at Yale Univ.; 1902–10, in Berlin as teacher of pf. and comp.; since 1910 dean of the dept. of comp. at Cincinnati Cons., at the same time holding a fellowship in comp. at the Western College, Oxford, O. Has contributed to the leading musical papers of the U. S.—Works: Orig. theme and vars. for string-quartet, op. 1; op. 4, *Wedding Ode* for tenor solo, male ch. and orch; op. 7, incid. music to *Macbeth* for full orch. and ch.; op. 10, *Aladdin,* Chinese suite for full orch.; op. 11, comic opera *Puritania* (Boston, Tremont Th., June 9, 1892; 100 performances; publ. in vocal score); op. 17, incid. music to *Ben Hur* for soli, ch. and orch.; op. 20, string-quintet; op. 25, string-quartet; *Alice in Wonderland,* suite for orch.; Symphony No. 1, *Gulliver;* do. No. 2, *New England;* incid. music to *Prometheus Bound;* pf.-pieces; songs. Has published *Chopin the Composer* (New York, 1913).

Kellie, Lawrence, tenor singer and comp.; b. London, April 3, 1862. Articled to a solicitor; began professional study of music in 1884 at R. A. M., and as a private pupil of Randegger. Début Covent Garden, Nov., 1886; gave vocal recitals at Steinway Hall, from May 23, 1887. His songs have had great vogue (*Is it too late?, Sleeping Tide, All for thee, This heart of mine, Douglas Gordon,* etc.).

Kell'ner, Ernst August, born Windsor, England, Jan. 26, 1792; d. London, July 18, 1839. Began the study of the pf. at 2 years of age; at 5 he played a Handel concerto before the court. His voice, too, was carefully trained by W. Parsons, and in Italy by Nozzari, Casella and Crescentini at Naples in 1815. Returning to England in 1820, he was very successful both as pianist and baritone vocalist, and made a concert-tour with the Catalani. In 1824 he sang at Venice in Rossini's *Mosè.* His success as a player and singer in Petrograd (1828) and Paris (1833) was phenomenal. In 1834 he became org. of the Bavarian Chapel in London.—A biogr. sketch by Richard Cull: *Case of Precocious Musical Talent . . .,* was publ. at London, 1839.

Kell'ner, Georg Christoph, littérateur and teacher at Mannheim, where he died Sept., 1808.—Works: *Über die Characteristik der Tonarten* (Breslau, 1790); *Ideen zu einer neuen Theorie der schönen Künste überhaupt und der Tonkunst insbesondere* (in Egger's 'Deutsches Magazin' for August, 1800); a *Neue Clavierschule für Anfänger;* organ-pieces, and songs.

Kellogg, Clara Louise, dramatic soprano; b. Sumterville, S. C., in July, 1842; d. New Hartford, Conn., May 13, 1916. Received her vocal training in New York from 1856, and made her début at the Academy of Music there as Gilda in *Rigoletto* (1861), and sang there ten or twelve nights. Her London début at Her Majesty's Th. (Nov. 2, 1867), as Margherita in *Faust,* was so successful that she sang regularly, and was reëngaged for the next season. After tours in the United States, 1868–72, she appeared at Drury Lane (*Linda*); sang in Italian opera in the U. S. till 1874; then organized an English opera-company, extending her supervision to the translations of the libretti, the stage-settings, and the training of the soloists and chorus. She herself sang 125 nights in the winter of 1874–5. After that time she divided her time between Europe and America. She had a repertory of about 40 rôles. In 1887 she married her

impresario, Karl Strakosch, and retired from the stage. Her *Memoirs of an American Prima Donna* were published in 1913.

Kelly, Rev. **Felix Joseph,** b. Dayton, O., Aug. 1, 1876. From 1890–3, pupil at Cincinnati Coll. of Music of B. Guckenberger (pf.), W. S. Sterling (org.) and V. Gorno (voice); 1896–8, at Scharwenka Cons., Berlin, receiving degree of Mus. Doc. Since 1913, prof. of Ecclesiastical Music in the Catholic Univ. of America, Washington, D. C., and conductor of the Univ. orch.; also official organist of the Knights of Columbus (since 1911). F. R. C. O. (London, 1913) and Doc. of Gregorian Chant (Rome, 1914). Has in MS. a sonata in D; Scherzo in C; Fugue in A; 4 rondos; *Salve Regina, O Salutaris,* and other motets.

Kelly, Michael, Irish singer and composer; b. Dublin, 1762; d. Margate, Oct. 9, 1826. He studied singing under Rauzzini, and in Naples (1779) under Fenaroli and Aprile. He now sang in Palermo, Leghorn, Florence, Bologna, and Venice. Visiting Vienna, he was engaged at the court opera for 4 years, becoming the friend of Mozart, and taking the rôle of Basilio on the production of *Figaro.* In 1787 he appeared in the part of Lionel at Drury Lane, and sang leading tenor rôles there until his retirement. In 1789 his composer's début was made with *False Appearances* and *Fashionable Friends;* up to 1820 he wrote the music for 62 stage-pieces, also many songs. He had a music-shop from 1802–11, failed, and went into the wine trade; it was Sheridan who said, anent the quality of his works and wines, that he was "a composer of wines and an importer of music."—His *Reminiscences* (1826) are replete with amusing musical anecdotes.—See Q.-Lex.

Kemp, Joseph, b. Exeter, England, in 1778; d. London, May 22, 1824. Pupil of W. Jackson; organist of Bristol cathedral, 1802; Mus. Bac., Cantab., 1808; Mus. Doc., 1809, thereafter teaching in London. As one of the earliest promoters of mus. instruction by classes, he publ. a pamphlet on a *New System of Musical Education* (1819). He composed psalms, anthems, double chants, duets, songs; an 'occasional piece,' *The Jubilee* (1809); a melodrama, *The Siege of Isca* [Exeter] (1810); *Musical Illustrations of the Beauties of Shakespeare;* do. of *The Lady of the Lake,* etc.

Kemp, Robert, better known as 'Father Kemp,' the originator and conductor of the 'Old Folks' Concerts,' commencing in 1854; b. Wellfleet, Mass., June 6, 1820; d. Boston, May 14, 1897. His book, *Father Kemp and His Old Folks, etc.* (Boston, 1868), contains his autobiography. His regular business was that of a shoe-dealer at 261 Hanover St., Boston.

Kemp'ter, Karl, b. Limbach, Bavaria, Jan. 17, 1819; d. March 11, 1871, as Kapellm. at Augsburg cathedral.—Church-music: 4 oratorios, numerous masses and graduals. Also published *Der Landchorregent,* a collection for use in small churches.

Kemp'ter, Lothar, b. Lauingen, Bavaria, Feb. 5, 1844. Was taught at first by his father, Friedrich K. (music-teacher in the Lauingen Seminary); studied at Munich Univ., and in 1868 entered the Royal Music-School there (Rheinberger); 1869–71, chorus-master at the court theatre; 1871–4, 2d Kapellm. and chorus-director at Strassburg; since 1874, chief Kapellm. at the Zurich City Th., and since 1886, prof. of musical theory in the Zurich Music-School. From 1879–95 he also cond. the popular concerts in the 'Tonhalle.' Made *Dr. phil.* (hon. c.) in 1911 by Zurich Univ.—Works: A score of songs, and 10 male choruses; an Albumblatt for vln. and pf.; marches, and over 40 fantasias for orch. with solo instrs.; and the operas *Das Fest der Jugend* (Zurich, 1895; very succ.) and *Die Sansculottes* (ib., 1900).

Kenn, P., German horn-virtuoso; went to Paris, 1782, and was 2d horn at the Opéra in 1783. When the band of the National Guard was organized in 1791, K. joined it; and became prof. in the Cons. in 1795, but was dismissed on the reduction of the staff of teachers in 1802, and was succeeded by his pupil Dauprat (1808) in the Opéra orch., retiring on pension.—Published 36 trios for 3 horns; 12 duos for clarinet and horn; and duos and airs for 2 horns.

Kent, James, b. Winchester, England, March 13, 1700; d. there May 6, 1776. Chorister in Winch. cath. under Richardson, and in the Chapel Royal under Croft; org. of Trinity Coll., Cambridge, 1731–7, then till 1774 of Winch. cath. A new 2-volume ed. of 'Kent's Anthems' was published in London, 1844; he also composed services in C and D.

Kep'ler, Johannes, the illustrious astronomer; b. Weil, Württemberg, Dec. 27, 1571; d. Ratisbon, Nov. 15, 1630; elucidates the details of musical science, from a philosophical standpoint, in Books 3 and 5 of his *Harmonices mundi.*

Kerll (or **Kerl, Kherl, Cherl**), **Johann Caspar,** b. on Apr. 9, 1627, at Adorf, Saxony; d. Munich, Feb. 13, 1693. One of the earliest important German masters of the organ, he studied in Vienna under Valentini, and about 1645 was sent by Ferdinand III to Carissimi and Frescobaldi in Rome. From 1656–74, court Kapellm. at Munich, resigning because of the intrigues of the Italian singers. He then went to Vienna, where he was organist at St. Stephen's cath. from 1677–84, and also court organist. In 1684 he returned to Mu-

nich. He wrote preludes, interludes and postludes for organ; toccatas and suites for harpsichord; a number of masses; several Kyries and Glorias for voices and various instruments; a Requiem *a* 5; sacred concertos; etc. A selection from his works was publ. by A. Sandberger in vol. ii, 2, of the 'Dkm. der Tonkunst in Bayern.'—See Q.-Lex.

Kernochan, Marshall Rutgers, b. New York, Dec. 14, 1880. Pupil there of U. Bühler (pf.) and H. H. Wetzler (theory), 1899–1905; of I. Knorr (theory) in Frankfort, 1905; and of P. Goetschius at the Inst. of Musical Art in N. Y., 1907–10; living in Pittsfield, Mass., as a composer.—Works: Op. 7, *Fresh Spring,* 3-part ch. for female voices; op. 8, *The Foolish Virgins,* cantata for bar. solo, female ch. and orch.; op. 10, *The Sleep of Summer,* for female ch. and orch.; op. 11, *The Legend of the First Cam-u-el,* for male ch. and orch.; songs (op. 1–6, 9).

Kes, Willem, violinist, composer and conductor; b. Dordrecht, Holland, Feb. 16, 1856. Pupil of Nothdurft, Tyssens, and Ferd. Böhm; then (1871) of David in Leipzig Cons., and afterwards, with stipend from the King of Holland, of Wieniawski (Brussels Cons.) and Joachim (Berlin). In 1876 he became leader of the Park Orch. and Felix Meritis Society at Amsterdam; conductor of the 'Society' concerts at Dordrecht for several years; in 1883, became conductor of the 'Parkschouwburg' Concerts at Amsterdam, then lived a while in Dordrecht, and in 1888 assumed the conductorship of the 'Concertgebouw' Concerts at Amsterdam. In 1896 he succeeded G. Henschel as cond. of the Glasgow orch.; and in 1898 was chosen cond. of the Moscow Philh. Concerts, and Director of the Moscow Cons. for 3 years. (His place in Amsterdam was taken by W. Mengelberg.) In 1904 he resigned his positions in Moscow and went to Dresden; since 1905 dir. of the Cons. and cond. of the chorus of the 'Musikinstitut' at Koblenz; Gen. Musikdirektor and Prof. He has composed *Der Taucher,* ballade for soli, ch. and orch.; several overtures; a symphony; a sonata for vln. and pf.; pf.-pieces; songs; has also orchestrated Schumann's *Études Symphoniques.*

Kes'sel, Franz, in 1889 Kapellm. of the theatre at Freiburg-in-the-Breisgau, produced a symphony in F in 1889, and in 1895, at Trier, a successful 3-act opera, *Die Schwestern.*

Kess'ler, Ferdinand, b. Frankfort-on-Main, Jan., 1793; d. there Oct. 28, 1856. Violinist and teacher; pupil of his father and Vollweiler. Publ. some sonatas, rondos, etc., for pf. Fr. Wüllner was one of his pupils in theory.

Kess'ler, Friedrich, preacher at Werdohl, Westphalia, from 1819, later diocesan at Lüdenscheid, was an active propagandist of Natorp's figure-notation, published a Choralbuch (Essen, 1829; 2d ed. 1836) in the same, and also *Der musikalische Gottesdienst: ein Wort für . . . Organisten und Prediger* (Iserlohn, 1832), *Kurze und fassliche Andeutungen einiger Mängel des Kirchen-Gesanges* (1832), and *Das Gesangbuch von seiner musikalischen Seite betrachtet* (1838).

Kess'ler (*recte* **Kötz'ler**), **Joseph Christoph,** b. Augsburg, Aug. 26, 1800; d. Vienna, Jan. 14, 1872. Excellent pianist and teacher; comp. of valuable pf.-études (op. 20 and 51). Pupil, 1807–10, of the organist Bilek at Feldsberg; otherwise self-taught. Teacher, 1820–6, in the family of Count Potocki at Lemberg and Landshut; then lived three years in Vienna, one year in Warsaw, 1830–5 in Breslau, then 20 years in Lemberg, and from 1855 in Vienna. Moscheles and others have utilized K.'s études in their methods; technically they are more advanced than Czerny's *Schule des Virtuosen;* musically they are ingenious, but rather dry. Liszt commended them. His variations, preludes, nocturnes, etc., are of minor importance; the best are *Blüthen und Knospen* (op. 104), and op. 29, 30, 38.—Pyllemann publ. *Persönliche Erinnerungen* of K. in the 'Allgemeine musikal. Zeitung,' 1872.

Ketten, Henri, talented pianist, pupil of Marmontel and Halévy in Paris; b. Baja, Hungary, March 25, 1848; d. Paris, April 1, 1883. Pf.-pieces of a light and graceful description (*Chasse au papillon,* op. 10; *Romance sans paroles; Tranquillité; Mélancolie*); etc.

Kettenus [kĕht-nüs'], **Aloys,** Belgian violinist and able teacher; b. Verviers, Feb. 22, 1823; d. London, Oct. 3, 1896. Studied at Liège Cons., also in Germany; in 1845, leader of the Mannheim orch.; from 1855, member of the Hallé Orch. in London, and of the Royal Italian Orch.—Works: An opera, *Stella Monti* (Brussels, 1862; mod. succ.); a vln.-concerto; a concertino for 4 vlns. with orch.; a duet for vln. and pf.; etc.

Ketterer, Eugène, pianist; born Rouen, 1831; d. Paris, Dec. 18, 1870. A pupil in the Paris Cons., he publ. 290 pf.-pieces in drawing-room style, many of which became popular (op. 7, *Grand caprice hongrois;* op. 21, *l'Argentine;* op. 90, *La Châtelaine;* op. 101, *Gaëtana;* op. 102, *Rondo oriental*).

Keurvels [kör'vels], **Edward H. J.,** cond. and dram. composer; b. Antwerp, 1853. Pupil of Benoît; till 1882, chorusmaster at the Royal Th., since then conductor at the National Flemish Th., Antwerp, where he has brought out Benoît's *Pacificatie van Gent* and *Charlotte Corday,* Waelput's *Stella,* Beethoven's *Fidelio,* and like works.—Operas: *Parisina, Hamlet, Rolla;* also operettas, cantatas, a mass with organ, ballads, songs, etc.

Keussler [kois'-], **Gerhard von,** b. Schwanenburg, Livonia, July 6, 1874. Abandoning a scientific career, he began the study of music in 1900 at the Cons. and the Univ. in Leipzig, receiving the degree of *Dr. phil.* for his thesis *Die Grenzen der Ästhetik* (1902); now (1916) living in Prague as cond. of the 'Deutscher Singverein' and the symph. concerts of the 'Musikerverband.'—Works: The opera *Gefängnisse* (Prague, 1914); the symph. poems *Der Einsiedler, Morgenländische Phantasie, Auferstehung und Jüngstes Gericht;* and the oratorios *Vor der hohen Stadt* and *Der Tod.*

Kewitsch [Kiewics] [kā'vitch], **(Karl) Theodor,** b. Posilge, W. Prussia, Feb. 3, 1834; d. Berlin, July 18, 1903. Pupil of his father, an organist, and of W. Maslon at Peplin. For 3 years, oboist in the 21st Regt. band; then was teacher and organist in various towns; from 1866–87 teacher, and 1884–5 'Direktoriatsverwalter', in the Music-teachers' Seminary at Berent. Pensioned in 1887, went to Berlin, edited the 'Musikkorps,' 1891–2; 1893–7, editor of the 'Hannover'sche Musikzeitung'; after that ed. of 'Deutsche Militärmusiker-Zeitung', also writing for other musical papers. He publ. a *Vade-mecum* for organists, and much church-music (chiefly Polish), 4-part songs for mixed and male ch., pf.-pieces, etc.; also wrote *Vermächtnis an die deutschen Militärmusikmeister* (1901).

Kidson, Frank, b. Leeds, Nov. 15, 1855. Originally a landscape-painter, he became interested in historical studies and began to collect English, Scottish and Irish folk-songs and dances, and subsequently founded the Folk-song Society; contributed to the 2d ed. of Grove's Dictionary. Has publ. *Old English Country-dances* (1889); *Traditional Tunes, a Collection of Ballad-airs* (1890); *British Music-publishers* (1900); several essays in 'The Mus. Antiquary' (1910–12). With A. Moffat he ed. *The Minstrelsy of England; Songs of the Georgian Period; British Nursery Rhymes;* etc.

Kiefer [kē'-], **Heinrich,** distinguished 'cellist; b. Nuremberg, Feb. 16, 1867. Studied at the Cons. in Munich (1883), Stuttgart (1884–7) and Frankfort (1887–90, pupil of Cossmann); 1896, solo 'cellist of the Philh. Orch. in Leipzig; 1898, do. of the Philh. Orch. in Berlin, and prof. at Stern's Cons. (1900–1); since 1902 living in Munich as concert-'cellist and member of the 'Münchener Streichquartett' (with Vollnhals, Kilian and Knauer); has made successful tours of Europe.

Kiel [kēl], **Friedrich,** eminent composer; b. Puderbach, near Siegen (Rh. Prussia), Oct. 7, 1821; d. Berlin, Sept. 14, 1885. Taught the elements of music by his father, the village schoolmaster, he was a self-taught pianist and composer; dance-music and variations written 1832–4 attracted the attention of Prince Karl von Wittgenstein, who himself gave K. violin-lessons in 1835, and took him into his orchestra. After studying theory under Kaspar Kummer at Koburg, 1838–9, he became, in 1840, leader of the ducal orch., and teacher to the Duke's children. From 1837–42 he brought out a cantata, 2 overtures, several variations and fantasias for pf., violin and oboe, with orch., 4 sonatas for pf., etc. Receiving a stipend from King Friedrich Wilhelm IV. he studied, 1842–4, under Dehn at Berlin, where he thenceforth resided. His first published works (op. 1, 15 canons, and op. 2, 6 fugues) appeared in 1850. He gradually, though steadily, won general recognition as a composer, though even as late as 1859 and '61 he had to arrange private concerts to get a hearing for his works; but his fame was assured in 1862, when the Stern Gesangverein brought out his Requiem (op. 20; composed 1859–60), enthusiastically received in the chief musical centres. In 1865 he was made a member, in 1870 senator, of the Academy of Fine Arts. Up to 1866 he gave private lessons in piano-playing; he then taught composition in Stern's Cons. until 1870, when he was app. teacher of comp. at the Hochschule für Musik (in 1868 he had received the title of 'Royal Professor'). As a teacher he was extremely successful. His compositions are not strikingly original, but are noteworthy principally as presenting some of the finest exemplars of the 'classic' tendency produced in the last half-century.—Works: 2 Requiems for soli, ch. and orch. (op. 20 and 80); a *Missa solemnis* for do., op. 40 (comp. 1865); an oratorio, *Christus*, op. 60 (comp. 1870–1, perf. 1874); a *Stabat Mater* and the 130th Psalm, both for female ch., soli and orch.; a *Te Deum* for mixed ch. and orch. (1866); *Zwei Gesänge* for ditto; 2 Motets for female ch., soli and pf., op. 32; 6 Motets for mixed ch.; 4 Marches for orch.; a pf.-concerto; a sonata for 'cello, op. 52; do. for viola, op. 67; 2 string-quintets, op. 75, 76; 3 string-quartets, op. 43, 44, 50; 2 sets of Waltzes for string-quartet, op. 73, 78; 7 trios, op. 3, 22, 24, 33, 34, 65 (the last containing 2 numbers); 4 vln.-sonatas; many pf.-works; songs. He publ. 83 works with opus-number.—Sketches of K. were written by Saran ('Allgem. Musikzeitung,' 1862); Bungert ('Neue Zeitschrift für Musik,' 1875); Gumprecht (Westermann's 'Monatshefte,' 1886); W. Altmann ('Musik,' i, 1; with complete catalogue of K.'s works).

Kiéné. See Bigot.

Kienle [kēn'lĕ], **Ambrosius,** an authority on Gregorian chant; b. Siegmaringen, May 8, 1852; d. in the monastery at Beuron, June 18, 1905. In 1873 he entered the Benedictine monastery at Beuron, Hohenzollern.—Publ.

Choralschule (1884; 3d ed. 1899), *Kleines kirchenmusikalisches Handbuch* (1892), *Mass und Milde in kirchenmusikalischen Dingen* (1901), and essays in periodicals; also *Der gregorianische Choral* (1881; a translation of Pothier's *Les mélodies grégoriennes*).

Kienzl [kēn'tsl], **Wilhelm,** born Waizenkirchen, Upper Austria, Jan. 17, 1857. As a student at Graz Gymnasium, his music-teachers were Buwa and Ignaz Uhl; later W. A. Remy (comp.) and Mortier de Fontaine (pf.). While studying in Prague Univ., 1875–6, he was also a music-pupil of Jos. Krejči; studied further in Leipzig, and under Liszt at Weimar; and in 1879 took the degree of *Dr. phil.* at Vienna with the dissertation *Die musikalische Deklamation* . . . (publ. Leipzig, 1880). A second work, *Miscellen* (Leipzig, 1885), treating of impressions received in Bayreuth, 1879, created a stir by its bold criticism. During 1880 he lectured on music at Munich; in 1881–2 he made a pianistic tour with Aglaja Orgeni and R. Sahla to 80 towns in Hungary, Rumania, and North and South Germany; in 1883–4 he was chief Kapellm. of the German opera in Amsterdam; then served in a like capacity at Crefeld, and in 1886 married the concert-singer Lili Hoke; 1886–90, artistic director of the Styrian Musikverein at Graz, also conducting the symphony concerts and directing the provincial vocal and instrumental schools; 1890–2, 1st Kapellm. at the Hamburg opera; 1892–3, Hofkapellm. at Munich; since then living at Graz, wholly devoted to composition. K. is one of the best known among contemporary dramatic composers. His first opera, *Urvasi*, in 3 acts (Dresden, Feb. 20, 1886 [rewritten 1909]), was well received; the 3-act opera *Heilmar, der Narr* (Munich, March 8, 1892), was very successful; the third opera, *Der Evangelimann*, called a 'musikalisches Schauspiel,' in 2 acts (Court Opera, Berlin, May 4, 1895), has had tremendous success in Germany, and appeared up to 1900 on over 130 stages in Austria, Germany, Holland, Hungary, Croatia, Switzerland, England, etc. Then followed *Don Quichote*, a 'musical tragicomedy' (Berlin, 1898); *Knecht Rupprechts Werkstatt*, a 'Märchenspiel' (Graz, 1907); *Der Kuhreigen* [*Ranz des Vaches*] (Vienna, 1911; Chicago and N.Y., 1913). A new opera, *Testament*, was completed in 1916. K. finished Ad. Jensen's opera *Turandot*, and edited Mozart's *Titus*. His original published comps. comprise about 90 songs; much light pf.-music; music to the melodrama (Romance) *Die Brautfahrt*; *3 Phantasiestücke* for pf. and vln. (op. 7); pf.-trio in F m. (op. 13); string-quartet in B♭ m. (op. 22); choral music; etc. —Edited Brendel's *Grundzüge der Geschichte der Musik* (Leipzig, 1886); also Brendel's *Geschichte der Musik in Italien, Deutschland und Frankreich* (7th ed., Leipzig, 1889). Also wrote *R. Wagner* (1904; 7th ed. 1908); *Aus Kunst und Leben* (1904); *Im Konzert* (1908); *Betrachtungen und Erinnerungen* (1909).—Cf. M. Morold, *W. K.*, in 'Monographien moderner Musiker' (vol. iii, Leipzig, 1909).

Kiesewetter [kē'-], **Raphael Georg,** Edler **von Wiesenbrunn,** distinguished writer on music; b. Holleschau, Moravia, Aug. 29, 1773; d. Baden, near Vienna, Jan. 1, 1850. An excellent amateur musician, he studied for an official career under the Austrian government, becoming attached to the Imp. Ministry of War, and travelling in various countries until 1801, when he settled in Vienna. His passion for music still unabated, he studied counterpoint under Albrechtsberger in 1803, and later with Hartmann. He was an indefatigable collector of old musical MSS., hence his later love for historical research, which became his life-work. He was elected a member, or honorary member, of numerous musical and scientific societies, and was ennobled a few years before his retirement in 1845. A. W. Ambros was his nephew.—Works: *Die Verdienste der Niederländer um die Tonkunst* . . . (took prize of the Netherland Academy in 1826; Dutch transl. 1829); *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* (Leipzig, 1834; 2d ed. 1846; English transl. by R. Müller, 1846); *Über die Musik der neuern Griechen, nebst freien Gedanken über altägyptische und altgriechische Musik* (1838); *Guido von Arezzo, sein Leben und Wirken* (1840); *Schicksale und Beschaffenheit des weltlichen Gesangs vom frühen Mittelalter bis zur Erfindung des dramatischen Styles und den Anfängen der Oper* (1841); *Die Musik der Araber nach Originalquellen* (1842); *Der neuen Aristoxener zerstreute Aufsätze* (1846); *Über die Octave des Pythagoras* (1848); *Galerie alter Contrapunctisten* (1847; a catalogue of his old scores, bequeathed to the Vienna Library); many essays in the Leipzig 'Allgem. musikalische Zeitung,' on Gregorian notation, on tablatures, on Franko of Cologne, etc. He was supervising editor of Kandler's 'Life of Palestrina' (1834). He left in MS. several theoretical works.

Kilburn, Nicholas, b. Bishop Auckland, Durham, Feb. 7, 1843. Conductor of the Mus. Soc. there (since 1875), of the Mus. Union of Middlesborough (since 1882), and of the Philh. Soc. of Sunderland (since 1885); still filling these posts to-day (1916); Mus. Bac., Cambridge, 1880.—Works: An oratorio, *St. Thomas;* Psalms 23 and 137 for soli, ch. and orch.; the cantatas *By the Waters of Babylon* and *The Golden River* for do.; *Silver Star*, cantata for soprano and alto soli and 2-part female ch.; an orchl. suite; an overture; *Duologue* for vln. and pf.; several services; cho-

ruses; pf.-pieces. Also publ. *Notes and Notions on Music; How to Manage a Choral Society; Wagner, a Sketch; Parsifal and Bayreuth; The Story of Chamber music* (1904).

Kimball, Josiah, born Topsfield, Mass., Feb., 1761; d. in the local almshouse, Feb. 26, 1826. He gave up the law to become a music-teacher, and taught in several New England towns, trying to introduce his collection of mostly original tunes, *Rural Harmony* (1793). His comps. were simple psalm-tunes and 'fuguing pieces.'

Kin'der, Ralph, organist; b. Stalybridge, near Manchester, England, Jan. 27, 1876; lived from 1881 in Bristol, R. I., where he was a chorister in Trinity Ch., and from 1888, organist; he studied pf., organ and theory a year with the choirmaster, Rev. W. R. Trotter; then studied with Macdougal till 1897, finally one year in London with Drs. Pearce and Turpin, and organ with E. H. Lemare. On Sept. 1, 1898, app. organist and choirm. of Grace Ch., Providence; since 1899 at the Ch. of the Holy Trinity, Philadelphia; also director of his own organ-school. As a concert-organist he has appeared in most States of the Union. Conductor of the Church Choral Soc. in Philadelphia, and choral societies in Norristown, Pa., and Collingswood, N. J.—Works: About 30 in number (services, anthems, songs, organ-music, pf.-pieces).

Kin'dermann, August, b. Potsdam, Feb. 6, 1817; d. Munich, March 6, 1891. Baritone stage-singer; at 16, chorus-singer in the Berlin opera, also taking small soli; 1839–46, at Leipzig; later, until his retirement in 1886, a prime favorite at the Munich court opera.—Father of

Kin'dermann, Hedwig. See REICHER-KINDERMANN.

King, Julie. See RIVÉ-KING.

King, Matthew Peter, b. London, 1773; d. there Jan., 1823. Composed 10 or 12 Engl. operas for the Lyceum Th.; an oratorio, *The Intercession;* a quintet for pf., flute and strings; pf.-sonatas and rondos; also publ. *A General Treatise on Music . . .* (London, 1800), and an *Introduction* to sight-singing (1806).—See Q.-Lex.

King, Oliver A., pianist; born London, 1855. Articled pupil of J. Barnby; studied pf. with W. H. Holmes, and under Reinecke at Leipzig Cons., 1874–7. Pianist to H. R. H. the Princess Louise, 1879; in Canada, 1880–3, giving recitals and visiting New York. Since 1893 prof. of pf. at the R. A. M.—Works: 3 cantatas, *The Romance of the Roses, Proserpina,* and *The Naiades;* the 137th Psalm for soli, ch. and orch. (Chester Festival, 1888); church-music; a symphony, *Night;* 2 concert-overtures; pf.-concerto; vln.-concerto in G m.; pieces f. vln. and pf., f. pf. solo, and f. organ.

Kingston, William Beatty, b. London, 1837, d. there in Sept., 1900. He was in the Public Record Office in 1852; in 1856, attached to the Austrian consular service. Special correspondent of various papers; extended travels in Europe.—Works: *Music and Manners* (London, 1887, 2 vols.; his chief work); *Wanderer's Notes* (1888, 2 vols.); the English book of the *Bettelstudent* (London production by Rosa, 1884); etc.

Kink'el, Johanna (*née* Mockel, div. Matthieux), wife of the poet; b. Bonn, July 8, 1810; d. London, Nov. 15, 1858. Studied music in Berlin with Karl Böhmer, and was married in 1843 to Gottfried Kinkel.—Works: A cantata, *Die Vogel-Cantate;* operetta *Otto der Schütz* (1850?); *Acht Briefe an eine Freundin über Clavierunterricht* (1852).

Kinkeldey, Otto, b. New York, Nov. 27, 1878. Graduated from the College of the City of N. Y. in 1898 (A.B.); N. Y. Univ., 1900 (A. M.); pupil of E. MacDowell at Columbia Univ., 1900–2; of Radecke, Egidi and Thiel at the 'Akad. Inst. für Kirchenmusik,' Berlin, 1902–3; st. musicology at Berlin Univ. under Fleischer, Friedländer, Kretzschmar and J. Wolf, 1902–6; Ph. D., Univ. of Berlin, 1909; made R. Prof. in 1910. Org. and choirm. at Chapel of the Ascension, N. Y., 1898–1902; organist and mus.-dir. of American Church in Berlin, 1903–5; from 1909–14, instructor in organ and theory, lecturer on musicology and Univ. mus.-dir. at Breslau Univ.; since March 1, 1915, Chief of Mus. Division of the N. Y. Public Library, and org. and choirm. of All Souls' Ch., Brooklyn. Has publ. *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig, 1910), and edited Erlebach's *Harmonische Freude musikalischer Freunde* in vols. 46 and 47 of 'Dkm. deutscher Tonk.' (1914).

Kinsky, Georg, b. Marienwerder, West Prussia, Sept. 29, 1882. Self-taught in music; after working under Kopfermann for some months at the R. Library in Berlin, he was app. in 1909 curator of the private museum of W. Heyer (q. v.) in Cologne. He is publishing a very valuable illustrated catalogue of the collections: Vol. i, Keyed instruments (1910); vol. ii, Stringed instruments (1912); vol. iii will treat of wind and percussion instruments, and vol. iv of MSS. He has publ. a condensed *Handkatalog* containing valuable historical notes (1913).

Kip'per, Hermann, b. Koblenz, Aug. 27, 1826; d. Cologne, Oct. 25, 1910. Pupil of Anschütz and H. Dorn. Music-teacher and critic at Cologne.—Comic operettas (written for male choral societies): *Der Quacksalber, oder Doctor Sägebein und sein Famulus; Incognito, oder Der Fürst wider Willen; Kellner und Lord; Der Haifisch;* etc.

Kir'cher [kĭr'yher], **Athanasius,** famous Jesuit archæologist; b. Geisa (Buchow?), n. Fulda, May 2, 1602; d. Rome, Nov. 28, 1680. He was prof. at Würzburg, 1633–7 at Avignon; lived thereafter in Rome. His *Oedipus aegyptiacus* . . . contains a curious chapter on hieroglyphic music; in his treatise *De arte magnetica* are given airs then popularly regarded as a cure for tarantism; in fact, all his musical works exhibit a unique blending of real scientific thought with childish credulity.—See Q.-Lex.

Kirchl, Adolf, b. Vienna, June 16, 1858; is choirmaster of the Viennese 'Schubertbund,' and a comp. of songs f. male voices.

Kirch'ner, Fritz, b. Potsdam, Nov. 3, 1840; d. there May 14, 1907. Pianist; pupil of Th. Kullak (pf.), and of Wüerst and Seyffert (theory), at Kullak's Acad.; taught there from 1864–89, when it was dissolved, and K. became teacher in the 'Mädchenheim' school at Berlin.—Works: Educational pieces and other pf.-music (*Ball-Scenes;* 24 Preludes); also songs.

Kirch'ner, Hermann, comp. and tenor concert-singer; b. Wölfis, Thuringia, Jan. 23, 1861. Having resigned his position as a school-teacher in Ohrdruf, he was a pupil of the Kgl. Hochschule in Berlin from 1886–9; until 1893 as a concert-singer in Berlin; then cond. of choral societies in Mediasch and Hermannstadt; 1906, prof. at the Cons. and cond. of the 'Liedertafel' in Bucharest; since 1910 in Ratibor, Silesia; also cond. of the 'Philharmonie' in Beuthen. Has written choruses and songs, and the operas *Der Herr der Hann* (Mediasch, 1899), *Stephania* (Hermannstadt, 1902), *Viola* (ib., 1904).

Kirch'ner, Theodor, a distinguished pf.-composer; b. Neukirchen, near Chemnitz, Saxony, Dec. 10, 1823; d. Hamburg, Sept. 18, 1903. From 1838–42, by Mendelssohn's advice, he studied in Leipzig under J. Knorr (pf.) and K. F. Becker (org. and theory); in the summer of 1842, with Joh. Schneider at Dresden; six months in the Leipzig Cons., and then, 1843–62, was organist at Winterthur. 1862–72, teacher in the Zurich Music-School, and conductor; lived a year at Meiningen as music-master to Princess Maria; was director of Würzburg Conservatory 1873–5; lived in Leipzig till 1883; then in Dresden, and finally went to Hamburg in 1890. Both Mendelssohn and Schumann were warm friends of K., and aided him by advice. Besides songs, song-transcriptions f. pf., piano-duets (*Alte Bekannte in neuem Gewande*), etc., K. published some 90 original pf.-works; the most popular are op. 2, ten pieces; op. 5, *Gruss an meine Freunde;* op. 7, nine Album-leaves; op. 8, *Scherzo;* op. 9, Preludes (2 books); op. 11, *Skizzen* (3 books); op. 12, *Adagio quasi fantasia;* op. 13, *Lieder ohne Worte;* op. 14, *Phantasiestücke* (3 books); op. 16, *Kleine Lust- und Trauerspiele;* op. 17, *Neue Davidsbündlertänze;* op. 18, *Legenden;* op. 19, 10 pieces (transcrs. of his own songs); op. 21, *Aquarellen;* op. 22, *Romanzen* (2 books); op. 23, Waltzes (2 books); op. 25, *Nachtbilder* (2 books); op. 26, *Album;* op. 27, *Caprices* (2 books); op. 28, *Nocturnes;* op. 29, *Aus meinem Skizzenbuch* (2 books); op. 30, *Studien und Stücke* (4 books); op. 36, *Phantasien am Klavier* (2 books); op. 37, four Elegies; op. 38, twelve Studies; op. 39, *Dorfgeschichten;* op. 41, *Verwehte Blätter;* op. 43, four Polonaises; op. 46, 30 *Kinder- und Künstlertänze;* op. 48, *Humoresken;* op. 49, New Album-leaves; op. 52, *Ein neues Klavierbuch* (3 parts); op. 53, *Florestan und Eusebius;* op. 54, *Scherzo;* op. 55, *Neue Kinderscenen;* op. 56, *In stillen Stunden;* op. 65, sixty Preludes; op. 70, five Sonatinas; op. 71, 100 short Studies; op. 73, *Romantische Geschichten* (4 books); op. 80, nine Album-leaves; *Lieblinge der Jugend* are 30 little études without opus-number. Also *Kinder-Trios* f. pf., vln. and 'cello (op. 58); pf.-quartet (op. 84); a string-quartet (op. 20); a Serenade f. pf., vln. and 'cello (op. 15, in B); 8 pieces f. pf. and 'cello (op. 79); etc.—Cf. A. Niggli, *Th. K.* (Leipzig, 1880).

Kirkby-Lunn, Louise, distinguished dramatic contralto; b. Manchester, Nov. 8, 1873. She received her first instruction from Dr. Greenwood; in 1893 she won a scholarship at the R. C. M., where she completed her studies under Albert Visetti; while still a pupil there she appeared at Drury Lane, in Schumann's *Genoveva* and Delibes' *Le Roi l'a dit*; début as Nora in Stanford's *Shamus O'Brien* at the Opéra-Comique in London (1896); after a tour with Sir A. Harris' company, she was a member of the Carl Rosa Opera Co. until 1899. In that year she married W. J. Pearson, and retired from the stage for two years. In 1901 she reappeared as a member of the R. Opera, Covent Garden, where since then she has been one of the prime favorites. In 1902 she sang for the first time at the M. O. H., where especially her Ortrud and Brangäne made a deep impression; in 1904 she sang Kundry in Savage's production of *Parsifal* in English; 1906–8, again at M. O. H.; 1912–14 she made tours of Australia and New Zealand. She is equally famous as a concert-singer, having appeared at all the great English festivals.

Kirkman, Jacob (*recte* **Kirchmann**), the founder (before 1740) of the firm of Kirkman & Son, harpsichord-makers in London; previously he had been foreman for H. Tabel, also a harpsichord-maker. The firm began making pianofortes in 1774; but turned out

harpsichords also until the end of the century, when Joseph K. was the head. The founder died wealthy in 1778; he had no children, but took his nephew, Abraham K., into partnership. In 1896 the firm passed under the control of the Collards.

Kirkmann, Jan, a native of Holland, was organist of the Lutheran Ch., London, in 1782, and died at Norwich, 1799.—Works: Pf.-trios, organ-pieces, sonatas f. pf. and vln., rondos f. pf., etc.

Kirn'berger, Johann Philipp, noted theorist; b. Saalfeld, Thuringia, April 24, 1721; d. Berlin, July 27, 1783. Pupil of J. P. Kellner at Gräfenroda, and of H. N. Gerber at Sondershausen, then (1739) of J. S. Bach at Leipzig. From 1741–50 he was music-master and conductor in various noble Polish families, and at the Nunnery, Lemberg; studied the violin under Fickler in Dresden, 1751; joined the royal orch. at Berlin, and in 1754 was app. Kapellm. and teacher of composition to Princess Amalie. His numerous compositions are unimportant; but as a theoretical writer he was regarded for a long time as one of the greatest authorities. His failure to understand Rameau's epoch-making discoveries seriously retarded the progress of musical theory.—Works: *Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beispielen versehen* (2 vols.; 1774, 1779; his *magnum opus); Grundsätze des Generalbasses, als erste Linien zur Composition* (1781; often republ.); *Gedanken über die verschiedenen Lehrarten in der Composition, als Vorbereitung zur Fugenkenntniss* (1782); *Die Construction der gleichschwebenden Temperatur* (1760); *Der allzeit fertige Menuetten- und Polonaisen-Componist* (1757; a kind of mus. joke, the precursor of mus. games of dice). *Die wahren Grundsätze zum Gebrauch der Harmonie* (1773) was claimed by a pupil of K.'s, J. A. P. Schulz, as his work.—Cf. H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898; p. 478 et seq.).—See Q.-Lex.

Kist, Florent Corneille [Florens Cornelius], born Arnheim, Jan. 28, 1796; d. Utrecht, Mar. 23, 1863. In youth an excellent flutist and horn-player, he lived in The Hague as a physician 1818–25; in 1821 he founded the 'Diligentia' mus. society; gave up medicine, organized and presided over several singing-societies, and in 1841 settled in Utrecht, editing the 'Nederlandsch muzikaal Tijdschrift' for 3 years, and then founding the 'Cicilia,' still the leading Dutch mus. periodical. In Utrecht he established Amateur Concerts, and the singing-society 'Duce Apolline.'—Publ. *De toestand van het protestantsche kerkgesang in Nederland* (1840); *Levensgeschiedenis van Orlando de Lassus* (1841); a Dutch transl. of Brendel's *Grundzüge der Geschichte der Musik* (1851); many essays in his own and several German papers; also vocal music f. 1 or more voices, and variations f. flute.

Kist'ler, Cyrill, born Gross-Aitingen, near Augsburg, Mar. 12, 1848; d. Kissingen, Jan. 1, 1907. School-teacher from 1867–76; then studied music at Munich under Wüllner, Rheinberger, and Fr. Lachner (1876–80). In 1883 he was called to the Sondershausen Cons. as teacher of theory, cpt., organ, and pf.; from 1885 he lived in Bad Kissingen as principal of a private music-school, and as a music-publisher; 1884–94 he also edited the 'Musikalische Tagesfragen.' An enthusiastic admirer of Wagner, he, like many others, unsuccessfully attempted to employ the master's form and principles.—Works: The operas *Alfred der Grosse* and *Lichtenstein* (not perf.; destroyed by the composer); *Kunihild* (Sondershausen, 1884); *Eulenspiegel* (Würzburg, 1889); *Arm Elslein* (Schwerin, 1902); *Röslein im Hag* (Elberfeld, 1903); *Der Vogt auf Mühlstein* (Düsseldorf, 1904); *Baldurs Tod* (ib., 1905); *Die deutschen Kleinstädter* and *Im Honigmond* (publ., but not perf.); a symph. poem, *Hexenküche.* Besides these, 104 works (festival- and funeral-marches f. orch.; mixed and male choruses; songs; Phantasies; Serenades; pieces f. organ and harmonium). He wrote a *Harmonielehre* (1879; based on Wagner's innovations; 2d augm. ed. 1903); *Musikalische Elementarlehre* (1880); *Der Gesang- und Musikunterricht an den Volksschulen* (1881); *Volksschullehrer-Tonkünstlerlexikon* (3d ed. 1887); *Jenseits des Musikdramas* (1888); *Franz Witt* (1888); *Über Originalität in der Tonkunst* (1894; 2d ed. 1907); *Der einfache Kontrapunkt u. die einfache Fuge* (1904); *Der drei- u. mehrfache Kontrapunkt* (1908).—Cf. A. Eccarius-Sieber, *C. K.*, in 'Monographien moderner Musiker' (vol. i, Leipzig, 1906).

Kist'ner, Friedrich, b. Leipzig, Mar. 3, 1797; d. there Dec. 21, 1844. In 1831 he took over Probst's music-publishing business, which he carried on from 1836 under the firm name of 'Fr. Kistner.' His son Julius succeeded him, and in 1866 sold out to K. F. L. Gurckhaus (1821–1884).

Kitchiner, William, wealthy physician, amateur musician, and epicure; b. London, 1775; d. there Feb. 26, 1827.—Works: An operetta, *Love Among the Roses, or, The Master Key;* a mus. drama, *Ivanhoe, or, The Knight Templars;* glees, and songs. Also publ. *Observations on Vocal Music* (London, 1821); *The Loyal and National Songs of England* (1823); *The Sea Songs of England* (1823); *Amatory and Anacreontic Songs Set to Music* (n. d.); *The Sea Songs of Charles Dibdin,*

with a Memoir of his Life and Writings (1824).

Kit'tel, Johann Christian, b. Erfurt, Feb. 18, 1732; d. there May 18, 1809. He was J. S. Bach's last pupil. At first organist in Langensalza, he went in 1756 to the Predigerkirche in Erfurt; but, although a famous player, his salary was wretchedly small, and lesson-giving poorly remunerated. When nearly 70 he was obliged to make a concert-tour to Göttingen, Hanover, Hamburg and Altona, where he remained a year (1800). In his old age a pension from Prince Primas of Dalberg saved him from starvation. J. C. H. Rinck was his most celebrated pupil. His principal publ. works are *Der angehende, practische Organist, oder Anweisung zum zweckmässigen Gebrauch der Orgel beim Gottesdienst* (Erfurt, 1801–8, in 3 parts; 3d ed. 1831); *Neues Choralbuch für Schleswig-Holstein* (Altona, 1803); 6 sonatas and a fantasia f. clavichord; *Grosse Präludien*, and 2 chorals w. variations, f. organ; 24 chorals, each with 8 figured basses; and a 4-part *Hymne an das Jahrhundert* (1801).—See Q.-Lex.

Kit'tl, Johann Friedrich, born Schloss Worlik, Bohemia, May 8, 1806; d. Lissa, Prov. Posen, July 20, 1868. While a law-student he also was a music-pupil of Sawora and Tomaschek at Prague; adopted music as his profession in 1840, succeeded Dionys Weber as Director of the Prague Cons. in 1843, and retired to Polnisch-Lissa in 1865. —Operas (given in Prague): *Daphnis' Grab* (1825); *Bianca und Giuseppe, oder Die Franzosen vor Nizza* (1848; text by Richard Wagner); *Waldblume* (1852); *Die Bilderstürmer* (1854); also masses, cantatas, 3 symphonies, a pf.-nonet, a pf.-septet, a pf.-trio, etc. —Cf. E. Rychnowsky, *J. F. K.* (2 parts, Prague, 1904–5).

Kitz'ler, Otto, b. Dresden, March 16, 1834; d. Graz, Sept. 6, 1915. Pupil of Johann Schneider, J. Otto, and Kummer ('cello), later of Servais and Fétis at the Brussels Cons. 'Cellist in opera-orchs. at Strassburg and Lyons; Kapellm. at theatres in Troyes, Linz, Königsberg, Temesvár, Hermannstadt and Brünn; from 1868, director of the Brünn Mus. Society and of the Music-School, also cond. of the Männergesangverein. He retired in 1898. A. Bruckner was among his pupils. He publ. orchestral music, pf.-pieces, songs, etc.; also *Musikalische Erinnerungen* (1904; with letters from Wagner, Brahms and Bruckner).

Kje'rulf [yhā'röölf], Halfdan, Norwegian composer; b. Christiania, Sept. 15, 1815; d. there Aug. 11, 1868. He renounced the study of theology for music; studied in Leipzig, and settled in Christiania as a music-teacher. Jenny Lind, Nilsson, and Sontag brought his songs into vogue, and on them his reputation chiefly rests; but he also publ. much beautiful pf.-music of a strongly Scandinavian cast (*Spring Song, Shepherd's Song, Cradle-song, Album-leaf, Elfin Dance, Capriccio, Scherzo, Scherzino, Intermezzo, Berceuse, Rondino, Polonaise, 6 Sketches, 40 Norske Folkeviser* [Norse Folk-songs], etc.). In 1874 a monument was erected to him in Christiania. —Cf. A. Grönvold, *H. K.*, in vol. i of 'Norske Musikere' (Christiania, 1883).

Klaf'sky [Lohse-Klafsky], Katharina, dramatic soprano; b. St. Johann, Hungary, Sept. 19, 1855; d. Hamburg, Sept. 22, 1896. She sang in church when 8; studied with Mme. Marchésì at Vienna when 16; sang in comic-opera chorus, then (1875) as soloist at Salzburg, in minor parts; married in 1876, left the stage, and went to Leipzig, where she recommenced her theatrical career in 1881, soon took leading rôles, succeeded the Reicher-Kindermann in A. Neumann's troupe, making the European tour as Sieglinde and Brünnhilde (*Siegfried*); 1883, Bremen City Th.; 1885, Hamburg City Th.; sang in London in German opera, 1892, 1894; at the Munich Festival of 1894 she sang the rôle of Isolde; created rôle of La Navarraise, in German, at Hamburg, Jan. 2, 1895, and married Otto Lohse, the Th.-Kapellm. there, on Jan. 31. With him, in the Damrosch Opera Company, she made an American tour in 1895–6.—Cf. L. Ordemann, *Aus dem Leben und Wirken von K. K.* (Hameln, 1903).

Klatte, Wilhelm, b. Bremen, Feb. 13, 1870. St. music in Leipzig, and then with R. Strauss in Weimar; for some time he held various positions as cond.; since 1897 mus. critic of the Berlin 'Lokalanzeiger'; since 1904 also teacher at Stern's Cons.; in 1909 he was elected member of the executive comm. of the Allgem. Deutscher Musikverein. Together with A. Seidl he wrote the first biographical sketch of R. Strauss (1895); has also publ. *Zur Geschichte der Programmusik* (1905), *Franz Schubert* (1907), *Aufgaben für den einfachen Kontrapunkt*, and several analyses of modern compositions.

Klau'ser, Julius, b. New York, July 5, 1854; d. Milwaukee, Apr. 23, 1907. Pupil of his father, Karl, and Wenzel in Leipzig Cons., 1871–4; lived at Milwaukee as a music-teacher. Author of *The Septonate and the Centralization of the Tonal System* (1890), a modern manual of harmony.

Klau'ser, Karl, b. Petrograd, Aug. 24, 1823, of Swiss parents; d. Farmington, Conn., Jan. 4, 1905. Studied music in Germany, but was chiefly self-taught. Went to New York in 1850, and thence to Farmington, Conn., in 1856, where he was Musical Director

for many years in Miss Porter's School. He was well known as an editor and arranger of classic and modern compositions (Beethoven, Mozart, Schumann, Field, Wagner); edited *Half-hours with the Best Composers*, and also (with Th. Thomas and J. K. Paine) *Famous Composers*.

Klau'well, Adolf, b. Langensalza, Thuringia, Dec. 31, 1818; d. Leipzig, Nov. 21, 1879. Teacher in the Third and Fourth 'Bürgerschulen' (Municipal Schools) at Leipzig. Publ. elementary class-books, and instructive pf.-pieces (*Goldnes Melodien-Album*).

Klau'well, Otto, nephew of Adolf; b. Langensalza, Apr. 7, 1851. Pupil at Schulpforta, 1865–70; served in the Franco-German war; studied mathematics and natural science at Leipzig Univ., 1871, but 1872–4 devoted himself to music at the Cons. under Richter and Reinecke, continuing the study of music at the Univ., where he took the degree of *Dr. phil.* with the dissertation *Die historische Entwickelung des musikalischen Kanons* (1874). In 1875, prof. of pf., theory and history at Cologne Cons.; since 1885, director of the Teachers' Seminary (classes in pf.-playing established by Wüllner) connected with the Cons.; made R. Prof. in 1894; since 1905 asst.-dir. of the Cons.—Publ. *Der Vortrag in der Musik* (1883; Engl. transl. New York, 1890); *Musikalische Gesichtspunkte* (1881; aphorisms on music and musicians, 2d ed. as *Musikalische Bekenntnisse*, 1892); *Der Fingersatz des Klavierspiels* (1885); *Formen der Instrumental-Musik* (1894); *Geschichte der Sonate* (1899); *Beethoven u. die Variationenform* (1901); *Th. Gouvy. Sein Leben u. seine Werke* (1902); *Studien u. Erinnerungen* (1904); *Geschichte der Programmusik* (1910); also completed G. Jensen's new ed. of Cherubini's *Contrepoint*. Among his compositions are 2 romantic operas, *Das Mädchen vom See* (Cologne, 1889; succ.) and *Die heimlichen Richter* (Elberfeld, 1902); overtures, chamber-music, pf.-pieces, and songs.

Klee [klā], **Eugen,** distinguished choral conductor; b. Kaiserslautern, Dec. 15, 1869. While attending the Humanistisches Gymnasium (1879-83) and Teachers' Seminary (1883–8) there, he received systematic musical instruction from his father, Musikdir. **Jacob K.**, and the music-teachers at those institutions (Daiman, Eccarius, Berger, etc.). After completing his year of military service he ent. the Cons. at Karlsruhe, where he st. under K. Hildebrandt, M. Brauer and F. Mottl (1890–2); then spent another year studying with F. Sander, L. Thuille and J. Rheinberger in Munich. In 1894 he settled in Philadephia as org. and choirm. at the Ch. of the Advocate (P. E.), and cond. of the 'Kreuznacher Sängerbund'; the same year his chorus won first prize in the Natl. Singing Fest. at New York; this success led to his appointment (1895) as asst.-cond. of the United Singers of Phila., and cond. of several other choral societies; under his leadership the 'Liedertafel' won the 1st prize at a local fest. in 1895; in 1897 he appeared for the first time as cond. of a 'Massenchor' (several choruses combined) with orch., and directed his own *Festival Hymn* for male solo-quartet, ch. and orch.; in 1898, elected first cond. of the United Singers. Giving up the smaller societies, he devoted his energies to drilling only one chorus, and his singers took first prizes at the following festivals of the 'Nordöstlicher Sängerbund': Brooklyn, N. Y. (1900, 'Columbia'), Newark (1906, 'Harmonie'), Philadelphia (1912, 'Junger Männerchor' [Kaiser-Preis]), Brooklyn (1915, 'Arion' [Kaiser-Preis; first victory for the new trophy; 2 more victories ensure permanent possession]). From 1914–16 K. lived in Brooklyn as cond. of the 'Arion,' which in 1915 celebrated the 50th anniversary of its foundation; resigned in Nov., 1916. In May, 1917, he was elected conductor of the N Y. 'Liederkranz.'

Klee, Ludwig, pianist and pedagogue: b. Schwerin, Apr. 13, 1846; pupil of Th. Kullak, 1864–8, and teacher in Kullak's Acad. until 1875; since then, director of a school of his own. Title of Musik-Direktor from King of Saxony.—Publ. *Die Ornamentik der klassischen Klaviermusik* (the pf.-graces from Bach to Beethoven, incl.); and edited 3 vols. of 'Klassische Vortragsstücke.'

Klee'berg, Clotilde, distinguished pianist; b. Paris, June 27, 1866; d. Brussels, Feb. 7, 1909. Pupil of Mmes. Retz and Massart at the Cons., winning 1st prize in the latter's class. Sensational début, at the age of 12, in a Pasdeloup Concert, with Beethoven's concerto in C minor; from 1881 she toured Denmark, Russia, Austria, Holland, and England with uniform success. In 1894 she was elected 'Officier de l'Académie.' Her repertory embraced works from Bach to Liszt. Brilliant tournée in England in 1898. In 1908 she married the sculptor Charles Samuel in Brussels.

Kleefeld [klā'-], **Wilhelm,** b. Mayence, Apr. 2, 1868. Pupil of Härtel, Radecke and Spitta in Berlin; 1891–6 opera-cond. at Mayence, Trier, Munich and Detmold; took degree of *Dr. phil.* at Berlin Univ. with the dissertation *Das Orchester der ersten deutschen Oper, Hamburg, 1678–1738* (published 1898); in 1898 app. teacher in the opera-school of the Klindworth-Scharwenka Cons.; 1901, Privatdozent at Greifswald Univ.; since 1904 at Berlin Univ. He has written an opera, *Anarella* (Königsberg, 1896), a suite f. str.-

orch., pf.-pcs. (2 and 4 h.), and songs. Under the title 'Opernrenaissance' he edited a number of early operas (Cimarosa, Cherubini, Boieldieu, etc.); transl. Saint-Saëns' *Harmonie et Mélodie* (1902; 2d ed. 1905); contrib. analyses to the 'Opernführer'; publ. his 'Habilitationsschrift' *Landgraf Ludwig von Hessen-Darmstadt u. d. deutsche Oper* (1904).

Klee'mann, Karl, composer; b. Rudolstadt, Sept. 9, 1842. Pupil of Hofkapellm. Müller. Studied several years further, from 1878, in Italy, and in 1882 was appointed 2d opera-cond. and Ducal Music Director at Dessau; from 1889 till his retirement in 1913, Hofkapellm. and cond. of the Musikverein at Gera.—Works: Music to Grillparzer's *Der Traum ein Leben;* a symphonic fantasia, *Des Meeres und der Liebe Wellen;* 3 symphonies (C; D, *Im Frühling;* D m., *Durch Kampf zum Sieg);* op. 27, *Lustspielouvertüre;* a str.-quartet; choral works; songs; pf.-pcs. A 1-act opera, *Der Klosterschüler von Mildenfurt,* was prod. at Dessau in 1898.

Klef'fel, Arno, b. Pössneck, Thuringia, Sept. 4, 1840; d. Nikolassee, n. Berlin, July 15, 1913. Studied in the Leipzig Cons., and privately with M. Hauptmann; from 1863–7, Dir. of the Mus. Soc. at Riga; then Kapellm. at theatres in Cologne, Amsterdam, Görlitz, Breslau, Stettin, and 1873–80 at the Friedrich Wilhelmstadt Th. in Berlin; then at Augsburg and Magdeburg; from 1886–92, and again 1894–1904, at Cologne; 1892–4, teacher of theory at Stern's Cons., Berlin; from 1904 cond. of Stern's 'Gesangverein' in Berlin, mus. critic of the 'Lokalanzeiger,' and (from 1910) head of the operatic dept. at the Kgl. Hochschule. In 1895 he received the title of 'Professor.'—Works: Opera *Des Meermanns Harfe* (Riga, 1865); music to the Christmas legend *Die Wichtelmännchen,* and to Goethe's *Faust;* overtures, a string-quartet, pf.-pieces (*Ritornelles,* op. 26; *Petite Suite,* op. 29; *Impromptu,* op. 27; *Jungbrunnen,* op. 41, 30 short didactic pieces;—*Fête d'enfants,* and *Nuits italiennes,* for 4 hands); part-songs, songs, etc.

Klein, Bernhard, church-composer; b. Cologne, March 6, 1793; d. Berlin, Sept. 9, 1832. Went to Paris in 1812 to study under Cherubini and in the Cons. Library; was music director at Cologne cathedral for some years, and in 1818 settled in Berlin, where (1820) he was app. teacher of comp. at the R. Inst. for Church-music, and music director and singing-teacher at the Univ.—Works: 3 oratorios, *Jephtha, David,* and *Hiob* (Job); the cantata *Worte des Glaubens* (Schiller); an 8-part *Paternoster,* a 6-part *Magnificat,* 6-part responses, 8 books of psalms, hymns, and motets for male voices (deservedly popular); 2 operas, *Dido* (1823) and *Ariadne* (1825) and 2 acts of a third, *Irene;* music to Raupach's *Erdennacht;* sonatas and variations for pf.; etc.—His younger brother, **Joseph** (1801–62), lived in Berlin and Cologne as a comp.—Cf. C. Koch, *B. K.* (Rostock, 1903).

Klein, Bruno Oscar, b. Osnabrück, Hanover, June 6, 1858; d. New York, June 22, 1911. Studied pf. and comp. under his father, Carl K., organist of Osnabrück cath.; then for 2 years at Munich Cons. under Rheinberger (cpt.), Wüllner (score-reading), and C. Baermann (pf.). Went to America in 1878; spent several years in travelling and concert-izing, and settled in New York in 1883. From 1884 till his death he was head of the pf.-department at the Convent of the Sacred Heart; also, 1884–94, organist at St. Francis Xavier; 1887–92, prof. of cpt. and comp. at the National Cons.; and 1904–11, organist at St. Ignatius. In the season of 1894–5 he gave several concerts in Germany. His works exhibit consummate technical mastery, and are distinguished by noble melody, beautiful harmony and great formal finish. In his sacred works he favors the severe style, while in his secular works he belongs to the romantic school of Schumann.—Works: *Kenilworth,* grand opera in 3 acts and an Introduction (Hamburg, Feb. 13, 1895). For orch.: Conc.-overture in D m.; *Thema und symph. Variationen; Liebeslied und Hochzeitsklänge; Petite Suite; Capricciettto;* op. 19, *Scènes de Ballet;* op. 80, *American Dances; Konzertstück* for pf. and orch. in A m.; Concerto for pf. and orch., D m. (unfinished); Concerto for vln. and orch., E m.; op. 28, Suite for vcl. and orch. in F; op. 22, *Zwei Konzertstücke* for vln. and orch. (*Romanze, Spinnlied*); op. 38, Ballade for vln. and orch. in D m.; op. 17, *Wallfahrt nach Kevlaar* for alto and orch.; op. 27, *Ingeborg's Klage,* dramatic aria for sop. w. orch.; op. 7, Serenade for flute and st.-orch.; 2 sonatas for vln. and pf. (op. 10, G; op. 31, B m.); quintet for sop., vln., vcl., horn and pf.; op. 30, *Paschal Mass;* op. 44, *Missa de Nativitate Domini;* op. 82, *Messe solennelle* for soli, ch. and orch.; op. 85, Mass in B♭; op. 90, *Missa Brevis;* Mass in D (posth.); numerous motets; 3 vols. of songs and about 80 publ. separately; many works for pf. (op. 25, Suite in G m.; op. 50, *Italian Suite;* op. 18, *Elfenmärchen;* op. 40, *Album poétique* [6 pieces]; op. 53, *Aus der Jugendzeit* [10 pieces]; op. 54, *A Book of New Piano Music* [8 pieces]; op. 56, *Violettes;* etc.).

Klein, Karl, son of preceding, b. New York, Dec. 13, 1884. Pupil of E. Bögner, conc.-master at M. O. H., New York (1897–1900); then of A. Hilf in Leipzig (1900–2), E. Ysaÿe in Brussels (1902–5), and for a few months of A. Wilhelmj in London (1905); made his début Nov. 14, 1905, with the

Queen's Hall Orch. in London (Tchaikovsky concerto), and played with success in Leipzig, Berlin and Vienna (1906–7); American début Nov. 5, 1907, in N. Y. with the Philadelphia Symph. Orch.; on tour with Calvé, 1908–9; conc.-master, Russian Symph. Orch., 1911–12. In 1916 he married the harpist Wanda de Chiari. Has publ. some transcriptions for violin and pianoforte.

Kleinheinz, Franz Xaver, b. Mindelheim, Suabia, July 3, 1772; d. circa 1832 in Pest(?). Studied in Memmingen; member of the Munich orch.; then studied with Albrechtsberger in Vienna (1803, probably also before then); some time th.-cond. in Brünn, and finally cond. to Count Brunswick in Pest.—Works: The operas *Harald* (Ofen, 1814) and *Der Käfig* (Pest, 1816); quintet for wind-instrs.; trio for pf., clarinet and vcl. (op. 13); vln.-sonatas (op. 7, 8, 9, 19); several ballads of Schiller, *Hektors Abschied* (op. 10), *Der Handschuh* (op. 11), *Der Kampf mit dem Drachen* (op. 12), *Erwartung* (op. 14); a festival mass with orch.; pf.-concerto in E♭; *Il Ciclope*, cantata with orch.; a number of pf.-sonatas. He also arranged several of Beethoven's pf.-sonatas for string-quartet.

Kleinknecht, Jakob Friedrich, b. Ulm, June 8, 1722; d. Ansbach, Aug. 14, 1794. In 1743 he was flutist in the Margrave's orch. in Bayreuth; 1747, violinist; in 1749 he became 2d Kapellm., was then app. court-composer, and in 1761 1st Kapellm. He was a famous flute-virtuoso. Publ. a double concerto for flutes; trios for flute; sonatas for flute; do. for vln.; do. for vcl.; do. for pf.

Klein'michel, Richard, pianist and composer; b. Posen, Dec. 31, 1846; d. Charlottenburg, Aug. 18, 1901. Pupil of his father (**Hermann K.,** b. 1817; d. Hamburg, May 29, 1894; bandmaster and music-director at Posen and Potsdam); studied in Hamburg and (1863–66) at Leipzig Cons.; taught music in Hamburg, returned to Leipzig in 1876, and in 1882 became music-director of the City Th. He married Clara Monhaupt, a dram. sopr. at Leipzig.—Works: 2 operas, *Der Pfeiffer von Dusenbach* (3-act, romantic; Hamburg, 1881), and *Manon* [Schloss de Lorme] (ib., 1883); 2 symphonies; chamber-music; pf.-music (*Dorfmusik*, 16 characteristic pieces, is op. 56; 4 books of pf.-études *für kleine und grosse Leute*, op. 60; and other valuable studies). He made admirable vocal scores of Wagner's *Ring*-dramas, *Meistersinger* and *Parsifal*.

Klenau, Paul (August) von, b. Copenhagen, Feb. 11, 1883. Studied there with Hilmer (vln.) and Malling (comp.); 1902–4, in Berlin, pupil of Halir (vln.) and Bruch (comp.), then in Munich of L. Thuille; 1907, opera-cond. in Freiburg; 1908, in Stuttgart, where he studied at the same time with M. Schillings; since 1914 again cond. in Freiburg.—Works: A 1-act opera, *Sulamith* (Munich, 1913); *Ebba Skammelsen*, ballade for baritone and orch.; 4 symphonies; a pf.-quintet; a string-quartet; songs.

Kleng'el, August Alexander ('Kanon-Klengel'), b. Dresden, Jan. 27, 1783; d. there Nov. 22, 1852. Pupil of Milchmeyer; from 1803, of Clementi, with whom he travelled through Germany, and in 1805 to Petrograd, where K. remained, studying and lesson-giving, until 1811. After 2 years in Paris he went to Italy, Dresden, England (1815), and returned to Dresden in 1816, when he was app. organist of the R. C. Court Church. A master of the *legato* pf.-style and a fine org., K. was also a remarkable composer in the strict contrapuntal forms (whence the above sobriquet), works of this kind being *Les Avant-coureurs* (24 pf.-canons; publ. before 1840), and 48 canons and 48 fugues (an unsuccessful attempt to outdo Bach's 'Well-tempered Clavichord'; publ. 1854 by M. Hauptmann). Other publ. pf.-comps.: 2 concertos, a trio, a 4-hand fantasia, a rondo, a *Promenade sur mer, interrompue par une tempête* (op. 19), and other *salon*-music.

Kleng'el, Julius, brother of Paul, and one of the greatest of contemporary 'cellists; b. Leipzig, Sept. 24, 1859; pupil of Emil Hegar ('cello) and Jadassohn (comp.); 1st 'cello in Gewandhaus Orch., and teacher at the Cons.—Publ. comps.: 4 'cello-concertos (op. 4, in A m.; op. 20, in D m., with pf.; op. 31, in A m.; op. 37, in B m.); a concertino for 'cello, with pf., op. 7, in C; a *Konzertstück* for do., op. 10, in D m.; a Suite for 2 'celli, op. 22, in D m.; *Konzertstück* for 2 'celli and pf., op. 45; a Suite for 'cello and pf., op. 1, in E m.; about 40 soli for 'cello with pf.; also a Serenade for string-orch., 2 string-quartets (op. 21 and 34), a pf.-trio in D (op. 25), etc.

Kleng'el, Paul K., pianist and violinist; b. Leipzig, May 13, 1854. Took degree of *Dr. phil.*, Leipzig, with dissertation *Zur Ästhetik der Tonkunst;* 1881–6, cond. of the Leipzig Euterpe concerts; 1888–93, 2d Hofkapellm. at Stuttgart; then cond. the student-chorus 'Arion' at Leipzig until 1898, when he went to New York as cond. of the 'Liederkranz'; since 1902 again in Leipzig as cond. of the 'Arion'; made Prof. in 1908. Has written songs, choruses, pf.-pcs.; pcs. for pf. and vl.; do. f. pf. and vcl.; do. f. vla. and pf.

Klenov'sky, Nikolai Semenovitch, b. Odessa, 1857; pupil of Hřimaly (vln.) and Tchaikovsky and Hubert (theory) at the Moscow Cons.; conductor of the Imp. Theatre at Moscow (1883–93) and of the Univ. orch. (1889–93); 1893–1902, Director of the Music-School at Tiflis; since then asst.-cond. of the Court Choir at Petrograd.—Works: 3 ballets,

Hasheesh (Moscow, 1885), *Svietlana* (ib., 1886), and *Salanga* (Petrograd, 1900); music to the dramas *Messalina*, *The Star of Seville*, and *Antony and Cleopatra;* 4 cantatas; an orchl. suite, *Fata Morgana;* Georgian Songs for solo, ch. and orch.; a pf.-suite; a Georgian Liturgy a cappella (1902); etc.

Klička [klitch'kăh], **Josef,** organ-virtuoso; born Klattau, Bohemia, Dec. 15, 1855. Pupil of the Prague Cons. and of the School for Organists; for some years cond. at the Bohemian 'Landestheater'; then of the choral society 'Hlahol' in Prague; now (1916) prof. of organ at the Cons. there. Has composed numerous works for organ; also choruses, orchl. works, and an opera, *Die schöne Müllerin.*

Klie'bert, Karl, b. Prague, Dec. 13, 1849; d. Würzburg, May 23, 1907. Pupil of Rheinberger and Wüllner at Munich; Kapellm. at Augsburg theatre; from 1876, Kirchner's successor as Director of the R. School of Music at Würzburg. He wrote an overture, *Romeo und Julia* (op. 5); songs; pcs. f. pf.; do. f. org.—Cf. R. Heuler, *Hofrat Dr. K. K.* (Würzburg, 1907).

Klind'worth [klint'vort], **Karl,** pianist and pedagogue; b. Hanover, Sept. 25, 1830; d. Stolpe, n. Potsdam, Aug., 1916. A precocious self-taught pianist, at 6 he played a pf.-arrangement of Boieldieu's *Calife de Bagdad;* but the violin was his chief instr. At 15 he wished to go to Spohr, but lack of money prevented; at 17, obliged to earn his own livelihood, he became cond. of a travelling opera-troupe (Bilse played under him as 1st violin). In 1849, on his way to Amsterdam to conduct the German opera, a telegram apprised him that the venture had failed; so he went back to Hanover, and gave lessons. While on a pianistic tour he met Liszt, and in 1852, aided pecuniarily by a Jewish lady, went to Weimar for 2 years' study. He made rapid progress, and in 1854, armed with letters of introduction, went to London; his first concert, on Mar. 30, appears to have made an unfavorable impression, but Wagner next year heard and admired him, and became his firm friend. K. gradually made his way in London, and remained there 1854–68 as a pf.-teacher and concert-pianist. A. Rubinstein then called him to Moscow as pf.-prof. at the Imp. Cons. While here, he completed two 'monumental' works, his pf.-scores of Wagner's *Ring des Nibelungen*, and a complete revised edition of Chopin's compositions (1878). After N. Rubinstein's death in 1881, K. settled in Berlin, conducting for ten years all the concerts of the Wagnerverein and (with Joachim and Wüllner) the Philharm. Concerts. He also establd. a 'Klavierschule' (School of Pf.-playing), von Bülow coöperating one month each year; this was united with the Scharwenka Cons. when K. retired to Potsdam in 1893.—As a 'finishing' teacher, K. was in the front rank. His masterly arrs. of Wagner's music-dramas, Schubert's C-maj. Symphony (f. 2 pfs.), Tchaikovsky's symphonic poem *Francesca da Rimini*, etc., are world-renowned, like his revised edition of Beethoven's Sonatas, etc.; he also re-orchestrated Chopin's F-minor concerto. Among his original (publ.) comps. f. pf., a difficult and effective *Polonaise-Fantaisie,* and 24 grand pf.-études in all keys, may be mentioned.

Kling, Henri, b. Paris, Feb. 17, 1842; prof. in Geneva Cons., and teacher of music in the city schools.—Works: Operas, and other mediocre instrl. and vocal music; a Method and 40 characteristic Studies f. horn; Method f. drum; a treatise (in German) on Instrumentation (several editions); *Der vollkommene Musikdirigent* (1891); etc.

Kling'enberg, Friedrich Wilhelm, born Sulau, Silesia, June 6, 1809; d. Görlitz, April 2, 1888. Director of the Breslau 'Akademischer Musikverein,' 1830–7; then of the Künstlerverein; 1840–85, cantor at the Peterskirche, Görlitz.—Works: A symphony, overtures, pf.-pcs., part-songs, vocal church-music.

Klitzsch, Karl Emanuel, b. Schönhaide, Saxony, Oct. 30, 1812; d. Zwickau, Mar. 5, 1889. Teacher in Zwickau Gymnasium; pensioned 1886. Self-taught musician; co-founder and conductor of the Musikverein, cond. of the concerts of the mus. society, cantor of the Marien- and Katharinenkirche, Zwickau. Contributor to the 'Neue Zeitschrift für Musik' since Schumann's time. Under the pen-name of 'Emanuel Kronach' he publ. the 96th Psalm f. soli, ch., and orch.; also songs; his opera, *Juana, oder ein Tag auf St. Domingo*, was given in Zwickau (1850?).

Klose, Friedrich, b. Karlsruhe, Nov. 29, 1862. St. there one year with V. Lachner, later with A. Ruthardt (comp.) and Provesi (pf.) in Geneva, and 1886–9 with Bruckner in Vienna. He then taught for two years in the Académie de musique in Geneva; then lived several years in Vienna, Karlsruhe and Thun, devoting his entire time to comp.; taught in the Basel Cons., 1906–7; succ. Thuille in 1907 as teacher of comp. at the Akad. der Tonkunst in Munich; made Prof. in 1910. A composer of modern tendencies, following in the paths of Berlioz, Wagner and Liszt.—Publ. works: *Ilsebill* (*Das Märlein von dem Fischer und seiner Frau*), 'dramatic symphony', really an opera (Karlsruhe, 1903); Mass in D m., f. soli, ch. and orch., supplemented by an organ prelude, Ave Maria, O Salutaris, and Elevation-music; *Vidi aquam; Das Leben ein Traum*, symph. poem; *Elfenreigen* f. orch.; Prelude and Double-fugue

f. orch., 4 tpts. and 4 trombones; *Elegie* f. vl. and orch.; *Die Wallfahrt nach Kevlaar*, f. declamation, ch., orch. and org. In MS.: *Festzug* f. orch.; *Un Chant de fête de Néron*, f. orch. and ch.; *Szene des Ariel* (from Goethe's 'Faust,' Part II); a str.-quartet in F.—Cf. R. Louis, *F. K.*, in 'Monographien moderner Musiker' (vol. ii, Leipzig, 1907).

Klosé, Hyacinthe-Éléonore, clarinettist; b. Isle of Corfu, Oct. 11, 1808; d. Paris, Aug. 29, 1880. From 1839–68, prof. of clarinet at the Paris Cons., succeeding Berr, his teacher. He improved the fingering of the clarinet by applying Boehm's system of ring-keys in 1843.—Works: *Grande méthode pour la clarinette à anneaux mobiles*, solo pieces, études, and other instructive music f. clar.; marches, etc., f. military band; and 3 methods f. saxophone (one for each group).

Kloss, Erich, b. Görlitz, Feb. 19, 1863; d. Berlin, Nov. 1, 1910 (in an automobile accident). On account of difficulty in hearing he was obliged to give up his career as a teacher, and devoted himself to writing. He publ. *20 Jahre Bayreuth* (1896); *Wagner, wie er war und ward* (1901); *Ein Wagner-Lesebuch* (1904); *Wagner-Anekdoten* (1908); *R. Wagner in seinen Briefen* (1908); *R. Wagner an seine Künstler* (1909); *R. Wagner im Liede* (1910); *R. Wagner über die Meistersinger* (1910); *R. Wagner über den Ring des Nibelungen* (posth., 1913); also ed. *Briefe Wagners an Freunde und Zeitgenossen* (1909) and the 3d, augm., ed. of the Wagner-Liszt Correspondence (1910).

Klotz (or **Clotz**), a family of Bavarian violinmakers at Mittenwald. Their instrs. were brought into repute by **Matthias** (b. June 11, 1653; d. Aug. 16, 1743), the son of **Aegidius,** sen.; he is believed to have learned the art with Nicola Amati; worked for some time in Padua, and settled in Mittenwald in 1683. Matthias' sons, **Sebastian** and **Joseph,** were followed, in the 18th century, by **Georg, Carl, Michael,** and **Aegidius, jr.** Many of their violins are mistaken for Stainer's make.

Klug'hardt, August (Friedrich Martin), b. Köthen, Nov. 30, 1847; d. Dessau, Aug. 3, 1902. Pupil of Blassmann and Reichel, at Dresden. Theatre-Kapellm. at Posen (1867), Lübeck (1868), and Weimar (1869–73), where he was also mus. director to the Grand Duke; then court Kapellm. at Neustrelitz, and in 1882 at Dessau. This career, and the influence of Liszt, awakened his talent for dramatic composition; the 3-act opera *Mirjam* (Weimar, 1871) was followed by *Iwein* (Neustrelitz, 1879), *Gudrun* (ibid., 1882), *Die Hochzeit des Mönchs* (Dessau, 1886; at Prague, 1888, as *Astorre*). Other works: The oratorios *Die Grablegung Christi* (op. 50), *Die Zerstörung Jerusalems* (op. 75), *Judith* (op. 85); the great symphonic poem *Lenore* (op. 27); 4 symphonies (op. 34, in F m.; op. 37, in D; op. 57, in C m.; op. 71, in C m.); the overtures *Sophonisbe* (op. 13; to Geibel's drama), *Im Frühling* (op. 30), *Konzertouvertüre* (op. 45), *Festouvertüre* (op. 54), do. (op. 78), *Siegesouvertüre;* an orchl. suite in 6 movements in A m. (op. 40); a vln.-concerto in D (op. 68); a vcl.-concerto (op. 59); *Konzertstück* for oboe and orch. (op. 18); *Auf der Wanderschaft*, suite f. orch. (op. 67); a string-sextet; a pf.-quintet; 2 string-quartets; a string-trio; *Schilflieder* (after Lenau), 5 Phantasiestücke f. pf., oboe and 'cello; pf.-music; 8 books of songs; etc. —Cf. L. Gerlach, *A. K. Sein Leben und seine Werke* (Leipzig, 1902).

Kna'be, William, founder of the celebrated pf.-manufactory at Baltimore, Md., was born at Kreuzburg, n. Oppeln, Prussia, in 1797; d. Baltimore, 1864. Began business in 1839 with Henry Gaehle; in 1854 the partnership was dissolved. His successors were his sons William (1841–89) and Ernest, joined later by Charles Keidel. The present (1916) heads of the firm are Ernest J. Knabe, jr. (b. July 5, 1869), and William Knabe (b. Mar. 23, 1872).

Knecht, Justin Heinrich (Abbé Vogler's rival at the organ, and surpassing him as a composer and theorist); b. Biberach, Württemberg, Sept. 30, 1752; d. there Dec. 1, 1817. From 1771–1807, organist and music-director at Biberach; then for 2 years Hofkapellm. at Stuttgart, but resigned on account of intrigues, and returned to Biberach.—As a harmonist, K. taught chord-building by thirds up to chords of the eleventh on all degrees of the scale. Publ. *Erklärung einiger . . . missverstandenen Grundsätze aus der Vogler'schen Theorie* (Ulm, 1785); *Gemeinnützliches Elementarwerk der Harmonie und des Generalbasses* (4 parts, 1792–8); *Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel aus der mus. Theorie* (1795); *Vollständige Orgelschule für Anfänger und Geübtere* (3 parts, 1795–8); *Theoretisch-praktische Generalbass-Schule* (n. d.); *Kleine Clavierschule für die ersten Anfänger* (n. d.; republ. as *Bewährtes Methodenbuch beim ersten Clavierunterricht*); *Allgem. musikalischer Catechismus* (Biberach, 1803); *Luther's Verdienst um Musik und Poesie* (1817). His compositions are now obsolete; but the *Tongemälde der Natur* is interesting as a symphony identical in subject with Beethoven's 'Pastoral' symphony.—Cf. E. Kauffmann, *J. H. K.* (Tübingen, 1892).—See Q.-Lex.

Kneisel [knī'-], **Franz,** violin-virtuoso; b. (of German parentage) Bucharest, Jan. 26, 1865. A precocious pupil of Grün and Hell-

mesberger at Vienna, he early became Konzertmeister of the Hofburg Theatre-orch.; then in Bilse's Orch. at Berlin; and in 1885 was called to Boston, Mass., by Gericke, as leader and soloist in the Symph. Orch., succeeding Bernhard Listemann. K. made his Boston début in the Beethoven concerto on Oct. 31, 1885. Next year he organized the now world-renowned 'Kneisel Quartet' (1st violin, K.; 2d violin, Otto Roth [till 1899]; viola, Louis Svečenski; 'cello, Fritz Giese), which has not only played in leading American towns, but also in Europe, and is in the front rank of similar organizations to-day. (Present personnel [1916]: K., Hans Letz, Louis Svečenski, Willem Willeke.) K. is equally at home in classic and romantic vln.-literature, interpreting the concertos of Beethoven, Spohr, and Mendelssohn, or of Joachim, Goldmark, and Brahms, with masterly insight. He is admirable in *ensemble*, and has done and is doing important service to the cause of chamber-music in America. In recognition of his services he was made Mus. Doc. (hon. c.) by Yale Univ. in 1911, and by Princeton Univ. in 1915. A signal honor was conferred upon him in 1907, when he was invited to serve (with Colonne, Vidal, Dukas, etc.) as a member of the jury at the Violin 'Concours' of the Paris Cons. In 1893 he cond. the concerts of the Boston Symph. Orch. at the World's Fair in Chicago; 1902 and '03, asst.-cond. of the Worcester Festival; since 1905 prof. of vln. at the Inst. of Mus. Art in N. Y. He resigned as concert-master of the Boston Symphony Orchestra in 1903.

Kniese [knē'-], **Julius**, b. Roda, n. Jena, Dec. 21, 1848; d. Dresden, April 22, 1905. Pianist and organist; taught by W. Stade in Altenburg, and (1868–70) by Brendel and C. Riedel in Leipzig. Director of the Singakademie at Glogau, 1871–6; then cond. of the Rühl Singing-society and the Wagnerverein at Frankfort; from 1884–9, Breunung's successor as mus. director at Aix; from 1882 he was also chorusmaster for the festival-plays at Bayreuth, where he lived after 1889, becoming Director of the Preparatory School for Stage-singers established in the following year.—Works: Opera, *König Wittichis*, and a symphonic poem, *Frithjof* (both MS.); he published 4 books of songs.

Knight, Joseph Philip, English song-composer; b. Bradford-on-Avon, July 26, 1812; d. Great Yarmouth, June 1, 1887. Organ-pupil of Corfe at Bristol. While in the United States, 1839–41, he brought out his songs *Rocked in the Cradle of the Deep* (sung by Braham with great success) and *Why Chime the Bells so Merrily?* After 2 years as vicar and organist at St. Agnes, Scilly Islands, he married, lived abroad for a time, and then returned to England.—Works: About 200 songs (*All on the Summer Sea; She Wore a Wreath of Roses; Say, What Shall My Song be To-night? Of What is the Old Man Thinking?* etc.), and the oratorio *Jephtha*.

Knittl, Karl, born Polna, Bohemia, Oct. 4, 1853; d. Prague, March 17, 1907. Pupil of Skuhersky at the Prague School for Organists, 1872–5; later studied singing with Pivoda and cond. with Smetana (1879); from 1877–90, and again 1897–1901, cond. of the choral soc. 'Hlahol' in Prague; 1882, teacher of org. and harm. at the School for Organists; 1890, prof. at the Cons.; 1901, admin. dir. (with Dvořák as artistic dir.); after the latter's death (1904), sole dir.; from 1877–1901 he also taught singing at two intermediate schools. He was a member of the Franz Josef Akademie.—Publ. *Wintermärchen* and *Lied von der Glocke*, for orch.; some chamber-music; cantatas; choruses; songs; pf.-pieces; also *Beispiele zur allgemeinen Musiklehre*, and *Lehre vom homophonen Satze*.

Knoch, Ernst, born Karlsruhe, Aug. 1, 1875. Pupil of the Cons. there, and later of Felix Mottl; 1898–1901, Repetitor and Mottl's asst. at the Karlsruhe opera; début as cond. Oct., 1901, in Strassburg (*Lohengrin*); remained there till 1907; 1904–7, asst.-cond. at Bayreuth; 1907–9, Kapellm. in Essen, and 1909–12, in Cologne; engaged by Th. Quinlan as principal Wagner-cond. for his world-tour, 1912–13; cond. the first perf. of *Tristan und Isolde* in Australia (Melbourne, July 14, 1912); 1913–14, cond. at Elberfeld, where in the spring he cond. 20 performances of *Parsifal;* he cond. the Wagner Festival in Rotterdam during the summer of 1914; in the fall of that year he made his American début in N. Y. with the Century Opera Co. (winning great success in *Lohengrin*); during the summer of 1916 he cond. the operatic performances at Rivinia Park, Chicago. In Sept., 1916, he was engaged as chief conductor of the Interstate Grand Opera Co. in Cleveland, Ohio.

Knorr, Ivan, b. Mewe, West Prussia, Jan. 3, 1853; d. Frankfort, Jan. 22, 1916. Lived from 1856 in Russia; entered Leipzig Cons. 1869 (Richter, Reinecke); 1874, teacher of music in the Ladies' Institute and the Cons. at Charkov, Russia; 1883, prof. of mus. theory at the Hoch Cons. at Frankfort-on-Main; in 1908 he succeeded Scholz as dir.—Works: The operas *Dunja* (Koblenz, 1904), *Die Hochzeit* (Prague, 1907), *Durch's Fenster* (Karlsruhe, 1908); 2 suites for orch.; variations (op. 7) for orch. on a folk-song of the Ukraine; vars. for pf., vln. and 'cello, op. 1; pf.-quartet, op. 3; vars. for pf. and 'cello, op. 4; vars. and fugue for pf. on a Russian folk-song, op. 8; and *Love-songs of the Ukraine*, for mixed ch. and pf. He wrote a biography of

Tchaikovsky in 'Berühmte Musiker' (1900); *Aufgaben für den Unterricht in der Harmonielehre* (1903); *Lehrbuch der Fugenkomposition* (1911); *Fugen des wohltemp. Klaviers in bildlicher Darstellung* (1912); and a number of analyses for Schlesinger's 'Musikführer.'

Knorr, Julius, b. Leipzig, Sept. 22, 1807; d. there June 17, 1861. Eminent pf.-teacher. Pianistic début at the Gewandhaus, 1831. An intimate friend of Schumann, and editor of the 'Neue Zeitschrift für Musik' during the first year. As a technician, K. introduced the preparatory technical exercises which have become the groundwork of technical study on the piano. His publ. works are *Neue Pianoforteschule in 184 Übungen* (1835; 2d ed. 1841 as *Die Pianoforteschule der neuesten Zeit; ein Supplement zu den Werken von Cramer, Czerny, Herz, Hummel, Hünten, Kalkbrenner, Moscheles . . .*); *Das Klavierspiel in 280 Übungen; Materialien für das mechanische Klavierspiel* (1844); *Methodischer Leitfaden für Klavierlehrer* (1849; often republ.); *Wegweiser für den Klavierspieler im ersten Stadium* (n. d.); *Ausführliche Klaviermethode* in 2 parts, *Methode* (1859) and *Schule der Mechanik* (1860); *Führer auf dem Felde der Klavierunterrichts-Litteratur* (n. d.); *Erklärendes Verzeichniss der hauptsächlichsten Musikkunstwörter* (1854).

Knote [knoh'tĕ], **Heinrich,** famous dramatic tenor; b. Munich, 1870. Pupil of E. Kirchner there; from 1892–1914, member of the court opera there, with a short interval, when he sang in Hamburg; he frequently was granted leave of absence to sing at some of the chief German opera houses; he was first heard at the M. O. H. in 1903, the same season when Caruso made his American début. He almost rivalled the latter as a drawing card, and is still regarded as the finest German tenor ever heard there in the Wagner-rôles; especially his Walther (*Meistersinger*) was praised as the equal of Jean de Reszké's; he sang with enormous success in 3 subsequent seasons, and only the refusal of the Munich authorities to grant extended leave of absence is responsible for the fact that he has not been heard in America more frequently. Since 1915 he has been the principal tenor at the Deutsches Opernhaus in Charlottenburg (Berlin).

Knüpfer, Paul, dramatic basso; b. Halle, June 21, 1866. Pupil of Günberg at the Cons. in Sondershausen; début there in 1885; 1887–98, member of the Leipzig opera; since then at the Kgl. Hofoper in Berlin; made 'Kgl. Kammersänger' in 1908; sang at Bayreuth in 1901, '02, '04, '06 (Gurnemanz, Daland); since 1904 he has appeared with great applause in the Wagner-rôles at Covent Garden. His wife, **Marie Egli,** is a fine dramatic soprano.

Knyv'ett, Charles, English organist and tenor singer; b. Norfolk, Engl., Feb. 22, 1752; d. London, Jan. 19, 1822. Gentleman of the Chapel Royal, 1786; with S. Harrison he established the Vocal Concerts (1791–4); organist of the Chapel Royal, 1796.—His son, **Charles,** b. 1773, d. Nov. 2, 1852, revived the Vocal Concerts in 1801 with Greatorex, Bartleman, and his brother William. He was organist of St. George's, Hanover Square, and a much-sought teacher of pf. and harmony.—A younger son, **William,** b. April 21, 1779; d. Ryde, Nov. 17, 1856, was the principal alto at the Concerts of Antient Music in 1795, Gentleman of the Chapel Royal in 1797, Lay-vicar of Westminster Abbey, and succeeded Arnold as composer to the Chapel Royal. He conducted the Concerts of Antient Music, 1832–40, and the Birmingham Festivals, 1834–43. He composed a number of glees, and the coronation-anthems for the coronations of George IV and Queen Victoria.

Kob'bé, Gustav, b. New York, Mar. 4, 1857. Studied pf. and comp., 1867–72, with Adolf Hagen at Wiesbaden; later with Joseph Mosenthal at New York. Graduate of Columbia College (School of Arts, 1877; School of Law, 1879). Resides (1916) in Babylon, L. I.; is a frequent contributor, on musical and other subjects, to the daily press and the magazines (Century, Scribner's, Forum). Publ. *Wagner's Life and Works* (New York, 1890; 2 vols.; contains analyses, with the *Leitmotive* in notes, of the music-dramas); *The Ring of the Nibelung* (1889; part of preceding, printed separately); *Opera-Singers* (1901); *Signora, a Child of the Opera House* (1902; novel); *Loves of the Great Composers* (1905); *How to Appreciate Music* (1906); *Wagner and His Isolde* (1906); *Famous American Songs* (1906).

Koch, Caspar P., b. Carnap, Germany, Nov. 25, 1872. Studied pf., org. and theory with J. Singenberger in Milwaukee (1889–92); from 1901–3, pupil of H. Reimann (org.), F. Kullak (pf.), and H. Urban and W. Berger (comp.) in Berlin; then studied for a short time at the Kirchenmusikschule in Ratisbon, where he won first honors. Organist at Trinity Ch., Pittsburgh, 1892–1901; since 1904, city-organist in Allegheny, Pa., and (since 1914) instr. of organ at the Carnegie Inst. of Technology, Pittsburgh. Has given numerous organ-recitals. Has publ. Bach's 3-part Inventions arranged as organ-trios and a *Book of Scales for the Organ;* also pieces for organ and songs; in MS., choruses, pieces for full orchestra and for string-orchestra.

Koch, Eduard Emil, b. Schloss Solitude, near Stuttgart, Jan. 20, 1809; d. Stuttgart, April 27, 1871. Pastor at Gross-Anspach,

1837; at Heilbronn, 1847; superintendent there, 1853–64. Author of the valuable work *Geschichte des Kirchenliedes und Kirchengesanges, insbesondere der deutschen evangelischen Kirche* (1847; 3d ed., in 8 vols., 1866–76, vol. viii edited by R. Lauxmann).

Koch, Friedrich E., b. Berlin, July 3, 1862. From 1878–82, pupil at the Kgl. Hochschule of Hausmann (vcl.), Succo (cpt.), Bargiel and Radecke (comp.); 1883–91, member of the R. Hoforchester in Berlin; 1891–2, Kapellm. in Baden-Baden; since then living in Berlin as composer and teacher of comp.; in 1900, app. instr. of singing at the Lessing-Gymnasium; 1900, R. Prof.; 1901, member of the Academy; 1902, member of the Senate. As a composer he cultivates almost exclusively the largest forms; his style is somewhat severe.—Works: The operas *Die Halliger* (Cologne, 1897) and *Lea* (not prod.); the oratorios *Von den Tageszeiten* (op. 29) and *Die Sündflut* (op. 32); 2 symphonies, *Von der Nordsee* (D m., op. 4) and in G (op. 10); *Symphonische Fuge* in C m. (op. 8); *Deutsche Rhapsodie,* concerto for vln. and orch. (op. 31); a string-trio (op. 9, won the Mendelssohn prize); a pf.-trio, *Waldidyll* (op. 20); the choral works for soli, ch. and orch. *Der gefesselte Strom* (op. 18), *Polyhymnia* (op. 24), *Das Sonnenlied* (op. 26), *Halleluja* (op. 27), *Die deutsche Tanne* (op. 30); pieces for vcl. and pf. (op. 1, 2, 11, 14, 17); *Kleine Suite* for vln. and pf. (op. 12); songs (op. 6, 22, 23, 39). —Cf. K. Kämpf, *F. E. K.,* in 'Monographien moderner Musiker' (vol. ii, Leipzig, 1907).

Koch, Heinrich Christoph, noted theorist; b. Rudolstadt, Oct. 10, 1749; d. there March 12, 1816. Pupil of Göpfert at Weimar; 1768 violinist, 1777 Kammermusiker, in the Rudolstadt orch.—Comps.: *Choralbuch* for wind-band; cantatas. — Writings: *Musikalisches Lexikon* (1802; republ. in epitome, 1807 and 1828; revised ed. by A. von Dommer, 1865); *Versuch einer Anleitung zur Composition* (3 parts, 1782–93); *Handbuch bei dem Studium der Harmonie* (1811); a manual of enharmonic modulation (1812); and essays and reviews in periodicals. His 'Journal der Tonkunst,' started in 1795, was short-lived. —See Q.-Lex.

Koch, Markus, b. Vilshofen, Bavaria, July 26, 1879. One of the founders (1900) of, and teacher in, the 'Musikerfachschule' in Munich; since 1913, instr. at the Akademie der Tonkunst there. He has written several masses (a capp., and with organ); a *Religiöse Symphonie* for military band; a string-quartet; a suite for pf., oboe, Engl. horn, clarinet and bassoon; organ-pieces; choruses; children's songs. Also *A brriss d. Instrumentenkunde.*

Koch, Max, b. Munich, Dec. 22, 1855; since 1895, prof. of German literature at Breslau Univ. He has written *Was kann das deutsche Volk von Richard Wagner lernen?* (1888); *Richard Wagner* (3 vols., 1907, '12, '14; a very scholarly and excellent biography); *Wagner's Stellung in der Entwicklung der deutschen Kultur* (1913).

Köch'el, Ludwig, Ritter **von,** b. Stein-on-Danube, Lower Austria, Jan. 14, 1800; d. Vienna, June 3, 1877. A musical dilettante of rare gifts and learning. Doctor of Laws, teacher of the Austrian princes, and (1832) Imp. councillor; ennobled in 1842.—Writings: *Über den Umfang der musikalischen Productivität W. A. Mozarts* (1862), preceding his uniquely valuable *Chronologisch-systematisches Verzeichniss sämmtlicher Tonwerke W. A. Mozarts* (Leipzig, 1862; K. publ. supplementary matter in the 'Allgem. mus. Zeitung,' 1864); 2d ed. by Waldersee (1905); *Die kaiserliche Hofmusikkapelle zu Wien von 1543–1867* (1868); and *Johann Joseph Fux* (1872); he edited *83 neuaufgefundene Originalbriefe L. van Beethovens an den Erzherzog Rudolf* (1865).

Koch'er, Conrad, b. Ditzingen, n. Stuttgart, Dec. 16, 1786; d. Stuttgart, March 12, 1872. In 1803 he went to Petrograd as a private tutor; studied the pf., by Clementi's advice, under Klengel and Berger, comp. under J. H. Müller. Travelled in Italy (1819), returned to Stuttgart, 1820, founded a church choral society, and devoted himself to comp. Became mus. director of the Stiftskirche in 1827; *Dr. phil.* (hon. c.) of Tübingen Univ., 1852.—Publ. a pf.-method; a manual of composition, *Die Tonkunst in der Kirche* (1823); and *Zionsharfe* (ancient and modern chorals); composed 2 operas, an oratorio, etc.

Kócian [koh'ts'yahn], **Jaroslav,** violinist; b. Wildenschwert, Bohemia, Feb. 2, 1884. Taught by his father, a schoolmaster, from his fourth year; entered the Prague Cons. at 12, studied under Ševčik (vln.) and Dvořák (comp.); at his final examination he played the Paganini concerto and had over 20 recalls. Début, 1901; since then concertizing in Europe and America. He is preëminently a bravura performer. Has publ. some brilliant comps. for his instrument (Dumka, Serenade, etc.).

Koczalski [kŏh-tchăhl'skē], **Raoul (Armand Georg),** pianist and composer; b. Warsaw, Jan. 3, 1885. First lessons in pf.-playing from his mother; then trained by Gadowski (Warsaw). When only 4, he played at a charity-concert in Warsaw, and at once became famous as an 'infant phenomenon'; played at Vienna (1892), Petrograd, Moscow, Paris, London (1893), and other European cities. Court pianist to the Shah of Persia, with a yearly stipend of 3,000 francs. Is said to have played in 1,000 concerts up to 1896; since then he has been touring Europe with

decided success.—Compositions: The 1-act opera *Hagar* (not prod.); *Rymond* (Elberfeld, 1902); *Die Sühne* (Mülhausen, in Alsatia, 1909); *Symphonische Legende* for orch.; and, for pf., a *Scherzo-Fantasia*, a Fantasia in F m., a Grand Fantasia in D, a Gavotte, Waltzes, etc.

Koemmenich [köm'-], **Louis,** b. Elberfeld, Germany, Oct. 4, 1866; pupil of Anton Krause at Barmen, and of Franz Kullak, W. Pfeiffer, A. Holländer and W. Tappert at Kullak's Academy, Berlin (1885–7). Going to New York in 1890, he has been active as a conductor of singing-societies, and teacher of pf. and singing; since 1894, conductor of the Brooklyn Sängerbund (performance of novelties a specialty); in 1898 he organized an Oratorio Society in Brooklyn for the production of modern works. In 1912 he succeeded Frank Damrosch as cond. of the Oratorio Soc. (N. Y.); since 1913, also cond. of the Mendelssohn Glee Club.—Publ. compositions: Consist chiefly of part-songs for male chorus, a cantata, and songs.

Koenen [kö'-], **Friedrich,** b. Rheinbach, near Bonn, April 30, 1829; d. Cologne, July 6, 1887. Pupil of his father (pf. and organ), and Biermann ('cello). Ordained priest, 1854; studied church-music at Ratisbon (1862–3) under Haberl, Schrems, and Witt, then returned to Cologne, and was appointed cathedral Kapellm., and music-teacher at the Seminary for Priests. He founded the 'Cäcilienverein' in 1869, and was its president until death. His 58 compositions include 2 masses for male choir and 5 for mixed choir; 2 church-cantatas; a Te Deum, motets, psalms, etc.; also organ-preludes, and 25 songs with pf.

Koenen [koo'nen], **Tilly,** distinguished concert-contralto; b. Salatiga, Java (of Dutch parents), circa 1880. Up to her sixteenth year she devoted her entire time to the piano, on which she became an excellent performer; at the suggestion of her mother she then entered the Cons. at Amsterdam, where she studied singing with Cornelia van Zanten; at her début in Vienna, January, 1904, in a Lieder-recital, she made a deep impression, and soon was recognized as one of the foremost concert-singers; she was received with special favor in Germany; since then she has made extensive tours through Europe; she visited America in 1909–10, and created the part of Naomi in the American première of G. Schumann's oratorio *Ruth*, by the Apollo Club of Chicago (Feb., 1910); in 1915–16 she made a second tour, which took her from coast to coast. Queen Wilhelmina decorated her with the Order of Orange-Nassau for Art and Science. He voice, ranging from *f*–*b*², is of extraordinary fullness and beauty. Her favorite composers are Schubert, R. Strauss, and her compatriot, Catharina van Rennes.

Koessler, Hans, b. Waldeck, Bavaria, Jan. 1, 1853; pupil, 1874–7, of Rheinberger, Munich; 1877, teacher in Dresden Cons., and conductor of the Dresden 'Liedertafel,' which won the highest prizes at the international contest at Cologne in 1880; 1881, Kapellm. at the Cologne City Th.; 1882, teacher of organ and chorus-singing at the Natl. Academy of Music in Budapest, also taking the classes in composition after Volkmann's decease (1883); retired in 1908, and has lived since then in various cities; now (1916) living again in Pest. — Works: Opera *Der Münzenfranz* (Strassburg, 1902); *Sylvesterglocken*, secular oratorio for ch., soli, orch. and organ; *Hymne an die Schönheit* for male ch. and orch.; *Kammergesänge* for oboe, horn and string-quintet; a symphony; Symphonic Variations for orch.; a vln.-concerto; string-sextet, string-quintet, 2 string-quartets; a vln.-sonata; a 'cello-sonata; Waltz-suite for pf.; a 16-part Psalm (his first notable work, for which the Vienna 'Tonkünstlerverein' awarded him a prize); a mass for women's voices with organ; choruses and songs.

Ko'fler, Leo, b. Brixen, Austrian Tyrol, March 13, 1837; d. New Orleans, Nov. 29, 1908. Well-known writer, critic, and singing-teacher; from 1877, organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York.—Works: *The Art of Breathing as the Basis of Tone-production* (New York, 5 eds.; Leipzig [in German], 1897); *Take Care of Your Voice, or, The Golden Rule of Health; Selected Hymn-tunes and Hymn-Anthems.*

Ko'gel, Gustav Friedrich, b. Leipzig, Jan. 16, 1849. Pupil of the Cons. (1863–7); then in Alsatia till 1870; editor for C. F. Peters until 1874, was then theatre-Kapellm. in various cities, and at Leipzig (1883–6); 1891–1903 cond. of the Museum Concerts at Frankfort; since 1908 cond. of the 'Cäcilienverein' in Wiesbaden; has travelled extensively as visiting cond. (Petrograd, Moscow, Madrid, Barcelona, New York [Philh. Soc., 1906]). Editor of full scores and pf.-scores of several operas (notably *Jessonda*, *Die lustigen Weiber von Windsor*, and *Hans Heiling*). Comp. a few pf.-pieces f. 2 and 4 hands.

Kohler, Franz, b. Clinton, Iowa, Feb. 20, 1877. Pupil of Karl Halir (vl.) in Weimar and Berlin, 1890–8; on his return to the U. S. he was appointed leader of the Pittsburgh Symph. Orch. (1898); member of the Mendelssohn Trio; since 1911 prof. of vln. at Oberlin Coll., and since 1913 cond. of the Erie, Pa., Symphony Orch.

Köhler, Ernesto, eminent flute-virtuoso; b. Modena, Dec. 4, 1849; d. Petrograd, May 17, 1907. Pupil of his father, Josef K., 1st flutist of the court-orch. at Modena; eng.

1869 as 1st flutist at the Karltheater in Vienna; from 1871 1st flutist of the Imp. Orch. and soloist in Petrograd. He publ. numerous comps. for flute (almost 100 opus-numbers [a *Konzertstück* f. fl. and orch. is op. 94]) and some excellent studies of all degrees of difficulty (op. 33, 55, 75, 77, 82, 89). Also wrote an opera, *Ben Achmed*, and several ballets.

Köh'ler, Ernst, b. Langenbielau, Silesia, May 28, 1799; d. Breslau, May 26, 1847, where he was 1st organist of the Elisabethkirche from 1827. Excellent organist and pianist, and publ. fine works for both instrs.; also comp. 2 symphonies, 9 overtures, 12 church-cantatas, and 12 large vocal works w. orch.

Köhler, (Christian) Louis (Heinrich), distinguished pianist, teacher, and composer of instructive pf.-music; b. Brunswick, Sept. 5, 1820; d. Königsberg, Feb. 16, 1886. Pupil, at Brunswick, of Sonnemann (pf.), Zinkeisen senior and Leibrock (theory), and Zinkeisen junior (violin); at Vienna (1839–43) of Sechter and v. Seyfried (comp.), and v. Bocklet (pf.). Then Kapellm. at theatres in Marienburg, Elbing, and (1845–6) Königsberg, where he finally settled in 1847 as teacher, founding an eminently successful school for pf.-playing and theory. He received the title of 'Royal Professor' in 1880. He was one of the chief promoters of the 'Allgem. deutscher Tonkünstlerverein,' founded in 1859 at Leipzig. His reviews of new compositions, in the Leipzig 'Signale,' were models of impartiality and acumen. He was a zealous teacher (Hermann Goetz was his pupil), and his didactic writings and compositions obtained great vogue, the Studies being used in most Conservatories; he was called 'the heir of Czerny' as a pf.-instructor.—Works: *Systematische Lehrmethode für Klavierspiel und Musik*, in 2 vols.: Vol. i, *Die Mechanik als Grundlage der Technik* (1856; 3d ed., rev. by Riemann, 1888); Vol. ii, *Tonschriftwesen, Harmonik, Metrik* (1858); *Die Gebrüder Müller und das Streichquartett* (1858); *Führer durch den Klavierunterricht* (6th ed. 1879) is of value, but not free from bias; further, *Der Klavierfingersatz* (1862); *Der Klavierunterricht, oder Studien, Erfahrungen und Ratschläge* (4th ed. 1877); *Die neue Richtung in der Musik* (1864); *Leichtfassliche Harmonie- und Generalbass-Lehre* (3d ed. 1880); *Brahms und seine Stellung in der neuern Klavierlitteratur* (1880); *Der Klavierpedalzug* (1882); *Allgemeine Musiklehre* (1883).—K. composed 3 operas: *Prinz und Maler* (Vienna, 1844?), *Maria Dolores* (Brunswick, 1844), and *Gil Blas;* a ballet, *Der Zauberkomponist* (Brunswick, 1846); music to Euripides' *Helena* (Vienna, 1843); overture to *Phormio* (Terence); a cantata; a Vaterunser f. 4 female and 4 male voices (op. 100); a symphony, a quartet, songs, and some 300 pf.-works, chiefly didactic.

Köhler, Moritz, b. Altenburg, Thuringia, Nov. 29, 1855. Pupil of his father, then of Stamm and Müller-Berghaus in Chemnitz; 1873, member of Bilse's orch. in Berlin; went to Petrograd in 1880, where he became vlnst. in the Imp. Orch., 2d conc.-master, and Kapellm. in 1898. Has written 2 suites, 3 serenades and several *Fantasie-Tänze* for orch.; a concerto f. vl. and orch.; a str.-quartet; many solo pcs. f. vl.; some pcs. for vcl. and pf.; an *Elegy* f. vla. and pf.; etc.

Köhler, Oskar, b. Schkeuditz, Saxony, May 19, 1851. Pupil of J. Brambach and J. Tausch in Bonn and of Th. Kirchner in Dresden; held several positions as cond., taught some time at Stern's Cons. in Berlin, and is now living in Leipzig. Has written a suite f. orch. (op. 189), and the overtures *Essolda* (op. 48), *Huldigungs-Ouvertüre* (op. 114), *Lenzeszauber* (op. 168), and minor works f. orch.; some fine church-cantatas (*Ich danke dem Herrn, Licht aus dem Licht geboren*, etc.); pf.-pcs. and choruses.

Köhler (K.-Wümbach), Wilhelm, b. Wümbach, Thuringia, May 22, 1858. Taught for some years in his native town, went to Hamburg and then to Berlin, completing his mus. studies under Grell and Bargiel; now (1916) teacher at the Seminary and cond. of St. Peter's Choir in Hamburg. Noteworthy as a teacher and church-composer. Has written masses, 2 Psalms *a* 8, motets; *Das Mädchen von Kola* f. male ch. and orch.; sonatas; etc.

Koho'ut, Franz, born Hostin, Bohemia, May 5, 1858. Pupil, 1873–6, of Skuhersky in the Prague Organ-School. Besides incidental music to various plays, he has comp. the 1-act (Bohemian) romantico-comic opera *Babinsky* (Smichov summer theatre, near Prague, 1892; Pilsen, 1893); the 1-act (German) dramatic opera *Stella* (Prague, German Landestheater, 1896; v. succ.); and a 4-act opera *Juan de Maraña* (not perf.); organ-pieces, and pf.-pieces (many still in MS.).

Ko'hut, Adolf, b. Mindszent, Hungary, Nov. 10, 1847. Living in Berlin. Made *Dr. phil.* (hon. c.) by Univ. of Klausenburg in 1912. Author of *Moses Mendelssohn und seine Familie* (1886); *Weber-Gedenkbuch* (1887); *Friedrich Wieck* (1888); *Das Dresdener Hoftheater in der Gegenwart* (1888); *Die grössten deutschen Soubretten im 19. Jahrhundert* (1890); *Joseph Joachim* (1891); *Bilder aus der Musikwelt* (1891); *Aus dem Zauberlande Polyhymnias* (1892); *Dur- und Mollakkorde* (1894); *Schiller in seinen Beziehungen zur Musik* (1905); *Die Gesangsköniginnen der*

letzten drei Jahrhunderte (1906); for Reclam's 'Universalbibliothek' biogrs. of *Auber, Meyerbeer* and *Rossini.*

Kolakov'ski, Alexei Antonovitch, violinist; b. in Podolia, 1856; gold-medallist of the Petrograd Cons., 1898, then studying abroad with government stipend; after teaching at the Moscow Cons., and acting as soloist at the Imp. Theatre, he became (1897) teacher in the Kiev Music-School of the Imp. Russ. Musical Association.

Kolar, Victor, b. (of Bohemian parentage) Budapest, Feb. 12, 1888. Pupil of O. Ševčik (vl.) and A. Dvořák (comp.) at the Prague Cons., 1900–4; came to America, and joined the N. Y. Symph. Orch. as violinist in 1907; app. asst.-cond. in 1914.—Works: 2 str.-quartets (E m. and E; both prod. by Saslavsky Quartet in 1913); *A Fairy Tale*, symph. poem (N. Y. Symph. Orch., 1913); *Americana*, symph. suite (ib., 1914; won 1st prize at Ill. State Teachers' Assoc. competition); *Three Humoresques* f. vl. and pf. (1915); Symphony No. 1, in D (N. Y. Symph. Orch., 1916); 3 songs. A symph. poem, *Hiawatha*, was prod. in 1906 by the Pittsburgh Symph. Orch. (Emil Paur); in spite of its flattering reception the composer later withdrew it from the list of his works, and considering it immature, destroyed the score.

Kolatchev'sky, Michail Nikolaievitch, b. Oct. 2, 1851, pupil of Richter in the Leipzig Cons.; has written a *Ukraine* symphony, a string-quartet (E♭), a trio (A m.), a Requiem f. ch., string-orch. and organ, 2 *Salvum fac* for ch. a cappella, songs, etc.

Kol'be, Oskar, b. Berlin, Aug. 10, 1836; d. there Jan. 2, 1878. Pupil (1852–4) of Grell, Löschhorn, and A. W. Bach, at the R. Inst. for Church-music; then at the R. Acad. until 1856. Teacher of theory at Stern's Cons., 1859–75, with the title of 'Royal Music-Director' in 1872 (on the production of his oratorio *Johannes der Täufer*). Publ. an overture to *Wallenstein's Tod;* pf.-music, songs; a *Kurzgefasstes Handbuch der Generalbasslehre* (1862; 2d ed. 1872), and a *Handbuch der Harmonielehre* (1873).

Kolberg, Oskar, b. Radom, 1814; d. Warsaw, 1891. Pupil of Rungenhagen in Berlin; wrote many Polish national dances. His chief claim to distinction is his great collection of Polish folk-songs in 30 vols. (*Pieśni ludu polskiego*).

Kolff, J. van Santen, essayist; b. Rotterdam, Holland, Apr. 19, 1848; d. Berlin, Nov. 29, 1896. Wrote hundreds of mus. articles for the German, French and Dutch press; among them *Geschichtliches und Ästhetisches über das Erinnerungsmotiv* [a history of the Leitmotiv before Wagner] (in vols. viii and ix of the 'Bayreuther Blätter'); on the *Werdeschicksale* of *Parsifal* ('Bayreuther Taschenbuch,' 1892); *Werden und Wachsen der Faust-Ouvertüre* ('Bayr. Blätter,' 1894); on the utilization of the Faust-idea in music ('Bayr. Taschenbuch,' 1894); on *Zola und die Musik* ('Berliner Signale,' 1896, Nos. 5, 7, 8, 13); and many others in the 'Revue Wagnérienne,' the Leipzig 'Musikalisches Wochenblatt,' the Amsterdam 'Weekblad voor muziek,' etc.

Köl'ling, Karl W. P., composer and music-teacher in Hamburg, where he was born Feb. 28, 1831. His works are chiefly attractive *salon*-pieces for piano; he brought out a very successful operetta, *Schmetterlinge* (1891, Karl Schulze-Theater, Hamburg).

Koll'mann, August Friedrich Christoph, b. Engelbostel, Hanover, 1756; d. London, Mar. 21, 1829, as organist and choirmaster in the German Chapel, St. James's. He was a somewhat eccentric theorist and composer.—Works: *The Shipwreck* (a program-symphony); 100 Psalms harmonized in 100 ways; Rondo f. pf. on the chord of the diminished 7th; etc. Publ. *Essays on Practical Harmony* (1796); *First Beginning on the Pianoforte* (op. 5; n. d.); and a number of other theoretical works. Only 2 numbers of his own 'Quarterly Mus. Register' appeared (1812).—See Q.-Lex.

Köm'pel, August, violinist, called Spohr's best pupil; b. Brückenau, Aug. 15, 1831; d. Weimar, Apr. 7, 1891. Studied at the Würzburg Music-School, later with Spohr, David, and Joachim. From 1844–52 he played in the Kassel court orch., 1852–61 in that at Hanover; after long concert-tours he became a member of the Weimar orch., in 1863, and leader in 1867, being pensioned in 1884.

Kö'nigslöw, Johann Wilhelm Cornelius von, b. Hamburg, Mar. 16, 1745; d. May 14, 1833, at Lübeck, where he had been organist of the Marienkirche from 1773. He composed many 'Abendmusiken,' following Buxtehude's example.

Kö'nigslöw, Otto Friedrich von, born Hamburg, Nov. 13, 1824; d. Bonn, Oct. 6, 1898. Pupil of Fr. Pacius and Karl Hafner, and from 1844–6 of David (vln.) and Hauptmann (theory) in the Leipzig Cons. After concert-tours for 12 years (many in company with Carl Reinecke), he was leader (1858–81) of the Gürzenich Orch. at Cologne, also violin-teacher in, and vice-director of, the Cons., with the title of 'Royal Prof.' Retired to Bonn in 1884.

Ko'ning, David, b. Rotterdam, Mar. 19, 1820; d. Amsterdam, Nov. 6, 1876. Pianist and comp; pupil of Aloys Schmitt in Frankfort. From 1840, conductor of the 'Felix Meritis' choral soc. at Amsterdam; also for

ten years secretary, then president, of the Cecilia Soc.; hon. member of the Cecilia Soc., Rome, and the Amsterdam Soc. for the Promotion of Music. Excellent teacher, and a talented composer.—Works: Op. 1, *Domine, salvum fac regem*, w. orch.; comic opera, *The Fishermaiden; Elegy on the Death of an Artist*, f. soli, ch. and orch. (op. 22); string-quartets; a great variety of vocal music; 7 pf.-études in the style of Schmitt, Clementi, Cramer, etc.; sonatas, and a *Vredemarsch*, for pf.; etc.

Konius, Georgy Eduardovitch, b. Moscow, Sept. 30, 1862. Pupil at the Cons. there of Tanéiev and Arensky; from 1891–99 he taught there; since 1902 prof. at the music-school of the Philh. Soc.—Works: Op. 1, *Scènes enfantines*, suite f. orch. and ch.; op. 8, Cantata in memory of Alexander III; op. 23, *From the World of Illusion*, symph. poem; op. 30, *La forêt bruisse*, symph. poem after W. Korolenko; *Daita*, ballet (Moscow, 1896); pf.-pcs. and songs.

Kön'nemann, Arthur, b. Baden-Baden, Mar. 12, 1861; pupil of his father (cond. of the 'Kurorchester'), and G. Krasselt; theatre-cond. in several German towns; since 1887 in Mährisch-Ostrau as director of a music-school and head of the Orchestral Society.—Works: The operas *Gawrilo* (Rostock, 1882), *Der Bravo* (Münster, 1886), *Vineta* [*Die versunkene Stadt*] (Leipzig, 1895), *Der tolle Eberstein* (Munich, 1898; 2d Luitpold Prize); *Die Madonna mit dem Mantel* (Ostrau, 1912); symphonic suite *Indien;* orchl. scherzo *Lichtelfentanz;* overture *Der Herbst* (op. 4); *Symphonisch-odisches Eröffnungsspiel;* an interlude, *Vision;* concerto f. vl. and orch. (op. 53); pf.-pieces; choruses, ballads, songs.

Kon'radin, Karl Ferdinand, operetta-composer; b. St. Helenenthal, n. Baden, L. Austria, Sept. 1, 1833; d. Vienna, Aug. 31, 1884, where he prod. 11 operettas.

Konta, Robert, b. Vienna, Oct. 12, 1880; comp. of the opera *Das kalte Herz* (Prague, 1908) and a pantomime, *Der bucklige Geiger* (ib., 1909); also of a symphony and songs.

Kont'ski, Antoine de, eminent pianist; b. Cracow, Oct. 27, 1817; d. Ivanitchy, Dec. 2, 1899. Pupil of Joh. Markendorf at Warsaw, and (1830) of Field at Moscow. On numerous concert-tours he created a furore by the brilliancy, suaveness, and delicacy of his technique; lived in Paris till 1851, in Berlin for about 2 years (app. court pianist), in Petrograd 1854–67, also concertizing in various cities, then in London as a teacher of advanced pf.-playing. He traversed the United States in 1885–6, and later lived for a time in Buffalo, N. Y. In 1896–8 (at the age of 80!) he made a grand pianistic tour around the world, ending at Warsaw; in January, 1899, he was giving concerts in Petrograd.—Works (technically difficult, but generally of mediocre quality): *Le Réveil du lion* (op. 115), very popular both for pf. and as arr. f. orch.; 2 pf.-concertos; the waltzes *La victorieuse* (op. 89) and *Souvenir de Biarritz* (op. 278); *Grande Polonaise* (op. 271); *La nuit sur la mer* (op. 259); also an opera, *Les deux distraits* (London, 1872); an operetta, *Le Sultan de Zanzibar* (N. Y., 1886); an oratorio; symphonies, overtures, masses, etc. —His brother,

Kont'ski, Apollinaire de, b. Warsaw, Oct. 23, 1825; d. there June 29, 1879. Violinist, pupil of his brother **Charles** (b. Sept. 6, 1815; d. Paris, Aug. 27, 1867); when but 4, he could play concertos by Rode, and later became Paganini's favorite pupil in Paris. —Toured France and Germany (1847), made a sensation in Petrograd (1851), and from 1853–61 was Imp. chamber-virtuoso there; then settled in Warsaw, and in 1861 founded the Cons., of which he was Director till death.—Violin-music of slight value.—A fourth brother, **Stanislas** (b. Cracow, Oct. 8, 1820), a violin-teacher in Paris, publ. light violin-pieces.

Kopecký [kŏh-pĕhts'kē], **Ottokar,** violinist, b. Chotěboř, Bohemia, Apr. 29, 1850. Pupil (1864–70) of Prague Cons.; leader of the Philharm. Orch., Hamburg, cond. of the 'Schaeffer' Orch.; is now (1916) teacher in the Cons. He was the teacher of the princes Friedrich Wilhelm and Adalbert of Prussia.

Koptiaiev [kŏhp-t'yah'yĕhv], **Alexander Petrovitch,** b. Petrograd, Oct. 12, 1868. Has written for orch. *Cortège de la Vie* (op. 2), *Poème élégiaque* (op. 11), *Oriental Dances;* Psalm 18 f. bar. solo, ch. and pf. (op. 15); pf.-pcs. (op. 9, *Scènes du Bal masqué;* op. 14, *Trois Préludes;* etc.); songs.

Kopylow [kŏh-pü'lŏhv], **Alexander,** born Petrograd, July 14, 1854; studied in the Imp. Chapel, where he is now (1916) vocal instructor.—Works: Op. 7, Andantino for str.-quartet; op. 10, Scherzo f. orch.; op. 11, Prelude and Fugue f. str.-quartet; op. 14, Symphony in C; op. 15, str.-quartet in G; op. 23, do. in F; op. 31, Concert-overture; op. 29, *Souvenir de Peterhof* f. vl. and pf.; pieces f. pf. (op. 9, *Étude;* op. 12, *Trois fugues;* op. 17, 4 miniatures; op. 36, 4 musical pictures; op. 53, 14 *Tableaux musicals de la vie enfantine;* op. 60, *Deux études;* etc.); choruses and songs.

Korbay [kŏhr'bahĭ], **Francis Alexander,** b. Pest, Hungary, May 8, 1846; d. London, Mar. 9, 1913. Tenor singer (pupil of Roger) and pianist (pupil of Liszt). Sang at the

Hungarian Opera, Pest, 1865–8; toured Germany, England, and America as a concert-pianist; settled in New York, 1871, as teacher of voice and pf.; went to London in 1894 as prof. of singing at the R. A. M., where he taught till 1903; from then on as private teacher. His many vocal recitals were very successful.—Works: *Nuptiale*, f. orch. (often perf.); *Le matin*, f. solo voice and pf. (arr. by Liszt f. orch.); settings f. vocal solo of Lenau's *Schilflieder;* Hungarian Folk-songs transcr. f. pf.; pf.-pieces; etc..

Koreshtchen'ko, Arseni Nikolaievitch, neo-Russian composer; b. Moscow, Dec. 18, 1870, pupil of Tanéiev (pf.) and Arensky (comp.) at the Cons. there, graduating 1891 with the gold medal; then appointed teacher of counterpoint and mus. form at the Cons. and the Synodal School.—Publ. works: The operas *Belshazzar* (Moscow, 1891), *The Angel of Death*, and *The Ice Palace* (Moscow, 1900); music to Euripides' *Women of Troy* (op. 15) and *Iphigenia in Aulis* (op. 18); a ballet, *The Magic Mirror* (Moscow, 1902); the orchl. pieces *Barcarolle* (op. 6), *Erzählung* (op. 11), *Scène poétique* (op. 12), 2 *Symphonische Bilder* (op. 14), *Armenian Suite* (op. 20), *Scènes nocturnes* (op. 21), *Symphonie lyrique* (op. 23), *Musikalische Bilder* (op. 27a); a fantasy f. pf. and orch. (op. 3); cantata *Don Juan*, f. ch. and orch. (op. 5); Armenian Songs f. do. (op. 8); Georgian Songs f. do. (op. 27b); a string-quartet (op. 25); 2 pcs. f. vcl. and pf. (op. 34); choruses (op. 16, 29, 32, 37); instrl. soli, pf.-pieces, songs.

Korga'nov, Genari, Russian pianist; b. Kvarely, Caucasus, May 12, 1858; d. Rostov-on-the-Don, Apr. 12, 1890. Pupil of Reinecke (Leipzig) and L. Brassin (Petrograd).—Publ. about 40 works, chiefly for piano.

Kör'ner, Christian Gottfried, b. Leipzig, July 2, 1756; d. Berlin, May 13, 1831. He was the father of Theodor K., the poet. Composed songs, etc.; and publ. (in the 'Horen,' 1775) an essay *Über den Charakter der Töne oder über Charakterdarstellung in der Musik.*

Kör'ner, Gotthilf Wilhelm, b. Teicha, n. Halle, June 3, 1809; d. Erfurt, Jan. 3, 1865, as a music-publisher. He founded his business in 1838, and publ. many organ-works; in 1886 the firm was united with that of C. F. Peters. He also founded the 'Urania,' a periodical for organists, in 1844 (present editor, M. Puttmann [since 1908]).

Korngold, Erich, a composer of remarkable precocity; b. Brünn, May 29, 1897. Pupil of his father, **Julius K.** (b. Dec. 24, 1860; since 1902 mus. critic of the 'Neue Freie Presse' in Vienna) and of R. Fuchs, A. von Zemlinsky and H. Grädener in Vienna. At the age of 11 he wrote a pantomime, *Der Schneemann*, which was prod. at the court opera in 1910; the following year Nikisch played his *Ouvertüre zu einem Schauspiel* (op. 4) in a Gewandhaus concert. In the same year the youthful composer gave a concert of his own comps. in Berlin, appearing also as a pianist. Since then his works have been heard in the larger cities of Germany, England and America. As yet K. is under the influence of R. Strauss, his form is confused and the orchestration overloaded; but there is sufficient merit in his works to make it worth while watching his development.—Other works: Op. 1, Pf.-trio in D; op. 2, Pf.-sonata in E (No. 2; No. 1 [D m.] has no op.-number); op. 3, 7 *Märchenbilder* f. pf.; op. 5, *Sinfonietta* in B♭; op. 6, sonata f. vl. and pf. in G. Two 1-act operas, *Der Ring des Polykrates* and *Violanta*, were produced on the same evening in Munich (Mar. 28, 1916).

Kornmüller, Utto, b. Straubing, Bavaria, Jan. 5, 1824; d. Metten, Bavaria, Feb. 15, 1907. Was ordained to the priesthood in 1847, entered the Benedictine order in 1858, and became choir-dir. of the monastery at Metten; until 1903 he was pres. of the Ratisbon branch of the 'Cäcilienverein'; died as prior. Comp. a number of masses and motets; publ. a *Lexikon der kirchlichen Tonkunst* (1870; 2d ed. in 2 vols., 1891, '95), *Der katholische Kirchenchor* (1868), *Die Musik beim liturgischen Hochamt* (1871); also contrib. many articles to the 'Kchm. Jahrb.' and 'Monatshefte f. Musikgeschichte.'

Koschat, Thomas, composer and bass singer; b. Viktring, n. Klagenfurt, Aug. 8, 1845; d. Vienna, May 19, 1914. While a student of natural science at Vienna, Esser induced him to join the court-opera chorus, in which he soon became the leader. In 1874 he also joined the cathedral-choir; in 1878, the Hofkapelle. In 1871 he publ. his first Carinthian quartets for men's voices; they attained immense popularity, and were his specialty (over 100 have appeared). He wrote the poems (in the Carinthian dialect) as well as the music. With four other solo singers, he organized the famous 'Kärnthner Quintett' in 1875. His 'Liederspiel' *Am Wörthersee*, containing many of his favorite vocal numbers, had great vogue in Vienna and elsewhere; he also prod. a 4-act 'Volksstück mit Gesang,' *Die Rosenthaler Nachtigall*, and the 'Singspiel' *Der Bürgermeister von St. Anna* (Prague, 1893; succ.) [given in Italian as *Un colpo di fuoco*].—Cf. M. Marold, *Das Kärntner Volkslied und Th. K.* (Leipzig, 1895); C. Krobath, *Th. K., der Sänger Kärntens* (Leipzig, 1912).

Kö'selitz, Heinrich, b. Annaberg, Saxony,

Jan. 10, 1854. Pupil of Richter (Leipzig Cons.), and Nietzsche (Basel). Lived in Italy from 1878–91; in 1900 as librarian at the Nietzsche Archiv in Weimar; now (1916) in retirement at Annaberg. Under the pen-name of 'Peter Gast' he prod. the operas *Willram* (1879), *Scherz, List und Rache* (1881), *Die heimliche Ehe* (Danzig, 1891; score printed 1901 as *Der Löwe von Venedig);* a fest. play, *Walpurgisnacht* (at the open-air theatre on the 'Hexentanzplatz' [Harz Mts.], 1903). Two other operas, *König Wenzel* and *Orpheus und Dionysos* have not been prod. Has also written a symphony, *Helle Nächte;* a concert-overture; a str.-quartet; choruses and songs. With A. Seidl he ed. vol. i of Nietzsche's collected letters; with Elisabeth Förster-Nietzsche, vol. iii, 2 (letters to Bülow).—Cf. L. Brieger-Wasservogel, *P. G.*, in 'Monographien moderner Musiker' (vol. i, Leipzig, 1906).

Kos'leck, Julius, b. Neugard, Pomerania, Dec. 3, 1825; d. Berlin, Nov. 5, 1905. Virtuoso on the trumpet and *cornet à pistons;* member of the royal band, Berlin, and teacher of trumpet and trombone at the Hochschule. Founder (1871) and leader of the famous 'Kaiser-Cornett-Quartett.' Publ. a method f. trumpet and cornet.

Kössler, Hans. See KOESSLER.

Kossma'ly, Carl, b. Breslau, July 27, 1812; d. Stettin, Dec. 1, 1893. Pupil (1828–30) of Berger, Zelter and Klein at Berlin; theatre-Kapellm. at Wiesbaden, Mayence, Amsterdam, Bremen, Detmold, and (1846–9) Stettin, where he settled as teacher and concert-conductor.—Works: *Schlesisches Tonkünstler-Lexikon* (1846–7); *Mozart's Opern* (1848, after Oulibishev's 'Mozart'); *Ueber die Anwendung des Programmes zur Erklärung musikalischer Compositionen* (1858); *Ueber Richard Wagner* (1874, anti-Wagnerian); contributions to mus. periodicals; symphonies, overtures, instrl. and vocal works, songs, etc.

Köst'lin, Heinrich Adolf, b. Tübingen, Oct. 4, 1846; d. Cannstadt, June 4, 1907. Student of theology, tutor, chaplain, etc.; in 1875 he united the choirs of three towns (Sulz, Kalw, Nagold) for church-music performances, the germ of the Württemberg Evangelical 'Kirchengesangverein,' organized by him in 1877, the festivals of which he also conducted for years. The widespread interest aroused by this organization led him to found in 1883, with Dr. L. Hallwachs, the 'Evangelischer Kirchengesangverein für Deutschland,' the annual meetings of which, in different cities, have come to be events of prime importance. In 1916 the association embraced 21 provincial branches with 2020 choirs. K. was vice-pres. from its foundation till 1903, when at the death of the pres., Dr. Hallwachs, he became pres. While preacher in Friedrichshafen (1878), he also cond. the Oratorio Soc. there; went to Stuttgart in 1881, to Friedberg in 1883, and (1891) to Darmstadt; prof. of theol. at Giessen from 1895–1900, when he retired.—Publ. *Geschichte der Musik im Umriss* (1873; 6th rev. and augm. ed. by W. Nagel, 1910); *Die Tonkunst: Einführung in die Ästhetik der Musik* (1878); a biographical sketch of his mother, *Josephine Lang-Köstlin* (the song-comp.); *Luther als Vater des evang. Kirchenliedes* (1882); *Geschichte des christl. Gottesdienstes* (1886); *Die deutsche Tonkunst,* in Meyer's 'Das deutsche Volkstum' 1898); also book-reviews in the 'Deutsches Litteraturblatt' and the Augsburg 'Allgemeine Zeitung.'

Köst'lin, Karl Reinhold, b. Urach, Württemberg, Sept. 28, 1819; d. Apr. 12, 1894, at Tübingen, as prof. of esthetics and art-history.—Publ. *Ästhetik* (2 vols., 1863–69), treating incidentally of music; an essay on mus. esthetics in Vischer's *Ästhetik,* vol. iii; and a pamphlet on Wagner.

Ko'tchetov, Nikolai Razumnikovitch, b. Oranienbaum, July 8, 1864; law-student in Moscow, but soon devoted himself to music as composer, writer and conductor.—Works: Opera *The Terrible Revenge* (Petrograd, 1897); a symphony (op. 8), an Arabian Suite f. orch. (op. 3), a Waltz-Serenade f. string-orch., piano-pieces, and songs.

Ko'tek, Joseph, b. Kamenez-Podolsk, Govt. of Moscow, Oct. 25, 1855; d. Davos, Switz., Jan. 4, 1885. Violinist; pupil of Moscow Cons., later of Joachim; from 1882, teacher at the Hochschule, Berlin.—Duets, soli, and études, f. vln.

Ko'the, Aloys, brother of Bernhard; b. Gröbnig, Oct. 3, 1828; d. Breslau, Nov. 13, 1868, as teacher of music at the Teachers' Seminary. He was a pupil of Grell and Bach in Berlin.—Publ. a mass f. men's voices; songs, pf.-pieces, etc.

Ko'the, Bernhard, b. Gröbnig, Silesia, May 12, 1821; d. Breslau, July 25, 1897. Pupil of the R. Inst. for Church-music, Berlin, and of A. B. Marx; 1851, church mus. director and teacher at Oppeln; 1869, teacher of music at the Teachers' Seminary, Breslau, succeeding his brother Aloys. Here he founded the Cäcilien-Verein for Catholic church-music.—Publ. *Musica sacra* (sacred songs f. men's voices); a book of organ-preludes; organ-pieces; motets; and 2 pamphlets, *Die Musik in der katholischen Kirche* (1862) and *Abriss der Musikgeschichte für Lehrerseminare und Dilettanten* (1874; 8th ed. by R. v. Procházka, 1908); edited the 4th ed. of Seidel's *Die Orgel und ihr Bau* (1887); and, with Forchhammer, a *Führer durch die*

Orgellitteratur (1890); new ed. by Burkert (1909).

Ko'the, Wilhelm, brother of preceding; b. Gröbnig, Jan. 8, 1831; d. Habelschwerdt, Dec. 31, 1897. Pupil of the R. Orgel-Institut at Berlin, from 1871 music-teacher at the Teachers' Seminary in Habelschwerdt, Silesia. He publ. a pamphlet on *Friedrich der Grosse als Musiker;* methods for violin and voice; songs, and pf.-music.

Kothen [koh'tĕn], **Karl Axel,** b. Frederikshamn, Finland, Aug. 15, 1871. Pupil of Wegelius at the Helsingfors Cons., 1894–5; st. in Rome with Sparapani (singing) and A. Lucidi; then with A. Cotogni in Petrograd, F. Forstén in Vienna, E. Colonne and G. Villa in Paris; from 1900–6 he lived as concert-singer (bar.) and teacher in Helsingfors, where in 1904 he founded the 'Finsk Musikrevy'; in 1906 he went to Munich and st. for two years comp. and instrumentation with Thuille and Courvoisier; since 1908, prof. of singing at the Helsingfors Cons.—Works: *Vågorna sjunga* for male ch. and orch.; *Finlands namn* for bar. solo, male ch. and orch.; *Till musiken* for soli, ch. and orch.; orchl. suite (incid. music) to F. Lindberg's *Kristina Vasa;* a festival cantata for the tercentenary of the founding of Vasa; pf.-pieces; songs (17 opus-numbers).

Kotilai'nen, Otto, b. Heinävesi, Finland, Feb. 5, 1868. Pupil of Wegelius and Sibelius at the Cons. and the orch.-school of the Philh. Soc. in Helsingfors; studied also in Berlin; has cond. many festivals; music critic of 'Helsingin Sanomat' and the mus. journal 'Säveletär.'—Works: Suite for orch.; Legend for string-orch.; a cantata, *Cygneus; Festsång* for ch. and horns; incid. music for several Finnish dramas; pieces for vln. and pf.; choruses and songs.

Kott'hoff, Lawrence, b. Eversberg, Germany, Dec. 11, 1862. Pupil, in Berlin, of Emil Breslaur (pf.), Fr. Grunike (org.), and A. Buchholz (cpt. and orchestration). Settled in St. Louis, Mo., in 1886. Is a Bach specialist; a critic, and a successful teacher. Has a *Scripto-Analysis of Music* in MS., and is a frequent contributor to scientific periodicals.

Kött'litz, Adolf, b. Trier, Sept. 27, 1820; killed while hunting in Uralsk, Siberia, Oct. 26, 1860. Precocious violinist, playing concertos by Rode and Mayseder in his seventh year, and giving public concerts at ten years of age. He lived for 3 years under Liszt's protection in Paris; was leader in the Königsberg Th., 1848–56, then made a long concert-tour through Russia and Siberia, and settled at Uralsk as music director. Publ. 2 fine string-quartets.—His wife **Clothilda,** *née* Ellendt (1822–1867), was an excellent singing-teacher in Königsberg.

Kotzeluch. See Koželuch.

Kot'zolt, Heinrich, noted vocal teacher and chorus-conductor; b. Schnellewalde, Upper Silesia, Aug. 26, 1814; d. Berlin, July 2, 1881. Student of philology at Breslau, but preferred music, studying under Dehn and Rungenhagen at Berlin, 1836–8. Bass singer at the Danzig opera, 1838–42; then first solo bass in the Berlin cathedral-choir, of which he became 2d conductor in 1862. In 1849 he founded the 'Kotzolt Gesangverein' (a cappella), which he conducted until he died (still flourishing; pres. conductor [1916] Leo Zellner). He received the titles of 'R. Musikdirektor' in 1866, and 'Professor' in 1876. Publ. a Method for a cappella singing (six eds.); the 54th Psalm, for double ch. a capp.; *Lobet den Herrn, alle Heiden,* for 8-part ch.; etc.

Kotzsch'mar, Hermann, b. Finsterwalde, Germany, July 4, 1829; d. Portland, Me., April 12, 1909. His father taught him to play the orchestral instrs. (vln., flute, clar., French horn, trombone, etc.) and the organ; he st. further in Dresden under his uncle Hayne (pf.) and Jul. Otto (comp.), after 1839. He played in the R. Body Guards' band, and in the opera-orch.; went to America with the Saxonia Band in 1848, and settled in Portland, Me., in 1849. Here, besides displaying noteworthy activity as a teacher, he was org. at the First Parish Ch. for 47 years, and then at the State St. Ch.; conducted the 'Haydn Association' for over 30 years, also other choral societies in the State of Maine. Publ. numerous vocal quartets (*Te Deum, Deus misereatur, Benedictus, Oh Land, oh Lord, Rejoice in the Lord, Barcarole,* etc.); songs; and pf.-pieces.

Kovařovic [koh-văhr'zhŏh-vits], **Karl,** opera-composer; b. Prague, Dec. 9, 1862. Pupil of the Prague Cons., and of Fibich in comp.; since 1899, conductor and director of the Nat. Bohemian Th., Prague. He is one of the few Bohemian composers that show the influence of French models; some of his operas almost rival Smetana's in popular favor.—Works: The operas (all at Prague) *Zenichové* (The Bridegrooms; 1884); *Cesta oknem* (Through the Window; 1886); *Noc Simona a Juda* (The Night of Simon and Judas; 1893); *Psohlavci* (Dog-heads; 1898); *Na starém bělidlé* (On the Old Bleaching-ground; 1901); *Fraquita* (1902). His first ballet, *Hašis* (1884), was followed by 6 more (3 under the pen-name 'Charles Forgeron'). Has also written a pf.-concerto, choruses and songs.

Kowal'ski, Henri, talented pianist, and composer of light pf.-pieces; b. Paris, 1841; d. Bordeaux, July 8, 1916. Pupil of Marmontel (pf.) and Reber (comp.). Frequently visited London.—Op. 9, *Barcarolle;* op. 10, *Polonaise de concert;* op. 13, *Marche hongroise;* op. 16,

12 Caprices en forme d'études; op. 68, *Barcarolle chinoise;* op. 79, *Sérénade japonaise;* etc.

Koželuch [kŏh'zhĕh-lŏŏh], **Johann Anton,** b. Wellwarn, Bohemia, Dec. 13, 1738; d. Prague, Feb. 3, 1814. He was a chorister at St. Veit's Ch., and a pupil of Seegert, at Prague; studied later under Gluck and Gassmann, Vienna. Church music director at Vienna and Prague; then Kapellm. at the Metropolitankirche at Prague. His operas, oratorios, masses, and other church-music remained in MS.—His cousin,

Ko'želuch [Kotzeluch], Leopold Anton, b. Wellwarn, Dec. 9, 1752; d. Vienna, May 7, 1818 [Grove]. Law-student at Prague, 1765; his teacher in music was the above cousin, and the success of a ballet of his own at the National Th., Prague, in 1771, caused him to adopt the profession of music. Within six years he wrote 24 more ballets, 3 pantomimes, and incidental music; became music-master to the Archduchess Elisabeth at Vienna in 1778, and followed Mozart as court composer in 1792, which proves the estimation in which he was held as a composer. He was a brilliant pianist, and in high favor as a teacher among the aristocracy. His compositions are of little interest to-day. They include the operas *Le Mazet* (Vienna, 1780), *Didone abbandonata* (1795?), *Giuditta, o la liberazione di Betulia; Deborah und Sisara;* the oratorio *Mosè in Egitto* (1787); several cantatas; 30 symphonies; nearly 50 concertos for pf.; a quantity of other pf.-music; chamber-music; etc.—Cf. Thayer's *Beethoven* (iii, 271).—See Q.-Lex.

Kožlow'ski, Josef Antonovitch, b. Warsaw, 1757; d. Petrograd, Feb. 11, 1831. During the Russo-Turkish war of 1787–9 he attracted the attention of Count Potemkin, who induced him to come to Petrograd, where he became inspector of the Imperial theatre-orchestras and director of the court balls. His polonaises enjoyed extraordinary popularity, and one, *Raise Shouts of Victory* (for ch. and orch.), for a long time figured as the Russian national hymn; he wrote incid. music to the tragedies *Œdipus in Athens* (1804), *Fingal* (1805), *Deborah* (1810), *King Œdipus* (1811), *Esther* (1816); also several masses; a Te Deum for 2 choruses and orch.; a Requiem (op. 14, E♭ m.) on the death of King Stanislaus August of Poland (1798; also performed at the funeral of Tsar Alexander I of Russia, 1826).

Kraft, Anton, b. Rokitzan, n. Pilsen, Dec. 30, 1752; d. Vienna, Aug. 28, 1820. 'Cello-virtuoso; pupil of Werner at Prague, and of Haydn (comp.) at Vienna. Played in the orchestras of Prince Esterházy (1778–90), Prince Grassalkovics (1790–5), and Prince Lobkowitz (until his death).—Works: 'Cello-concerto; 6 sonatas for 'cello with bass; Divertissement for do.; 3 duos concertants for vln. and 'cello; 2 'cello-duos; also trios for 2 barytones (which he played with Prince Esterházy).—His son and pupil,

Kraft, Nicolaus, also a 'cellist of renown; b. Esterház, Hungary, Dec. 14, 1778; d. Stuttgart, May 18, 1853. Went on concert-tours with his father while quite young; played in Dresden with Mozart (1789); went to Vienna in 1790, and became a member of Prince Karl Lichnowsky's quartet (the 'Schuppanzigh Quartett'), famous for its production of Beethoven's works; was chamber-musician to Prince Lobkowitz, who sent him to Berlin in 1791 to study for a year with Duport. After concerts in Berlin, Leipzig, Dresden, and Prague, he returned to Vienna, and joined the court orch. (1809); finally, he entered the Stuttgart court orch. in 1814. Pensioned, after an accident to his hand, in 1834.—Works: 5 'cello-concertos; 6 duos and 3 Divertissements for 2 'celli; a 'cello-fantasia with string-quartet; Polonaise (op. 2) and Bolero (op. 6), for 'cello with orch.; and other valuable 'cello-music.—His son, **Friedrich,** b. Feb. 12, 1807, was for years 'cellist in the Stuttgart court orch.

Král, Johann Nepomuk, b. 1826; d. Tulln, n. Vienna, 1895 (?). Viennese bandmaster; comp. numerous popular marches and dance-music (130 opus-numbers).

Kramer, A. Walter, b. New York, Sept. 23, 1890. Was educated at the Coll. of the City of N. Y., graduating in 1910; since then member of the staff of 'Musical America'; contrib. to various mus. journals. He has written the chapter on *The Modern Italians* in 'The Art of Music' (14 vols., N. Y., 1916).—Comps. for orch.: Op. 16, *Two Symphonic Sketches;* op. 24, No. 2, *Gavotte* in E; op. 28, No. 1, *A Night Song;* op. 35, *Symphonic Rhapsody* in F m., for vl. and orch.; op. 37a, *Two Sketches;* op. 44, *The Tragedy of Nan,* symph. poem after J. Masefield's drama; op. 45, *The Lady of Ceret,* cantata for sop. solo, mixed ch. and orch.; pcs. for vl. and pf.; do. for vcl. and pf.; pf.-pcs.; organ-pcs.; choruses (a capp. and w. instrl. acc.); songs.

Kramm, Georg, b. Kassel, Dec. 21, 1856; d. Düsseldorf, Oct., 1910. Pupil of Dilcher, Kaletsch and Rundnagel in Kassel; violinist in the court orch. there; after playing some time in orchestras in Stettin and Hamburg, he went to Düsseldorf for further study under Tausch; from 1896 cond. of the 'Männergesangverein' there and in Rheydt, prof. at the Cons. and teacher of singing at the 'Luisenschule.'—Works: The opera *Leonore* (Düsseldorf, 1903); *Der Felsenstrom,* cantata for solo, ch. and orch.; the orchl. works *Johannes,* overture (op.

22); *Fest bei Herodes: Salome tanzt* (op. 23); *Polnische Festmusik* (op. 24); *Andalusische Serenade* (op. 25); *Romanze* for vcl. and pf. (op. 27); pf.-pcs. (sonata in D, Humoreske, etc.); songs. In MS. he has 2 other operas and 2 symphonies.

Krantz, Eugen, b. Dresden, Sept. 13, 1844; d. Gohrisch, n. Königstein, May 26, 1898. Pianist; pupil in the Dresden Cons. of Döring, Leonhard, Ad. Reichel, Rietz, Fürstenau; then taught in Dresden, was chorusmaster at the court opera 1869–84, and began teaching at the Cons., taking the highest choral class in 1884, and assuming the directorship in 1890 after acquiring the institution by purchase. An excellent accompanist and Bach player; he publ. some songs, and a *Lehrgang im Klavierunterricht* (1882). Received the title of 'Professor' in 1882. From 1874–6 he was critic for the Dresden 'Presse'; 1886–7, for the 'Nachrichten.'

Kraus, Alessandro (baron), b. Frankfort, Aug. 6, 1820; d. Florence, Sept. 22, 1904. Co-founder of the 'Tonkünstlerhilfsverein' in Frankfort and of the Florentine 'Società del Quartetto'; famous for his extensive and very valuable collection of mus. instruments, which after his death was acquired by Wilhelm Heyer (q. v.) of Cologne.

Kraus, Alessandro (baron), son of preceding; b. Florence, Oct. 12, 1853; excellent pianist. Has publ. *Esercizi elementari* for pf. (1873); *Le quattro scale della moderna tonalità* (1874; also in Fr.); *Ethnographie musicale: La musique au Japon* (1878; 2d ed. 1879); *Catalogo della sua collezione etnografica musicale* (1901); *Appunti sulla musica dei popoli nordici* (1907).

Kraus, Ernst, dramatic tenor; b. Erlangen, Bavaria, June 8, 1863. Studied with Cesare Galliera at Milan 1891–2, and with Frau Schimon-Regan at Munich until 1893. Concert-début at a Kaim Concert in Munich, Jan. 18, 1893; opera-début at Mannheim, Mar. 26, 1893, as Tamino in *Die Zauberflöte;* member of the Mannheim Opera till 1896, and then engaged at the Court Opera, Berlin, where he has been without interruption since then; is also R. Prussian chamber-singer, etc. Four seasons in America at M. O. H. (the last with Conried, 1903–4); has likewise sung in England, Austria, Hungary and Russia. Repertory, 45 rôles actually sung on the stage, including all the leading Wagner tenor-parts; favorite rôles are Siegfried, Siegmund and Tristan. In 1901 he sang Siegmund at Bayreuth.

Kraus, Felix von, eminent dramatic and concert-basso; b. Vienna, Oct. 3, 1870. St. musicology at the Univ. of Vienna (Ph. D., 1894); with the exception of 2 months' instruction from Stockhausen, entirely self-taught in singing. His tours of Germany, Austria, England and France established his reputation as one of the foremost lieder- and oratorio-singers; made his début as a dramatic singer in 1899 at Bayreuth as Hagen, and during the same summer appeared also as Gurnemanz; since then he has participated in the festivals every summer, and has also appeared as star at some of the larger German opera-houses, Covent Garden, and Vienna. His répertoire consists exclusively of the bass rôles in all of Wagner's works. Made 'k. k. österr. Kammersänger' in 1905; since 1908 prof. of the 'Meisterklasse' for singing at the Kgl. Akademie der Tonkunst and 'Vortragsmeister' at the Kgl. Hof- und Nat.-Th. in Munich. In 1899 he married **Adrienne Osborne** (b. Buffalo, 1873; pupil of Marie Götze and her husband), also a distinguished dramatic and concert-singer (contralto). Like her husband, she sings only Wagner rôles.

Kraus, Joseph Martin, b. Miltenberg, n. Mayence, June 20, 1756; d. Stockholm, Dec. 15, 1792. Pupil of Abbé Vogler in Mannheim; went to Stockholm, became in 1778 chorusmaster at the opera, and was app. Kapellm. in 1781; at the expense of the king he travelled some years in Italy, France and England, and on his return in 1788 succ. Uttini as Hofkapellm.—Works: The operas *Alzira* (Stockholm, 1777), *Proserpina* (ib., 1780), *Soliman II* (ib., 1788), *Æneas in Carthago* (ib., 1790); symphonies, overtures, str.-quartets; sacred and secular songs; also publ. a pamphlet, *Etwas von und über Musik* (1777). His autobiogr. (MS., in Swedish) is preserved in the R. Library in Berlin.

Krau'se, Anton, pianist, conductor, composer; b. Geithain, Saxony, Nov. 9, 1834; d. Dresden, Jan. 31, 1907. Taught from his sixth year by cantor Dietrich; then, at Dresden, by Fr. Wieck, Reissiger, and Spindler. Début as pianist at Geithain, 1846. Studied 1850–3 in Leipzig Cons. under Wenzel, Moscheles, Hauptmann, Richter, Rietz, and David. 1853–9, music-teacher, from 1856 also conductor of the Leipzig Liedertafel; in 1859 succeeded Reinecke at Barmen as director of the Singverein and the Konzertgesellschaft (retired 1897, his successor being Richard Stronck of Mülheim-on-Ruhr); 1877, Royal Music-Director; 1894, Professor.—Works: Op. 32, *Prinzessin Ilse*, 'Rübezahl Legend' for soli, female ch., pf. and declamation; op. 16, Kyrie, Sanctus and Benedictus for soli, ch. and orch.; op. 29, 4 Gesänge for mixed chorus and orch.; op. 29, 4 Gesänge for mixed ch.; a score of songs; a large number of instructive pf.-pieces (18 solo sonatas, 13

sonatas for 4 hands, a sonata for 2 pfs. [op. 17], technical studies, 10 melodious studies for advanced players [op. 28], 12 studies for young performers [op. 31], 10 studies for the left hand [op. 15], sonatinas, etc.). Also edited Czerny's op. 139, 299, 636, 740; publ. a coll. of classical sonatinas, and a 'Library for Two Pianofortes' (18 books).

Krau'se (Prof. Dr.), **Eduard,** b. Swinemünde, Mar. 15, 1837; d. Berlin, Mar. 28, 1892. Pupil of Kroll at Berlin and Hauptmann at Leipzig. From 1862 in Stettin, as pianist, teacher, and composer.—Publ. chiefly works for pf.: Op. 21, *Berceuse* (concert-étude); op. 22, *Impromptu* (do.); op. 24, *Grosse Sonate* in B♭; op. 29, *Ungarische Rhapsodie* in G m.; op. 36, *Konzertfantasie über schwedische Volkslieder;* etc.

Krau'se, Emil, b. Hamburg, July 30, 1840. Pupil of Hauptmann, Richter, Rietz, Moscheles and Plaidy at Leipzig Cons. Since 1860, teacher of pf. and theory at Hamburg (since 1885 at the Cons.); made R. Prof. in 1893; from 1864–1907 he was mus. critic for the 'Fremdenblatt.' Publ. *Beiträge zur Technik des Klavierspiels* (op. 38 and 57), with supplementary matter in op. 75 (*Ergänzungen*); *Aufgabenbuch für die Harmonielehre* (1869; 8th ed. 1908); *Praktische Klavierschule* (op. 70; 1892); and *Neuer 'Gradus ad Parnassum'* (op. 95; 100 études). His comps. include a Requiem, *Den Heimgegangenen*, for ch. and orch.; 3 cantatas; an *Ave Maria a* 6; songs; chamber-music, etc.; studies, variations, sonatas, etc., for pf.

Krau'se, Karl Christian Friedrich, b. Eisenberg, Altenburg, May 6, 1781; d. Munich, Sept. 27, 1832. He publ. many important philosophical works; also *Darstellungen aus der Geschichte der Musik* (1827), a *Vollständige Anweisung* for pf.-technics (1808), and *Anfangsgründe der allgemeinen Theorie der Musik* (1838).

Krau'se, Martin, b. Lobstädt, n. Leipzig, June 17, 1853. Eminent pianist and pedagogue; pupil of his father, a cantor, of Fuchs at the Borna Teachers' Seminary (where he graduated as first in his class), and of Wenzel and Reinecke at Leipzig Cons., 1873–6, also attending University lectures. He taught six months in Montreux, then was private tutor in Detmold with unlimited opportunity to practise the pf.; after successful tours in Holland and Germany (1878–80), he was prostrated by nervous exhaustion for two years, made Liszt's acquaintance in 1882, played before him in 1883, and for three years was in constant communication with the master and his pupils, learning every detail which could throw light on Liszt's marvellous facility. In 1885 K., Siloti, Frau Moran-Olden, and others gave two grand concerts in Leipzig, which led to the foundation in that year of the 'Lisztverein,' of which K. was the chief promoter, and chairman and manager till 1900, when it was discontinued. Then, teacher and writer in Leipzig, also teaching at the Dresden Cons.; since 1904 prof. at Stern's Cons. in Berlin. The Duke of Anhalt bestowed on K., in 1892, the title of 'Professor.'

Krau'se, Paul, b. Klingenthal, Saxony, Dec. 27, 1880. For a short time he st. with Schreck at the Leipzig Cons.; then accepted a position as school-teacher in Dresden, and cont. his mus. studies at the Cons. there with A. Fuchs, Fährmann, Draeseke and Reuss; now (1916) prof. of organ at the Cons. As a composer he has gradually espoused the principles of the extreme modernists. He has publ. for org. a sonata in G m. (op. 5), *Kanonische Choralvorspiele* (op. 7, 36), *Choralstudien* (op. 12), a suite (op. 21), and minor pieces.

Krau'se, Theodor, b. Halle, May 1, 1833; d. Berlin, Dec. 12, 1910. Theological student; studied music under Naue, Hentschel, Hauptmann and Grell (theory), and Mantius and Blumner (voice). He organized the choirs of the Nikolaikirche and the Marienkirche, Berlin, and was conductor of the Seiffert a cappella society. Created R. Music-Director in 1887, Prof. in 1894; app. prof. of singing at the 'Kgl. Institut für Kirchenmusik' in 1895. He resigned from his pastoral duties in 1898, but continued in his positions as cond. and teacher. He taught singing at sight by using the 'Wandernote' (movable Do). Comp. church-music, part-songs, and songs; and was mus. critic for several Berlin papers.—Publ. *Die Wandernote* (1888; 3d ed. 1900) and *Deutsche Singeschule* (4 parts, 1888; 6th ed. 1901).

Kraus'haar, Otto, b. Kassel, May 31, 1812; d. there Nov. 23, 1866. Pupil of Hauptmann, whose idea of the opposition of the major and minor modes he developed in a treatise on *Der accordliche Gegensatz und die Begründung der Scala* (1852), prior to Hauptmann's *Natur der Harmonik.* Also publ. *Die Construktion der gleichschwebenden Temperatur ohne Scheibler'sche Stimmgabeln* (1838); essays in periodicals; Songs without Words; and songs.

Krauss, Gabriele, b. Vienna, Mar. 24, 1842; d. Paris, Jan. 6, 1906. Brilliant dram. soprano; a pupil of Vienna Cons. and Mme. Marchesi; début on July 20, 1860, in Rossini's *Tell* at the Vienna Hofoper. Sang at Vienna court opera, 1860–7; at the Théâtre Italien, Paris, 1867–71; then in Baden and Milan; reappeared for a short season in 1873 at the Th. Ital.; eng. 1875–87 at the Grand Opéra, Paris. Hon. member of the Soc. of

the Conserv. Concerts, 1870; officer of the Académie, 1880. Gave leading rôles in some 40 operas, e. g., Rebecca (*Templario*), Donna Anna, Semiramide, Desdemona, Gilda (*Rigoletto*), Fidelio, Rachel (*La Juive*), Valentine (*Huguenots*), Norma, Alice (*Robert*), Agathe (*Freischütz*), Selika (*l'Africaine*), Aida, Marguerite (*Faust*), Lucrezia Borgia, Senta, Elisabeth, Elsa, etc.

Krebs, Johann Ludwig, whom Bach thought his best organ-pupil; b. Buttelstädt, Thuringia, Oct. 10, 1713; d. Altenburg, Jan., 1780. While at the Leipzig Thomasschule 1726–35 he was J. S. Bach's private pupil. Later organist at Zeitz, Zwickau, and Altenburg.—Publ. comps. (in strict style): *Clavierübungen* (Nuremberg, 1743–9); clavichord-concerto; sonatas f. clav. and flute; suites and preludes for clav.; flute-trios; organ-pieces. (A complete edition is publ. by Heinrichshofen, Magdeburg.)—See Q.-Lex.

Krebs, Karl, b. Hanseberg, Württemberg, Feb. 5, 1857. Student of music in the R. Hochschule, Berlin, likewise hearing Spitta's lectures in the University. Took degree of *Dr. phil.* at Rostock with dissertation *Girolamo Dirutas 'Transilvano.'* Living in Berlin as mus. critic for the 'Vossische Zeitung,' 'Moderne Kunst,' the 'Deutsche Rundschau,' etc.; since 1898 prof. of hist. of mus. at the Kgl. Hochschule. Has publ. *Dittersdorfiana* (1900; biogr. and thematic cat.); *Schaffen und Nachschaffen in der Musik* (1902); *Haydn, Mozart, Beethoven* (1906; 2d ed. 1913); also valuable musico-historical essays in the 'Vierteljahrsschrift für Musikwissenschaft,' the supplement of the 'Vossische Zeitung,' the 'Preussische Jahrbücher,' etc.

Krebs, Karl August (real family-name, **Miedcke,** changed to K. after his adoption by the opera-singer J. B. Krebs); b. Nuremberg, Jan. 16, 1804; d. Dresden, May 16, 1880. Taught by J. B. Krebs and, at Vienna, by Seyfried; after a brilliant pianistic season in Vienna (1825) he was app. (1826) 3d Kapellm. at the Vienna court opera; 1827, do. at Hamburg; 1850, Hofkapellm. at Dresden opera, retiring in 1872. He prod. 2 operas, *Silva, oder die Macht des Gesangs* (Hamburg, 1830), and *Agnes, der Engel von Augsburg* (ibid., 1834; rewritten, and given at Dresden, 1858, as *Agnes Bernauer*); of the opera *Feodore*, comp. in his 7th year(!), some numbers were publ. His songs were immensely popular; his pf.-music much less so. His daughter,

Krebs, Mary (Frau **Brenning**), accomplished pianist; b. Dresden, Dec. 5, 1851; d. there June 27, 1900. Taught by her mother and father, her talent matured with astonishing rapidity; début at Meissen, Oct. 15, 1863; shortly thereafter she gave a concert in Dresden; was then invited to play at Leipzig (Gewandhaus; Euterpe), Hamburg, Prague, Vienna, Paris, and London (where she gave over 170 concerts from 1864–6). Returning to Dresden, she received the appointment of R. Saxon Chamber-virtuoso. After further European journeys, she toured America from 1870–2, giving more than 200 concerts. She was one of the leading pianists of her day, and an excellent teacher. Resided in Dresden.

Krečman, Theobald. See KRETSCHMANN.

Krehbiel [krā'-], **Henry Edward,** writer and critic; b. Ann Arbor, Mich., Mar. 10, 1854. Studied law at Cincinnati, but preferred journalism, and devoted himself especially to music; 1874–80, mus. critic of the Cincinnati 'Gazette'; then editor of the New York 'Musical Review,' and critic for the 'Tribune,' which latter position he still (1917) holds. Received degree of A. M. (hon. c.) from Yale Univ. in 1909; Chev. of the Legion of Honor since 1901; in 1900 he served as member of the International Jury at the Paris Expos.—Works: *Notes on the Cultivation of Choral Music, and the Oratorio Soc. of New York* (1884); *Review of the N. Y. Mus. Seasons 1885–90* (5 vols.); *Studies in the Wagnerian Drama* (1891); *The Philharm. Soc. of New York; A Memorial* (1892); *How to Listen to Music* (1896); *Annotated Bibliography of Fine Art*, with R. Sturgis (1897); *Music and Manners in the 18th Century* (1898); *Chapters of Opera* (1908; 2d ed. 1911); *A Book of Operas* (1909); *The Pianoforte and its Music* (1911); *Afro-American Folk-songs* (1914); transl. Courvoisier's *Technic of Violin-playing* (New York, 1880; 2d ed. 1896); Kerst's *Beethoven* (1905) and Kerst's *Mozart* (1905); consulting editor of 'The Music of the Modern World' (1895–7); and Amer. editor of the second edition of Grove's 'Dictionary of Music and Musicians' (1904–10). Has been engaged for some years upon an Engl. translation of Thayer's *Beethoven*.

Krehl, Stephan, born Leipzig, July 5, 1864. Studied at the Conservatories in Leipzig and Dresden; 1889, app. teacher of pf. and theory at Karlsruhe Cons.; since 1902 at the Leipzig Cons. Very talented composer. —Works: Op. 8, sonata in A for pf. and vl.; *Slovenische Tänze* for pf. 4 hands; op. 15, Prelude to *Hannele* for orch.; op. 17, str.-quartet; op. 19, quintet for cl., 2 vls., vla. and vcl.; op. 20, sonata in F for vcl. and pf.; pf.-pcs. (op. 2, 3, 4, 7 [*Phantastische Skizzen*], 11, 13, 16); songs (op. 1, 5, 6, 10, 22 [*Vom Tode*], 23, 24, 25). Also wrote *Praktische Formenlehre* (1902); *Allgemeine Musiklehre* (1904; 2d ed. 1910); *Kontrapunkt* (1908; 2d ed. 1912); *Erläuterungen zur Komposition der Fuge* (1909).

Kreipl [krī'-], **Joseph,** b. 1805; d. Vienna,

June, 1866. For years the favorite tenor in Linz-on-Danube; a composer of beautiful songs, among which *Das Mailüfterl* (poem by Kleesheim) attained extraordinary vogue.

Kreisler, Fritz, eminent violinist; b. Vienna, Feb. 2, 1875. His talent manifested itself at an early age and was carefully fostered by his father, under whose instruction the boy made such progress that at the age of 7 he was admitted to the Cons., where he st. under Auber and Hellmesberger, and in 1885 carried off the gold medal. He then ent. the Paris Cons., where he was a pupil of Massart (vl.) and Delibes (comp.); graduated in 1887 as winner of the Grand Prix (gold medal) over 40 competitors. In 1889 he made a very successful tour of the U. S. with Moriz Rosenthal. On his return he abandoned music for some years; st. medicine in Vienna, art in Rome and Paris, and then entered the Austrian army, serving as an officer in an Uhlan regiment. Because of irregular practice, his technical skill suffered, and he retired for a time. At his reappearance in Berlin (March, 1899) his playing created a sensation. Not only had he regained his former astounding virtuosity, but he had also developed into a great interpreter. On his second visit to the U. S. in 1900–1, when he appeared as soloist and in ensemble with Hofmann and Gérardy, he carried his audiences by storm; on his tour of England in the spring of 1901 he scored similar triumphs; since then he has visited every civilized country, and securely established his reputation as one of the supreme contemporary masters of his instrument; in 1904 the London Philh. Soc. honored him by awarding him the Beethoven gold medal. At the outbreak of the great war in 1914 he joined his former regiment, was wounded at Lemberg, and excused from further service. Fortunately his recovery was rapid and complete, so that at the end of the same year he resumed his artistic career in the U. S. His repertory includes almost everything of note written for the violin since the 17th cent. He is the owner of the fine Guarneri formerly used by Wilhelmj; recently he bought from Hills & Sons the famous 'Stradivari with the wonderful golden varnish.' He has publ. numerous arrangements of early and modern music; his reminiscences of the war were publ. as *Four Weeks in the Trenches* (Boston, 1915).

Kreisler, Johannes. See E. T. A. HOFFMANN.

Kreiss'le von Hellborn, Heinrich, Schubert's biographer; b. Vienna, 1812; d. there Apr. 6, 1869. He was *Dr. juris*, and secretary in the Ministry of Finance, Vienna. A passionate admirer of Schubert, he publ. *F. Schubert, eine biographische Skizze* (1861), followed in 1865 by the exhaustive biography *Franz Schubert* (condensed Engl. transl. by Wilberforce, 1866; full transl., with an Appendix by Sir George Grove, by A. D. Coleridge, 1869, in 2 vols.).

Krejči [krĕh'chē], **Josef,** b. Milostin, Bohemia, Feb. 6, 1822; d. Prague, Oct. 19, 1881. Pupil of Witásek and Jos. Proksch in Prague; from 1844, organist in various churches there, 1858 Director of the Organ-School, 1865 Dir. of the Cons. Distinguished organist and composer.—Works: An oratorio, masses, overtures, organ-pieces, songs.

Krem'pelsetzer, Georg, b. Vilsbiburg, Bavaria, Apr. 20, 1827; d. there June 9, 1871. By trade a cloth-weaver, he became the pupil of Fr. Lachner in Munich. He was Kapellm. at the Volkstheater, Munich, in 1865; at Görlitz, 1868; and at Königsberg, 1870. Brought out an opera, *Der Onkel aus der Lombardei* (1861), and the successful operettas *Die Franzosen in Gotha, Der Vetter auf Besuch* (1863), *Die Kreuzfahrer* (1865), *Das Orakel in Delphi* (1867), *Die Geister des Weins* (1867), *Aschenbrödel, Rotmantel* (1868), etc.

Krem'ser, Eduard, b. Vienna, Apr. 10, 1838; d. there Nov. 27, 1914; from 1869, chorusmaster of the Viennese 'Männergesangverein'; in 1899 made 'Ehrenchormeister'; 1878–80 cond. of the 'Gesellschaftskonzerte'.—Works: The operettas *Eine Operette* (1875), *Der Schlosserkönig*, and *Der Botschafter;* a 'Singspiel,' *Der kritische Tag* (Th. an der Wien, 1891); the cantatas for soli, male ch. and orch.: *Balkanbilder, Prinz Eugen, Das Leben ein Tanz, Im deutschen Geist, Altes Weihnachtslied;* many part-songs (his settings of *6 altniederländische Volkslieder* are famed far and wide); *Das Herzklopfen, Errinnerungen,* and *Fröhliche Armuth,* for male ch. and orch.; songs (*Jagdlied,* with accomp. of 4 horns; 2 songs from *Der Trompeter von Säkkingen,* with solo cornet); excellent pf.-music (op. 1, 2, 4-6, 8-10, 12, 16, 17); etc.; also edited 'Wiener Lieder und Tänze' (2 vols., 1912, '13).

Krenn, Franz, b. Dross, Lower Austria, Feb. 26, 1816; d. St. Andrä vorm Hagenthal, June 18, 1897. Pupil of Seyfried at Vienna. Organist in several Vienna churches; 1862, Kapellm. at St. Michael's (the court church); 1869, prof. of harmony at the Cons. He was an eminent organist and conductor, and did much to popularize the liturgical music of the old Italian and Flemish schools in Vienna.—Works: The oratorios *Bonifacius,* and *Die vier letzten Dinge;* cantatas; 15 masses; 3 requiems; other sacred music; a symphony, quartets, pieces for org. and pf.; part-songs; a Method for organ; a vocal method, etc.

Kretsch'mann (*recte* **Krečman**), **Theobald**, b. Vinos, n. Prague, Sept. 1, 1850. In 1881 app. solo 'cellist at the court opera, Vienna, and conductor of the chamber-concerts; organized his own str.-quartet; 1889–1902, Kapellm. at the 'Votivkirche'; 1907, cond. at the 'Volksoper'; now retired in Vienna (1916). Comp. of an opera, *Die Brautschau* (Totis, 1895) and a burlesque, *Salome die zweite* (Vienna, 1906). Publ. *Tempi passati* (2 vols., 1910, '13).

Kretsch'mer, Edmund, b. Ostritz, Saxony, Aug. 31, 1830; d. Dresden, Sept 13, 1908. Pupil of Jul. Otto and Joh. Schneider in Dresden. In 1854, organist of the court church; in 1863, court organist, retiring in 1901. Founded the Cäcilia Singing-soc., and conducted it and other like societies. Was also instructor in the R. 'Kapellknaben-Institut' until 1897, when his son Franz succeeded him. He was an eminent composer; his *Geisterschlacht* won a prize in Dresden (1865); a 3-part mass for male ch. won the Brussels Academy's prize in 1868; his operas *Die Folkunger* (Dresden, 1874) and *Heinrich der Löwe* (Leipzig, 1877), are among the most important dramatic works of the post-Wagnerian epoch (K. wrote the libretti, as well); he has also prod. an operetta, *Der Flüchtling* (Ulm, 1881), and a romantic opera, *Schön Rotraut* (Dresden, 1887); 2 large works for soli, ch. and orch., *Pilgerfahrt* and *Sieg in Gesang;* a *Festgesang* and *Dramatisches Tongedicht* for ch. and orch.; an orchestral suite, *Hochzeitsmusik* (op. 54, 1896); three other masses; etc.—Cf. O. Schmid, *E. K.* (Dresden, 1890).

Kretzsch'mar, (August Ferdinand) Hermann, b. Olbernhau, Saxony, Jan. 19, 1848. Pupil of J. Otto at the Kreuzschule, Dresden, and of Richter, Reinecke, Paul and Papperitz at Leipzig Cons. Took degree of *Dr. phil.* at Leipzig with a thesis on ancient notation prior to Guido d'Arezzo, in 1871, then becoming teacher of organ and harmony at the Cons., and conducting several societies; 1876, Kapellm. at Metz Th.; 1877, mus. dir. at Rostock Univ.; 1880, town mus. dir. there; 1887, Langer's successor as mus. dir. of Leipzig Univ., and cond. of the academic male chorus 'Paulus.' From 1888–97, Riedel's successor as cond. of the 'Riedelverein,' then retiring on account of ill health (present cond. Dr. Richard Wetz of Erfurt). Received the title of 'Professor' in 1890, in which year he organized the 'Akademische Orchesterkonzerte,' giving historical programs. App. prof. of music in Berlin Univ. in 1904; in 1909 dir. of the Kgl. Hochschule. Made Geh. Regierungsrat in 1908. A fine organist, he has publ. sacred and secular part-songs, and some organ-music. He is likewise a well-known mus. critic (in the 'Musikalisches Wochenblatt,' 'Grenzboten'); has publ. lectures on *Chorgesang, Sängerchöre, etc.*, and *Peter Cornelius* (1880, in Waldersee's 'Sammlung mus. Vorträge'); a *Führer durch den Konzertsaal* (3 vols., 1887; 4th ed. 1913); also essays in the 'Grenzboten' (*Das deutsche Lied seit Schumann* [1881]; *Die deutsche Klaviermusik seit Schumann* [1882]; *Brahms* [1884]); and a paper on *Venetian Opera* in the 'Vierteljahrsschrift für Musikwissenschaft' (1892). In 1911 he publ. a coll. of his essays as *Gesammelte Aufsätze* (2 vols.). Vol. i of *Geschichte des neuen deutschen Liedes* appeared in 1912. He edited vols. viii and ix of 'Dkm. deutscher Tonk.' and a new edition of Lobe's *Lehrbuch der musikalischen Komposition* (4 vols., 1884–7).

Kreubé (krö-bā'], **Charles-Frédéric**, b. Lunéville, Nov. 5, 1777; d. at his villa, n. St.-Denis, in 1846. Pupil of R. Kreutzer; 1816–28, 1st cond. at the Opéra-Comique.—Works: 16 comic operas (1813–28).

Kreut'zer [kroi'tser], **Auguste**, brother of Rodolphe, b. Versailles, Sept. 3, 1778; d. Paris, Aug. 31, 1832. Violinist; played in orch. of the Opéra-Comique and Grand Opéra, also in the court orchestras; succeeded Rodolphe as teacher of violin in the Cons., 1826.—Publ. 2 vln.-concertos; 2 duets; 3 sonatas, etc.

Kreut'zer (or **Kreuzer**), **Conradin**, b. Messkirch, Baden, Nov. 22, 1780; d. Riga, Dec. 14, 1849. Pupil of J. B. Rieger and (1792–6, at Zwiefalten Abbey) of Ernst Weihrauch. Law-student at Freiburg, 1799–1800; then devoted himself to music, bringing out his first operetta, *Die lächerliche Werbung*, at Freiburg in 1800. He lived 5 years in Constance, and then sojourned in Vienna till 1811, studying counterpoint two years under Albrechtsberger. He prod. with considerable success *Jery und Bätely* (1810); not being able to bring out two grand operas, *Conradin von Schwaben* and *Der Taucher*, in Vienna, he went, after a pianistic tour of a year, to Stuttgart, where, after the production of the former in 1812, he was appointed court Kapellm. In Stuttgart he produced 8 dramatic works; then went to Donaueschingen in 1817 as Kapellm. to the Prince von Fürstenberg. Here he produced in 1821 *Aesop am Hofe des Königs Krösus* (written in 1808 and entitled *Aesop in Phrygien;* prod. in Stuttgart in 1822 as *Aesop in Lydien*). Returning to Vienna, he brought out *Libussa* (1822); acted as Kapellm. at the Kärnthnerthor Th. (1825, 1829–32, 1837–40), and the Josephstädter Th. (1833–37); in 1834 his best work, *Das Nachtlager von Granada*, appeared, which, with *Der Verschwender* (1836) and *Jery und Bätely*, held the stage

until the end of the century. From 1840–46, Kapellm. at the City Th., Cologne; was in Vienna again 1847–9; and then accompanied his daughter Cäcilie, a stage-singer, to Riga.—Works: 30 operas; an oratorio, *Die Sendung Mosis* (Stuttgart, 1814); church-music, chamber-music, and pf.-pieces; songs, and some very beautiful male choruses (*Die Capelle, Sonntagsmorgen* [Uhland], *Der Tag des Herrn*, etc.).Cf: W. H. Riehl, *Musikalische Charakterköpfe* (vol. i, Stuttgart, 1879).—See Q.-Lex.

Kreut'zer, Léon (-Charles-François), composer and mus. critic; b. Paris, Sept. 23, 1817; d. Vichy, Oct. 6, 1868. Pupil of Flèche (pf.) and Benoist (comp.). Wrote for the 'Revue et Gazette musicale' (*L'Opéra en Europe*, 1841), the 'Revue contemporaine' (on Meyerbeer), 'La Quotidienne,' 'L'Union,' etc.; also an *Essai sur l'art lyrique au théâtre* (1845; down to Meyerbeer); orchestral prelude to *The Tempest;* string-quartets, pf.-sonatas, etc.; and a treatise on modulation.—Biographical sketch by Pougin (1868).

Kreut'zer, Rodolphe, famous violinist; b. Versailles, Nov. 16, 1766; d. Geneva, Jan. 6, 1831. His father, a German violinist in the Chapelle du Roi, and Anton Stamitz were his teachers. At 13 he played a violin-concerto of his own composition at one of the Concerts Spirituels; in 1782 he was app. 1st violin in the Ch. du Roi, and in 1790 solo violin in the Théâtre Italien, bringing out his first opera, *Jeanne d'Arc à Orléans*, the same year. It was followed by over 40 others, given at the Opéra, the Opéra-Comique, or the Th. Italien. *Lodoïska* (1793) was perhaps his best; but all have passed into oblivion. A year after his appointment as teacher of violin at the Cons., he made a triumphant concert-tour through Italy, Germany, and Holland. In 1801 he succeeded Rode as solo violin at the Opéra, of which he became 2d cond. in 1816, and 1st cond. in 1817. From 1802 he was also chamber-musician to Napoleon; from 1815, to Louis XVIII; retired 1826, and so far lost influence that his last opera, *Mathilde*, was contemptuously rejected by the direction of the Grand Opéra. To him Beethoven inscribed the celebrated 'Kreutzer Sonata.'—Works: 43 operas; 19 violin-concertos; 2 double concertos; a *symphonie concertante* for vln. and 'cello, with orch.; 15 string-quartets; 15 string-trios; also duets, sonatas, variations, etc., for vln.; but his masterwork, wherein his worthiness to rank with the great masters of the classic Parisian school of violin-playing is convincingly proved, is the *40 Études ou Caprices* for vln. solo, republ. in countless editions, revised by Vieuxtemps and others. K. was joint author, with Rode and Baillot, of the great Violin-Method used in the Paris Cons.—Cf. H. Kling, *R. K.* (Brussels, 1898); J. Hardy, *R. K. Sa Jeunesse à Versailles* (Paris, 1910).—See Q.-Lex.

Kreu'zer, Conradin. See KREUTZER.

Krie'ger, Ferdinand, b. Waldershof, Franconia, Jan. 8, 1843. Studied at Eichstätt Teachers' Seminary and Munich Cons.; from 1867, music-teacher in the Normal School at Ratisbon.—Publ. *Die Elemente des Musikunterrichts* (1869); a *Lehre der Harmonie* (1870); *Der rationelle Musikunterricht . . .* (1870); *Die katholische Kirchenmusik* (1872); and technical studies for vln. and for pianoforte.

Krie'ger (or **Krüger**), **Johann,** famous contrapuntist, brother and pupil of Joh. Philipp; b. Nuremberg, Jan. 1, 1652; d. Zittau, July 18, 1735. He succeeded his brother at Bayreuth; was then court Kapellm. at Greiz and Eisenberg; from 1681, organist and mus. director at Zittau.—Works: *Musikalische Ergetzlichkeiten*, arias for 5–9 voices (1684); *Musikalische Parthien*, dance-music for clavichord (1697); *Anmuthige Clavierübungen*, preludes, fugues, etc. (1699); also sacred vocal music (MS. masses and motets in Berlin Library).—See Q.-Lex.

Krie'ger, (Johann) Philipp, b. Nuremberg, Feb. 26, 1649; d. Weissenfels, Feb. 6, 1725. Pupil of J. Drechsel and Gabriel Schütz, also of G. Förster at Copenhagen, where he was the assistant and pupil of court organist Schröter for 5 years. Court organist and chamber-comp. at Bayreuth, with an interval of study in Italy (1672); Kapellm. at Kassel, court organist at Halle, and from 1675 Kapellm. to the Duke of Saxe-Weissenfels. On a concert-tour to Vienna, he was ennobled by Emperor Leopold I. He prod. several operas at different courts, and at Hamburg; publ. 24 Sonatas for 2 vlns. and bass (op. 1, 1687; op. 2, 1693); *Musikalischer Seelenfriede*, 20 sacred arias for vln. with bass (1697; 1717); *Lustige Feldmusik* for 4 wind-instrs.; etc.—See Q.-Lex.

Kriens [krēns], **Christian,** b. Amsterdam, Apr. 29, 1881. St. vl., pf., cpt. and comp. at the R. Cons. at The Hague; winner of the gold medal in 1895. A boy of precocious development, he made his début in the same year at Amsterdam with his father's symphony orch., playing Beethoven's violin-concerto and the pf.-concerto in E♭ (Emperor) and conducting his second (!) symphony; from 1896–9 he toured Holland, Belgium and France as a violinist, and then taught some years in the Hague Cons.; came to America as cond. of the French Opera Co. in New Orleans in 1906; settled in New York in 1907; formed the K. String-Quartet (1911) and the K. Symphony Club (1912). The object of the latter organization is the

training of orchestral players; the training is not confined to the standard repertory, but many new works are played from MS.; the club now (1916) numbers 125 active members. —Works: 2 Symphonies (C and F); *Les Rois en Exile*, symph. poem; suite for small orch.; a sonata for fl. and pf.; a number of pcs. for vl. and pf. (*Dans la campagne, Sérénade mélancolique*, etc.); pf.-pcs.; songs.

Kri'gar, (Julius) Hermann, b. Berlin, Apr. 3, 1819; d. there Sept. 5, 1880. Pianist; pupil at Leipzig of Schumann, Mendelssohn, Hauptmann, etc., 1843–5; then organized a singing-society at Berlin, where he also cond. the 'Neue Berliner Liedertafel' for some years; 1857, R. Mus. Director; 1874, Professor. Comp. incidental music, motets, psalms, pf.-pieces, and songs.

Kris'per, Dr. **Anton,** of Graz, publ. (1882) an interesting essay on *Die Kunstmusik in ihrem Prinzipe, ihrer Entwickelung und ihrer Konsequenz* (favoring harmonic dualism).

Křizkow'sky [krzhĭz-köhv'skē], **Paul,** noteworthy Czechish composer of national and sacred music; b. Brünn, Jan. 9, 1820; d. there May 8, 1885. Augustine monk, and councillor in the archiepiscopal consistory.

Kroeger, Ernest Richard, b. St. Louis, Missouri, Aug. 10, 1862. He received his entire mus. education from local teachers (E. Froehlich, W. Malmene, P. G. Anton, C. Kunkel, W. Goldner, E. Spiering, L. Mayer); held various positions as org.; now (1916) at Ch. of the Messiah (Unitarian); cond. of the Morning Choral Club (women's vcs.), 1893–1903; cond. of Amphion Club (male ch.), 1910–12; dir. since 1887 of Coll. of Music, Forest Park Univ., and since 1904 also of his own School of Music; Pres. of Mus. Teachers' Nat. Assoc. (1896); Pres. Missouri Mus. Teachers' Assoc. (1897–9); Master of Programs, Bureau of Mus., St. Louis World's Fair (1904); elected member of the French Academy (1904), and of the Nat. Inst. of Arts and Letters (1915). During the summer of 1915 he gave a series of lecture-recitals at the Univ. of California, and organ-recitals at the Panama Exposition. Since 1893 he has appeared in many cities in recitals (as organist and pianist); has given in St. Louis annually a series of pf.-recitals; his repertory for pf. comprises 600 numbers.—Works: For orch.: Overtures *Thanatopsis, Pittoresque, Endymion, Sardanapalus, Hiawatha, Atala;* a suite, *Lalla Rookh;* a pf.-trio in E m.; a pf.-quartet in D m.; a pf.-quintet in F m.; 4 str.-quartets; a sonata for pf. and vl. (op. 32, F m.); several larger works for pf., 12 Concert-Études (op. 30), a suite in 5 movems. (op. 33), a sonata (op. 40, D), Prelude and Fugue (op. 41, B m.), Scherzo (op. 45), *Three Mythological Scenes* (op. 46), 16 vars. on an elegiac theme (op. 54), 15 études for the left hand (2 books, op. 55), and numerous minor pieces; a Romanza for vcl. and pf. (op. 47); *The Masque of the Dead Florentines* for recitation or action (op. 75); many pcs. for org.; about 100 songs.

Krohn, Ilmari (Henrik Reinhold), b. Helsingfors, Nov. 8, 1867. Pupil of R. Faltin there, 1885–6; of Papperitz, Schreck and Reinecke at Leipzig Cons., 1886–90; and in 1909 of W. von Baussnern in Weimar (instrumentation); Ph. D. with the thesis *Über die Art und Entstehung der geistlichen Volksmelodien in Finnland* (publ. Helsingfors, 1899). In 1900 he establ. himself as 'Privatdozent' for musicol. at the Univ. in Helsingfors; taught theory and hist. of mus. at the Cons., 1900–1, '05–7, and again since 1914; also at the Orch. School, 1900–1 and 1904–14; 1894–1905, org. in Tammerfors, and since 1911 in Helsingfors; has lectured at the mus. congresses in London (1891), Paris (1900), Basel (1906), Vienna (1909), Rome (1911), Paris (1914). His interest in folk-music led him to travel extensively in Finland and Sweden in the years 1886, '90, '96–8, when he collected a great number of folk-melodies. In 1906 he founded the mus. journal 'Säveletär,' in 1910 the Helsingfors branch of the 'Int. Mus.-Gesellschaft,' and in 1916 the 'Musikwissenschaftliche Gesellschaft in Finland.' In 1906 he invented the 'Acoustic Harmonium' (in use since then at the Univ., and described by him, *Das akustische Harmonium der Univ. zu Helsingsfors*). After the death (1905) of his first wife he married the Finnish writer Hilja Haahti in 1906. As a composer K. is highly esteemed by his compatriots, but his importance rests mainly upon his scholarly writings and collections of folk-music. In 1903 and 1915 he was awarded the State prize for comp.—Compositions: Op. 3, *In Memoriam*, sonata in G for pf.; op. 5, Psalm 33 for ch. and org.; op. 6, Psalm 25 for ch. a capp.; op. 14, *Juhannuskantaatti* (St. Johns cantata) for soli, ch. and orch. (1910); op. 15, *Sionin Sointuja* (25 sacred choruses); op. 17, *Joudu jo Jesu* (Come, O Jesus; motet a capp.); secular choruses (op. 9, 11, 12, 16); songs (op. 4, 7, 8, 10, 13). Without op.-number: *Ikiaartehet* (Eternal Treasures), oratorio in 3 parts, text by H. Haahti, Helsingfors, 1914; *Valittuja Psalmeja* (10 psalms for ch. with kantele [zither-like Finnish instr.]); *Meidän lasten lauluja* (Songs from Child-life); Suite for str.-orch. (in MS.). At present he is working on a 3-act opera, *Tuhotulva* (The Flood; text by his wife). He has ed. a number of Italian arias (Scarlatti, etc.) w. Finnish text, arr. for vcl. and pf.; and 30 Advent- and Christmas-songs w. harmonium. In 1893 he began the publication of his coll.

of Finnish folk-melodies, *Suomen Kansan Sävelmiä* (about 3700 melodies, methodically arr.: I. Sacred melodies. II. Secular melodies. III. Dance-melodies. IV. Runic melodies).—Writings: *Guide for Acoustic Intonation* (in Finnish, 1911; Swedish tr. by A. Törnudd, 1912); *Rytmioppi* (1914; Treatise on Rhythm, vol. i of an elaborate work on the theory of mus.; vol. ii, *Säveloppi* (Tr. on Melody), is now [1916] in preparation). Has written the articles on music for the great Finnish Encyclopædia 'Tietosanakirja,' and numerous articles for Finnish, Swedish, French and German mus. journals, especially the 'Smb. Int. M.-G.' (the essays on Finnish music are very valuable).

Kroll, Franz, b. Bromberg, June 22, 1820; d. Berlin, May 28, 1877. Pianist, pupil of Liszt at Paris and Weimar; from 1849 in Berlin, teaching 1863–4 at Stern's Cons. Editor of the Peters Ed. of the 'Well-tempered Clavichord,' and the 'Bibliothek älterer und neuerer Klaviermusik'; also publ. a few original pf.-pieces.

Krolop, Franz, dramatic bass; b. Troja, Bohemia, Sept. 5, 1839; d. (from an operation) at Berlin, May 30, 1897. A pupil of Richard Levy at Vienna, his début as Ernani at Troppau in 1863 was very successful; after engagements at Troppau, Linz-on-Danube, Bremen and Leipzig, he was permanently engaged for the Berlin court opera in 1872. In 1868 he married Vilma von Voggenhuber. Of fine and versatile talent, he sang, for instance, in *Don Giovanni* the rôles of the Commandant, Leporello, and Masetto.

Krom'mer, Franz, b. Kamenitz, Moravia, May 17, 1760; d. Vienna, Jan. 8, 1831. Violinist; his uncle, choirmaster at Turas, Hungary, taught him organ-playing, and he held a position as organist there from 1776–84; then joined Count Ayrum's orch. at Simontornya as violinist, later conducting it; was choir-director at Fünfkirchen, bandmaster of the Karoly regiment, went to Vienna as Kapellm. to Prince Grassalkovics, and followed Koželuch as Imp. Kapellm. in 1814. He comp. a mass for 4-p. ch. w. orch.; 5 symphonies; 5 violin-concertos; much excellent chamber-music (18 string-quintets, 69 string-quartets, a string-trio, etc.); quintets and quartets for wind-instrs., and music for windband; symphonies concertantes; etc.—Cf. W. H. Riehl, *Musikalische Charakterköpfe* (vol. iii, Stuttgart, 1879).—See Q.-Lex.

Kro'nach, Emanuel. See KLITZSCH.

Kron'ke, Emil, pianist and composer; b. Danzig, Nov. 29, 1865. Pupil of Reinecke and Paul in Leipzig, 1883–4; later of Nicodé and Th. Kirchner in Dresden. In 1886 he won the prize of the Dresden Cons. for piano-playing; in 1887, the diploma of honor. An indefatigable student of Liszt's works; living in Dresden as concert-pianist and teacher.—Publ. op. 14, *Symphonische Variationen über ein nordisches Thema*, for orch.; op. 24, 'cello-suite; op. 42, *Karnevalsuite*, for orch.; op. 45, *Ballade* for orch.; op. 72, pf.-concerto; op. 80, *Konzert-Variationen* for 2 pfs.; op. 99, vln.-suite; 2 suites for fl.; quartets for horn; also a number of instructive pf.-works; op. 17, *Das virtuose Arpeggiospiel;* op. 23, *Chopin-Etüden;* op. 44, *Die moderne Technik;* op. 77, *Die hohe Schule des 4. und 5. Fingers.* Also edited Chopin's works (Steingräber).

Kronold, Hans, concert-'cellist; b. Cracow, July 3, 1872. Pupil of Kiesling (vcl.) in Leipzig, and of Vollrath (vcl.) and Hans Rasch (pf. and harm.) in Berlin; came to America in 1886, made a tour with Emma Juch and later with Patti; joined the orch. of the M. O. H.; 1893–7, member of the N. Y. Symph. Orch., during which time he cont. to study the 'cello with A. Hekking; since 1898 living in N. Y. as concert-'cellist and teacher; for many years prof. of 'cello at the N. Y. Coll. of Music; has made several tours of Canada and the Eastern States. A great part of his time he devotes to concertizing in the settlements and poor districts of N. Y. Since 1896 he has regularly played at the Sunday evening service in All Angels' Ch. Has publ. solo pcs. for vcl.; pf.-pcs. and songs.

Kroyer, Theodor, b. Munich, Sept. 9, 1873. While studying pf. with Lang and cpt. with Gluth and Rheinberger at the Kgl. Akademie der Tonkunst, he also took the course in musicol. at the Univ. under Sandberger, obtaining the degree of *Dr. phil.* in 1897; app. mus. critic of the 'Münchener allgem. Zeitung' in 1897; taught hist. of mus. at Dr. Kaim's Musikinstitut, 1900–2; in 1902 he establ. himself as Privatdozent for musicology at the Univ., being made prof. extraord. in 1907. He ed. vol. i of the complete works of Senfl in 'Dkm. der Tonkunst in Bayern' (iii, 2) and a selection from the works of G. Aichinger (ib., x, 1), and publ. several valuable essays on early music (in 'Jahrb. Peters,' 'Beihefte der Int. M.-G.', etc.); contrib. to Herder's 'Konversationslexikon.' Has written 2 symphonies (B♭ m. and D m. [w. soli and ch.]), str.-quartets, pf.-pcs. and songs (all in MS.).

Krückl (or **Krükl**), **Franz,** celebrated baritone stage-singer; b. Edlspitz, Moravia, Nov. 10, 1841; d. Strassburg, Jan. 13, 1899. Pupil of Dessoff; début at Brünn, 1868; sang thereafter at Kassel, Augsburg, Hamburg (1874), Cologne (1875), and Hamburg again (1876–85); then became teacher at the Hoch

Cons., Frankfort; and from 1892 was director of the Municipal Th., Strassburg.—Publ. *Der Vertrag zwischen Direktor und Mitglied der deutschen Bühne* (1889).

Krug, Arnold, son of Dietrich; b. Hamburg, Oct. 16, 1849; d. there Aug. 4, 1904. Was taught by his father, and later by Gurlitt; also by Reinecke at Leipzig (1868), winning the Mozart scholarship in 1869. Studied further with Kiel and Eduard Frank, in Berlin; was pf.-teacher at the Stern Cons., 1872–7; then, as winner of the Meyerbeer scholarship, devoted a year to study in France and Italy. In 1878 he organized a 'Gesangverein' in Hamburg, where, from 1885, he taught at the Cons., and conducted the Altona 'Singakademie.' A talented composer, he publ. a symphony in C (op. 9); a symphonic prologue to *Otello* (op. 27); a suite *Aus der Wanderzeit* (op. 42); *Romanische Tänze* for orch. (op. 22); *Italienische Reiseskizzen* (op. 12), *Liebesnovelle* (op. 14) for string-orch.; *Serenade* (op. 34) for str.-orch. and fl.; a violin-concerto; a pf.-trio (op. 1), a pf.-quartet (op. 16), a str.-sextet (op. 68); a str.-quartet (op. 96); a romance for vl. and orch. (op. 73); do. for vcl. and pf. (op. 105); fine pf.-music; songs; etc.; also several large choral works: *La Régine Avrillouse* (op. 10), for fem. ch. and orch.; *Nomadenzug* (op. 11), for male ch., bar. solo and orch.; *Sigurd* (op. 25), for soli, ch. and orch.; *Altrömisches Frühlingslied* (op. 30), for male ch. and orch.; *An die Morgensonne* (op. 38), for mixed ch. and orch.; *Fingal* (op. 43), for soli, male ch. and orch.; *Herr Olaf* (op. 57), ballade for male ch. and orch.; *Chor der wilden Jagd* (op. 70), do.; *Aus allen Zonen* (op. 76), do.; *Hymne an Germania* (op. 79), do.; *Der Künste Lobgesang* (op. 86), cantata for male ch., sop. solo and orch.

Krug, Dietrich, music-teacher at Hamburg, where he was b. May 25, 1821, and d. Apr. 7, 1880. Pianist, pupil of Melchert and (nominally) of J. Schmitt. Composer of excellent melodious studies for pf.; also publ. a Method.

Krug, Friedrich, b. Kassel, July 5, 1812; d. Karlsruhe, Nov. 3, 1892. Baritone opera-singer, later court mus. director, at Karlsruhe. —Operas: *Die Marquise* (Kassel, 1843); *Meister Martin der Küfer und seine Gesellen* (Karlsruhe, 1845); *Der Nachtwächter* (Mannheim, 1846).

Krug, (Wenzel) Joseph (called **Krug-Waldsee**), b. Waldsee, Upper Swabia, Nov. 8, 1858; d. Magdeburg, Oct., 1915. Precocious talent, mostly self-taught until sent (1872–80) to Stuttgart Cons., where he studied violin, pf., singing, and composition (Faiszt). Taught for a short time at Hofwyl, near Bern; 1882–9, cond. of the 'Neuer Singverein,' Stuttgart; 1889, chorusmaster and music-director at the Municipal Th., Hamburg; 1892–3, Kapellm. at Brünn Th.; 1894, do. at Nuremberg; 1896, do. at Augsburg; 1899, cond. of the 'Privatkapelle' in Nuremberg; 1901, cond. of the 'Symphonie' and 'Gesellschaftskonzerte' and the 'Lehrer-Gesangverein' in Magdeburg. Made R. Prof. in 1913; retired in Jan., 1915. A composer of individuality and power; grand concert-cantatas were his specialty.—Works: The operas *Der Procurador von San Juan* (Mannheim, 1893), *Astorre* (Stuttgart, 1896), *Der Rotmantel* (Augsburg, 1898); a dramatic 'Christmas tale,' *Heinzelmännchen* (Hamburg, 1889); a 1-act ballet, *Das Märchen* (MS.); the 'secular oratorio' *König Rother*, for soli, mixed ch. and orch. (op. 25); concert-cantata *Seebilder*, for baritone solo, male ch. and orch. (op. 29); the ballade *Harald* [Uhland], for baritone solo, mixed ch. and orch. (op. 6); the concert-cantatas *Dornröschen*, *Hochzeitslied* (op. 16), *Der Geiger zu Gmund* (op. 27), *Das begrabene Lied* (op. 48); a symph. poem, *Des Meeres und der Liebe Wellen* (op. 4); a symphony in C m. (op. 46); a suite for vl. and pf. (op. 43); a str.-quartet in D m. (op. 56); a concert-overture in E, for full orch.; pf.-trio in D; songs; etc.

Krü'ger, Eduard, writer; b. Lüneburg, Dec. 9, 1807; d. Göttingen, Nov. 9, 1885. Philological student at Berlin and Göttingen, also devoting much time to musical studies; from 1861, prof. of music at Göttingen. Besides thoughtful and erudite critiques and reviews in various papers, he publ. *De musicis Graecorum organis circa Pindari tempora* (1830; his doctor-dissertation); a *Grundriss der Metrik* (1838); *Beiträge für Leben und Wissenschaft der Tonkunst* (1847); and *System der Tonkunst* (1866).

Krü'ger, Johann. See KRIEGER.

Krü'ger, Wilhelm, b. Stuttgart, Aug. 5, 1820; d. there June 16, 1883. Pupil of Ziegele (pf.) and Lindpaintner (comp.). Excellent pianist and teacher; lived in Paris 1845–70, when the outbreak of the Franco-Prussian war caused his withdrawal to Germany; then court pianist, and teacher at the Cons., in Stuttgart. His works for piano, 168 in number, include caprices, nocturnes, *genre* pieces (*Harpe éolienne*, *Guitare*), a *Polonaise-Boléro* (op. 97), études (especially op. 32, *Les six jours de la semaine*), and transcriptions, fantasias, etc., of and on operatic airs. He edited an excellent 2-vol. edition of Handel's clavichord-works.

Kruis [kroiss], **M. H. van't,** b. Oudewater, Holland, Mar. 8, 1861. Pupil of Nikolai at The Hague, 1877; organist and mus. director at Winterswyk, 1881; org. and teacher at

the Rotterdam School of Music, 1884; in 1886 he founded a mus. monthly, 'Het Orgel.' Publ. a *Beknopt overzicht der muziekgeschiedenis* (1892); comp. an opera, *De bloem van Island*, 3 symphonies, 8 overtures, organ-music, pf.-pieces, etc.

Krump'holtz, Johann Baptist, famous harpist; b. Zlonitz, n. Prague, circa 1745; d. Paris, Feb. 19, 1790. Taught by his father, a bandmaster in a Paris regiment. Gave concerts in Vienna, 1772; took lessons in comp. of Haydn, and belonged to Prince Esterházy's orch. 1773–6. Returning to France after a long concert-tour in Germany, he met a Fräulein Meyer at Metz, who became his pupil (said even to surpass him as a player), and, at the age of 16, his wife. In Paris they gave brilliant concerts, and K. added to his fame by inventing a harp with 2 pedals, loud and soft (the former still used in the modern harp); he also stimulated Érard to the experiments which led to the invention of the pedal-mechanism now employed. He drowned himself in the Seine on account of his wife's elopement to England with a young man. His comps. for harp are still worthy of attention; they include 6 concertos w. orch., a quartet w. strings, a duo for 2 harps, 52 sonatas, and others entitled *Sonates pathétiques*; a symphony for harp, 2 vlns., flute, 2 horns, and bass; variations, preludes, etc.—His brother,

Krump'holtz, Wenzel, violinist, b. circa 1750; d. Vienna, May 2, 1817, was a player in the Vienna opera-orch., and a friend of Beethoven, who inscribed to him the *Gesang der Mönche*.—Publ. an *Abendunterhaltung* for violin solo, and *Eine Viertelstunde für eine Violine*.

Kru'se, Johann S., violinist; b. Melbourne, Australia, Mar. 22, 1859. Pupil of Joachim at Berlin in 1876; leader of the Philharm. Orch.; in 1892, leader of the Bremen orch.; 1894–7, member of the Joachim-Quartet and prof. at the Kgl. Hochschule in Berlin. In 1897 he settled in London, where he founded his own quartet, giving 2 series of chamber-concerts annually (the Pop. Saturday and Pop. Monday Concerts); has also appeared frequently as cond.

Krygell [krü'gĕl], **Johan Adam,** b. Naestved, Denmark, Sept. 18, 1835. He began life as a painter, but abandoned that profession, and ent. the Copenhagen Cons. in 1867, where he st. organ under G. Matthison-Hansen; won the Ancker stipend, and spent 1874–5 studying in Germany; since 1880 org. at St. Matthew's Ch. in Copenhagen; R. Prof. in 1893. A fine organist, he is specially noteworthy for his improvisation.—Works: An opera *Saul* (not prod.); an oratorio; a mass in C♯ m.; 24 str.-quartets; a septet (op. 90); symphonies; overtures. His chief works are for organ: Op. 8, *Präludium und Fugue;* op. 19, *Fantasia appassionata;* op. 51, *Prä- und Postludien;* op. 52, *Präludium og Fuga;* op. 57, *Sonata appassionata;* op. 64, *Dur und Moll* (2 books of fugues in all keys); op. 65, *Toccata et Fuga* (*Souvenir de J. S. Bach*); op. 72, *Präludium, Fugato und Postludium über den Namen 'Gade';* op. 73, *Tonbilder;* op. 100, *Souvenir de Tycho Brahe*.

Kryzhanov'sky [krü-], **Ignacy,** b. Kiev, Feb. 24, 1867. St. medicine there, and at the same time was a pupil of O. Ševčik (vl.); in 1886 he went to Petrograd, continuing his medical studies and taking up comp. with Rimsky-Korsakov at the Cons.; since 1909 prof. at the Medical Inst. for Women and the military Acad.; contrib. to various Russian mus. journals. Comp. a concerto for vl. and orch.; a sonata for vcl. and pf. (op. 2); do. for vl. and pf. (op. 4); a Romanza for do. (op. 5); numerous pf.-pcs.; songs.

Kubelik [koo'-], **Johann,** violinist; b. Michle, n. Prague, July 5, 1880. Taught by his father, a gardener; then for six years by Ševčik at the Prague Cons.; later at Vienna, where he made his début in 1898. Toured Europe; played in Milan and London (1900), and America (1901–2). In 1902 the London Philh. Soc. awarded him its Beethoven medal. Since then he has been playing throughout Europe, and also visited the U. S. several times. His greatest successes he achieved in England. A marvellous technician, he lays too much stress on the mere exhibition of skill, and arranges his programs chiefly to suit the popular taste that is readily satisfied with brilliant execution. He is the possessor of the famous 'Emperor' Stradivari. In 1903 he married a Hungarian countess and became a naturalized Hungarian citizen. He has been decorated with numerous orders.

Kucharcz [koo'hährtsh], **Johann Baptist,** b. Chotecz, Bohemia, Mar. 5, 1751; d. Prague, Feb. 18, 1829. Studied in the Jesuit College, Königgrätz, the Jesuit Seminary, Gitschin, and with Seegert, Prague; organist at the Heinrichskirche, then at Strahow monastery, and finally conductor (1791–1800) of the Prague opera. A finished player on the organ, pf., mandolin, and harmonica. He made the first pf.-scores of Mozart's operas. Compositions in MS., except 5 pcs. for org. in Berra's 'Museum für Orgelspieler.'

Kück'en, Friedrich Wilhelm, popular song-composer; b. Bleckede, Hanover, Nov. 16, 1810; d. Schwerin, Apr. 3, 1882. The son of a peasant, he was taught by his uncle Lührss, court organist at Schwerin, and played various instrs. in the court orch.; his

simple songs in the popular vein already attracted attention, and he was app. tutor to the princes. Studied further (1832) in Berlin under Birnbach, and brought out a successful opera there, *Die Flucht nach der Schweiz* (1839); after studying with Sechter at Vienna (1841) and Halévy and Bordogni at Paris (1843), he was Kapellm. at Stuttgart from 1851–61, then retiring to Schwerin. In Stuttgart he prod. a second opera, *Der Prätendent* (1847); he also wrote violin-sonatas, 'cello-sonatas, and quartets for male voices; but these, and even the majority of his very numerous songs, found little favor with fastidious musicians, although the songs have had immense success with the multitude, and many are very beautiful; the Thuringian folk-song *Ach, wie ist's möglich dann* (1827), *Ach, wenn du wärst mein eigen, Du schönes, blitzendes Sternelein, Gretelein*, are among his best.

Kuczinski [kŏŏ-tchin'skē], **Paul,** b. Berlin, Nov. 10, 1846; d. there Oct. 21, 1897. Though a banker by profession, he was an excellent musician (pupil of Bülow and Kiel), and an intimate friend of Jensen's, letters from whom he publ. in part as *Aus Briefen Ad. Jensens* (1879). His book *Erlebnisse und Gedanken, Dichtungen zu Musikwerken* (1898) shows his admiration for Wagner. For his own numerous vocal works he himself wrote the poems; *Die Bergpredigt*, f. bar. solo, ch. and orch. and *Ariadne*, have been frequently performed; his 130th Psalm is highly praised. Publ. also *Des Rodensteiners Ritt zum Mond* for ten. solo, male ch. and orch.; *Fahrt zum Licht* for soli, mixed ch. and orch.; *Gesang des Turmwächters* (from *Margrita*) for ten. solo and orch.; *Geschenke der Genien* for fem. ch. and orch.; *Neujahrsgesang* for ten. solo, mixed ch. and orch.; pf.-pieces (*Humoreske, Intermezzo, Karnevalswalzer, Phantasiestücke*).—Cf. A. v. Hanstein's *Musiker- und Dichterbriefe von Paul K.* (Berlin; n. d.).

Kudel'ski, Karl Matthias, b. Berlin, Nov. 17, 1805; d. Baden-Baden, Oct. 3, 1877. Violinist, pupil of Lafont; 1st violin in the orch. of the Königstädtisches Th., Berlin; quartet-player at Dorpat, 1830; Kapellm. to a Russian prince, 1839; and 1841–51, leader and director in the Imp. Theatre, Moscow.—Publ. a *Kurzgefasste Harmonielehre* (1865); concertos for vln. and for 'cello; violin-sonatas; pf.-trios; fantasies for vl. and pf. on themes from operas; etc.

Kuf'ferath, Hubert Ferdinand, noted pianist and organist; b. Mülheim, June 11, 1818; d. Brussels, June 23, 1896. Brother and pupil of Joh. and Louis K.; then pupil of Hartmann at Cologne (vln.), and of David and Mendelssohn at Leipzig. Conductor of the Männergesangverein of Cologne 1841–4; then settled in Brussels, where he was the teacher of Princess Charlotte (the future Empress of Mexico) and other members of the royal family; from 1872, prof. of cpt. and fugue at the Cons.—Works: Symphonies; pf.-concertos; pf.-music (op. 1, *Capriccio*; op. 2, 8, 35, *Études de concert;* op. 9, pf.-trio; op. 12, pf.-quartet; op. 30, *Charakterstücke;* op. 40, 4-hand waltzes). Wrote a *Praktische Chorschule für 4 Vocal- oder Instrumentalstimmen zum Studium der Harmonie, des Kontrapunktes und der Orgel* (1896; French and German).

Kuf'ferath, Johann Hermann, b. Mülheim-on-Ruhr, May 12, 1797; d. Wiesbaden, July 28, 1864. Pupil, at Kassel, of Spohr (vln.) and Hauptmann (comp.); 1823, mus. dir. at Bielefeld, 1830 at Utrecht, where he taught singing at the School of Music and cond. various societies; retired to Wiesbaden in 1862. Excellent violinist and composer (*Jubelcantate*, and other cantatas; overtures; motets); his *Manuel de chant*, for schools, won the prize of the Netherland Music Soc. in 1836.—His brother,

Kuf'ferath, Louis, b. Mülheim, Nov. 10, 1811; d. n. Brussels, Mar. 2, 1882. Pupil of his brother and of Fr. Schneider at Dessau. From 1836–50, director of the Cons. at Leeuwarden, Holland; after that in Ghent and Brussels. Fine pianist and successful teacher.—Publ. a 4-part mass w. org. and orch.; 250 canons; a cantata, *Artevelde;* trios, morceaux de salon, and variations, for pf.; part-songs, songs, etc.

Kuf'ferath, Maurice, son and pupil of H. F. K.; b. Brussels, Jan. 8, 1852. 'Cello-pupil of Servais (*père* and *fils*); student of law and philosophy at the Univ. In 1873, editor of the 'Guide musicale,' later becoming proprietor. On his appointment in 1900 as dir. of La Monnaie he gave up the editorship of the journal to H. Imbert. A writer of thoroughly modern spirit, he has publ. essays on *R. Wagner und die Neunte Symphonie, Berlioz und Schumann* (1879), *Le Théâtre de Wagner de Tannhäuser à Parsifal* (1891–8; 6 vols.; *Parsifal* in Engl. transl. by L. Henermann, N. Y., 1904); *L'art de diriger l'orchestre* (2 editions), *Musiciens et philosophes* (1897), *La Salomé de R. Strauss* (1908), *Fidelio de Beethoven* (1912), and a sketch of Vieuxtemps; under the pen-name of 'Maurice Reymont' he has transl. texts composed by Wagner, Brahms, etc. He wrote the report on the mus. instrs. at the Brussels Exposition of 1880.

Küff'ner, Joseph, composer; b. Würzburg, Mar. 31, 1776; d. there Sept. 8, 1856.—Works: 2 operas, *Sporn und Schärpe*, and *Der Cornett*, both prod. at Würzburg; 7

symphonies, 10 overtures, music for military band and wind-instrs., a Fantasia for vln. with orch., a quintet for flute and strings, string-quartets, trios and duets for flutes, clarinet-duets, guitar-music, sonatas for pf. and vln., etc.—See Q.-Lex.

Kü'gele, Richard, b. Loslau, Silesia, Apr. 8, 1850. Pupil of the 'Kgl. Inst. für Kirchenmusik'-in Berlin; for 40 years music-teacher in seminaries in Pilchowitz, Liebenthal and Frankenstein; now (1916) living in retirement at Görlitz. A prolific comp. (nearly 300 op.-numbers) of pleasing songs and choruses (many in dialect); a 'geistliches Schauspiel,' *Maria Virgo* (op. 245); pf.-pcs. Has also publ. several theoretical works: *Elementar-Klavierschule* (2 parts); *Harmonie- und Kompositionslehre* (3 parts); *Musik-, Harmonie- und Formenlehre; Anleitung zum Gesangsunterricht;* etc.

Kuhač [koo'hăhtch], **Franz Xaver,** b. Escheck, Croatia, Nov. 20, 1834; d. Agram, June 19, 1911. St. at the Cons. in Pest and Leipzig, with Hanslick in Vienna and Liszt in Weimar. Publ. several valuable studies on the mus. system, instrs. and notation of the South-Slavic nations, and 4 vols. of Slavic folk-songs with pf.-acc. He claims Haydn and Tartini as Croatian composers.

Kuh'e, Wilhelm, pianist; b. Prague, Dec. 10, 1823; d. London, Oct. 9, 1912. Pupil of Proksch, Tomaschek, and Thalberg. Went to London with the singer Pischek in 1845, and settled there; 1886–1904 prof. at the R. A. M.—Works: Graceful *salon*-music (*Feu follet, Gondola, Rosée du soir, Étude de concert*), operatic fantasias, etc., for pf. Publ. *My Musical Recollections* (1897).

Kuh'lau, Friedrich, b. Ülzen, Hanover, September 11, 1786; d. Lyngbye, near Copenhagen, Mar. 12, 1832. Harmony-pupil of Schwenke at Hamburg. Going to Copenhagen in 1810, to escape the French conscription, he supported himself there by teaching the piano and theory; in 1813 he became unsalaried chamber-musician (flutist) in the royal orch.; and brought out a series of operas which were well received and elevated the public taste (*The Robber's Castle*, 1814; *The Magic Harp*, 1817; *Elisa*, 1820; *Lulu*, 1824; *Hugo and Adelaide*, 1827). In 1818 he was app. salaried court composer, and received the title of 'Professor' in 1828. He also prod. a dram. scene, *Euridice*, and music to Heiberg's *Elverhöi;* comp. 3 flute-quartets; trios concertants, duets, etc., for flute; 8 violin-sonatas; 2 pf.-concertos, and many pf.-sonatas and sonatinas for piano 2 and 4 hands, which are valuable, albeit dry, instructive works (sonatas, op. 5, 8, 52, 60; sonatinas, op. 20, 55, 59; for 4 hands op. 8, 17, 44, 66); also songs and male quartets, then in great vogue.—Cf. C. Thrane, *Danske Komponister* (Copenhagen, 1875; with list of works); id., *F. K. Zur 100jährigen Wiederkehr seines Geburtstages* (Leipzig, 1886).

Kühm'stedt, Friedrich, b. Oldisleben, Saxe-Weimar, Dec. 20, 1809; d. Eisenach, Jan. 10, 1858. Noteworthy theorist; taught by Rinck at Darmstadt for 3 years (1828–31); was music-teacher there until 1836, and then teacher in the Eisenach Seminary; later 'Musikdirektor' and 'Professor.'—Wrote a *Gradus ad Parnassum* (preludes and fugues preparatory to Bach's); *Kunst des Vorspiels für Orgel; Theoretisch-praktische Harmonie- und Ausweichungslehre* (1838); comp. valuable organ-music (a double concert-fugue, a *Fantasia eroica*, fugues, preludes, and postludes); his other compositions (oratorios, a mass with orch., motets, pf.-concertos, etc.) are of minor importance.

Kuh'nau, Johann, erudite musician, excellent organist and harpsichordist; b. Apr. 6, 1660, at Geysing, Saxony; d. Leipzig, June 5, 1722. Pupil of Hering and Albrici at the Dresden Kreuzschule; then of Edelmann at Zittau, where he became cantor; attended Leipzig University 1662–4, then succeeding Kühnel as organist at the Thomaskirche, where he became cantor (Bach's predecessor) in 1700, and also mus. director of the Univ. The first harpsichord-sonata imitated from the instrumental sonata in several movements was publ. by K. in *Joh. Kuhnau's neue Clavier-Uebung*. . . . . (Part II, 1695). This sonata has 3 movements (Allegro, Adagio, Allegro [Rondo]), in the form of monotonous imitations and sequences; the 7 sonatas in his *Frische Clavierfrüchte* (1696) show a marked advance in freedom. The first part of his *Neue Clavier-Uebung* was publ. in 1689. Six more harps.-sonatas appeared in his *Musikalische Vorstellung einiger biblischer Historien* (setting forth the fight between David and Goliath; David's cure of Saul; Jacob's Wedding, etc.; new ed. by J. S. Shedlock, 1905). K. wrote an essay *Jura circa musicos ecclesiasticos* (1688), and a satire on Italian music, *Der Quacksalber* (1700). His complete pf.-works were publ. by K. Päsler in vol. iv of 'Dkm. deutscher Tonkunst.'—Cf. H. Bischoff, *Über J. K.'s Vorstellung einiger biblischen Historien* (1877); J. S. Shedlock, *The Pianoforte Sonata* (London, 1895; p. 38 et seq.); R. Münnich, *J. K.*, in vol. iii (p. 473 et seq.) of 'Sbd. Int. M.-G. (1902).—See Q.-Lex.

Küh'ner, Konrad, pianist, teacher at Brunswick; b. Markt-Streufdorf, Meiningen, Mar. 2, 1851. Studied in Stuttgart Cons.; 1889–99, in Dresden as pf.-teacher; since then in Brunswick.—Works: The symphonic poem *Maria Stuart;* pf.-music; and a *Tech-*

nik des Klavierspiels. Has edited many works for 'Edition Litolff.'

Kühner, Vassili Vassilievitch, b. Stuttgart, Apr. 1, 1840; d. Vilna, Aug., 1911. Pupil of Faiszt and Lebert at the Stuttgart Cons.; then of Massart (vl.) in Paris and of Henselt (pf.) in Petrograd; dir. of a Cons. at Tiflis, 1870–6; settled in 1878 in Petrograd, where he establ. his own music-school in 1892.—Works: The opera *Tarass Bulba* (Petrograd, 1880); 2 symphonies (G m. and *Caucasian*); a str.-quintet; 2 str.-quartets; a suite for vcl. and pf. (op. 7); *Snowflakes*, suite for pf.; minor pcs. for pf.

Ku'lenkampf, Gustav, b. Bremen, Aug. 11, 1849. Embraced a mercantile career, but studied with Reinthaler (composition) from 1879–82, at the Berlin Hochschule and under Barth (pf.) and Bargiel (comp.). Organized the 'Kulenkampf'scher Frauenchor,' giving 5 or 6 successful concerts annually; became director of the Schwantzer Cons. at Berlin, but resigned in a few years to devote himself to composing and teaching. Up to 1890 he frequently appeared as a concert-pianist.—Works: A 2-act comic opera, *Der Page* (Bremen, 1890; succ.); 3-act comic opera, *Der Mohrenfürst* (Magdeburg, 1892; mod. succ.); 3-act opera, *Die Braut von Cypern* (Schwerin, 1897; succ.); *König Drosselbart* (Berlin, 1899); *Annemarie* (1903). Also female choruses, duets, songs, and a pf.-sonata.

Kul'lak, Adolf, brother of Theodor; b. Meseritz, Feb. 23, 1823; d. Berlin, Dec. 25, 1862. *Dr. phil.* of Berlin Univ.; then studied music under Agthe and Marx; teacher at his brother's Acad., and contributor to mus. periodicals. Publ. some pf.-pcs. and songs; wrote *Das Musikalisch-Schöne* (1858), and an *Ästhetik des Klavierspiels* (1861, 2d ed. 1876; 4th ed. rewritten by W. Niemann, 1906; Engl. ed. New York, 1892), a very valuable and instructive *résumé* of pf.-methods.

Kul'lak, Franz, son of Theodor K.; b. Berlin, Apr. 12, 1844; d. there Dec. 9, 1913. Pupil of his father and of Wieprecht (instrumentation); also of Liszt for a short time; in 1867, teacher of pf., and director of the orchestra-class, in his father's Academy, of which he assumed the directorship on the latter's death, dissolving the institution in 1890; made R. Prof. in 1883.—Works: An opera, *Ines de Castro* (Berlin, 1877); pf.-music, songs; and an essay on *Der Vortrag in der Musik am Ende des 19. Jahrhunderts* (Leipzig, 1898).

Kul'lak, Theodor, pianist and pedagogue of exceptional attainments; b. Krotoschin, Posen, Sept. 12, 1818; d. Berlin, Mar. 1, 1882. His musical gifts attracted the attention of Prince Radziwill, who had him trained by the pianist Agthe, and brought him out at a court concert in 1829. K. nevertheless, at his father's desire, took up the study of medicine at Berlin in 1837; but met Agthe there, practised and gave lessons, studied harmony under Dehn, and finally devoted himself wholly to music. In 1842 he studied with Czerny, Sechter and Nicolai in Vienna; and after a brilliant Austrian pianistic tour settled in Berlin, became teacher to the royal family, and, in 1846, court pianist. In 1850 he founded, with Julius Stern and Bernhard Marx, the Berlin (later Stern) Cons., from which he resigned, in 1855, to establish his own 'Neue Akademie der Tonkunst,' one of the most successful of German music-schools (cf. above, FRANZ KULLAK). Besides numerous high orders, he received the title of 'Royal Professor' in 1861. Among his pupils were the two Scharwenkas, A. Grünfeld, Sherwood, Arthur Mees, Hans Bischoff, O. Neitzel, C. Sternberg, Moritz Moszkowski, Erica Lie, Martha Remmert, Helene Geissler, etc. His instructive works for piano are classics in their line, particularly the *School of Octave-playing* (op. 8), with its sequel, *Seven Studies in Octave-playing* (op. 48), employed by all teachers, and three books of *Materialien für den Elementar-Unterricht;* also the practical part of the Moscheles and Fétis Method (2 books). Other works: Op. 5, *La danse des sylphides;* op. 7, sonata; op. 27, *Symphonie de piano;* op. 54, *Ballade;* op. 55, concerto; op. 57, three duos with vln. (with Wüerst); op. 62 and 81, *Kinderleben* (delightful sketches, universally admired); op. 70, Andante with vln. or clar.; op. 75, *Pastorales;* op. 77, trios; op. 85, Hymn; op. 97, *Impromptu-Caprice;* op. 103, two *Polonaises caractéristiques;* op. 104, four solo pieces; op. 108, *Airs nationaux russes* (transcr.); op. 111, *Romances du vieux temps; Arpèges,* and *La Gazelle* (op. 22) (effective salon-pieces much played); difficult and brilliant paraphrases and fantasias for pf.; songs; etc.; about 130 in all.—Cf. O. Reinsdorf, *Th. K. und seine Neue Akademie der Tonkunst in Berlin* (1870); H. Bischoff, *Zur Erinnerung an Th. K.* (1883).

Kum'mer, Friedrich August, b. Meiningen, Aug. 5, 1797; d. Dresden, May 22, 1879. 'Cello-pupil of Dotzauer in Dresden, also studying the oboe, becoming oboist in the court orch., 1814, and 'cellist in 1817, retiring 1864. For many years teacher of 'cello in Dresden Cons.; Goltermann, Cossmann and Hausmann were among his distinguished pupils. He was a virtuoso of the first rank, and a fine writer for his instr. (concertos, a concertino, divertissements, fantasias, variations, etc.); likewise about 200 pieces of entr'acte-music for the court theatre, and concert-pieces for oboe, clar.,

horn, trumpet; and a method for 'cello (new ed. by H. Becker, 1910).—His son, **Alexander**, b. Dresden, July 10, 1850, and a pupil of Leipzig Cons., is a violin-virtuoso, now living in England.

Kum'mer, Kaspar, b. Erlau, Province of Saxony, Dec. 10, 1795; d. Koburg, May 21, 1870. Flute-virtuoso and composer; from 1813 member of the court orch., Koburg, later Musikdirektor there.—Works: Quintets and quartets, for flute and strings; flute-concertos, trios, duos, etc.; and a Method for flute.

Küm'merle, Salomon, b. Malmsheim, n. Stuttgart, Feb. 8, 1838; d. Samaden, Aug. 28, 1896. From 1875–90, professor at the Lower School in Samaden. He published several collections of vocal music, among them 'Musica sacra' for 2-part male ch.; 'Grabgesänge,' 'Zionsharfe,' 'Choralbuch für evangelische Kirchenchöre,' and an 'Encyklopädie der evangelischen Kirchenmusik' (vol. i, 1888; ii, 1890; iii, 1896).

Kün'dinger, Georg Wilhelm, b. Königshofen, Bavaria, Nov. 28, 1800; Stadtcantor at Nördlingen (1831) and Nuremberg (1838); composer of church-music.—His sons are (1) **August,** b. Kitzingen, Feb. 13, 1827; violinist in the court orch., Petrograd; comp. music for vln.;—(2) **Kanut,** b. Kitzingen, Nov. 11, 1830; 'cellist, 1850–1903, in the Mannheim court orch.; now living in Munich; —and (3) **Rudolf,** pianist; b. Nördlingen, May 2, 1832; pupil of his father, and of Blumröder (theory); from 1850 in Petrograd; in 1860 tutor to Grandduke Constantin's children; teacher at the court, and to the reigning Empress. For one year (1879) prof. at the Cons.—Publ. a trio and a few pf.-pieces.

Kun'kel, Franz Joseph, theorist and composer; b. Dieburg, Hesse, Aug. 20, 1808; d. Frankfort-on-Main, Dec. 31, 1880. From 1828, rector of and music-teacher in Bensheim Teachers' Seminary; pensioned 1854.—Works: A cantata, psalms, motets, etc.; wrote a *Kleine Musiklehre; Die Verurteilung der Konservatorien zu Pflanzschulen des musikalischen Proletariats* (1855); *Kritische Beleuchtung des C. F. Weitzmann'schen Harmonie-Systems; Die neue Harmonielehre im Streit mit der alten* (1863); etc.

Kün'neke, Eduard, b. 1885; has attracted attention with his operas *Robins Ende* (Mannheim, 1909), *Die Circe* (Munich, 1912) and *Cœur-As* (Dresden, 1913).

Kunsemüller, Ernst, b. Rehme, Westphalia, June 24, 1885. St. hist., philos. and Germanic philology at the universities of Berlin and Bonn (Ph. D., Bonn, 1909); then st. under Friedberg, Wölsche and Steinbach at the Cologne Cons.; 1910–12, cond. of an a capp. chorus at Neuss; since 1912 cond. of the 'Verein der Musikfreunde' and 'Gesangverein' in Kiel; since 1914 also Musikdirektor at the Univ. (succ. of H. Stange).—Works: Op. 1, 3, 5, songs; op. 2, songs with orch.; op. 4, 10, sonatas for pf.; op. 6, vars. for pf.; op. 7, *Knabenlieder* for alto with octet-acc.; op. 8, choruses a capp.; op. 9, Serenade for small orch.

Kun'tze, Karl, b. Trier, May 17, 1817; d. Delitzsch, Saxony, Sept. 7, 1883. Pupil of A. W. Bach, Marx, and Rungenhagen, at Berlin; cantor and organist at Pritzwalk, 'R. Musikdirektor' in 1852; 1858, organist at Aschersleben; 1873, music-teacher at the Delitzsch Seminary. Best known as a composer of humorous male choruses (*Adam und Eva, Der Hecht im Karpfenteich, Weingalopp, Der neue Bürgermeister, Die Schwiegermutter*); also wrote an operetta, *Im Gebirge* (Dessau, 1875), motets and songs for mixed ch., organ-pieces, etc. Edited the 3d ed. (1875) of Seidel's *Die Orgel und ihr Bau.*

Kunwald, Dr. **Ernst,** b. Vienna, Apr. 14, 1868. Having completed the course at the Schotten-Gymnasium of his native city, he ent. the Univ. in 1885, took the full course in jurisprudence, and received the degree of *Dr. juris* in 1891. At the same time he had studied music systematically, pf. with Leschetizky (1882) and J. Epstein (1885–6), and comp. with H. Grädener (1884–8); from 1893–4 he finished his mus. studies at the Leipzig Cons. under Jadassohn (pf. and comp.), acting also as chorus-master at the opera. In Dec. 1895 he made his début as cond. with Lortzing's *Wildschütz* in Rostock, where he remained two years; he then held positions as 1st Kapellm. at the opera-houses of Sondershausen (1897–8), Essen (1898–1900), Halle (1900–1), Madrid (Teatro Real, 1901–2), Frankfort (1902–5) and Berlin (Kroll's Th., 1905–7); from 1907–12 he was cond. of the Berlin Philh. Orch.; since 1912 cond. of the Cincinnati Symph. Orch., and since 1914 also of the May Festival. He visited America for the first time in 1906, when he was invited by the N. Y. Philh. Soc. to conduct one of its concerts. He is an excellent pianist, appearing frequently in that capacity with chamber-music organizations. He was decorated with the Order of Isabella la Católica of Spain.

Kunz, Konrad Max, b. Schwandorf, Bav. Palatinate, Dec. 30, 1812; d. Munich, Aug. 3, 1875. Pupil of Hartmann Stuntz at Munich; was a co-founder, and the conductor, of the Munich Liedertafel; composed many very popular male quartets (*Elstein, Odin, der Schlachtengott*), though his best-known work (op. 14) is *200 Canons for Piano,* warmly recommended by von Bülow, a

series of most excellent short technical studies; he also publ. the satirical pamphlet, *Die Gründung der Moosgau-Brüderschaft Moosgrillia* (1866).

Kun'zen (Kuntzen), Adolf Carl, born Wittenberg, Sept. 22, 1720; d. Lübeck, in July, 1781, as his father's successor as organist of the Marienkirche. He was a very precocious pianist, making tours in Holland and England at the age of 8. Only a few of his pf.-sonatas were publ.; he also wrote an oratorio, a Passion, symphonies, 21 violin-concertos, etc. (many MSS. are in the library of the Brussels Cons.).—See Q.-Lex.

Kun'zen, Friedrich Ludwig Aemilius, b. Lübeck, Sept. 24, 1761; d. Copenhagen, Jan. 28, 1817. He attended Kiel Univ., 1784–7; then settled in Copenhagen as a teacher of music, producing the successful opera *Holger Danske* in 1789. After spending a few years in Berlin, and as Kapellmeister at Frankfort and Prague, where his opera *Das Fest der Winzer, oder Die Weinlese* made a sensation in 1795, he succeeded Schulz as court conductor at Copenhagen (1795). Here he brought out numerous Danish operas; also oratorios, cantatas, overtures, choruses, pf.-sonatas, etc. —See Q.-Lex.

Kup'fer-Ber'ger, Ludmilla, dramatic soprano; b. Vienna, 1850; d. there May 12, 1905. Pupil of the Cons. there. Début as Marguerite (*Faust*) at Linz-on-Danube, 1868, then succeeding the Harriers-Wippern at the Berlin court opera. After marrying the Berlin merchant Kupfer, she was engaged in 1875 at the Vienna court opera as Materna's alternate. From 1885 she made extensive tours of Italy, Spain and South America; settled in 1898 as singing-teacher in Vienna.

Kurpin'ski, Karl (Kasimir), b. Luschwitz, Posen, Mar. 6, 1785; d. Warsaw, Sept. 18, 1857. At first 2d conductor, from 1825–41 Elsner's successor as 1st conductor, of the Warsaw National Th., he brought out some 26 Polish operas, and several ballets between 1811–26; also a symphony (op. 15), overtures, cantatas, masses, etc.

Kursch'mann. See CURSCHMANN.

Kürsteiner, Jean Paul, b. (of French-Swiss father and Amer. mother) Catskill, N. Y., July 8, 1864. St. in Leipzig with Jadassohn (1887, cpt. and comp.), J. Weidenbach (pf.) and R. Hofmann (1889–91, orchestration); from 1888–92 he st. pf. with R. Teichmüller, acting at the same time as his asst. In 1893 he was app. instr. of pf. and theory at the Ogontz School in Philadelphia, a position which he still (1917) holds; 1896–1906, instr. of pf. and theory at the Baldwin School, Bryn Mawr, Pa.; since 1906 living in N. Y. as teacher and comp. Has publ. *Essays on Expert Aid to Artistic Piano-Playing;* contrib. to various musical journals. His comps. (24 opus-numbers) consist of songs and pf.-pcs.

Kurt [kôôrt], **Melanie,** dramatic soprano; b. Vienna, Jan. 8, 1880. St..pf. at the Cons. from 1887–94, winning the gold medal and the Liszt prize; then for two years with Leschetizky, and made her début as concert-pianist in Vienna in 1897 with gratifying success; she cont. her pianistic career until 1900. In 1896 she had begun to take singing-lessons from Fannie Mütter in Vienna, and made her operatic début with success as Elisabeth (*Tannhäuser*) in Lübeck in 1902, remaining there for 6 months. After a season at Leipzig she withdrew for two years, and studied in Berlin with Marie and Lilli Lehmann; from 1905–8 she was eng. at the Hofth. in Brunswick; 1908–12 at the Kgl. Oper in Berlin. She became one of the foremost interpreters of the Wagner heroines, and appeared as star in London, Brussels, Milan, Budapest and the principal cities of Germany and Austria. When the new 'Deutsches Opernhaus' in Charlottenburg was opened in 1912 she was eng. as the chief soprano for the heroic rôles. At her Amer. début as Isolde (M. O. H., Feb. 1, 1915) she carried the audience by storm; since then she has been a regular member of the M. O. H. She is gifted not only with a voice of great volume and sympathetic quality, but also with a fiery temperament, queenly stage-presence and histrionic ability of the highest order. She is 'herzogl. Anhaltische Kammersängerin.' In 1910 she married Prof. Dr. Max Deri of Berlin. Besides the Wagner rôles her répertoire includes Fidelio, Donna Anna, Marschallin (*Rosenkavalier*), Aida, Valentine, Amelia (*Ballo in Maschera*). Favorite rôles are Fidelio, Isolde and the three Brünnhildes.

Kurth [kôôrt], **(Martin Alexander) Otto,** b. Triebel, Brandenburg, Prussia, Nov. 11, 1846. Pupil of Haupt, Löschhorn, and Jul. Schneider, at Berlin. Since 1871, teacher of music in the Teachers' Seminary at Lüneburg; received the title of 'R. Musikdirektor' in 1885.—Works: The 3-act opera *Königin Bertha* (Berlin, 1892); 1-act opera *Das Glück von Hohenstein* (MS).; 3-act opera *Wittekind;* oratorio, *Isaaks Opferung; Advent Cantata* f. soli, ch. and orch.; 2 Hungarian dances for orch.; pieces f. string-orch.; three symphonies (in C m., in D, and in F); pf.-quartet in E♭; pf.-trio in C m.; *Old German Warsongs,* and *Prussian Warsongs of Frederick the Great's Time,* for soli, male ch. and orch.; 2 sonatas for pf. and vln.; etc.

Kus'ser (or **Cousser**), **Johann Siegmund,** b. Presburg, Feb. 13, 1660; d. Dublin, 1727. He is best known as the conductor (1693–5) who raised the Hamburg

opera to renown; in this capacity Mattheson, in his *Vollkommener Capellmeister*, holds him up as a model. Before this period he had lived 5 years in Paris as Lully's intimate; from 1698-1704 he conducted the Stuttgart opera; then became cond. of the Viceroy's orchestra at Dublin. After the model of the French opera-suites he wrote concert-overtures and dances, which brought about a complete revolution in German orchestral music.—Works: Operas for Brunswick, *Julia* (1690), *Kleopatra* (1691), *Jason* (1692), *Ariadne* (1692), *Narcissus* (1693); for Hamburg, *Erindo* (1693), *Porus* (1694), *Pyramus und Thisbe* (1694), *Scipio Africanus* (1695); for Stuttgart, *Der verliebte Wald* (1699) and *Junio* (1699); 18 suites from the lost operas *Le festin des Muses*, *La Cicala della cetra d'Eunomio*, *Apollon enjoué*, 6 operatic overtures and several arias (1700).—Cf. H. Scholz, *J. S. K.* (Munich, 1911).—See Q.-Lex. (Cousser).

Kussewitz'ky, Sergei (Alexandrovitch), distinguished double-bass virtuoso and conductor; b. Vishny Volotchk, Russia, June 30, 1874. St. at the Music-School of the Philh. Soc. at Moscow; app. prof. there in 1900, and in 1904 member of the Imp. Orch. After his first tour of Germany in 1903 he was pronounced the greatest double-bass virtuoso since Dragonetti; a second tour in 1906 was sensationally successful. In 1907 he established his own orchestra of 75 performers, with which he gave regular symphony-concerts in Petrograd and Moscow, proving himself a conductor of splendid ability, and meeting with striking success. Being a man of great wealth, he now conceived the idea of using his fine organization for the purpose of advancing musical culture in districts that had never had an opportunity of hearing first-class symphonic music. Accordingly, in the summer of 1909 he chartered a steamer, and made a four months' tour of the cities along the Volga with such gratifying artistic results that he made similar tours annually until the outbreak of the war. During the season of 1916–17 he visited the U. S. for the first time. He has written for his instrument a concerto in A m. and minor pieces (*Chanson triste*, *Valse miniature*, etc.).

Küs'ter, Hermann, b. Templin, Brandenburg, July 14, 1817; d. Herford, Westphalia, Mar. 17, 1878. After study under A. W. Bach, Ludwig Berger, Marx and Rungenhagen at Berlin, he was mus. director at Saarbrücken 1845–52, then settling in Berlin as a music-teacher. Here he founded the 'Berliner Tonkünstler-Verein,' succeeded Grell as court and cathedral-organist in 1857, with the title of 'R. Musikdirektor'; was made 'Professor' in 1874.—Publ. *Über Händel's Israel in Ägypten* (1854); *Populäre Vorträge über Bilding und Begründung eines musikalischen Urteils* (4 vols., 1870–7; *Methode für den Unterricht im Gesang auf höheren Schulanstalten* (1872); *Über die Formen in der Musik* (1872); etc. He composed 7 oratorios; also orchestral and church-music, songs, etc.

Kutscher'ra, Elise, dramatic soprano; b. Prague, June 10, 1874. Pupil of Mme. Viardot-Garcia and Mme. Artôt de Padilla in Paris; début in July, 1892, as Marguerite at Kroll's Th. in Berlin; in 1895 she was a member of Damrosch's German company; after her return to Europe she married a Belgian officer, Maximilian de Nys (fallen in battle, 1915), and has since then lived in Brussels; eng. at la Monnaie, where she sings the heroic rôles; has also sung in Paris (Opéra and Op.-Comique); in 1915–16 she revisited the U. S. on a successful concert-tour. She is Kammersängerin, Officier de l'instruction publique, and the recipient of numerous decorations. Her favorite rôles are Aida, Fidelio, Valentine, and Agathe (*Freischütz*).

Kutzschbach, Hermann Ludwig, b. Meissen, Aug. 30, 1875. Pupil of his father, then of Kluge, Krantz and Draeseke at the Dresden Cons.; 1895–8, Repetitor at the Dresden court opera; after a few months as cond. at the Cologne opera and the Neues Kgl. Opernhaus in Berlin, he returned to Dresden as 3d Kapellm.; 1906–9, 1st Hofkapellm. in Mannheim; then again at his former post in Dresden until 1913, when upon Hagen's retirement he became 2d Kapellm.

Kuula [koo'-], **Toivo**, b. Vasa, Finland, July 7, 1883. From 1900–5, and again 1906–8, pupil of the Cons. at Helsingfors; 1908–9, of E. Bossi (cpt.) in Bologna; during the summer of 1909 he st. cond. with H. Sitt in Leipzig and 1909–10 instrum. with M. Labey in Paris; since 1910, cond. of the orch. at Uleåborg. Has publ. a sonata for vl. and pf.; a pf.-trio; pf.-pcs; songs; a capp. choruses. In MS. he has a symphony; symph. poem; 2 suites f. orch.; Prelude and Fugue f. orch.; 3 cantatas f. soli, ch. and orch.; 2 Legends f. solo voice w. orch. (all publicly perf.).

Kuyper [koi'-], **Elisabeth**, b. Holland, Sept. 13, 1877. Pupil of H. Barth and M. Bruch at the Kgl. Hochschule, Berlin; since 1908 teacher of theory and comp. there; the founder (1908) and cond. of the Berlin 'Tonkünstlerinnen-Orchester' and the 'Sängerinnen-Vereinigung des deutschen Lyzeumklubs.' Her compositions show real talent. Has publ. a sonata in A for violin and pf.; ballade for vcl. and pf.; a serenade for orch.; a concerto for vl. and orch.

Küzdö, Victor, b. Budapest, Sept. 18, 1869. At the age of 7 he began to st. the

violin with a member of the Nat. Opera House; ent. the Nat. Cons. in 1880 and graduated from the class of Karl Huber (1882); début at Budapest in 1882 with the de Bériot conc. No. 7; then toured Hungary, Germany, Austria, Belgium, Serbia and Turkey as a prodigy, visiting the U. S. in 1884. After further study under I. Lotto in Warsaw and L. Auer in Petrograd he returned to the U. S. in 1887, and appeared for several seasons as soloist and in recitals; since 1894 living in N. York as a successful teacher. Has publ. *Serenade* and *Witches' Dance* for violin solo, and a number of works for vl. and pf.

Kuznietsov, Maria, dramatic soprano; b. Odessa, 1884; educated as a singer and dancer; début at the Imp. Opera in Petrograd (1905); she has met with great success in Petrograd, Moscow, Madrid, London and Paris; created the rôle of Potiphar's Wife in the world-première of R. Strauss' *Joseflegende* in Paris (1914); also sang at the Opéra-Comique; member of Beecham's opera company in London (1914); in 1915–16 she made a very favorable impression as member of the Chicago Opera Co.; reëngaged for 1916–17.

Kwast, James, pianist; born Nijkerk, Holland, Nov. 23, 1852. Pupil of his father and Ferd. Böhme; later of Reinecke and Richter at Leipzig Cons., of Th. Kullak and Wüerst at Berlin, and of Brassin and Gevaert at Brussels. 1874 teacher at Cologne Cons.; 1883-1903 pf. teacher at the Hoch. Cons., Frankfort; 1903–6 at the Klindworth-Scharwenka Cons.; since then at Stern's Cons. His first wife, Antonia (d. 1902), was a daughter of Ferd. Hiller; his second wife, **Frieda Hodapp** (b. Bargen, Aug. 13, 1880), is a distinguished concert-pianist.—Works: A pf.-concerto in F; a pf.-trio; a Romanze in F♯; and other pf.-music.

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Labarre, Théodore, famous harpist; b. Paris, Mar. 5, 1805; d. there Mar. 9, 1870. Private pupil of Cousineau, Boscha and Naderman; at the Cons. of Dourlen, Eler, Fétis and Boieldieu. From 1824 he lived alternately in London and Paris till 1847; was the *chef d'orchestre* at the Opéra-Comique for 2 years, lived 2 years longer in London, and in 1851 was app. conductor of Louis Napoleon's private orchestra; succeeded Prumier as harp-prof. at the Cons. in 1867.—Works: 4 operas, 5 ballets; all sorts of soli and duets f. harp; a *Méthode complète* f. harp; elegant romances; etc.

Labatt', Leonard, celebrated dramatic tenor; b. Stockholm, Dec. 4, 1838; d. there March 7, 1897. Pupil of the Stockholm Acad. of Music, and of Masset at Paris; début as Tamino at Stockholm in 1866; from 1869–83, member of the court opera, Vienna; in 1888 he made a tour of America; was especially fine in the Wagner rôles.—Cf. F. Hedberg, *Svenska Opera-sångare* (Stockholm, 1885).

Labey [lăh-bā'], **Marcel,** b. in the Dept. of Vesinet, Aug. 6, 1875. St. law in Paris (*Dr. jur.*, 1898), and then ent. the Schola Cantorum, where he st. chiefly under d'Indy; now (1917) professor there of advanced pf.-playing and the orchestra-class, and with d'Indy cond. of the concerts of the Schola Cantorum; also Secr. of the 'Société nationale de musique.'—Works: A 3-act opera, *Bérangère* (1912); 2 symphonies (1903, '08); a pf.-quartet (1911); a fantasy f. orch.; a suite f. vla. and pf.; a violin-sonata; a sonata f. pf.; songs. Has also publ. pf.-arrangements of several orchl. works of d'Indy (Symph. in B♭ *Jour d'été à la montagne*, etc.).

Labia [lah'b'yăh], **Maria,** dramatic soprano; b. Verona, 1885. She received her musical education from her mother, who was an excellent amateur singer (contralto); sang at first in concert in Milan, Petrograd and Stockholm; operatic début at the R. Opera in Stockholm as Mimi (*La Bohème*), May 19, 1905; from 1906–8 she was a member of the Komische Oper in Berlin, creating there the part of Martha in *Tiefland* at the Berlin première (1907); 1908–10, one of the stars of the Manhattan Opera in N. Y.; since 1911 member of the Vienna court opera. She is an actress of great emotional power; principal rôles are Santuzza, Nedda, Tosca, Carmen, Marguerite (*Faust*), Margherita and Elena (*Mefistofele*), Violetta, etc.—An older sister, **Fausta** (b. Verona, 1872), was a favorite in Stockholm until her retirement on her marriage in 1895.

Labitz'ky, Joseph, dance-composer; b. Schönfeld, n. Eger, July 4, 1802; d. Karlsbad, Aug. 18, 1881. Taught by Veit of Petschau, in 1820 he joined the orch. at Marienbad as 1st violin, in 1821 the Karlsbad orch.; in 1834 he organized an orch. of his own, making concert-tours from Russia to England. Many of his numerous waltzes, galops, quadrilles, etc. (about 300 opus-numbers), are still favorites.—His sons are (1) **August,** b. Petschau, Saxony, Oct. 22, 1832; d. Reichenhall, Aug. 29, 1903. Pupil of Prague Cons., also of David and Hauptmann in Leipzig, became in 1853 cond. of the Karlsbad Kurorchester; he composed pf.-pieces, etc. —and (2) **Wilhelm,** a violinist, settled in Toronto, Canada.

Lablache [lăh-blăhsh'], **Luigi,** bass operasinger; born Naples, Dec. 6, 1794; d. there Jan. 23, 1858. His voice, of great compass (E♭–e^1♭) and wonderful volume and flexibility, was trained by Valesi at the Cons. della Pietà de' Turchini, in which L. spent 6 years. At

18 he commenced his career, as a *basso buffo* at the San Carlino Th.; married soon after, and followed his young wife's advice to leave that theatre, and begin higher studies. In a year he was eng. at the Palermo theatre as *primo basso cantante*, and sang there with growing applause for 5 years; then at Milan, Venice, Vienna, and in 1830 at Paris, where his Geronimo in the *Matrimonio segreto* won him the reputation of the first dramatic bass of his day. He sang thereafter, till his retirement in 1852, at Paris, Petrograd and London. His impersonation of Leporello, in *Don Giovanni*, was considered the finest ever seen on the stage.—Cf. G. Widén, *L. L.* (Göteborg, 1898).

Labor [lah'-], **Josef**, b. Horowitz, Bohemia, June 29, 1842. A blind pianist, pupil of Sechter and Pirkhert at the Vienna Cons.; after a successful début at Vienna he made a long concert-tour in Germany, remaining 2 years in Hanover as chamber-pianist and teacher of the princess. In Brussels and London, 1865; Leipzig, 1866; then at Paris, Pet. and Moscow; since 1868 living in Vienna. In 1879 he also began to appear as an organ-virtuoso and soon was reputed to be the finest organist in Austria.—Works: Op. 5, sonata f. vl. and pf. in D m.; op. 6, pf.-quartet; op. 7, sonata f. vcl. and pf. in A; op. 10, *Thema und Var.* f. horn (or vcl.) and pf.; op. 11, quintet f. vl., vla., vcl., cl. and pf.; a quintet f. vl., vla., vcl., double-bass and pf.; *Konzertstück* in B m. f. pf. and orch.; pcs. f. org.; do. f. pf.; songs. A Paternoster f. ch. and orch., and an Ave Maria in canon-form f. female voices, have been perf. in the Court Chapel. He ed. Biber's vl.-sonatas in 'Dkm. der Tonk. in Österr.' (v. 2; xii, 2) and wrote out the basso cont. for Cesti's *Pomo d'oro* (ib., iii, 2 and iv, 2).

Laborde, Jean-Benjamin de, b. Paris, Sept. 5, 1734; d. there July 22, 1794 (guillotined). Pupil of Dauvergne (vln.) and Rameau (comp.). He was chamberlain to Louis XV, and a member of the Compagnie des Fermiers-Généraux; after the King's death he withdrew from the court and devoted himself to composition.—Works: 11 comic operas; chansons; etc.; *Choix de chansons mises en musique* (1773; 4 vols.); *Essai sur la musique ancienne et moderne* (1780; 4 vols.); *Mémoire sur les proportions musicales . . .* (1781; a suppl. to the *Essai*); *Mémoires historiques sur Raoul de Coucy* (1781).—See Q.-Lex.

Lach, Robert, b. Vienna, Jan. 29, 1874. From 1893–9 pupil of R. Fuchs at the Cons.; at the same time he st. law at the Univ., but soon abandoned this for philosophy and musicology under Wallaschek, Rietsch and G. Adler; *Dr. phil.*, Prague, 1902; he then spent several years in research and study, the fruit of which he publ. in a remarkable work, *Studien zur Entwicklungsgeschichte der ornamentalen Melopöie* (Leipzig, 1913). In this book he views the entire field of musical history in the light of the latest discoveries of ethnographic investigation. To the 'Sbd. Int. M.-G.' he has contributed *Alte Weihnachtslieder und Ostergesänge auf Lussin, Über einen interessanten Spezialfall von 'audition colorée', Alte Falsibordoni auf Ossero, Volkslieder in Lussingrande.* Since 1911 he has been chief of the music division of the Vienna Hofbibliothek.—Comps.: Symphony in D m.; 3 overtures (*Don Juan, Totentanz, Narrentraum*); *Der Mönch von Heisterbach*, legend f. soli, ch. and orch.; *Porzellanmärchen*, ballet; incid. music to Schönherr's *Ein Königreich;* 3 masses; 3 pf.-quintets; 3 pf.-quartets; 3 str.-quartets; 3 pf.-trios; 3 sonatas f. vla. d'amour and pf.; several works f. pf. and wood wind; choruses a capp. and with instrs.; duets; songs.

Lachmund, Carl V., b. Booneville, Missouri, Mar. 27, 1857. Graduated in 1875 from the Cologne Cons., where he had st. with Hiller, Jensen and Seiss; then continued his studies in Berlin with Moszkowski, Kiel, X. and Ph. Scharwenka; from 1881–4 he had the good fortune of being one of the last pupils of Liszt, who took a special interest in him; for some time he taught in the Scharwenka Cons. in Berlin, and appeared as a pianist; made a tour of the U. S. with Wilhelmj (1880) and one with Marianne Brandt (1887); then settled in New York, where he establ. his own Cons. In 1896 he organized the Women's String Orch., which he cond. for twelve seasons and brought to a high degree of efficiency; now (1917) living in N. Y. as teacher of pf. He was married to **Carrie Josephine Culbertson,** a harpist, who publ. a number of European musical letters in Chicago papers; she died a few years after their return to the U. S.—Works: *Italian Suite* and several overtures for orch.; a trio for harp, vl. and vcl.; of his pf.-works the best known are a *Valse-Impromptu, Woodland Lullaby* and a *Concert-étude* (ed. by A. Henselt).

Lach'ner, Franz, eminent composer and contrapunist; b. Rain, Upper Bavaria, April 2, 1803; d. Munich, Jan. 20, 1890. Pupil of his father, a poor organist; then, for 6 years, of Eisenhofer, the rector of the Gymnasium at Neuburg-on-Danube, in composition. Going to Munich, he earned his livelihood by teaching and playing in an orchestra, also studying under Kapellm. Ett. In 1822 he proceeded to Vienna, became organist of the Protestant church, and took further lessons from Stadler, Sechter and Weigl; was an intimate friend of Schubert's, and was also strongly influenced by intercourse with Beethoven. Through Duport's good offices he was app., in 1826,

Kapellm. at the Kärnthnerthor Th., remaining there until called in like capacity to Mannheim in 1834; he also established the Philharm. Concerts in Vienna. Passing through Munich, the production of his D minor symphony procured him the appointment of court Kapellm., taking effect at the expiration of his engagement at Mannheim in 1836. In Munich he assumed a very prominent position as cond. of the court opera, the court performances of sacred music, and, from 1852, as General Mus. Director; he retired on pension in 1868, the growing predominance of Wagnerian tendencies at court being distasteful to him. From Munich Univ. he received the degree of *Dr. phil.* (hon. c.) in 1872. His eight orchestral suites are the happiest inventions of his decidedly original talent; in them his gifts for imitative and contrapuntal work, in an individual development of the Bach tradition, find widest scope. He brought out 4 operas: *Die Bürgschaft* (Pest, 1828; Munich, 1834); *Alidia* (Munich, 1839); *Catarina Cornaro* (Munich, 1841); and *Benvenuto Cellini* (Munich, 1849); music to *Lanassa* (Vienna, 1832); the oratorios *Moses* and *Die vier Menschenalter;* a Requiem (op. 146); a solemn mass (op. 52); 2 Stabat Maters; other masses, motets and Psalms; 8 symphonies (the *passionata* is op. 52); concert-overtures; festival march f. brass; nonet f. wind; sextets, quintets, quartets, trios and sonatas f. pf. and strings; serenade f. 4 'celli; elegy f. 5 'celli; 2 harp-concertos; organ-music (sonatas, fugues, etc.); songs w. orch. or pf.; part-songs; male quartets; female trios; etc.—Cf. O. Kronseder, *Fr. L.*, in 'Altbayrische Monatsschrift', vol. iv (1903; w. complete cat. of works); M. von Schwind, *Die L.-Rolle* (Munich, 1904).

Lach'ner, Ignaz, brother of preceding; b. Rain, Sept. 11, 1807; d. Hanover, Feb. 24, 1895. Pupil of his father; then at Augsburg, where he attended the Gymnasium, of Neugebauer (vln.), Keller (pf.), and Witschka (comp.). He joined his brother Franz in the orch. of the Isarthal Th., Munich, and followed him to Vienna in 1824, succeeding him as organist in the Protestant church; he entered the orch. of the Kärnthnerthor Th., and in 1825 became 2d Kapellm. at the court opera. In 1831, court mus. director at Stuttgart; in 1842, 2d Kapellm., under his brother, at Munich; in 1853, Kapellm. of the Hamburg City Th.; in 1858, court conductor at Stockholm; from 1861–75, 1st Kapellm. at Frankfort, then retiring.—Works: The operas *Der Geisterturm* (Stuttgart, 1837); *Die Regenbrüder* (ibid., 1839); *Loreley* (Munich, 1846); several 'Singspiele,' among them the popular *'s letzte Fensterle;* ballets, melodramas, entr'actes, symphonies, string-quarters and trios; masses; pf.-pieces; etc., his last work (op. 108) being 4 duos for vln. and pf.

Lach'ner, Vincenz, brother of Franz L.; b. Rain, July 19, 1811; d. Karlsruhe, Jan. 22, 1893. Pupil of his father, and, in Vienna, of his brothers; he succeeded Ignaz as organist in 1831, and Franz as court Kapellm. at Mannheim in 1836, being pensioned in 1873. In 1842 he cond. the German opera in London, and in Frankfort the municipal opera in 1848. Lived from 1873 in Karlsruhe, teaching in the Cons. there after 1884. His 4-part male choruses are celebrated, particularly his settings of nearly all of V. Scheffel's songs, among the best being *Alt Heidelberg, du feine, Im schwarzen Wallfisch, Nun grüss' dich Gott, Alt Heidelberg;* he also wrote music to Schiller's *Turandot*, and *Demetrius;* symphonies, overtures, string-quartets, a pf.-quartet, numerous songs, etc.

Lachnith [läh'nēt], **Ludwig Wenzel,** b. Prague, July, 7, 1746; d. Paris, Oct. 3, 1820. Was member of the court orch. in Pfalz-Zweibrücken; went to Paris in 1773, and st. there with Rudolph (horn) and Philidor (comp.). He is notorious for his opera *Les Mystères d'Isis* (Paris, 1801), a clumsy arrangement of Mozart's *Zauberflöte.*—Works: The oratorios *Saul* and *La Prise de Jéricho;* several operas; 3 pf.-concertos and a quantity of shallow chamber-music.—See Q.-Lex.

Lack, Théodore, pianist and composer; b. Quimper, Finisterre, France, Sept. 3, 1846. A very precocious boy, he was app. at the age of 10 org. in his native town, which post he held until he ent. the Paris Cons. in 1860; pupil there of Marmontel (pf.), Bazin (harm.) and Lefébure-Wély (comp.); grad. in 1864 as winner of several prizes. The same year he was app. teacher of pf. at the Cons., and has held the same position ever since; never left Paris since his admission to the Cons. (1860); from 1875–1905 he was a member of the committee on Admission and of the jury of examinations. Officer of the Académie, 1881; Officier de l'Instruction publique, 1887.—Works: A great quantity of elegant *salon*-music for piano (*Tarentelle*, op. 20; *Boléro*, op. 27; *Études élégantes*, op. 30; *Valse espagnole*, op. 40; *Scènes enfantines*, op. 61; *Études de Mlle. Didi*, op. 85; *Souvenir d'Alsace*, op. 106; *Polonaise de concert*, for 2 pfs.; etc.).

Lack'owitz, Wilhelm, b. Trebbin, n. Berlin, Jan. 13, 1837. Pupil of Erk, Th. Kullak, and Dehn; editor, 1877–97, of the 'Deutsche Musikerzeitung.' Publ. *Musikalische Skizzenblätter* (2d ed. 1876); *Opernführer* (2 parts; 6th ed. 1899); *Operettenführer* (1898).

Lacombe [läh-kōhnb'], **Louis [Brouillon-Lacombe],** b. Bourges, France, Nov. 26, 1818; d. St.-Vaast-la-Hougue, Sept. 30, 1884. From 1829, Zimmerman's pupil at the Paris Cons., taking first prize f. pf.-playing in 1831.

After a pianistic tour through France, Belgium, and Germany, he resided in Vienna for 8 months (1834), studying with Czerny, Fischhof, Seyfried, and Sechter. After a second tour in Germany, he took lessons in composition from Barbireau, and settled in Paris as a much-sought teacher, a successful concert-giver, and industrious composer.—Works: A 1-act comic opera *La Madone* (1860); a 2-act comic opera *Le Tonnelier* (given as *Meister Martin und seine Gesellen* at Koblenz, 1897); a 4-act grand opera *Winkelried* (Geneva, 1892); a melodrama *l'Amour* (1859); the prize-cantata *Sapho* (1878); a grand *Épopée lyrique* f. orch.; 2 dramatic symphonies w. soli and ch. (*Manfred*, 1847, and *Arva ou les Hongrois*, 1850); *Lassan et Friss*, Hungarian fantasy f. orch. (op. 51); Concert-overture in B m. (op. 91); *Au tombeau d'un Héros*, elegy for vl. and orch.; a pf.-quintet w. vln., 'cello, oboe and bassoon, op. 26; 2 pf.-trios; numerous pf.-pieces (4 Nocturnes; grand *Études en octaves*, op. 40; *Choral, grande étude de concert*, op. 45; *Six romances sans paroles*, op. 52); also choruses a cappella and w. organ; etc. He wrote an essay on *Philosophie et musique* (Paris, 1895).—Cf. E. Bourdin, *L. L.* (Paris, 1882); H. Boyer, *L. L. et son œuvre* (ib., 1888); L. Gallet, *Conférence sur L. L. et son œuvre* (ib., 1891).

Lacombe, Paul, pianist and composer; b. Carcassonne, Oude, France, July 11, 1837, and taught there by Teysseyre, but chiefly self-trained. His chamber-music (sonatas f. pf. and vln., a pf.-trio, a serenade f. flute, oboe, and strings, etc.) and pf.-music (divertissement f. pf. and orch., suite f. ditto, études, *Arabesques*, *Aubade aux mariés*, etc.) are his most famous productions (he received the Prix Chartier in 1889 for chamber-music); his other works include 3 symphonies, a symphonic overture, a *Suite pastorale* for orch., a serenade and *Scène au camp* f. ditto, a mass, a requiem, songs, etc.

Lacome, Paul [Paul-Jean-Jacques Lacome de l'Estalenx] [läh-kohm' dŭ lĕh-stah-lăhn'], b. Houga, Gers, France, Mar. 4, 1838. Since 1860 in Paris. He contributed to various mus. reviews, and is a composer of light operas and operettas, having produced a score of stage-pieces, the latest being *Le Cadeau de noces* (1893), *Le Bain de Monsieur* (1895), *Le Maréchal Chaudron* (1898) and *Les quatre filles Aymon* (1898). His *Jeanne, Jeannette et Jeanneton* (1876) was also quite successful in Germany. Other works: 3 orchestral suites (*Clair de lune*, *Suite ancienne*, *La Verbena*); quartets; trios; over 200 songs (*l'Estudiantina*); psalms f. 1 or more voices, w. org. or pf.; pf.-music (*Les succès de famille*, 30 progr. pcs. f. little pianists). Has publ. *Introduction à la vie musicale* (1911).

La'degast, Friedrich, b. Hochhermsdorf, n. Leipzig, Aug. 30, 1818; d. Weissenfels, June 30, 1905. Worked for his brother, an organ-builder at Geringswalde, and set up for himself at Weissenfels in 1846. One of the best of modern German organ-builders; renovated the great Merseburg organ (1855), and built the organ in the Nikolaikirche at Leipzig (1859–62; 4 manuals and 85 stops). He built over 200 organs.

Ladmirault [lăhd-mē-roh'], **Paul-Émile,** b. Nantes, Dec. 8, 1877. At the age of 7 he began to study the pf., and a little later also vl. and org.; in 1892 he ent. the Cons. of his native town, where he st. harm. with Hourdin, winning the 1st prize in 1893. The same year a 3-act opera, *Gilles de Retz*, was prod. at the Salle des Beaux-Arts, with gratifying succ.; nevertheless the young composer refused to permit further performances, as he considered the work immature. In 1895 he ent. the Paris Cons. and cont. his studies with M. Taudou (harm.), Th. Dubois and G. Fauré (comp.), winning several prizes; from 1900–4 he attended the class of A. Gédalge in cpt. and fugue, and after three unsuccessful trials for the Prix de Rome left the Cons. From 1900–2 he was mus. critic for the 'Courrier Musical', until 1912 contrib. to 'l'Ouest-Artiste' (Nantes), and since 1913 to 'S. I. M.'; since 1908 member of the 'Association anglo-française' and of the executive committee of the 'Société nationale de Musique.'—Publ. comps.: *Suite bretonne*, *Brocéliande au matin*, *Hymne d'Amour* and *Chant funèbre* f. orch. (from an unpubl. opera *Myrdhin*); *Offertoire* f. str.-quartet and org.; *Tantum ergo* f. ten. solo, ch., org., harp, vl. and d.-bass; for pf. 4 hands: *Variations sur des airs de Biniou Trégonois* (No. 2 and 3 also arr. f. orch.); *Musiques rustiques; Rapsodie gaëlique* (also arr. f. orch.); for pf. solo: 4 *Pièces* and 4 *Esquisses; Fantaisie* f. vl. and pf.; *l'Hymne de la St.-Jean-d'été* f. 2-part ch. and pf.; songs and several colls. of folk-songs (*Quelques chansons de Bretagne et de Vendée* [2 books], *Quelques vieux cantiques bretons*, *Noëls anciens*, *La Délaissée*).—In MS.: The operas *Gilles de Retz* (1893) and *Myrdhin* (1902–9; not prod.); Symphony in C (1910); *Les Sablaises* (1899) and *Marche du Gorsedd* (1910) f. mil. band; *Les Berceaux*, f. ch. w. str.-quartet and pf. (1898); *Printemps* f. ch. and orch. (1902); *Chœurs des âmes de la forêt* f. do. (1903); *l'Hymne national breton* f. ch. and mil. band (1910); *Chanson bretonne* f. do. (1910); *Les Dominicales* f. ch. and pf. (1911); Suite f. oboe and pf. (1896); *Airs anciens* f. ten. w. str.-quartet and pf. (1897); *Ballet bohémien* f. fl., ob., double str.-quartet and pf. (1898); *Chanson grecque* for fl. and pf. (1900); Sonata for vl. and pf. (1901). At present (1916) L. is finishing a symph. poem,

Tristan et Iseult dans la forêt du Morois and a ballet, *La Prêtresse de Koridwen.*—Cf. O. Séré, *Musiciens français d'aujourd'hui* (2d ed., Paris, 1911).

Laduchin [läh-doo'hĭn], **Nikolai Michailovitch,** b. Petrograd, Oct. 3, 1860. Pupil of Tanéiev at the Moscow Cons., 1876–9. Has publ. *Variations symphoniques* for orch.; *Crépuscule* f. str.-orch.; *Petite Suite* f. vl. and pf.; Liturgy of St. John Slatoust f. 4-part ch.; pf.-pcs.; songs (100 Children's songs, etc.); also 4 books of solfeggi.

Ladun'ka, Naum Ivanovitch, b. Dec. 13, 1730; d. Petrograd, Aug. 2, 1782; one of the few secular Russian composers of the 18th century, chiefly known for his arrangement for orch. of many Russian folk-songs.

Ladurner [-door'-], **Ignaz Anton Franz Xaver,** b. Aldein, Tyrol, Aug. 1, 1766; d. Villain (Massy), Seine-et-Oise, Mar. 4, 1839. From 1777–82 he studied in the monastery at Benediktbeuern; then became organist at Algund, near Meran, and afterwards studied at Munich under the patronage of Countess Hainhausen, herself an excellent pianist, whom he accompanied to Bar-le-Duc. From 1788 to his retirement in 1836 he lived in Paris, renowned as a teacher and pianist. Auber was his pupil.—Works: Nine pf.-sonatas (op. 1, 2, 4); 3 more, followed by a caprice (op. 11); 3 sonatas f. pf. and vln. (op. 5), and 3 more (op. 7); sonata f. pf. 4 hands (op. 6); also variations and divertissements. He brought out 2 operas at the Opéra-Comique.

Lafage [-fahzh'], **Juste-Adrien-Lenoir de,** eminent writer; born Paris, Mar. 28, 1801; d. at the Charenton Insane Asylum, Mar. 8, 1862. Pupil of Perne and Choron; then taught singing; went to Rome in 1828, on a government stipend, to study under Baini; 1829, maître de chapelle at St.-Étienne-du-Mont, Paris; visited Italy 1833–6 and 1848, and also travelled to Germany, Spain, and England. He died of brain-disorders due to overwork. In 1859 he founded the periodical 'Le Plain-chant.' Important writings: *Manuel complet de musique vocale et instrumentale* (1836–8; 6 vols.; elaborated from Choron's sketches and notes); *Séméiologie musicale* (elements of music after Choron's principles; 1837;—an epitome was also publ., 1837, as *Principes élémentaires de musique*); *De la chanson considérée sous le rapport musical* (1840); *Histoire générale de la musique et de la danse* (1844; 2 vols.); *Miscellanées musicales* (1844, sketches of Bellini, Haydn, and others); sketches of Zingarelli, S. Mattei (1839), Choron, Bocquillon-Wilhem, Baini (all 1844), Donizetti; *Essais de dipthérographie musicale; De l'unité tonique et de la fixation d'un diapason universel* (1859); *Nicolai Capuani presbyteri compendium musicale;* many works on plain-song: *De la reproduction des livres de plain-chant romain* (1853); *Cours complet de plain-chant* (1855–6; 2 vols.); *Nouveau traité de plain-chant* (1859); *Routine pour accompagner le plain-chant;* etc.—He comp. motets, etc.; duets, fantasias, and variations for flute; and songs.—Cf. R. D. Denne-Baron, *A. de L.* (Paris, 1863).

Lafont [-fŏhn'], **Charles-Philippe,** born Paris, Dec. 1, 1781; d. on the way from Bagnières-de-Bigorre to Tarbes, Aug. 14, 1839. Violin-virtuoso, the nephew and a pupil of Bertheaume; studied later with Kreutzer and Rode. Made a concert-tour in Germany with his uncle while very young, and continued travelling until appointed chamber-virtuoso at Petrograd as Rode's successor. From 1815 he lived mostly in Paris as court violinist; but still made tours and met his death on one of them.—7 violin-concertos; rondos, fantasias, variations, etc., either f. orch. or string-quartet, harp, pf., etc.; about 200 romances for voice; and 2 comic operas, prod. at Petrograd and Paris.

La Forge [fŏhrzh], **Frank,** b. Rockford, Ill., Oct. 22, 1879. He received his first piano lessons from an older sister; from 1896–1900 he st. pf. and harm. with Harrison M. Wild in Chicago, continuing his musical studies in Vienna with Leschetizky (pf.), Labor and Navrátil (comp.), 1900–4. Marcella Sembrich engaged him as her exclusive accompanist, and for six years he appeared with her on her tours of Germany, France, Russia and the U. S., being heard also as a soloist; since then he has been in great demand by the foremost vocalists. As an accompanist he is unexcelled, and he himself attributes his success to the fact that he plays everything from memory. As a composer he has become known through songs (*To a Violet, Retreat, Come unto these yellow sands, My Love and I,* etc.) and pf.-pcs. (*Gavotte and Musette, Valse de Concert, Improvisation,* etc.).

Lagoanère [läh-gwăh-när'], **Oscar de,** b. Bordeaux, Aug. 25, 1853. Pupil of Marmontel, Duprato and Savard at the Paris Cons.; since 1876 cond. of operettas at various Paris theatres (Folies-Dramatiques, Porte Saint-Martin, Bouffes-Parisiens, etc.); a very prolific composer of light music (operettas, ballets, pf.-pcs. and songs); wrote incid. music to Richepin's translation of *Macbeth;* among his most succ. stage-works are *Un Ménage au violon, Miss Helyett, Le Cadeau d'Alain* and *l'Habit de César.*

La Grange [-grăhnzh], Mme. **Anna (-Caroline) de,** b. Paris, July 24, 1825. Soprano coloratura-singer, with a voice remarkable for range and flexibility; pupil of Bordogni and Lamperti; début 1842, at Varese; she sang in Italy until 1848; then in

Vienna, where she married the wealthy Russian Stankovich, and Paris; 1849–69, long tours in Europe and America (in N. Y., 1855).

Laguerre [lăh-gär′], **Élisabeth-Claude de** (*née* **Jacquet**), b. Paris, 1659; d. there June 27, 1729; esteemed as a clavecinist, organist and composer; wrote an opera, *Céphale et Procris* (Paris, 1694), sacred and secular cantatas and violin-sonatas.

La Harpe [ährp], **Jean-François de,** poet and critic; b. Paris, Nov. 20, 1739; d. there Feb. 11, 1803. An opponent of Gluck's music, which he attacked in the 'Journal de politique et de littérature' (1777).

Lahee, Henry, b. Chelsea, England, Apr. 11, 1826; d. London, Apr. 29, 1912. Pupil of Bennett and C. Potter (pf.), and J. Goss (comp.); organist 1847–74 of Holy Trinity Ch., Brompton. Concert-pianist; member of the Philharm. Soc.; lived in Croydon as teacher and composer.—Works: Cantatas *The Building of the Ship* (1869); *The Blessing of the Children* (1870); *The Jolly Beggars* (MS.); and 2 others for female voices, *The Sleeping Beauty* and *The Blind Girl of Castel-Cuillé;* several anthems; numerous very popular glees, madrigals, and part-songs.

Lahire [lăh-ēr′], **Philippe de,** b. Paris, 1640; d. there Apr. 21, 1719. Prof. of mathematics at Paris Univ.; wrote *Explications des différences des sons de la corde tendue sur la trompette marine,* and *Expériences sur le son.*

Laidlaw, Anna Robena [Mrs. **Thomson**], pianist; b. Bretton, Yorkshire, Apr. 30, 1819; d. London, May 29, 1901. Pupil of Robert Muller at Edinburgh; then studied in Königsberg, Prussia, and in 1834 with Henri Herz at London. In Berlin, 1836, she met Ludwig Berger; played in the Gewandhaus, Leipzig, in 1837, and made Schumann's acquaintance; he inscribed his *Phantasiestücke,* op. 12, to her. Her eminently successful career as a concert-pianist continued until her marriage in 1852.

Lajarte [lăh-zhährt′], **Théodore-Édouard Dufaure de,** b. Bordeaux, July 10, 1826; d. Paris, June 20, 1890. Writer and composer; pupil of Leborne at the Paris Cons., and prod. numerous operas and operettas; also marches and dances for military band, etc. From 1873 he was archivist of the Grand Opéra, and wrote a *Bibliothèque musicale du théâtre de l'Opéra* (1876, etc.; 2 vols.); *Instruments Sax et fanfares civiles* (1867); (with Bisson) a *Traité de composition musicale* (1880); *Grammaire de la musique* (1880); *Petite Encyclopédie musicale* (1881–4); *Curiosités de l'Opéra* (1883); publ. a coll. of *Airs à danser de Lulli à Méhul,* and *Chefs-d'œuvre classiques de l'opéra français,* including vocal scores of Lully's *Armide, Psyché,* and *Thésée,* besides operas by Campra, Rameau, et al. Among his original comps. the principal ones are the comedy-operas *Mamzelle Pénélope, Monsieur de Floridor, Duel du Commandeur, Portrait, Roi de Carreau,* etc. (all early works).

Lajeunesse [lăh-zhö-něhss′], **Marie Louise Cecilia Emma.** See ALBANI.

Lalande (**Méric-Lalande**) [lăh-lahnd′], **Henriette-Clémentine,** brilliant stage-soprano; b. Dunkirk, 1798; d. Paris, Sept. 7, 1867. At first a 'natural' singer in comedy-opera, she received stricter training from Garcia, and at Milan from Bonfichi and Banderali; was highly successful in Italy, Vienna, and Paris, but less fortunate in London. She married the horn-virtuoso Méric.

Lalande, Michel-Richard de, b. Paris, Dec. 15, 1657; d. there June 18, 1726. Pupil of Chaperon; organist of four churches in Paris, music-master to the princesses, and from 1683 chef de musique to Louis XIV. A very eminent church-composer (works MS.), and also wrote many ballets, the music to Molière's *Mélicerte,* etc. 60 motets f. ch. and orch. were publ. in an *édition de luxe* in 20 parts.—See Q.-Lex.

La Laurencie [loh-răhn-sē′], **Lionel de,** b. Nantes, July 24, 1861. Having completed the course at the Lycée in Paris, he ent. the school of forestry at Nancy; was app. to a government position in 1883, but attended courses at the universities of Nancy and Grenoble. He received his musical education from A. Weingartner and L. Reynier (vl.) and at the Cons. from Bourgault-Ducoudray (1891–2). In 1898 he gave up his government post, was app. lecturer at the École des Hautes Études Sociales, and became regular contributor to several mus. journals ('Revue Musical,' 'Courrier Musical,' 'Mercure Musical,' 'Rev. mus. S. I. M.')—Works: *La Légende de Parsifal et le drame musical de R. Wagner* (1888–94); *España* (1890); *Le goût musical en France* (1905); *l'Académie de musique et le concert de Nantes* (1906); *Quelques documents sur J.-Ph. Rameau et sa famille* (1907); *Rameau* (1908); *Les Bouffons* (1912); with G. de St.-Foix he wrote *Contribution à l'histoire de la symphonie française vers 1750* (in 'l'Année musicale,' 1912). Also contrib. a history of French instrl. music from 1687–1789 to Lavignac's 'Encyc. de la Mus. et Dict. du Cons.'

Lalo [lăh-loh′], **Charles,** eminent writer on musical esthetics; b. Périgueux, Feb. 24, 1877. St. philosophy in Bayonne and Paris; instr. in philosophy at Univ. of Bayonne. Publ. *l'Esthétique expérimentelle contemporaine* (1908); *Esquisse d'une esthétique musicale scientifique* (1908); *Les sentiments esthétiques* (1909); *Introduction à l'esthétique* (1912);

Programm einer soziologischen Ästhetik (1914; in 'Bericht des Berliner Kongresses für Ästh. u. allgem. Kunstwissenschaft').

Lalo, Édouard (-Victor-Antoine), distinguished French composer (of Spanish descent); b. Lille, Jan. 27, 1823; d. Paris, Apr. 22, 1892. Pupil of Baumann at the branch of the Paris Cons. in Lille; ent. the Paris Cons. in 1839, and st. vl. with Habeneck and comp. with Schulhoff and Crèvecœur; won second Prix de Rome in 1847; excellent player on the violin and viola, which latter he played in the Armingaud and Jacquard soirées. In 1848–9 he publ. his first songs (*l'Adieu au Désert, l'Ombre de Dieu, Le Novice, Six romances populaires de Béranger*) without attracting attention; five years later appeared some chamber-music, and its indifferent reception discouraged the composer to such an extent that for several years he did not write a note. His ambition, however, was stimulated again by his marriage (in 1865) to Mlle. Bernier de Maligny, a contralto singer and fine interpreter of his works. He wrote a 3-act opera, *Fiesque*, sent the score to the concours establ. in 1867 by the Th.-Lyrique and just missed the prizes, his work being ranked third; although later it was accepted, and was on the point of being produced, by the Grand Opéra and the Monnaie in Brussels, untoward circumstances intervened, and to this day the opera has never been produced. L. utilized parts of it in later works, especially in the 3-act pantomine *Néron* (1891), which was not publ., and the MS. score is now lost. In spite of the ill luck of his first opera, L. at once began a second dramatic work, *Savonarola* (text by A. Silvestre); but before he had proceeded very far he lost interest, and turned to orchestral music. In this field he achieved his first decided success with the *Divertissement* at the 'Concerts Populaires' (Dec. 8, 1872); he became famous after the sensational success of his first violin-concerto, op. 20, played by Sarasate at a Châtelet concert (Jan. 18, 1874); his *Symphonie espagnole* and *Fantaisie norvégienne* (for violin and orch.) enhanced his reputation, and in 1880 he was made Chevalier of the Legion of Honor. In 1875 he began work on his chief dramatic effort, *Le Roi d'Ys* (3 acts, text by E. Blau); three years later the original draft was finished, but he did not proceed with the orchestration because he became absorbed in other instrumental works. When, in 1886, he returned to the opera, he revised and largely rewrote it. On May 7, 1888, it was produced at the Opéra-Comique with enormous success, and has maintained itself in the répertoire ever since. (The Amer. première took place at New Orleans, Jan. 23, 1890.) One week later the Académie des Beaux-Arts awarded L. the Prix Monbinne, and on the last day of that year the composer was made Officer of the Legion of Honor. Among modern French composers L. occupies a conspicuous place. He is a master of exquisite instrumentation, and his music is distinguished for warmth, noble melody and piquant harmony.—Works: Besides the operas mentioned L. left the first act of *La Jacquerie* (4 acts, text by E. Blau and S. Arnaud; completed, and the entire work orchestrated, by A. Coquard; prod. at Monte Carlo, Mar. 9, 1895); the ballets *Namouna* (2 acts, Paris, 1882; very succ.) and *Néron* (see above). For orch.: Overture to *Fiesque* (1866); *Aubade-Allegretto* (1872); *Divertissement* (1872); op. 20, Concerto f. vl. and orch. (1872); op. 21, *Symphonie espagnole* f. vl. and orch. (1873): *Allegro symphonique* (1875); Concerto for vcl. and orch. (1876); *Fantaisie norvégienne* f. vl. and orch. (1880); *Romance-Sérénade* f. vl. and orch. (1880); *Rapsodie norvégienne* (1881); *Concerto russe* f. vl. and orch. (1883); *Scherzo* (1884); Symphony in G m. (1886); Concerto in C m. f. pf. and orch. (1889); 2 symphonies in MS.—Chamber-music: Op. 7, pf.-trio in C m.; pf.-trio in B m.; op. 12, sonata f. vl. and pf.; op. 19, str.-quartet in E♭ (revised, finale rewritten, and publ. in 1880 as op. 45); sonata f. vcl. and pf.; op. 26, pf.-trio in A m.; minor pcs. f. vl. and pf. (op. 1, *Fantaisie originale;* op. 2, *Allegro maestoso* in C m.; op. 4, *Deux Impromptus; Arlequin;* op. 8, *Impromptus;* op. 18, *Soirées parisiennes;* op. 28, *Guitare);* for vcl. and pf. (op. 14, *Deux Pièces;* op. 16, *Allegro* in E♭). Also *O Salutaris* f. 3-part fem. ch. and org.; *Veni Creator* f. fem. ch. and org.; *Litanies de la Sainte-Vierge* f. mixed ch. and org.; op. 32, *La Mère et l'Enfant*, 2 small pcs. f. pf. 4-hands; 33 songs.—BIBLIOGRAPHY: H. Imbert, *Nouveaux Profils de Musiciens* (Paris, 1892); A. Jullien, *Musiciens d'aujourd'hui, 1re série* (ib., 1892); A. Lavignac, *La Musique et les Musiciens* (ib., 1896); G. Servières, *La Musique française moderne* (ib., 1897); C. Bellaigue, *Études musicales et nouvelles silhouettes de musiciens* (ib., 1898); M. Dufour, *E. L.* (Lille, 1908); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Laloy [lăh-lwăh′], **Louis**, distinguished musicologist; b. Grey, Haute-Saône, Feb. 18, 1874. St. philosophy in Paris, receiving the degree of *Dr. ès Lettres* in 1904; from 1899–1905 pupil of Bréville and d'Indy at the Schola Cantorum; 1906–7 he delivered a series of lectures on the hist. of music at the Univ. of Paris, substituting for R. Rolland. In 1905 he founded with J. Marnold the 'Mercure Musical,' which two years later became the official organ of the French branch of the Int. M.-G. (S. I. M.) under the editorship of L. and J. d'Écorcheville (q. v.; publication suspended after the outbreak of the war in 1914).

L. is contributor to 'Revue de Paris,' 'Grande Revue,' 'Mercure de France' and 'Gazette des Beaux-Arts'. Has publ. *Aristoxène de Tarente et la musique de l'antiquité* (1904); *Rameau* (1907; in 'Maîtres de la musique'); *C. Debussy* (1909; ib.); *La musique chinoise* (1910); He also wrote *Notes sur la musique cambodgienne* (in the transactions of the Int. M.-G. at Basel, 1907), and publ. a vol. of transcriptions of Chinese comps. for the Kin (in the publications of the 'S. I. M.'). The publication of a biogr. of *Chopin* for the series 'Maîtres de la musique' was delayed by the war.

La Mara. See LIPSIUS, MARIE.

Lam'bert, Alexander, b. Warsaw, Poland, Nov. 1, 1862. Instructed in pf.-playing by his father, Henry L., from the age of ten; at 12 he was sent, by Rubinstein's advice, to the Vienna Cons., where he was grad. (from Jul. Epstein's class) at 16. After studying two years longer (pf. alone; comp. with Urban of Berlin), he went in 1881 to New York, and gave concerts at Steinway Hall; then made a concert-tour through Germany and Russia, worked several months at Weimar under Liszt (his classmates being Rosenthal, Siloti, Friedheim, and Reisenauer), and in 1884 he returned to America. Played in concerts at New York, Boston, Chicago, etc., and in 1888 became Director of the N. Y. Coll. of Music, which position he held till 1906; since then living in New York as private teacher. He retired from the concert-platform in 1892.—Publ. works: Étude and Bourrée, Tarantella, Mazurka, Valse-Impromptu, and Canzonetta, f. pf.; a Romanze f. 'cello; an Ave Maria f. soprano; a valuable pf.-method, *A Systematic Course of Studies* (3 vols., 1907); and a brief *Piano Method for Beginners.*

Lam'bert, Johann Heinrich, b. Mülhausen, Alsatia, Aug. 29, 1728; d. Berlin, Sept. 25, 1777. A building-inspector ('Oberbaurat'), and a member of the Berlin Academy.—Works: *Sur quelques instruments acoustiques* (1763; German ed. 1796); *Sur la vitesse du son* (1768); *Remarques sur le tempérament en musique* (1774; German in Marpurg's 'Historisch-kritische Beiträge,' vol. v); and *Observations sur les sons des flûtes* (1775). All the above are printed in the reports of the Academy.

Lambert [lăhn-bär'], **Lucien,** b. Paris, Jan., 1861. Pupil of Barbereau, Dubois, and Massenet, at the Cons.; took the Prix Rossini in 1883 with his cantata *Prométhée enchaîné;* since then he has brought out the 2-act 'fantaisie-vaudeville' *Sire Olaf* (Lille, 1887; Paris, Th.-Lyrique, 1888; unsucc.); the fairy-opera *Brocéliande* (Rouen, 1893); the 4-act lyric drama *Le Spahi* (Opéra-Com., 1897); the 1-act lyric drama *La Marseillaise* (Op.-Com., 1903); the 4-act opera *Flamenca* (Th. de la Gaîté, 1903); *Penticosa* (Op.-Com., 1908; won prize at Concours Astruc); *La Sorcière* (not yet prod. [1917]); also an overture, and a symphonic poem, *Légende roumaine,* for orch.; *Andante et Fantaisie tzigane* f. pf. and orch.; an orchl. suite, *Esquisses créoles* (on themes by Gottschalk); pf.-pcs.

Lambert [lăhn-bär'], **Michel,** b. Vivonne, Poitou, 1610; d. Paris, 1696. From about 1650 he was master of chamber-music to Louis XIV. Celebrated singing-teacher and virtuoso on the lute and theorbo; father-in-law of Lully. Publ. *Airs et brunettes* (1666; 2d ed. 1689); and, posthumously, *Airs et dialogues* (1698).

Lamber'ti, Giuseppe, b. Cuneo, Italy, 1820(?); d. Turin, April, 1894. Comp. of sacred and secular music.—Operas, *Malek-Adel* (Turin, 1851); *Leila di Granata* (Cuneo, 1857); both quite successful.

Lambillotte [lăhn-bē-yŏht'], Père **Louis,** writer and church composer; b. Charleroi, Hainault, Mar. 27, 1796; d. Vaugirard, Feb. 22, 1855. Organist at Charleroi, then at Dinant; in 1822 maître de chapelle at the Jesuit Seminary at St.-Acheul, joining the order in 1825, and residing in various monasteries, lastly at Vaugirard.—Works: 4 grand masses, one in the Lydian Church-mode; other sacred music, organ-pieces, fugues, etc.; he publ. an *Antiphonaire de Saint-Grégoire, fac-simile du manuscrit de Saint-Gall* (1851), with historical and explanatory essays; *Clef des Mélodies grégoriennes* (1851); *Quelques mots sur la restauration du chant liturgique . . .* (1855); *Esthétique, Théorie et Pratique du chant grégorien . . .* (1855). Père Dufour, editor of these last two, publ. a *Graduel* and *Vespéral* after L.'s ideas about choral notes.—Cf. J. Dufour, *Mémoire sur les chants liturgiques restaurés par L.* (Paris, 1857); Th. Nisard, *Le Père L. et Dom. A. Schubiger* (ib., 1857); M. de Monter, *L. L. et ses frères* (ib., 1871).

Lambord, Benjamin, b. Portland, Me., June 10, 1879; d. Lake Hopatcong, N. J., June 6, 1915. Having studied with local teachers and pf. with A. Whiting in Boston, he ent. Columbia Univ. in 1897 and took the music courses under E. MacDowell until 1902; then st. orch. and comp. under C. Rubner; winning the Mosenthal fellowship in 1905, he went to Europe, spending a year in travel and further study; the summer of 1910 he spent in Paris, studying orch. with P. Vidal. Org. and choirm. of the Reformed Ch., Kingsbridge (N. Y.), 1904–14; from then until his death in a similar capacity at the Presbyt. Ch., Rye, N. Y.; 1904–8, instr. of pf. at the Hotchkiss School. In 1911 he organized the 'Lambord Choral Soc.', which he cond. until

1913; after that cond. of the 'Modern Music Soc.', producing chiefly modern choral works with orch. Although as a composer he follows modern tendencies, his works are remarkable for real melody and sensuous beauty.—Works: Op. 1, 3 songs for low voice; op. 2, 2 part-songs f. mixed vcs.; op. 3, 4 songs f. high voice; op. 5, pf.-trio (MS.); op. 6, *Valse fantastique* f. pf.; op. 7, 2 songs; op. 8, *Introduction and Vars. on an Engl. dance-theme*, f. orch. (MS.); op. 10, *Clytie*, song f. sop. w. orch.; op. 11, *Verses from Omar Khayyam*, f. mixed ch. and orch. Without op.-number were publ. *Ten Lyric Studies for Piano*, songs, duets and anthems. He left unfinished a romantic opera, *Woodstock*, and a book, *The Orchestra and Orchestral Music.*

Lam'mers, Julius, b. Leipzig, Apr. 20, 1829; d. there Sept. 20, 1888; teacher in the Conservatory. Composer of numerous songs and some pf.-pcs.

Lamond', Frederic A., concert-pianist; b. Glasgow, Jan. 28, 1868. His brother David was his first teacher; in 1880 he became organist of Laurieston Parish Ch. He had violin-lessons of H. C. Cooper in Glasgow; went in 1882 to Frankfort, studied at the Raff Cons. under Max Schwarz (pf.), A. Urspruch (comp.), and Heermann (vln.); later v. Bülow (1884–5) and Liszt (1885–6) at Weimar and Rome. Pianistic début at Berlin, Nov. 17, 1885, was highly successful; after concerts in Vienna, Glasgow, and London, he spent several years in Germany, and gives frequent concerts in that country and Britain; visited Russia in 1896, and Paris in 1899, with brilliant success; in 1909 he gave 'Meisterschulkurse' at the Sondershausen Cons. His superb interpretation of Beethoven's later works has materially helped to overcome the prejudice against them. For many years he has been living in Berlin.—Works: Op. 3, Symphony in A (1889); op. 4, overture *Aus dem schottischen Hochlande* (1889); a pf.-trio; 8 pf.-pieces, op. 1; sonata f. 'cello and pf., op.2; other chamber-music in MS.

Lamothe [lăh-moht'], **Georges,** very prolific French composer of dance-music (over 1,000 op.-numbers); b. 1837; d. Courbevoie, Oct. 15, 1894.

Lamoureux [lăh-moo-rö'], **Charles,** eminent conductor and violinist; b. Bordeaux, Sept. 28, 1834; d. Paris, Dec. 21, 1899. Pupil of Girard, Paris Cons.; violinist in the Gymnase orch., then at the Opéra; studied further under Tolbecque, Leborne, and Chauvet, and founded (w. Colonne, Adam, and Rignault) a society for chamber-music; in 1872 he organized a 'Société de musique sacrée'; became widely famed as a conductor (cond. the Boieldieu Jubilee Concert at Rouen in 1875); 1876, asst.-cond. to Deldevez at the Opéra, succeeding him as first conductor in 1878; 1872–8 was also asst.-cond. of the Cons. Concerts; resigned from the Opéra in 1881, and established the 'Concerts Lamoureux' (Nouveaux Concerts), justly celebrated for their excellence; after his death they were continued by his son-in-law, Camille Chevillard (q. v.). He was made Chevalier of the Legion of Honor in 1880. More than any other French musician, L. educated the Parisians for the appreciation of Wagner. He conducted the memorable perf. of *Lohengrin* on May 3, 1887, the first perf. of a Wagnerian drama in France since the notorious *Tannhäuser* fiasco.—Cf. R. Rolland, *Musiciens d'aujourd'hui* (6th ed. Paris, 1914; see the chapter 'Le Renouveau', p. 234 et seq.).

Lampa'dius, Wilhelm Adolf, Lutheran pastor; b. 1812; d. Leipzig, Apr. 7, 1892; author of '*Felix Mendelssohn-Bartholdy: ein Denkmal für seine Freunde* (1848; rev. ed. 1886 as *F. M.-B. Ein Gesammtbild seines Lebens und Schaffens*), and several mus. essays.

Lampe, Walter, b. Leipzig, Apr. 28, 1872. Pupil of I. Knorr in Frankfort and of Herzogenberg and Humperdinck in Berlin; living as composer in Weimar.—Works: Op. 1, *Drei Skizzen* f. pf.; op. 2, *Thema und Variationen* f. 2 pfs.; op. 3, pf.-trio in F m.; op. 4, sonata f. vl. and pf. in B; op. 5, *Drei Stücke* f. pf.; op. 6, *Tragisches Tongedicht* f. orch.; op. 7, Serenade f. 15 wood-wind instrs.; op. 8, pf.-pieces.

Lam'peren, Michel van, b. Brussels, Dec. 6, 1826. 1859–1882, librarian of the Brussels Cons.; published church-music and some works for pf. (solo and 4 hands).

Lam'pert, Ernst, b. Gotha, July 3, 1818; d. there June 17, 1879. Pianist and violinist; pupil of Hummel, Spohr, and Hauptmann. 1844 Concertmeister, 1855 Kapellm., to the court at Gotha. He prod. operas at Gotha and Koburg, and publ. string-quartets, pf.-pieces, music for pf. and violin, etc., all of which was praised.

Lamper'ti, Francesco, celebrated singing-teacher; b. Savona, Italy, Mar. 11, 1811; d. Como, May 1, 1892. Pupil of the Milan Cons., where from 1850–75 he gave vocal instruction, giving private lessons after retiring. Among his most famous pupils were Albani, Mme. Artôt, both Cruvellis, Campanini, Collini, and Mme. Lagrange.—Publ. *Guida teorico-pratico-elementare per lo studio del canto; Studî di bravura per soprano; Esercizî giornalieri per soprano o mezzo-soprano; L'Arte del canto; Osservazioni e consigli sul trillo; Solfeggî;* etc.

Lamperti, Giovanni Battista, son of the preceding; b. Milan (?), 1840; d. Berlin, Mar. 19, 1910. Pupil of his father, and equally

famous as a teacher; taught at first in Milan, then in Paris, many years in Dresden, and the last years in Berlin. Among his pupils are Sembrich, Schumann-Heink, Bulss, Stagno, etc. He publ. *Die Technik des Bel Canto* (1905; Engl. tr. by Th. Baker); *Scuola di Canto* (8 books of solfeggi and vocalises); a number of other technical exercises; pcs. for pf. (*Chéri, Grande marche militaire*, etc.).

Lampugnani [-pŏŏ-ñah′-], **Giovanni Battista,** teacher and dramatic composer; b. Milan, 1706; d. there 1781. From 1743–66 he wrote for Milan, Venice, London, etc., 52 serious operas in the style of Hasse. In 1743 he succeeded Galuppi as cond. of the Ital. Opera, London; in 1779 he was maestro al cembalo at La Scala, Milan. Also publ. some trio-sonatas; symphonies and concertos in MS.—See Q.-Lex.

Land, Dr. **Jan Pieter Nicolaas,** b. Delft, Apr. 23, 1834; d. Arnhem, Apr. 30, 1897. In 1864, prof. of Oriental tongues and philos. at Amsterdam; 1872–94, prof. of philos. at Leyden Univ. An accomplished linguist, deeply interested in musico-historical research, to which he made most valuable contributions:—*Musique et musiciens au 17e siècle. Correspondance et œuvres musicales de Constantin Huygens* (Leyden, 1882); *Recherche sur l'histoire de la gamme arabe* (Leyden, 1884); *Tonschriftversuche und Melodieproben aus dem muhammedanischen Mittelalter* (in the 'Vierteljahrsschrift für Musikwissenschaft,' Sept., 1886); *Het Luitboek van Thysius* (Amsterdam, 1889); *Over onze kennis der javaansche muziek* (ibid., 1891); *Remarks on the earliest development of Arabic Music* (Proceedings of the London Oriental Congress, Sept., 1892).

Lan′di, Stefano, b. Rome, c. 1590; d. there c. 1655. M. di capp. at Padua; from 1629, singer (*musico*) in the Papal Chapel, Rome. Noted church composer; pupil of Nanini; one of the creators of the cantata, and one of the earliest operatic composers in Rome. Wrote a pastoral opera, *La morte di Orfeo* (1619), a sacred opera, *S. Alessio* (1634); masses, psalms, madrigals, arias.—See Q.-Lex.

Landormy [lăhn-dŏhr-mē′], **Paul** (**-Charles-René**), b. Issy-les-Moulineaux, n. Paris, Jan. 3, 1869. St. philosophy, and did not take up music systematically until 1892, when he became a pupil of Sbriglia (singing); later he studied with Plançon, whose niece, an excellent pianist, he married in 1897; taught philosophy in Roanne and Bar-le-Duc, and publ. several philosophical works; settled in Paris in 1902, lecturing on the hist. of music and contributing to mus. and philosophical journals; now (1917) prof. at the 'École des Hautes Études Sociales', where he establ. an acoustic laboratory. Has publ. *Histoire de la musique* (1910; 3d ed. 1913); for the series 'Maîtres de la Musique' he is preparing a biogr. of *Brahms* (1917).

Landowska [-dŏhv′-], **Wanda,** b. Warsaw, 1877. Pupil at the Cons. there of Michalowski (pf.); later in Berlin of Moszkowski (pf.) and H. Urban (comp.); from 1900–13 she lived in Paris, teaching pf. at the Schola Cantorum. There she became interested in music written for the harpsichord, and soon became a virtuoso upon that instrument; since 1906 she has made several successful tours of Europe as pianist, but principally as harpsichord-player; in 1913 she was called to Berlin as prof. of the newly establ. harpsichord-class at the Kgl. Hochschule für Musik. Has publ. *Bach et ses interprètes* (1906); *La Musique ancienne* (1908); *Les Allemands et la musique française au XVIIIe siècle* (1911); also songs and pf.-pcs.; in MS. she has some works for orch.

Lang, Benjamin Johnson, b. Salem, Mass., Dec. 28, 1837; d. Boston, Apr. 3, 1909. A piano-pupil of his father, of F. G. Hill at Boston, and of Alfred Jaëll and Gustav Satter; in 1855 he studied comp. in Berlin, and pf.-playing under Liszt. Since 1852, organist successively at Dr. Neale's church, the Old South, the South Congr. Ch. (20 years), and King's Chapel, Boston, from 1885. Also (1859–95) organist of the Handel and Haydn Society, Boston, of which he was conductor in 1895–7, succeeding Zerrahn. Besides conducting the Apollo Club and the Cecilia since their organization (1868 and '74, resp.) he gave very numerous concerts (orchestral, choral, chamber-music) on his own account. As a pianist, teacher, conductor, and organizer he was in the first rank of Boston's musicians for a third of a century, and brought out a long list of important works by foreign and native composers. His own comps. include the oratorio *David;* symphonies and overtures; much chamber- and pf.-music; a great many church-compositions; also songs, etc.; mostly still in MS.

Lang, Heinrich, b. Laichingen, Württemberg, Feb. 17, 1858. Pupil of Faiszt, Pruckner and Doppler at the Stuttgart Cons.; 1884–97, teacher at the intermediate school and org. of the 'Verein für klassische Kirchenmusik'; in 1894 he succ. his teacher Faiszt as org. and mus. dir. at the Stiftskirche, which post he still (1917) holds; 1897, teacher of org., mus. dictation and choral singing at the Cons.; 1900, made prof.; 1910, asst.-dir.; since 1907 also Pres. of the 'Württemberger Organistenverein' (of which he was one of the founders).—Works: *Introduktion und Doppelfuge* (op. 25), Sonata (op. 31), *Festpräludium* (op. 32), numerous *Choralvorspiele* and canons for organ; motets and hymns for mixed ch. a

capp. (op. 19, 20, 27, 37, 38, 43); male choruses (op. 15, 30, 33, 44); songs. He was one of the most active collaborators in the preparation of the 'Neues Württembergisches Choralbuch' (1912).

Lang, Henry Albert, b. (of German parents) New Orleans, Oct. 9, 1854. St. for five years at the Stuttgart Cons. with Lebert and Pruckner (pf.) and Faiszt (comp.), graduating in 1875; then st. further with V. Lachner (comp.) in Karlsruhe; after a concert-tour of Germany with Remenyi he taught some time at the Cons. in Karlsruhe, going from there to Riga and then to Königsberg; appeared as soloist with orch. and in ensemble (Joachim Quartet); came to the U. S. in 1890, and after a year in Galveston, Texas, settled in Philadelphia, where he taught in several schools; since 1913 head of dept. of theory and comp. at Phila. Cons. of Music; Mus. Doc., 1911.—Works: Symphony No. 1, *Fantasies of a Poet* (1914); Symphony No. 2 in C m. (1st prize, Ill. Mus. Teachers' Assoc., 1915); *Fantastic Dances*, suite for orch.; Concerto for vl. and orch.; a pf.-trio in C m.; a vcl.-sonata (prize, Hamburg, 1884); a pf.-quintet in B♭ (1st prize, Utopian Club, Phila., 1894); a pf.-trio in E (1st prize, Nat. Fed. Mus. Clubs, 1911); 2 str.-quartets (prizes, N. Y. Mus. Teachers' Assoc., 1898; Sinfonia, 1913); pf.-pcs.; songs.

Lang, Hermann, b. Grossvoigtsberg, Saxony, Mar. 29, 1872. Pupil at the Dresden Cons. of Rappoldi (vl.), P. Janssen (org.), E. Engel (voice) and F. Draeseke (comp.); 1893–5, violinist in the Dresden court-orch.; since 1895 teacher of vl. and vla. at the Cons., and since 1910 prof. of theory. Comps. (in MS.): Sextet for str.-quartet, clar. and bassoon; quintet for ob., clar., horn, bassoon and pf.; trios; pcs. and studies for vl.; songs.

Lang [Lang-Köstlin], Josephine, b. Munich, Mar. 14, 1815; d. Tübingen, Dec. 2, 1880. Song-composer; pupil of Frau Berlinghof-Wagner and Mendelssohn. Her son, **H. A. K.,** publ. a sketch of her life in Waldersee's 'Sammlung musikalischer Vorträge' (Leipzig, 1881).

Lang, Margaret Ruthven, daughter of Benjamin J. L.; b. Boston, Nov. 27, 1867, a pupil of her father (pf. and harm.), Schmidt of Boston, Drechsler and Abel in Munich (vln.), Gluth in Munich (comp.) and of G. W. Chadwick and E. MacDowell; is a talented song-composer, many of whose compositions have been published and publicly performed; member of N. Y. MS. Soc. and Hon. Vice-pres. of Amer. Music Soc.—Works: For orch.: Op. 10, *Witichis*, overt. (1893); op. 12, *Dramatic Overture* (1893); op. 23, *Totila*, overt.; op. 36, *Ballade* (1901); *Sappho's Prayer to Aphrodite*, aria f. alto w. orch. (1895); *Armida*, do. (1896); *Phœbus*, do. f. bar. and orch.; a str.-quartet; about 100 songs (28 opus-numbers); choruses f. male, fem. and mixed voices; pf.-pcs. (op. 18, *Petit Roman en six chapitres;* op. 21, *Rhapsody* in E m.; op. 26, *Meditation;* etc.).

Lang'becker, Emanuel Christian Gottlieb, b. Berlin, Aug. 31, 1792; d. there Oct. 24, 1843. He was secretary to Prince Waldemar of Prussia; his researches on the origin of the Protestant chorale are embodied in *Das deutsch-evangelische Kirchenlied* (1830); *Johann Crügers . . . Choral-Melodien* (1835); *Gesangblätter aus dem 16. Jahrhundert* (1838) and *Paul Gerhardts Leben und Lieder* (1841).

Lang'don, Richard, b. Exeter, England, about 1729; d. there Sept. 8, 1803. Organist of Exeter cathedral, 1753–77; Mus. Bac., Oxon., 1761; org. of Bristol cath., 1777–81; of Armagh cath., 1782–94. —Works: 12 songs and 2 cantatas, op. 4; 'Divine Harmony', 1774 (a coll. of psalms and anthems); and 12 glees *a* 3–4 (1770).

Lang'e, Daniel de, brother of Samuel de L.; b. Rotterdam, July 11, 1841; studied 'cello under Ganz and Servais, comp. under Verhulst and Damcke; taught at the Lemberg Cons., 1860–3, then took pf.-lessons of Mme. Dubois at Paris; chiefly self-taught as an organist, he obtained two positions at Montrouge, also conducting the 'Liedertafel'; taught from 1870 at the school of the 'Maatschappij tot bevordering van Toonkunst,' of which he was made secretary; acted for years as Coenen's assistant as the cond. of 'Amstels Mannenkoor,' and succeeded him in 1895 as Director of the Amsterdam Cons. (formerly Music-School), where he remained till 1913. As the cond. of the Amsterdam a cappella chorus, he has made a successful specialty of the production (in London, 1888 and '94; in Germany, 1892) of old Dutch a cappella music. For many years he was mus. critic for the 'Nieuws van den Dag.'—Works: An opera, *De val van Kuilenburg;* music to *Ernani;* an a cappella mass; a requiem; several cantatas; two symphonies (in C and D); an overture, *Willem van Holland;* a 'cello-concerto; sonata f. 'cello and pf.; pf.-sonata; songs; etc. Has also publ. an *Exposé d'une théorie de la musique.*

Lang'e, Gustav, b. Schwerstedt, n. Erfurt, Aug. 13, 1830; d. Wernigerode, July 19, 1889. Pianist and composer; pupil of A. W. Bach, Grell, and Löschhorn. Lived in Berlin, and publ. upwards of 400 pf.-pcs., generally facile, elegant, and effective, many having gained great vogue.

Lang'e, Konrad von, b. Göttingen, Mar. 15, 1855; since 1905 prof. of Science of Art at the Univ. of Tübingen; eminent writer on

esthetics, who attracted attention through his investigations regarding the part played by 'Illusion' in the creation and appreciation of works of art.—Works: *Die bewusste Selbsttäuschung* (1895); *Das Wesen der Kunst* (2 vols., 1901; 2d ed. 1907); *Das Wesen der künstlerischen Erziehung* 1902); *Der Zweck der Kunst* (1912).

Lang'e, Samuel de, brother of Daniel; noted Dutch organ-virtuoso and composer; b. Rotterdam, Feb. 22, 1840; d. Stuttgart, July 7, 1911. Pupil of his father, the organist S. de L. [1811–1884], then of A. Winterberger, Vienna, and Damcke and Mikuli, Lemberg. After concert-tours in Galicia (1858–9), he lived in Lemberg until 1863, then became organist and teacher at the Rotterdam Music-School, though still making tours to Switzerland, Vienna, Leipzig, Paris, etc. Taught in the Music-School at Basel 1874–6; lived a few months in Paris, and toward the end of 1876 was app. teacher at the Cologne Cons., also cond. of the 'Männergesangverein' and the 'Gürzenichchor.' From 1885–93 he conducted the Oratorio Soc. at The Hague; was then teacher and vice-director at the Stuttgart Cons. and in 1900 dir.; in 1895 he became Zumpe's successor as cond. of the Stuttgart Soc. for Classical Church-music; retired from active work in 1908.—Works: An oratorio, *Moses* (op. 57; The Hague, 1889); for male ch. and orch., *De barre rots* (op. 12), *Willem de Eerste* (op. 13), *Die Schollenfahrer* (op. 79); 3 cantatas, *De Opstanding* (op. 64; f. soli, ch. and pf.), *Die Totenklage* (op. 73; f. soli, ch. and org.) and *Eines Königs Tränen* (op. 86; f. soli, ch. and orch.). For orch.: 3 symphonies (in MS., but perf. in Cologne, Amsterdam and Stuttgart); op. 16, vcl.-concerto; op. 22, vln.-concerto in F; op. 32, pf.-concertino in G m.; op. 38, *Konzertstück* f. vcl.; op. 80, Serenade (f. small orch.). Chamber-music: 4 str.-quartets (op. 15, E m.; op. 18, C; op. 67, G m.; op. 81, D); 2 pf.-trios (op. 21, G; op. 89, E♭); 4 sonatas f. vl. and pf. (op. 19, G; op. 29, C m.; op. 48, D; op. 69, D); 2 sonatas f. vcl. and pf. (op. 37, C m.; op. 76, A); op. 23, Serenade f. pf. and str.-quartet; op. 65, pf.-quintet in C. For organ: Op. 10, *Präludium und Fuge* in F m; op. 11, do. in C; op. 53, *Fantasie und Fuge* in C m; op. 60, *Präludien;* op. 62, *Fantasie und Fuge* (on the theme of Psalm 66); op. 82, *Konzertstück;* op. 83, *Fantasie;* op. 90, *Präludien und Fugen;* 8 remarkable sonatas f. org. (op. 5, C m; op. 8, on Luther's *Ein' feste Burg;* op. 14, G m.; op. 28, D; op. 50, C m.; op. 61, C; op. 75, F m.; op. 88, E).

Lange-Müller, Peter Erasmus, b. Frederiksberg, n. Copenhagen, Dec. 1, 1850. Pupil of G. Matthisson-Hansen, and of Neupert (pf.) at the Cons., 1870–1; as winner of the Ancker stipend he spent the year 1879 in Vienna and Italy; the only official positions he ever held were those of cond. of the Concert Soc. (1877–9 and '80–2) and the students' Singing Soc. (1881–2). He is Knight of the Order of Danebrog and of the North Star (Swedish). His early compositions show the influence of J. P. E. Hartmann; those of his later period exhibit distinct individuality. Of his songs many have come to enjoy the popularity of folk-songs.—Works: 2 Suites for orch. (op. 3, G; op. 47, C); 2 symphonies (both in D m., op. 17, 33); *Sommernat ved Sundet* f. orch.; a violin-concerto; a pf.-trio; 2 romanzas f. vl.; male and fem. choruses a capp.; about 200 songs; many cantatas; the operas (all prod. at Copenhagen): *Tove* (1878), *Spanish Students* (1883), *Fru Jeanna* (1891), *Viking Blood* (1900); and incid. music to the dramas *In Master Sebald's Garden, Fulvia, Once upon a time, The Feast at Solhaug, At the Bosporus, Peter Plus, Die schlimmen Brüder, Anna Bryde, Mittelalterlich, Letizia, Renaissance.*

Langer, Eduard, b. Moscow, May 3, 1835. Pupil at the Leipzig Cons. of Moscheles, E. Fr. Richter and Hauptmann; org. of the Lutheran Ch. at Moscow; app. prof. at the Cons. there in 1866; has publ. numerous arrangements for 2 pfs. (4 and 8 hands) of operas and orchestral works by Russian composers; his own comps. include a str.-quartet, a str.-trio, 2 violin-sonatas and many pf.-pcs.

Lang'er, Ferdinand, born Leimen, near Heidelberg, Jan. 21, 1839; d. Kirneck (Black Forest), Aug. 25, 1905. By dint of strenuous application he became an excellent 'cellist, joined the orch. of the Mannheim court th., and later was app. 2d Kapellm. there. With Emil Heckel he founded the first 'Wagnerverein' in Germany (1883; an extension of the 'Patronatsverein' founded 1876). He prod. several locally successful operas: *Die gefährliche Nachbarschaft* (1868), *Dornröschen* (1873), *Aschenbrödel* (1878), *Murillo* (1887; 'romantic'), and the 'romantische Volksoper' *Der Pfeiffer von Hardt* (1894), all at Mannheim. He revised Weber's *Sylvana* for its revival in 1885.

Lang'er, Hermann, b. Höckendorf, n. Tharandt, Saxony, July 6, 1819; d. Dresden, Sept. 8, 1889. Pupil, from 1840, of K. F. Becker in Leipzig, also studying philosophy at the Univ.; in 1843 he was app. organist of the Univ. church, and cond. of the 'Paulus' student-chorus; 1845, Univ. teacher of liturgical song; 1857, Mus. Director of the Univ., and *Lector publicus;* 1859, *Dr. phil.* (hon. c.). He likewise cond. the Euterpe Concerts for several years (from 1855), and various singing-societies; and in 1882 received the title of 'Professor.' Was called to Dresden in 1887

as Royal Inspector of Organ-building.—Publ. a *Repertorium für Männergesang; Der erste Unterricht im Gesang* (3 courses; 1876–7); also edited the 'Musikalische Gartenlaube.'

Lang'er, Victor, b. Pest, Oct. 14, 1842; d. there Mar. 19, 1902. Studied there under R. Volkmann, and later at the Leipzig Cons. He then returned to Pest, and lived there as a teacher, theatre-conductor, and editor of an Hungarian mus. paper. His songs, *Ögyek dalai* [Ögyek's songs], and Hungarian dances, songs, choruses, arrangements, and the like, publ. under the pen-name of 'Aladár Tisza,' and in the genuine national vein, have enjoyed great popularity; H. Hofmann's *Ungarische Suite* and *Ungarische Tänze* owe many themes to Tisza's works.

Lang'ert, (Johann) August (Adolf), b. Koburg, Nov. 26, 1836. Dramatic composer; Kapellm. at the theatres in Koburg (1860), Mannheim (1865), Basel (1867), Trieste (1868); lived without appointment at Koburg and Paris (1869) and Berlin (1871); became teacher of composition at Geneva Cons. in 1872, and in 1873 was called to Gotha as court conductor; after an interval of retirement, he was reappointed to this last post in 1893; retired in 1897 with the title Hofkapellm.; now (1917) living in Koburg.—Operas: *Die Jungfrau von Orleans* (Koburg, 1861), *Des Sängers Fluch* (ibid., 1863), *Doña Maria, Infantin von Spanien* (Darmstadt, 1866), *Die Fabier* (Koburg, 1866; Berlin, 1868), *Dornröschen* (Leipzig, 1871), and *Jean Cavalier* (Koburg, 1880; rewritten, and perf. as *Die Camisarden* at Koburg in 1887).

Langey, Otto, b. Leichholz, n. Frankfort-on-Oder, Oct. 20, 1851. St. the 'cello with Specht in Sorau, Ullrich in Halle and Cabisius in Bremen (1866–71), and theory and comp. with W. Fritze in Liegnitz (1872–4); from 1877–89 he lived in London, playing in the Hallé and Richter concerts; came to the U. S. in 1889, and made a tour as soloist with the Boston Symphony Club; then settled in New York as a teacher; since 1909 arranger of orchestral music for G. Schirmer (the greater part of the collection 'Galaxy of Orch. Music' has been arr. by him). Has publ. the *L. Tutors* (methods for 28 different instruments) and over 100 lighter comps. for orch., some of which have become very popular (op. 21, *2 schottische Tänze;* op. 24, *Arabian Serenade;* op. 37, *Mandolinata;* etc.).

Lang'hans, (Friedrich) Wilhelm, born Hamburg, Sept. 21, 1832; d. Berlin, June 9, 1892. Trained in Leipzig Cons. by David (vln.), and Richter (comp.), 1849–52; played there in the Gewandhaus and theatre-orchestras; studied under Alard in Paris; was Konzertmeister at Düsseldorf 1857–60, then lived in Hamburg (1860), Paris (1863), and Heidelberg (1869), giving concerts, teaching, and studying; took the degree of *Dr. phil.* at Heidelberg in 1870, settled in Berlin 1871, and became teacher of the history of music at Kullak's Acad. in 1874, going over to Scharwenka's new Cons. in 1881; in 1858 he married the concert-pianist Louise Japha (div. 1874). Publ. a Concerto-Allegro f. vln. w. orch., a violin-sonata in A m. (op. 11), and studies f. vln.; other comps. in MS. Wrote *Das musikalische Urteil* (1872; 2d ed. 1886); *Die königliche Hochschule für Musik in Berlin* (1873); *Musikgeschichte in 12 Vorträgen* (1878; Dutch transl. 1885); *Die Geschichte der Musik des 17., 18. und 19. Jahrhunderts* (2 vols.; 1882–1886; a well-written continuation of Ambros's great work). He translated Niecks' biogr. of Chopin into German (1889).

Langlé [lăhn-glā], **Honoré-François-Marie,** theorist and composer, b. Monaco, 1741; d. Villiers-le-Bel, n. Paris, Sept. 20, 1807. Pupil of Caffaro at Naples; music-director at Genoa; in Paris from 1768, he taught in the 'École royale de chant et de déclamation' 1784–91; was librarian and prof. of harmony at the reorganized 'Conservatoire,' 1795–1802, and thereafter librarian only. Wrote an important *Traité d'harmonie et de modulation* (1793; 2d ed. 1797; chord-building by thirds); *Traité de la basse sous le chant* (1798); *Nouvelle méthode pour chiffrer les accords* (1801); *Traité de la fugue* (1805); also collaborated with Cherubini on the latter's *Méthode de chant.* Compositions unimportant.—See Q.-Lex.

Langlotz, Karl A., the composer of *Old Nassau;* b. in Saxe-Meiningen, 1833; d. Trenton, N. J., Nov. 25, 1915. In the early fifties he was a member of the Liszt circle in Weimar, came to America in 1856, and joined the Princeton faculty as instr. of German and music. He wrote the famous college-song in 1859, having been attracted by the poem which a student, Harlan P. Beck, had contributed to the Nassau Literary Magazine.

Lanière [lăh-ñär'] (or **Lanier, Lanieri), Nicholas,** b. London (bapt. Sept. 10th), 1588; d. there Feb., 1666. He is important as the first to introduce the recitative style into England (in his masques). He was Master of the King's Musick under Charles I and II. Besides a Pastoral on the birth of Prince Charles, a Funeral Hymn for Charles I, a cantata, *Hero and Leander,* and some New Year's Songs, there are songs, etc., in the British Museum (MS.), also in the collections 'Select Musicall Ayres and Dialogues' (1653, '59), 'The Musical Companion' (1667), 'The Treasury of Musick' (1669), and 'Choice Ayres and Songs' (1685).—See Q.-Lex. (LANYER).

Lankow, Anna, noted singing-teacher; b.

Bonn, Jan. 13, 1850; d. there Mar. 19, 1908. From 1870–2 she st. singing in Cologne, then ent. the Leipzig Cons., and finished her studies at Dresden; in 1877 she began her career as a concert-singer (contralto), and her success in this field led to an engagement at the Weimar Opera, where she made a deep impression; nevertheless she was obliged to abandon the stage because of excessive strain, for she had been lame from childhood. In 1883 she married the sculptor Paul Pietsch of Berlin; after his death in 1885 she came to America, made a very successful début with the N. Y. Symphony Orch. in 1886, and undertook an extended tour of the States, after which she settled in New York as a singing-teacher. She published a valuable treatise, *Die Wissenschaft des Kunstgesangs* (1899, in Ger. and Engl.; 4th ed. [Ger. only] 1905).

Lan'ner, August (Joseph), son of Joseph, and a promising violinist, dance-composer, and conductor; b. Vienna, Jan. 23, 1834; died there in his 22d year, Sept. 27, 1855.

Lan'ner, Joseph (Franz Karl), b. Oberdöbling, near Vienna, Apr. 12, 1801; d. there Apr. 14, 1843. A self-taught violinist and composer, he became the leader of an amateur quartet, in which Johann Strauss played the viola; the quartet developed into an orchestra, for which L. wrote the dance-music which is so famous, and which soon caused a great demand for his orch. to furnish ball-music and the like; he also gave concerts in provincial Austrian towns. L. was made bandmaster of the 2d *Bürgerregiment;* and later alternated with Strauss in conducting the court ball-music. He is the creator of the modern Viennese waltz. He wrote 106 waltzes, 25 galops, 25 Ländler, 10 quadrilles, 8 mazurkas, 6 cotillons, 3 polkas, 3 marches, etc.; overture to *Der Preis einer Lebensstunde* (op. 130); *Banquet-Polonaise* (op. 135); *Tarantella* (op. 187); and a *Bolero* (his last work). His complete works (207 opus-numbers) in 8 vols., ed. by E. Kremser, were publ. by Breitkopf & Härtel in 1889.—Cf. H. Sachs, *J. L.* (Vienna, 1889); F. Rebay and O. Keller, *J. L.* (ib., 1901); F. Lange, *J. L. und Joh. Strauss, Ihre Zeit, ihr Leben und ihre Werke* (ib., 1904).

Lannoy [lăhn-wăh'], **Eduard, Freiherr von**, b. Brussels, Dec. 4, 1787; d. Vienna, Mar. 28, 1853. Owing to the French invasion his parents emigrated and settled in Graz; he received his education there and in Paris; from 1813 he lived in Vienna, where for some years he cond. the 'Concerts spirituels,' and was an active promoter of the 'Gesellschaft der Musikfreunde'; from 1830–5 he was a member of the executive board of the Cons. He wrote several operas and Singspiele, a symphony in E, overtures, chamber-music, pf.-pcs. and songs.

Lans, Michael J. A., b. July 18, 1845, at Haarlem; a R. C. priest, from 1869 teacher in the Voorhout Seminary, from 1887 pastor at Schiedam. He started the 'Gregoriusblad,' a Catholic church-music periodical, in 1876, and organized the Gregorian Soc. in 1878.—Works: *Missa in honorem Nativitatis Domini;* cantatas; *G. P. da Palestrina* (1882); and a *Manual of Strict Counterpoint* (1889).

Lanzetti [-tsĕht'tē], **Salvatore**, b. Naples, c. 1710; d. Turin, c. 1780. He was one of the earliest virtuosos upon the 'cello; during his residence in London (c. 1748–c. '56) he succeeded in establishing the 'cello there as a favorite solo instrument. He publ. 2 books of 'cello-sonatas (1736), 6 solos, and 6 sonatas for 2 'celli w. basso cont.; also a method, *Principes de doigter pour le violoncelle dans tous les tons.*

Lapar'ra, Raoul, b. Bordeaux, May 13, 1876; comp. of the operas *Peau d'âne* (Bordeaux, 1899), *La Habanera* (Op.-Com., 1908; Boston, 1910), *La Jota* (ib., 1911).

Laporte, Joseph de, Jesuit abbé and writer; b. Béfort, 1713; d. Paris, Dec. 19, 1779. Wrote *Anecdotes dramatiques* (1775; 4 vols., including all varieties of theatrical works); *Dictionnaire dramatique* (1776; 3 vols.); *Almanach des spectacles de Paris, ou Calendrier historique des théâtres de l'Opéra, des Comédies française et italienne et des foires* (48 volumes in all; those from 1750–79 by L. himself, the rest by Duchesne and others).

La Pouplinière [poo-plĭ-ñär'], **Alexandre-Jean-Joseph Le Riche de**, b. Paris, 1692; d. there Dec. 5, 1762; a wealthy amateur and patron of music, pupil of Rameau. The musical soirées which he gave in his private theatre were famous, and became of historical importance in 1751, when he engaged Gossec as musical director. He introduced Joh. Stamitz to the Parisian public, and upon the German musician's advice added horns and clarinets (later also a harp) to his orchestra, instruments never heard in a concert-orch. before that time. La P. wrote a number of arias, some of which Rameau incorporated into his own works.—Cf. Ancelet, *Observations sur la musique et les instruments* (Amsterdam, 1757); P. Hédouin, *Gossec* (Paris, 1852); id., *Mosaïque* (ib., 1856); G. Cucuel, *L. P. et la musique de chambre au XVIIIe siècle* (ib., 1913).

Lara, Isidore de. See De Lara.

Laroche [lăh-rŏhsh'], **Hermann Augustovitch**, distinguished writer and critic; b. Petrograd, May 25, 1845; d. there Oct. 18, 1904. Pupil of A. Rubinstein and Zaremba at the Cons. (1861–6), at the same time with

Tchaikovsky, whose friend he became then and remained through life; 1867–70, prof. at the Moscow Cons.; 1872–9, at the Petrograd Cons.; 1883–6, lived in Moscow, and after 1890 permanently in Petrograd. One of the earliest and most influential champions of Tchaikovsky's genius, he contributed valuable material to vol. i of Modeste Tchaikovsky's biography of his brother; his numerous essays and criticisms he collected and publ. in 1894; his most important work is *M. I. Glinka and his place in Russian music* (1868; in Russian); with N. Kashkin he wrote *Reminiscences of Tschaikovsky* (1896); translated into Russian Hanslick's *Vom Musikalisch-Schönen* (with valuable preface). He comp. an overture to *Karmosina*, a symphonic Allegro, and songs.

L'Arronge [lăhr-rŏhnzh′], **Adolf,** b. Hamburg, Mar. 8, 1838; d. Berlin, May 25, 1908. Son of the actor and theatre-manager **E. Th. L'Arronge** (d. 1878); pupil of R. Genée and (1851–4) the Leipzig Cons.; theatre-cond. in Cologne, Danzig, Königsberg, Würzburg, Stuttgart, Pest, etc.; dir. of the Kroll opera, Berlin, in 1866. From 1874–8, dir. of the Lobetheater in Breslau; returning to Berlin, bought the Friedrich-Wilhelmstädtisches Th. in 1881, and managed it until 1894 as 'Deutsches Theater.' He brought out many mus. farces, 'Singspiele,' and the like, at the Wallnertheater, incl. the comic operas *Das Gespenst* and *Der zweite Jakob*, the 'Volksstücke' *Das grosse Los* (1868) and *Mein Leopold*, etc. Also wrote many songs.

La Rue [rü], **Pierre de** (Latinized **Petrus Platensis;** also called **Pierchon, Pierson, Pierzon, Perisone,** or **Pierazon de la Ruellien**); b. (?); d. Courtrai, Nov. 20, 1518. Eminent Netherland contrapuntist, pupil of Okeghem together with Josquin; 1492–1510, chapel-singer at the court of Burgundy; after that at the court of Margaret of Austria, the regent of the Netherlands; also, from 1501, prebend at Courtrai, Namur and Termonde. He was one of the greatest masters of imitative counterpoint. He wrote about 40 masses, of which many were publ.; others in MS. in libraries in Brussels, Malines, Rome, Vienna, Berlin, etc. Motets and madrigals were printed in colls. of the time. A mass *Ave Maria* was publ. by H. Expert in 'Maîtres-musiciens de la Renaissance française' (1890).—See Q.-Lex.

Laruette [-rü-ĕht′], **Jean-Louis,** an actor in the Opéra-Comique; b. Toulouse, Mar. 27, 1731; d. there Jan., 1792. An early vaudeville-composer; his works were soon forgotten.

La Salette [săh-lĕht′], **Joubert de,** French brigadier-general; b. Grenoble, 1762; d. there 1832. Author of *Sténographie musicale* . . . (1805; an unsuccessful invention on the lines of German tablature); *Considérations sur les divers systèmes de la musique ancienne et moderne. . .* (1810; his best work); *De la notation musicale en général, et en particulier de celle du système grec* (1817); *De la fixité et de l'invariabilité des sons musicaux* (1842); and other essays.

Láska, Gustav, born Prague, Aug. 23, 1847. From 1863–7 he st. at the Prague Cons. under Hrabé, Kittl and Krejči; concertized as a double-bass virtuoso, 1867–8; joined the court-orch. in Kassel in 1868; from 1872–5 in Sondershausen; for a year he then acted as th.-cond. in Göttingen, Eisleben and Halberstadt; 1877–8, member of Bilse's orch. in Berlin; since 1878 solo double-bass of the court orch. in Schwerin.—Works: An opera, *Der Kaisersoldat; Deutsches Aufgebot* f. soli, ch. and orch.; 3 masses; 2 symphonies (D m., A); 2 overtures; concerto f. double-bass and orch. (A m.); several works for double-bass and pf. (*3 Romanzen, Rhapsodie, Erotik, Ballade und Polonaise, Schlummerlied, Karneval von Venedig*, etc.); pf.-pcs.; songs.

Las′ner, Ignaz, 'cellist; b. Drosau, Bohemia, Aug. 8, 1815; d. Vienna, Aug. 18, 1883. Pupil of Goltermann (Prague), and Merk and Servais (Vienna). Orchestra-player at Vienna and Arad; comp. excellent 'cello-music.—His son **Karl,** b. Vienna, Sept. 11, 1865, studied in the Cons. there, and was 'cellist in the Laibach Philharm. orch.; since 1901 in the orch. of the 'Konzertverein.'

Lassalle, Jean-Louis, famous dramatic baritone; b. Lyons, Dec. 14, 1847; d. Paris, Sept. 7, 1909. Being destined for a commercial career, he st. industrial designing at the Beaux-Arts in Lyons and later in Paris, but soon became interested in art and took up painting. When he discovered his voice he entered the Paris Cons., but finding progress too slow, he left and went to a private teacher, Novelli. After his début in Liège (Nov., 1869) as St.-Bris he sang in Lille, Toulouse and The Hague. His first great success he scored in Brussels as de Nevers (Sept. 5, 1871), and with his appearance at the Opéra in Paris (Tell, June 7, 1872) began his succession of uninterrupted triumphs. After the retirement of Faure in 1876 he succeeded not only to the rôles of that popular idol, but also to his place in the public favor. For more than 20 years L. remained at the Opéra, with extended leaves of absence, during which periods he sang in England, Germany, Austria, Italy, Spain, Russia and the U. S. His American début took place at the M. O. H. on Jan. 15, 1892, and for six consecutive seasons he was one of the brightest stars in a company that included the de Reszkés, Plançon, Nordica, Melba, Calvé, Eames. In 1901 he settled in Paris as a singing-master; in 1903

he was app. prof. at the Cons. L. was equally excellent as a singer and actor. His répertoire comprised about 60 operas, and included the principal baritone parts in the works of Verdi, Meyerbeer, Gounod, Massenet, Saint-Saëns, Mozart, Auber, Rossini, Bellini, Donizetti, etc.; although he sang the Wagner rôles in Italian, he was a splendid interpreter of the Dutchman, Telramund and Hans Sachs; he created the following rôles: Scindia (Massenet's *Roi de Lahore*, 1877), Sévère (Gounod's *Polyeucte*, 1878), Ben Saïd (Gounod's *Tribut de Zamora*, 1881), Lanciotto Malatesta (Thomas' *Françoise de Rimini*, 1882), Henry VIII (Saint-Saëns, 1883), Gunther (Reyer's *Sigurd*, 1885), De Rysoor (Paladilhe's *Patrie*, 1886), Benvenuto Cellini (Saint-Saëns' *Ascanio*, 1890), Claude Frollo (G. Thomas' *Esmeralda*, 1890).

Las'sen, Eduard, b. Copenhagen, Apr. 13, 1830; d. Weimar, Jan. 15, 1904. His parents took him to Brussels in 1832; from 1842 he studied in the Cons. there, winning 1st prize for pf. in 1844, and for harmony in 1847, then the 2d prize in composition, and in 1851 the Prix de Rome. After travels in Germany and Italy, and a long stay in Rome, he was app. court music-director at Weimar in 1858, Liszt having procured the production of his opera *Landgraf Ludwigs Brautfahrt* at Weimar in 1857. From 1861 to 1895 he held the position of court Kapellm. at Weimar as Liszt's successor, being himself succeeded by d'Albert and Stavenhagen. As a grand feat of conductorship may be mentioned his bringing-out of Wagner's *Tristan und Isolde* in 1874, its first production after the initial performances at Munich. The Univ. of Jena made him *Dr. phil.* (hon. c.); he retired in 1895.—Other operas: *Frauenlob* (Weimar, 1860): *Le Captif* (Brussels, 1865; in German at Weimar, 1868); a ballet, *Diana* (Vienna, 18?); music to *Oedipus in Kolonus* (1874), to *Faust* (1876), to *Pandora*, to Hebbel's *Nibelungen* (11 characteristic pieces f. orch.), and to Calderon's *Circe* (in the German version, *Über allen Zaubern Liebe*, by Devrient); a Te Deum f. ch. and orch.; vocal Bible-scenes, w. orch.; cantatas (*Die Künstler* is op. 56); a soprano scene w. orch., *Der Schäfer putzte sich zum Tanz;* 2 symphonies (D and C), a vl.-concerto (op. 87), and several overtures; very popular songs.

Las'so, Ferdinand di, eldest son of Orlando; d. Munich, Aug. 27, 1609, as court Kapellm.—Publ. *Cantiones sacrae suavissimae* (1587; motets); with his brother Rudolf he edited their father's *Magnum opus musicum.* —See Q.-Lex.

Las'so, Ferdinand di, son of preceding; d. 1636. He was for some years ducal Kapellm.; from 1629 he was judge and treasurer at Reispach. Many comps. in MS.

Las'so, Orlando di (*recte* **Roland de Lattre,** Lat. **Orlandus Lassus**), the greatest of the Netherland composers, and, after Palestrina, the foremost composer of the 16th century, was born at Mons (Hainault), in 1532; died at Munich, June 14, 1594 [dates acc. to HABERL]. A choir-boy in the church of St.-Nicholas, Mons, it is said that he was thrice kidnapped on account of his beautiful voice. In 1532 he was taken by Ferdinand de Gonzaga, Viceroy of Sicily, to Milan and Sicily; from 1538 he attached himself for three years to the Marchese della Terza in Naples; spent 6 months, in 1541, at Rome with the Cardinal Archbishop of Florence, thereafter being appointed m. di capp. at San Giovanni in Laterano, retaining this position until 1548. His movements during the next 5 years are uncertain; it appears that he visited Mons, and thereafter England; in 1554 he settled in Antwerp, where he lived in the society of the most distinguished and learned men of noble family till called to Munich in 1557, together with other Belgians, by Duke Albert V of Bavaria, entering the court Kapelle, and assuming its conductorship in 1562, remaining there in this capacity until his death.—L. represents the culmination of the era of strict single counterpoint; in sacred music (masses, motets, etc.) or secular composition (madrigals, villanelles, Lieder, chansons) he shows equal clarity of harmony and fluency of progression and melodic invention, qualities which render his works still admirable to modern taste; contemporaries called him the 'Belgian Orpheus,' the 'Prince of Music,' etc. He wrote about 2,500 compositions; Prof. Adolf Sandberger and Fr. X. Haberl began in 1894 a complete edition for Breitkopf & Härtel of Leipzig, expected to fill 60 volumes, 20 of which have appeared. The same firm also publish several popular numbers separately. Lasso's most celebrated work, *Psalmi Davidis poenitentiales*, was publ. in modern scoring by Dehn (1838); collections of Proske, Rochlitz, Commer and others contain several more detached pieces. A fine 5-volume edition was got up for the Duke of Bavaria of the *Patrocinium musices* (1573–76), containing (vol. i) 21 motets, (ii) 5 masses, (iii) offices, (iv) a Passion, vigils, etc., (v) 10 Magnificats. Rob. Eitner publ. *Chronologisches Verzeichniss der Druckwerke des O. di L.* (Berlin, 1874).—BIBLIOGRAPHY. H. Delmotte, *Notice biographique sur R. de L.* (Valenciennes, 1836; Ger. tr. by Dehn, 1837); A. Mathieu, *R. de L., sa vie, ses ouvrages* (Ghent, 1838); W. Bäumker, *O. de L., ein historisches Bildnis* (Freiburg, 1878); J. Declève, *R. de L., sa vie et ses œuvres* (Mons, 1894); E. v. Destouches, *O. di L.* (in German; Munich, 1894); T. Mantovani, *O. di L.* (Milan, 1895); A. Sandberger, *Beiträge zur Geschichte der bay-*

rischen Hofkapelle unter O di L. (3 vols.; Leipzig, 1894–5); E. van der Straeten, *Cinq lettres intimes de R. de L.* (Brussels, 1891).—See also Q.-Lex.

Las'so, Rudolf di, second son of Orlando; d. Munich, 1625. Organist to the Duke, a composer of merit and repute; various works were publ., and 3 masses and 3 Magnificats are in MS. at Munich.—See Q.-Lex.

Latil'la, Gaetano, b. Bari, Naples, Jan. 12, 1711; d. Naples, 1791. Pupil of Domenico Gizzi at Naples, and a successful opera-composer, bringing out his first opera, *Li Mariti a forza,* in 1732. The success of *Demofoonte* (Venice, 1738) resulted in his being called to Rome to write *Orazio* (1738), which was so well received that he was app. vice-maestro at S. Maria Maggiore. Forced to resign by ill health (1741), he lived as a composer in Naples until his appointment as teacher of choral singing at the Cons. della Pietà in Venice, 1756. He was also second maestro at San Marco 1762–72, then returning to Naples. He was considered an excellent contrapuntist and teacher; his 51 operas, written in the style of Scarlatti's school, are obsolete.—See Q.-Lex.

La Tombelle [tŏhn-bel'], **Fernand de,** b. Paris, Aug. 3, 1854. Pupil at the Cons. of A. Guilmant (org.) and Th. Dubois (comp.); winner of the Prix de l'Institut, Prix de la Société des Compositeurs, and Prix Chartier (for chamber-music); 1885–98, asst. to Th. Dubois at La Madeleine; now (1917) prof. of theory at the Schola Cantorum; has been chairman of numerous contests of the singing-societies (Concours orphéoniques). Officer of Public Instruction; Commander of the Orders of St. Gregory, St. Sylvester, and Isabella; fine organist and composer of merit. —Works: The oratorios *Crux, l'Abbaye* and *Jeanne d'Arc;* the orchl. suites *Impressions matinales, Livres d'images, Tableaux musicaux, Suite féodale;* the ballets *La Muse fleurie* and *La Roche aux Fées; Antar,* symph. poem; 2 cantatas, *Ste.-Cécile* and *Ste.-Anne;* 2 operettas, *Un bon numéro* and *Un Rêve au pays du bleu* (1892); incid. music to *La Magdaléenne, Yannic, Conte bleu;* chamber-music (quartets, trios, sonatas for vl. and pf.); songs; numerous sacred choruses and works for organ. Together with some other pupils of Guilmant he wrote *À la mémoire de A. Guilmant* (1911).

Laub [lowp], **Ferdinand,** famous violin-virtuoso; b. Prague, Jan. 19, 1832; d. Gries, Tyrol, Mar. 17, 1875. A pupil of Mildner at the Prague Cons., from 1840. At the age of 11 he appeared in concerts; in 1847 he went to Vienna for further study; made a German tour in 1850; visited Paris and (1851) London, playing at the Musical Union; and in 1853 succeeded Joachim as Konzertmeister at Weimar. From 1855–7 he taught at the Stern Cons., Berlin; in 1856 he was app. leader of the royal orch., and Royal Chamber-virtuoso; he also organized a quartet-party, one of the most admirable of its kind, giving classic performances of the great Beethoven quartets. From 1862–5 he lived chiefly in Vienna; made a grand tour with Carlotta Patti, Jaëll and Kellermann in 1864; after a brilliant Russian tournée in 1865, he was app. prof. of violin at the Moscow Cons. in 1866. Failing health forced his retirement; his last years were spent in Karlsbad (1874) and the Tyrol.—Works: An opera, *Die Griesbäcker* (Prague?, 1864?); an Elegie, a polonaise, 2 colls. of Czech melodies, and other solo pieces for violin.

Lauber, Joseph, b. Ruswil, Lucerne, Dec. 25, 1864. Pupil of G. Weber in Zurich, Rheinberger in Munich, and Massenet in Paris; for two seasons Kapellm. at the Grand Théâtre in Geneva; now (1917) prof. of pf. at the Cons. there.—Works: 3 symphonies; orchl. suites; overtures; 2 pf.-concertos; 2 vl.-concertos; the symph. poems *Sur l'Alpe, Chant du Soir, Le Vent et la Vague; En Mer* and *Ode patriotique* f. male ch. and orch.; *Sappho* f. women's vcs. and orch.; *Wellen und Wogen* and *Weltendämmerung* f. soli, ch. and orch.; 3 vl.-sonatas (op. 4, 9, 28); pf.-quintet (op. 6; on Swiss themes); 2 str.-quartets (op. 5, 8); choruses f. men's and women's vcs.; pf.-pcs.; songs.

Laubner, Julius, in 1896 Kapellm. at the Municipal Th., Stettin, prod. the successful 1-act opera *Gulnare* there in 1896.

Launis [low'-], **Armas Emanuel,** b. Hämeenlinna, Finland, Apr. 22, 1884. Pupil in Helsingfors of Sibelius (1901–4) and I. Krohn (1905–7), then at Stern's Cons. in Berlin of W. Klatte (1907–8), and of W. v. Baussnern in Weimar (1909); 1910, Ph. D. with the thesis *Über Art, Entstehung und Verbreitung der Esthnisch-Finnischen Runenmelodien* (publ. at Helsingfors); now (1917) living in Helsingfors as teacher and cond. of a choral soc. He has made a specialty of collecting and studying national folk-melodies, but is also noteworthy as a composer.—Works: The opera *Seitsemän veljestä* (Seven Brothers; Helsingfors, 1913); str.-quartet in C (1904); pf.-quintet (1907); 2 festival cantatas (1906, '10); choruses; pf.-pcs.; songs.—*Lappische Juoigosmelodien* (1908); *Ingermanländska Runomelodier* (1910).

Laurencie, Lionel de la. See La Laurencie.

Laurencin [low'ren-tsĭn], Graf **Ferdinand Peter,** b. Kremsier, Moravia, Oct. 15, 1819; d. Vienna, Feb. 5, 1890. Pupil of Tomaschek and Pitsch at Prague, where he

took the degree of *Dr. phil.;* lived in Vienna as a writer, and publ. the essays *Zur Geschichte der Kirchenmusik bei den Italienern und Deutschen* (1856); *Das Paradies und die Peri von R. Schumann* (1859); *Dr. Hanslicks Lehre vom Musikalisch-Schönen. Eine Abwehr* (1859); and *Die Harmonik der Neuzeit* (1861; a prize was awarded him for this last); also contributions to the 'Neue Zeitschrift für Musik,' in which a biographical sketch of L., by J. Schucht, appeared after his death (1890).

Laurens [loh-răhn'], **Edmond,** b. Bergerac, France, Sept. 2, 1851. Pupil of E. Guiraud in the Paris Cons.—Dramatic works: *La harpe et le glaive*, 4 acts; *Soldats de plomb*, 3-act pantomine; *La Neuvaine*, 2 acts.—Also a *Suite japonaise*, and other orchl. works; *Silhouettes* f. pf. and orch.: *Pièces en trio* f. pf., violin and 'cello; pf.-pieces; 30 vocal melodies.

Laurent de Rillé [loh-răhn' dŭ rē-yā'] **François-Anatole,** b. Orléans, France, 1828. Pupil of Comoghio and Elwart; inspector of vocal instruction in Paris public schools. Besides many male choruses (chœurs orphéoniques), he brought out 5 operettas in 1857, followed by nearly a score of others up to 1895. President of the 'Société des auteurs, compositeurs et éditeurs de musique'; officer of the Legion of Honor; etc. He wrote a Vocal Method; a mus. novel, *Olivier l'orphéoniste;* short masses, other church-music, etc.

Lauren'ti, Bartolomeo Girolamo, b. Bologna, 1644; d. there Jan. 18, 1726. First violin in the Basilica S. Petronio; one of the earliest members of the Philharm. Acad. (establ. 1666).—Works: *Sonate per camera a violino e violoncello* (1691), and *Sei concerti a 3, cioè violino, violoncello ed organo* (1720).

Laurischkus [low-rish'kŏŏs], **Max,** born Insterburg, Feb. 18, 1876. Pupil of Bargiel, Succo and Herzogenberg at the Kgl. Hochschule in Berlin. Comp. of *Zug des Todes* f. ch. and orch.; concerto f. 'cello and orch.; *Konzertstück* f. vl. and orch.; *Pastorale* in E♭ f. 'Mustel' harm. and celesta; choruses f. women's vcs.; pf. pcs. (Suite in G m., *Neues Jugendalbum* [36 pcs.], *Skizzen*, etc.); songs; considerable chamber-music for string- and wind-instrs. (with or without pf.).

Lau'ska, Franz (Seraphinus Ignatius), noted pianist and teacher; b. Brünn, Moravia, Jan. 13, 1764; d. Berlin, Apr. 18, 1825. Pupil of Albrechtsberger at Vienna from 1784; accompanied the Duke of Serbelloni to Rome; became chamber-musician at Munich. In 1794 he journeyed *via* Frankfort and Hamburg to Copenhagen, where he taught 4 years; went to Berlin in 1798, was engaged at court as a teacher, and formed many excellent pupils, among them Meyerbeer. A refined and brilliant pianist, qualities reflected in his compositions: 24 sonatas (op. 1, in C m; op. 4, *Grande sonate;* op. 43, *Sonate pathétique*); op. 28, sonata w. 'cello; 4-hand pieces (op. 31, sonata in B♭; Polonaise in C; 6 *Easy and Agreeable Pieces*); also Rondos, a Polonaise, and Variations, f. 2 hands. Publ. a pf.-method (with Bečvařovsky).—See Q.-Lex.

Lau'terbach, Johann Christoph, b. Culmbach, Bavaria, July 24, 1832. Pupil of the Würzburg Music-School, and of Fétis and de Bériot at Brussels (1850), winning the gold medal for violin-playing in 1851, and in 1852 acting as Léonard's substitute. In 1853, he became Konzertmeister and violin-teacher in Munich Cons., Konzertmeister in Dresden, 1860, also teaching in the Cons.; played in England 1864–5, and in Paris just before the war in 1870. He resigned from the Dresden Cons. in 1877, and was pensioned as orchestra-player in 1889.—Works: *Cavatine* f. vl. and orch. (op. 9); *Capriccio* f. do. (op. 11); and works for vl. and pf. (op. 5, *Zwei Konzertetüden*, op. 8, *Legende;* op. 13, *Allegro scherzoso; Polonaise; Tarentelle;* etc.).

Lavallée, Calixa, b. Verchères, Canada, Dec. 28, 1842; d. 1891 in Boston, Mass., where he was instructor at the Petersilea Acad. Concert-pianist; at first taught by his father, then (1857) at the Paris Cons. by Marmontel (pf.), Bazin and Boieldieu *fils* (comp.). Pianistic début at 10; in 1881 he was also solo pianist of Mme. Gerster's first tour in the United States; gave many concerts and recitals in chief American cities (notably in Cleveland, 1884, and Boston), of American composers' works. President of M. T. N. A., 1886–7.—Works: 2 operas; an oratorio; a cantata (1878); an offertory for soli, ch. and orch.; a symphony; 2 orchl. suites; several overtures; suite for pf. and 'cello; 2 string-quartets; a pf.-trio; sonata for pf. and violin; 30 pf.-études; etc.

Lavigna [lăh-vē'ñăh], **Vincenzo,** b. Naples, 1777; d. Milan, c. 1837. Pupil of the Cons. della Pietà, Naples. Accompanist and instructor of singing at La Scala from 1809; vocal teacher at Milan Cons. from 1823. Besides his first, and perhaps best, opera, *La Muta per amore, ossia Il Medico per forza* (Milan, 1802), he comp. 10 other operas, and 2 ballets. He was the teacher of Verdi, when Basily had refused to admit him into the Cons. on the ground that he found him wanting in musical talent!

Lavignac [lăh-vĭ-ñăhk'], **(Alexandre-Jean-) Albert,** b. Paris, Jan. 21, 1846. d. there Apr., 1916. Pupil of Marmontel (pf.), Bazin and Benoist (harm.), and A. Thomas (comp.) at the Paris Cons.; app. prof. of solfège there in 1882, later of ele-

mentary theory, and finally dean of the faculty. His *Cours complet théorique de dictée musicale* (6 books; 1882) attracted considerable attention and led to the introduction of musical dictation as a regular subject in all important European conservatories; followed (1900) by *Dictées musicales* (additional exercises). Other works: *Solfèges manuscrits* (6 books); 50 *Leçons d'harmonie; École de la Pédale du piano* (with detailed hist. of the pedal, and 12 special études [these also publ. sep. as op. 34]); *La musique et les musiciens* (1895; Engl. tr., with additions on Amer. music by H. E. Krehbiel [1904]); *Le voyage artistique à Bayreuth* (1897; Engl. tr. by E. Singleton, as *The Music-Dramas of R. Wagner* [1898]); *Les gaîtés du conservatoire* (1900); *l'Éducation musicale* (1902; Engl. tr. by E. Singleton, 1903); *Notions scolaires de musique* (1905; Span. tr. by F. Pedrell [1906]). He was editor-in-chief of the 'Encyclopédie de la Musique et Dictionnaire du Conservatoire' (over 130 contributors), a work conceived on the grandest scale, publ., with subvention from the government, by Delagrave; Part I, *Histoire de la Musique* (5 large 8vo. vols. of about 700 pp. each, containing 1,500 illustrations and 5,000 examples in mus. notation); Part II, *Technique, Pédagogie et Esthétique* (Technical terms, hist. of mus. notation, of the different instrs., mus. forms, principal conservatories, acoustics, etc.); Part III, *Dictionnaire alphabétique* (an elaborate index to Parts I and II). The first fascicle appeared in May, 1913; up to Nov., 1916, the first 3 vols. of Part I were publ. (i) Antiquity and Middle Ages; (ii) Italy, Germany; (iii) France, Belgium, England.—L.'s comps. (chiefly for pf.) are of little importance; together with Th. Lack, he publ. arrangements for 2 pianos of Beethoven's symphonies No. 1 and 2.

Lavigne [lăh-vēñ'], **Antoine-Joseph,** oboist; b. Besançon, France, Mar. 23, 1816; d. Manchester, Aug. 1, 1886 (in the poor-house). Pupil of the Paris Cons.; from 1841 in England, playing at first in the Drury Lane Promenade Concerts, later in Hallé's Manchester orch. He partially applied Boehm's ring-key system to the oboe.

Lavigne, Jacques-Émile, dramatic tenor; b. Pau, 1782; d. there 1855. He sang at the Grand Opéra, Paris, 1809–25. Though overshadowed and kept in the background by Nourrit, who assumed most of the leading tenor rôles, he was a popular favorite, known as 'l'Hercule du chant' on account of his immensely powerful voice.

Lavoix [lăh-vwăh'], **Henri-Marie-François,** b. Paris, Apr. 26, 1846; d. there Dec. 27, 1897. Called 'Lavoix fils,' to distinguish him from his father, custodian of the numismatic collection in the Paris National Library. Graduate of the Paris Univ.; then a pupil of H. Cohen (harm. and cpt.); from 1865, librarian in the Nat. Library. Contributor to the 'Revue et Gazette musicale,' etc.; mus. *feuilletoniste* to the 'Globe.'—Works: The monographs *Les traducteurs de Shakespeare en musique* (1869); *La musique dans la nature* (1873); *La musique dans l'imagerie du moyen âge* (1875); *Histoire de l'instrumentation* (1878; his chief work, which received honorable mention from the Académie in 1875); *l'Histoire de la musique* (1882); *Les principes et l'histoire du chant* (with Th. Lemaire); *La musique au siècle de Saint-Louis* (1884).

Lavrov'skaja, Elisabeth Andrejevna (Princess Zeretelev), dramatic soprano; b. Kashin, Govt. of Tver, Russia, Oct. 12, 1845; pupil of Fenzi at the Elizabeth Inst., then of Mme. Nissen-Saloman at Petrograd Cons. After début as Orpheus (Gluck) in 1867, she studied in London and Paris, and was then engaged for the Imp. Opera, Petrograd, for 4 years, and again, after an interval of European touring, from 1878–1902. Chief rôles: Vania (*A Life for the Tsar*), Ratmir (*Russlan and Ludmilla*), Grania (*The Power of Evil*), etc.

Law, Andrew, pioneer singing-teacher in New England; b. Cheshire, Conn., 1748; d. there in July, 1821. Self-taught; composer of some hymn-tunes, of which *Archdale* had considerable vogue. Compiler of a *Collection of the best and most approved Tunes and Anthems* (1782); wrote *Rudiments of Musick* (1783; 4 editions up to 1794); *Musical Primer on a New Plan, with the Four Characters* (1803; an original, but unsuccessful, attempt to dispense with the staff); *Musical Magazine* (1804); *Harmonic Companion and Guide to Social Worship* (Philadelphia; no date).

Lawes, Henry, b. Dinton, near Salisbury, Dec., 1595; d. London, Oct. 21, 1662. Pupil of Coperario. In 1625, Epistler and Gentleman of Chapel Royal; later clerk in same, and member of the King's private band, also music-master to the Earl of Bridgewater. Lost appointments during Protectorate, but was reinstated in 1660. Tomb in cloisters of Westminster Abbey.—Works: 3 masques (*The Triumphs of Peace, Cœlum britannicum,* and *Comus*); *A Paraphrase upon the Psalmes of David* . . . (1637); *Choice Psalmes put into Musick for 3 Voices* (1648); *Ayres and Dialogues for 1, 2 and 3 Voices* (3 books: 1653,'55, '58); songs and anthems in contemporary colls.; music to poems by Milton, Herrick, W. Cartwright, Davenant, etc.—See Q.-Lex.

Lawes, William, English composer; brother of preceding; b. Salisbury, Wiltshire, 1582; killed at the siege of Chester, 1645. Pupil of Coperario; member of Chichester cathedral-choir; 1602, Gentleman of the

Chapel Royal; musician in ordinary to Charles I.—Works: Music to Shirley's *Peace; The Royal Consort for Viols;* anthems, and other sacred and secular pieces, in various collections of the time.

Lazare [lăh-zahr′], **Martin,** pianist and composer; b. Brussels, Oct. 27, 1829; d. there Aug. 6, 1897. Pupil of van der Does (The Hague) and Zimmerman (Paris Cons.). After visiting Paris and London, he travelled in Germany, the United States, and Canada, then settling in Brussels.—Works: One opera, *Le roi de Bohème* (The Hague, 1852); an operetta, *Les deux Mandarins* (Brussels, 1878; private perf.); chamber-music; piano-music (*Sicilienne*, op. 16; *Valses de salon; 6 études de concert; 6 études de genre*).

Lazarus, Gustav, b. Cologne, July 19, 1861. Pupil of I. Seiss, G. Jensen and F. Wüllner at the Cons. there; 1887–99, prof. of pf. at the Scharwenka Cons. in Berlin; after Emil Breslaur's death (1899) he became dir. of the latter's Cons. and Seminary in Berlin; has appeared with success as a pianist in Germany, France and England.—Works (170 op.-numbers): The operas *Mandanika* (Elberfeld, 1899) and *Das Nest der Zaunkönige* (not prod.); the choral works w. orch. *Die gefangenen Frauen, Nächtliche Rheinfahrt, Am Strande, Das begrabene Lied, Der starke Hakon;* Suite for orch. (op. 3); pf.-trio in E m. (op. 55); vcl.-sonata in A m. (op. 56); suite f. fl. and pf. (op. 160); choruses f. men's and women's vcs.; songs. Numerous comps. f. pf.: *Lyrische Stücke* (op. 24, 28), suites (op. 53, 73, 119), *Petite suite* (op. 87), *Suite mignonne* (op. 93), *Melodische Etüden* (op. 35; 2 books), *Fantasiestücke* (op. 43, 48, 63 [4 hands], 89, 141), *Waldesromantik* (op. 54), *Jugendalbum* (op. 81), etc.

Lazarus, Henry, clarinettist; b. London, Jan. 1, 1815; d. there Mar. 6, 1895. Pupil of Chas. Godfrey, Sr.; début 1838, at Mme. Dulcken's concert; then app. 2d clar. to Willman at the Sacred Harmonic Concerts, succeeding him in 1840 as 1st clarinet at the opera, etc., and playing in the Birmingham Festivals 1840–85; was for many years prof. of clar. at the R. A. M. Retired 1891.

Lazzari [lăh-tsah′rē], **Silvio,** b. Bozen, Jan. 1, 1858. Renouncing the study of jurisprudence for music, he studied from 1882 at the Paris Cons. (César Franck and E. Guiraud). Up to 1894 he was an active propagandist for the works of Wagner, contributing essays to various journals; since then he has devoted himself entirely to composition, adopting the principles of impressionism.—Works: The operas *Armor* (Prague, 1898), *l'Ensorcelé* (Paris, 1903), *La Lépreuse* (ib., 1912); a pantomine, *Lulu* (1887); the symph. poems *Ophelia* and *Effet de Nuit; Impressions*, suite f. orch.; *Rapsodie espagnole* f. do.; *Konzertstück* f. pf. and orch.; Fantasy f. vl. and orch.; *Marche pour une fête joyeuse* f. orch.; a vl.-sonata (op. 24); a str.-quartet (op. 17); octet f. wood-wind (op. 20); pf.-pcs.; choruses, duets, and songs.

Le Bé [lŭ bā], **Guillaume,** an early French type-founder. His 1540 types printed notes and lines simultaneously; those of 1555, printing notes and staff-lines separately, necessitated two impressions, like Petrucci's. He also made tablature-type. Ballard acquired his punches.

Lebeau [lŭ-boh′], **François,** b. Liège, Aug. 4, 1827. Amateur composer; pupil of Michelot (pf.) and Bosselet (harm.). Secretary of the administrative commission of Brussels Cons. —Opera *Esméralda* [book by Victor Hugo] (Liège, 1856).

Le Beau [lŭ boh], **Luise Adolpha,** composer-pianist; b. Rastatt, Baden, April 25, 1850. Piano-pupil of Kalliwoda (Karlsruhe) and Frau Schumann; for cpt. and comp., of Sachs and Rheinberger (Munich); for instrumentation, of Fr. Lachner. Her concerts at Munich, Berlin, Leipzig, Vienna, etc., have won well-earned applause; she has also shown eminent talent as a composer. Residing since 1893 at Baden-Baden.—Works: Grand choral works *Hadumoth* (1894) and *Ruth*; pf.-quartet, op. 28; pf.-trio, op. 15; Fantasia f. pf. w. orch., op. 25; 2 violin-sonatas w. pf., op. 10, 17; 'cello-sonata w. pf., op. 23; pf.-sonata, op. 8; Vars. on an orig. theme, f. pf., op. 3; Improvvisata for left hand, op. 30; Gavotte f. pf. (very popular), op. 32.—Autobiography: *Lebenserinnerungen einer Komponistin* (Baden-Baden, 1910).

Lebègue [lŭ-bäg′], **Nicolas-Antoine,** b. Laon, 1630; d. Paris, July 6, 1702, as court organist.—Publ. organ and clavecin-music, and *Airs* f. 2–3 vcs. w. continuo.—See Q.-Lex.

Le′bert (*rectius* **Levy**), **Siegmund,** b. Ludwigsburg, n. Stuttgart, Dec. 12, 1822; d. Stuttgart, Dec. 8, 1884. Pupil, at Prague, of Tomaschek, D. Weber, Tedesco, and Proksch. After teaching successfully in Munich, he founded (1856–7), with Faiszt, Stark, Brachmann, and Speidel, the Stuttgart Conservatory. It is possible that L.'s attainments, both as pianist and pedagogue, have been somewhat overrated; his *Grosse Klavierschule*, publ. in coöperation with Stark, has run through several editions (rev. by Max Pauer, 1904) and has been transl. into English, French, Italian, and Russian, but is hardly increasing in professional favor; neither is his Instructive Edition of classic pf. works a model in every respect; his edition of Clementi's *Gradus ad Parnassum* is far outclassed by Vogrich's. He was *Dr. phil.* (hon.

c., Tübingen), and 'Royal Württemberg Professor.' Numerous studies in the *Klavierschule* were devised by him.

Lebeuf [lŭ-böf′], abbé **Jean,** b. Auxerre, Mar. 6, 1687; d. there Apr. 10, 1760, as canon and sub-cantor at the cathedral. In 1740 he succeeded to Lancelot's chair in the Académie. Of his *circa* 180 essays on all manner of subjects, we note a series publ. 1725–8 in the 'Mercure de France' on plain-song, combating Motz's newly invented style of notation; a *Lettre sur les orgues . . .* ('M. de Fr.,' 1737); and a *Traité historique et pratique sur le chant ecclésiastique . . . Précédé d'une nouvelle méthode pour l'enseigner et l'apprendre facilement* (1741).

Leborne, Aimé-Ambroise-Simon, noted pedagogue; b. Brussels, Dec. 29, 1797; d. Paris, Apr. 1, 1866. Pupil of the Paris Cons. 1811–20 (Dourlen and Cherubini); won the Grand prix de Rome. In 1816 he was already a répétiteur in a solfeggio-class, becoming full teacher in 1820; succeeded Reicha as prof. of comp. in 1836; also becoming librarian at the Opéra in 1829, and to the royal chapelle in 1834. He edited a new edition of Catel's *Traité d'harmonie,* making numerous additions to the practical part.

Leborne (or **Le Borne**), **Fernand,** b. Paris, Mar. 10, 1862. Pupil, in Paris Cons., of Massenet, Saint-Saëns, and C. Franck. Now (1917) living in Paris as critic for 'Le Monde artiste,' and composer; won the Prix Chartier in 1901.—Works: The operas *Daphnis et Chloé* (Brussels, 1885); *Hedda* (Milan, 1898); *Mudarra* (Berlin, '99); *Les Girondins* (Lyons, 1905); *La Catalane* (Paris, 1907); *Cléopâtre* (Rouen, 1914); for orch.: *Temps de guerre, Symphonie dramatique, Ouverture symphonique, Scènes de ballet, Poème* (suite I and II), *Suite intime, Absent* (suite), *Ouverture guerrière;* a *Symphonie-Concerto* f. pf., vl. and orch.; a str.-quartet; pf.-trio; vcl.-sonata; *Amour trahi,* lyric poem f. ch. and orch.; pcs. f. vl. and pf.; pf.-pcs.; *Messe brève;* motets; etc.

Lebouc [lŭ-book′], **Charles-Joseph,** b. Besançon, Dec. 22, 1822; d. Hyères, Mar., 1893. 'Cello-virtuoso; pupil, in Paris Cons., of Franchomme, and of Halévy and Colet (comp.). Won 1st 'cello-prize (1842) and 1st harmony-prize (1844); played in the Opéra orch. 1844–8, was a member of the Société des Concerts from 1842, and its secretary 1856–60. L. founded the 'Soirées de musique classique.'—Works: *Trio de concert* for pf., vln. and 'cello; *Ave verum,* f. voice w. 'cello and org.; *La vision de Ste.-Cécile* f. voice w. pf. and 'cello; duos f. 'cello w. pf.; 'cello-pieces; Method for 'cello.

Lebrun [lŭ-brön′] (*née* **Danzi**), **Franciska,** wife of Ludwig Aug. L.; b. Mannheim, 1756; d. Berlin, May 14, 1791; a distinguished high soprano concert-singer, accompanied her husband on his tours, and died of grief soon after his decease. She publ. 36 sonatas for pf. and vl.—See Q.-Lex.—Their two daughters, **Sophie** and **Rosine,** distinguished themselves as a pianist and a vocalist, respectively.

Lebrun, Jean, horn-virtuoso; b. Lyons, Apr. 6, 1759; d. Paris, 1809. Chiefly self-taught, excepting some lessons from Punto, he was remarkable for sonority and purity of tone, and for the ease with which he took the high notes. He was 1st horn in the Opéra orch., 1786–92; after a visit to England, he entered the royal orch. at Berlin; after extended tours he returned to Paris in 1806, but found no employment, and in despair committed suicide by suffocation.

Lebrun, Louis-Sébastien, tenor singer and vocal teacher; b. Paris, Dec. 10, 1764; d. there June 27, 1829. Unsuccessful as a singer in the Opéra and the Opéra-Comique, he became one of the 4 'maîtres de chant' at the Opéra, in 1807 tenor in Napoleon's chapelle, and in 1810 chef du chant in the same. He brought out several operas, of which *Le Rossignol,* in one act (Opéra, 1816), remained on the repertory for a long time, although rather mediocre. 13 more operas, a Te Deum (1809), a Solemn Mass (1815), a mass with string-orch., and a coll. of romances, are also known.

Lebrun, Ludwig August, often called the greatest oboist of the 18th century; b. Mannheim, 1746; d. Berlin, Dec. 16, 1790. From 1767, member of the electoral orch., Munich; concert-tours from 1775 in Germany, Italy, France, and England, creating a sensation in London (1781) and Paris (1784).—Publ. 7 oboe-concertos; 12 trios f. oboe, vln. and 'cello; easy duos f. flutes.

Lebrun, Paul-Henri-Joseph, b. Ghent, Apr. 21, 1861, and a pupil of the Cons. there; won the Prix de Rome in 1891 with his cantata *Andromeda,* and 1st prize of the Belgian Académie for a symphony; since 1890 prof. of theory at the Ghent Cons. and cond. of the 'Orphéon' at Cambrai; since 1895 also cond. of the 'Cercle artistique' at Ghent. Officer of the Legion of Honor. Has written an opera, *La Fiancée d'Abydos* (Ghent, 1897); orchl. works and choruses.

Le Carpentier [kăhr-păhn-t'yā′], **Adolphe-Clair,** b. Paris, Feb. 17, 1809; d. there July 14, 1869. Pianist; pupil of Lesueur and Fétis at the Cons. (1818), winning several prizes, and settling in Paris as a teacher in 1833. Wrote an excellent *Méthode de piano pour les enfants,* also 25 *Études élémentaires* (op. 59), and a coll. of 24 études, *Le progrès.*

Also nearly 300 fantasias, etc., on operatic and national airs, well-arranged, and of moderate difficulty.

Leclair, Jean-Marie, celebrated violinist; b. Lyons, May 10, 1697; assassinated in Paris, Oct. 22, 1764. At first a ballet-dancer at Rouen, then ballet-master at Turin, where Somis took his education in hand, being attracted by dance-music written by L. From 1729–31 he was ripieno violinist at the Opéra, Paris, then joined the royal orch., but soon left it to pursue the vocation of composer and private teacher.—Works: The opera *Glaucus et Scylla* (Paris, 1747); opera-ballet *Apollon et Climène* (1750); Concerti grossi f. 3 vlns., vla., 'cello and organ; 6 trios, and 2 easy trios, f. 2 violins w. bass; duos f. violins; and (his finest comps.) 48 sonatas f. violin w. continuo.—See Q.-Lex.

Leclerq, Louis. See CELLER.

Lecocq [lŭ-kŏhk′], **(Alexandre-) Charles,** famous composer of operettas; b. Paris, June 3, 1832; d. Clifton, Guernsey, Feb. 15, 1911. He studied at the Cons. under Bazin (harm.), Halévy (comp.), and Benoist (organ); won 1st prize for harmony in 1850, and 2d prize for fugue in 1852. His first stage-work, *Le docteur Miracle*, written with Bizet, and prod. in 1857, won a prize offered by Offenbach for the best opera buffa; but his first real hit, after several transient successes, was made with *Fleur-de-Thé* (1868), which had a run of a hundred nights in Paris within three or four months, and was well received in England, Germany, etc. Another sensational hit was made by *La fille de Mme. Angot*, brought out in Brussels, Dec. 4, 1872, and in Paris, Feb. 21, 1873, where it was played uninterruptedly until April 8, 1874. It was closely followed by its rival in popularity, *Giroflé-Girofla* (1874). He produced over 40 operettas, comedy-operas, and especially comic operas (opéras bouffes), which, in finish of instrumentation and carefulness of writing, are superior, on the whole, to the productions of Offenbach and Hervé. L. was made Chevalier of the Legion of Honor in 1894. He publ., for piano, a ballet-pantomine, *Les Fantoccini;* 24 morceaux de genre, *Les Miettes;* and a Gavotte; also an Aubade; *mélodies* and *chansons* f. voice w. pf.; sacred songs f. female voices (e. g., *La chapelle au couvent*); and Rameau's *Castor et Pollux* in piano-score. A list of his dramatic works is appended:

Le docteur Miracle (1857); two 1-act operettas, *Le Baiser à la porte* and *Liline et Valentin* (1864); *Les Ondines au Champagne* (1-act, 1865); *Le Mysotis* (1-act, 1866); *Le Cabaret du Ramponneau* (1-act, 1867); *l'Amour et son carquois* (2-act), *Fleur-de-Thé* (3-act) and *Les Jumeaux de Bergame* (1-act, 1868); *Gandolfo* (1-act) and *Le Rajah de Mysore* (1-act, 1869); *Le beau Dunois* (1-act, 1870); *Le Testament de M. de Crac* (1-act), *Le Barbier de Trouville* (1-act) and *Sauvons la caisse* (1-act, 1871); *Les cent Vierges* (3-act) and *La fille de Mme. Angot* (3-act, 1872); *Giroflé-Girofla* (3-act) and *Les Prés Saint-Gervais* (3-act, 1874); *Le Pompon* (3-act) and *La petite Mariée* (3-act, 1875); *Kosiki* (3-act, 1876); *La Marjolaine* (3-act, 1877); *Le petit Duc* (3-act) and *La Camargo* (3-act, 1878); *Le grand Casimir* (3-act), *La petite Mademoiselle* (3-act) and *La jolie Persane* (3-act, 1879); *Janot* (3-act), *La Roussotte* (3-act) and *Le Jour et la Nuit* (3-act, 1881); *Le Cœur et la Main* (2-act, 1882); *La Princesse des Canaries* (3-act 1883); *l'Oiseau bleu* (3-act, 1884); *La Vie mondaine* (4-act, 1885); *Plutus* (2-act, 1886); *Les Grenadiers de Mont-Cornette* (3-act, 1887); *Ali-Baba* (3-act, 1887); *La Volière* (3-act, 1888); *l'Égyptienne* (3-act, 1890); *Nos bons Chasseurs* (3-act, 1894); *Ninette* (1896); *Ruse d'Amour* (1898); *La belle au bois dormant* (1900); *Yetta* (1903); *Rose-Mousse* (1904); *La Salutiste* (1905); *Le trahison de Pan* (1910); not performed are *Renza, Cyrano de Bergerac, Don Japhet,* and *Mimosa.*

Le Couppey [lŭ kŏŏ-pā′], **Félix,** b. Paris, Apr. 14, 1811; d. there July 5, 1887. Pupil of Dourlen in the Cons., where he was asst.-teacher of an elementary harmony-class in 1828, full teacher in 1837, Dourlen's successor as prof. of harmony in 1843, and substitute piano-teacher for Henri Herz in 1848, when the latter started on his American tour. Later a special pf.-class for ladies was organized for him.—Publ. *École du mécanisme du piano, 24 études primaires* (op. 10); *Cours de piano élémentaire et progressif; L'art du piano* (50 études with annotations); a pamphlet, *De l'enseignement du piano; conseils aux jeunes professeurs* (1865); a few pf.-pieces, and songs.

Ledebur [lā′dĕ-boor], **Karl,** Freiherr **von,** b. Schildesche, n. Bielefeld, Apr. 20, 1806; d. Stolp, Oct. 25, 1872. Prussian cavalry officer. Publ. a *Tonkünstlerlexikon Berlins von den ältesten Zeiten bis auf die Gegenwart* (1860–1) and *König Friedrich I. von Preussen* (1878; posth.; hist. of Berlin court-music).

Ledent [lŭ-dăhn′], **Félix-Étienne,** born Liège, Nov. 20, 1816; d. there Aug. 23, 1886. Pianist, pupil of J. Jalheau at the Liège Cons. and of Daussoigne-Méhul at Paris, taking the 2d prix de Rome in 1843, and becoming prof. of piano in Liège Cons. in 1844.—Publ. *Adagio et Rondo* f. pf. w. orch; pf.-pieces; and songs.

Leduc [lŭ-dŭk′], **Alphonse,** b. Nantes, Mar. 9, 1804; d. Paris, June 17, 1868. Pianist and bassoonist. Pupil of his father; also of Reicha in Paris Cons. and of Rhein (pf.) in Nantes (1826). He founded a music-business in Paris in 1841; after his death his son Alphonse was head of the firm till his death in 1892; the latter's widow then directed the business until 1904, when a grandson of the founder, Émile, and P. Bertrand became the heads. From 1860–95 the firm publ. 'L'Art Musical,' which then was assimilated with the 'Guide Musical.'—Works: 632 dances; 328 piano-pieces; 13 pieces f. bassoon, 52 f. guitar, 38 f. flute, 26 f. organ; 94 romances and melodies f. 1–3 voices; nine collections of études; *Méthode élémentaire de piano, à l'usage des pensions* (some 20 editions published).

Leduc, Simon, b. Paris, 1748; d. there 1777. Pupil of Gaviniés; one of the first French composers who adopted the new instrl. style of Stamitz. Wrote several symphonies; concertos, concertantes and sonatas f. vl.—See Q.-Lex.

Lee, Ernest Markham, b. Cambridge, England, June 8, 1874. Fine pianist and organist; while a student at Emanuel Coll., where he received the degree of A. M., he acted as org. at the various college functions; 1896–1911. org. at All Saints', Woodford Green, where he also established a regular series of chamber-music concerts; now (1917) prof. of organ at the G. S. M. and examiner at the Univ. of London; author of the Analytical Notes for the programs of the London Symph. Orch.; Mus. Doc., Cantab.; F. R. C. O.; comp. of church-services, anthems, songs, etc. Has publ. *Tchaikovsky* (1904); the same condensed for Bell's 'Miniature Series' (1906); *Edvard Grieg* (1908); *The Story of Opera* (1909); *Brahms: The Man and his Music* (1916); also analyses of Puccini's operas in the coll. 'Nights at the Opera.'

Lee, Louis, b. Hamburg, Oct. 19, 1819; d. Lübeck, Aug. 26, 1896. Brilliant 'cellist and composer of merit; pupil of J. N. Prell, and gave concerts at 12 in German cities and Copenhagen. He became 'cellist in the Hamburg Th., then lived several years in Paris, returned to Hamburg, organized chamber-music soirées (with Hafner, later with Boie), was teacher in the Cons. until 1884, and 1st 'cello of the Philh. Soc.—Publ. a pf.-quartet, a pf.-trio, a 'cello-sonata, a 'cello-sonatina, a sonata and a sonatina f. vln., pieces f. pf. and 'cello, soli f. pf.; also wrote music to Schiller's *Jungfrau von Orleans* and *Wilhelm Tell;* symphonies, overtures, 2 string-quartets, pf.-duets, etc.

Lee, Maurice, brother of the preceding; b. Hamburg, Feb., 1821; d. London, June 23, 1895, where he had long resided as a pf.-teacher and composer of popular *salon*-music.

Lee, Sebastian, brother of the preceding; b. Hamburg, Dec. 24, 1805; d. there Jan. 4, 1887; was also a pupil of Prell, and a distinguished 'cellist; from 1837–68, solo 'cellist at the Grand Opéra, Paris; lived thereafter in Hamburg.—Publ. an excellent Method f. 'cello; variations, divertissements, and fantasias, for 'cello w. orch.; vars. for 'cello w string-quartet; 'cello-duos.

Lefébure [lŭ-fā-bür'], **Louis-François-Henri,** b. Paris, Feb. 18, 1754; d. there Nov., 1840. A government official until his retirement in 1814.—Works: *Nouveau Solfège,* a 23-page pamphlet publ. 1780, containing ideas put into practice by Gossec in the *École royale de chant;* and *Revues, erreurs et méprises de différents auteurs célèbres en matière musicale* (1789). He also composed 2 oratorios, several cantatas, and scenas.

Lefébure-Wély, Louis-James-Alfred, b. Paris, Nov. 13, 1817; d. there Dec. 31, 1869. A pupil of his father from his fourth year, at 8 he took the latter's place as organist of the church of Saint-Roch, becoming regular organist at 14. Entering the Paris Cons., in 1832, he was taught by Benoist (org.) and Laurent and Zimmerman (pf.), taking first prizes for both instrs. in 1835; his teachers in composition were Berton and Halévy, and he had private instruction from Adam (comp.) and Séjan (org.). 1847–58, organist of la Madeleine; after 5 years devoted to composition, he succeeded Séjan as organist at St.-Sulpice. L. was a thorough musician, a skilful player on the organ, piano, and harmonium, and a versatile composer.—Works: A 3-act opera, *Les Recruteurs* (1861); a cantata, *Après la victoire* (1863); 1 mass w. orch. and 2 masses w. organ; 3 symphonies; a string-quintet and a string-quartet; sacred vocal music; much elegant *salon*-music f. pf. (his most celebrated piece is *The Monastery-bells*); 50 pf.-études; harmonium-music; etc.

Lefebvre [lŭ-fāvr'], **Charles-Édouard,** son of the historical painter L.; b. Paris, June 19, 1843. Entered Paris Cons., 1863; pupil of Ambr. Thomas; Grand prix de Rome, 1870, for the cantata *Le Jugement de Dieu.* While in Rome he composed the 23d Psalm f. ch. and orch.; the first two parts of a biblical drama, *Judith;* and several symphonic pieces. In 1873, after tours in Greece and the Orient, he settled in Paris; since 1895, prof. at the Cons.; won the Prix Chartier for chamber music in 1884 and 1891.—Works: The operas *Le Trésor* (Paris, 1883), *Zaire* (ib., 1887), *Djelma* (ib., 1894); the 'légende fantastique' *Melka;* 'poème lyrique' *Ste.-Cécile* (1896); choral works *Eloa, La Messe du fantôme, Dalila;* chamber-music; etc.

Lefèvre [lŭ-fāvr'], **Jean-Xavier,** famous clarinettist; b. Lausanne, Mar. 6, 1763; d. Paris, Nov. 9, 1829. Pupil of Michel Yost in Paris; played in concerts from 1787; member of the Opéra orch. 1791–1817; prof. in Cons. 1795–1825; and joined the Imperial Orch. in 1807. Chev. of the Legion of Honor. Wrote the Clarinet-method adopted (1802) at the Cons.; 6 clarinet-concertos; concertantes f. clar. w. other instrs.; also trios, duos, and soli (sonatas). He added a sixth key to the clarinet.

Leffler-Burckard, Martha, dramatic soprano; b. Berlin, c. 1870. Pupil of Anna von Meichsner in Dresden; début as a coloratura soprano at Strassburg in 1890; then at Breslau and Cologne; 1894–8 at Bremen, where she appeared with much success in the great

dram. rôles; 1898–1900, at the court th. in Weimar; 1900–2, at Wiesbaden; after that she sang as star at the principal German opera houses; 1906 at Bayreuth as Kundry; 1908 at the M. O. H. in the Wagner rôles; since 1912 member of the Berlin R. Opera. She is 'Kgl. Preuss. Kammersängerin,' and has been decorated with many orders by the Emperor and several German princes. Her favorite rôles are Rezia, Selica, Armide, Fidelio, Isolde, and the three Brünnhildes.

Leginska (*recte* **Leggins**), **Ethel,** concert-pianist; b. Hull, England, 1883. St. 4 years at the Hoch Cons. in Frankfort, and 3 years with Leschetizky in Vienna; début in London, followed by tours of Europe; Amer. début at New York, Jan. 20, 1913, in recital. She leaped into fame with her recital of Nov. 16, 1914, when she played a program consisting of Chopin's Sonata (op. 35) and all the études (op. 10 and 25). Her playing is characterized by masculine vigor, dashing brilliancy and great variety of tonal color; withal, her transcendent technic is too much in evidence, for she does not sufficiently subordinate her own personality to that of the composer.

Legouix [lŭ-gwē′], **Isidore-Édouard,** b. Paris, Apr. 1, 1834; pupil of Reber and Ambr. Thomas at the Cons.; has brought out 4 operas and about 10 operettas without marked popular success.

Legren′zi, Giovanni, celebrated comp. of sacred and secular music; b. Clusone, n. Bergamo, c. 1625; d. Venice, May 26, 1690. Pupil of Pallavicino; organist at Bergamo; maestro di cappella to the Duke of Ferrara, and prod. his first opera, *Achille in Sciro*, at Ferrara in 1663; from 1664 in Venice, becoming director of the Cons. de' Mendicanti in 1672, and in 1685 succeeding Natale Monferrato as maestro at San Marco, where he enlarged the orch. to 34 pieces (8 violins, 11 violette [small viols], 2 tenor viols, 3 viole da gamba and bass viols, 4 theorbos, 2 cornette, 1 bassoon, and 3 trombones). His 18 operas show a noteworthy advance over those of his predecessors in the orchestral support of the vocal parts, and he treats the recitative and the melodic phrase with greater freedom. He was one of the first to write for 2 violins and violoncello, and one of the most important composers of chamber-music before Corelli. Also a noted teacher; among his pupils were Gasparini, Lotti and Caldara.—Publ. *Concerto di messe e salmi a 3–4 con violini* (1654); *Mottetti da 2–4 voci* (1655); *Mottetti a 5 voci* (1660); *Sacri e festivi concerti, messe e salmi a due cori* (1657); *Sentimenti devoti* (2 e 3 voci, 1660; 2 vols.); *Compiete con litanie ed antifona della Beata Vergine* (a 5; 1662); *Cantate e canzonette a voce sola* (1674); *Idee armoniche* (a 2 and 3; 1678); *Echi di riverenza* (14 cantatas for solo voice; 1679); *Mottetti sacri con voce sola con 3 strumenti* (1692); *Suonate per chiesa* (1655); *Suonate da chiesa e da camera a tre* (1656); *Una muta di suonate* (1664); *Suonate a 2 violini e violone* (w. org. continuo; 1667); *La Cetra* (sonatas for 2–4 instrs.; 1673); *Suonate a 2 violini e violoncello* (1677); *Suonate da chiesa e da camera* (1693).—See Q.-Lex.

Lehár [lā′hahr], **Franz,** born Komorn (Komárom), Hungary, Apr. 30, 1870. He was first instructed in music by his father, **L. Franz** (1840–98), a military bandmaster; from 1882–8 he st. at the Prague Cons. under A. Bennewitz (vl.), J. Förster (theory). In 1885 Fibich became interested in the youth, and gave him lessons in comp., although L. continued his regular courses at the Cons. Two years later L. submitted two pf.-sonatas (G, D m.) to Dvořák, whose advice was to the effect that L. should devote himself entirely to composition. After leaving the Cons. L. accepted a position as first violinist in the theatre-orch. at Elberfeld, but as the duties were heavy and left him no time for composition, he left after a year; he then ent. his father's band (50th Infantry) at Vienna as asst.-cond.; from 1890–1902 he was cond. of various bands; in the spring of 1902 he became cond. at the Th. an der Wien, which position he resigned after the pronounced success of his *Wiener Frauen* there in Nov. of that year. Since then he has been living in Vienna, devoting himself entirely to comp. L. is deservedly one of the most popular composers of light opera; his music, like that of his famous predecessors, Strauss and Suppé, makes an instant appeal through its unaffected simplicity, piquant rhythm and beautiful melody; like theirs, the scores of L. are also well written and orchestrated. His greatest success is still *Die lustige Witwe* (The Merry Widow; Vienna, Dec. 30, 1905); in the U. S. alone it has had over 5,000 performances; in Vienna, Berlin, New York, Paris and London the numbers of perfs. exceeds 1,000 in each city; in Buenos Aires it was played simultaneously in five theatres and five languages (1907). Through this one work both composer and publisher have become millionaires. L. is Knight of the Order of Isabella (Spain), of the Sun and of the Lion (Persia), and Officer of Public Instruction (France).—Works: The opera *Kukuška* (Leipzig, 1896; rewritten as *Tatjana*, Brünn, 1905); and the operettas (all premières at Vienna) *Wiener Frauen* (1902; in Berlin as *Der Klavierstimmer;* rewritten as *Der Schlüssel zum Paradiese*, Leipzig, 1906), *Der Rastelbinder* (1902), *Die Juxheirat* (1904), *Der Göttergatte* (1904), *Die lustige Witwe* (1905), *Peter und Paul reisen ins Schlaraffenland* (1906), *Mitislav, der Moderne* (1907), *Edelweiss und Rosenstock* (priv.

perf., 1907), *Der Mann mit den drei Frauen* (1908), *Das Fürstenkind* (1909), *Der Graf von Luxemburg* (1909), *Zigeunerliebe* (1910), *Eva* (1911), *Die ideale Gattin* (1913), *Endlich allein* (1914), *Der Sterngucker* (1917). Besides these stage-works, L. has written *Ungarische Fantasie* f. vl. and small orch. (op. 45); *Huldigungsouvertüre; Ein Märchen aus 1001 Nacht; Il Guado*, symph. poem for orch. and pf.; *Eine Vision*, overture; a symph. poem, *Fieber* (1916); songs; and numerous marches and dances for orch. (90 op.-numbers).

Lehmann [lā'-], **Friedrich J.**, b. Cleveland, O., Sept. 17, 1866. Began to st. the piano at the age of 7; ent. Oberlin Cons., where he cont. the pf. and also st. voice and theory; later pupil of F. von Bose and G. Schreck in Leipzig. Since 1902 prof. of theory in Oberlin Cons. Has publ. *Lessons in Harmony; Harmonizing at the Piano; Simple Counterpoint in Forty Lessons* (1907).

Lehmann, George, violinist; b. New York, July 31, 1865. Pupil at Leipzig Cons., 1880–3, of Schradieck and Hermann (vln.), Lammers (harm.), and Jadassohn (cpt. and fugue). Also one season with Joachim at Berlin. Won the Helbig prize for playing, at the Gewandhaus, 1883, Joachim's Hungarian concerto. Travelled till 1893 as a soloist and with his quartet-party, the 'Lehmann Quartet'; 1886-9, leader of the Cleveland, Ohio, Symphony Orch. (now disbanded); 1889–92 in Europe; 1893–1907 living in New York as a soloist, teacher, editorial writer, and critic on the staff of 'Musical America'; since then in Berlin.—Has publ. *True Principles of the Art of Violin-playing* (New York, 1899), valuable for students and teachers.

Lehmann, Lilli, famous dramatic soprano; b. Würzburg, Nov. 24, 1848. Her mother, Marie Loew (1807–83), who had sung leading soprano rôles and had also appeared as a harp-virtuoso at the Kassel opera under Spohr, accepted in 1853 the position of harpist at the Natl. Th. in Prague, and there Lilli spent her girlhood. At the age of 6 she began the study of the piano with Cölestin Müller, an unsympathetic and mediocre teacher. After 6 years she had progressed so far that she was able to act as accompanist to her mother, who also was the only singing-teacher she ever had. She made her début on Oct. 20, 1865, in Prague as the First Page in *Die Zauberflöte;* she then sang in Danzig (1868), Leipzig (1869–70), and in 1870 became a member of the R. Opera in Berlin, where she soon established a reputation as a brilliant coloratura singer. The summer of 1875 she spent in Bayreuth, studying with Wagner the parts of Woglinde (*Rheingold* and *Götterdämmerung*), Helmwige and the Forest Bird, which rôles she created at the Festival of the following summer. She then returned to Berlin under a life-contract with the R. Opera, and was made 'Kammersängerin'; frequent leave of absence, although granted only for short periods at a time, enabled her to appear in star performances in the principal German cities, Stockholm (1878, '79) and London (1880, '84, '85). Illness prevented her from creating the part of the leader of the Flower-girls in *Parsifal* in 1882, after she had selected and trained the sixteen solo-singers. By that time she was recognized not only as a great coloratura-singer, but also as an artist of unusual versatility, having sung tragic and comic parts, from Wagner to Suppé. In 1884 she was obliged to refuse an offer for the first season of German opera at the M. O. H. because she could not obtain the necessary leave. When, with some difficulty, this had been granted the following year, she made her Amer. début at the M. O. H. on Nov. 25, 1885, as Carmen; five days later she made her first appearance as an interpreter of Wagner (Brünnhilde in *Die Walküre*) with overwhelming success; from that moment she was the idol of the public, and remained so throughout her engagement till 1889. In that time she sang all the Wagner rôles (excepting in *Meistersinger* and *Rheingold*), Norma, Sulamith, Aida, Valentine, Donna Anna, Fidelio, Euryanthe, etc., and created at the Amer. premières the rôles of Isolde (Dec. 1, 1886), and Brünnhilde (*Siegfried*, Nov. 9, 1887; *Götterdämmerung*, Jan. 25, 1888). During the season of 1891–2 she sang again at the M. O. H., under the management of Grau, appearing in Italian opera with the De Reszkés and Lassalle. When she returned to Berlin after her Amer. season of 1889, she found the doors of the German opera-houses closed to her because of breach of contract (she had overstayed her leave); it was then that she established her fame as an unsurpassed Lieder-singer. In 1891 the Emperor caused the ban to be lifted, and since then she has sung as star at the principal German opera-houses, and in Vienna and Paris. In 1896 she sang the three Brünnhildes at the Bayreuth Festival. Her great admiration for Mozart caused her to take an active part in the annual Mozart Festivals held at Salzburg, and since 1905 she has been the chief, and practically sole, manager. In 1909 she still sang Isolde in Vienna, the next year the First Lady in *Die Zauberflöte* and Donna Anna in *Don Giovanni* (Salzburg Fest.) and in 1914 appeared as soloist with the Berlin Philh. Soc.; while she has continued her Lieder-recitals without interruption to the present day (1916). Since 1890 she has been living in Grunewald, Berlin. Her operatic répertoire comprised 170 rôles in 114 operas (German,

Italian and French), all actually sung on the stage; her concert-répertoire, all the standard oratorios and over 600 songs. On Feb. 24, 1888, she married the tenor Paul Kalisch in New York. Mme. L.'s place among the greatest mistresses of song that the world has ever seen is securely established. She possessed in the highest degree all the qualities of the supreme artist: a boundless capacity for work, a glorious voice, faultless technic, penetrating intelligence, a fiery temperament, always kept within the bounds of artistic moderation, plasticity of pose, grace of movement, queenly stage-presence; as for universality, she stands almost unrivalled, although in America she will be remembered chiefly as the high-priestess of Wagner; her interpretations of Isolde and Brünnhilde have set a standard by which all Metropolitan artists have been measured since. Her success as a teacher is attested by such pupils as Olive Fremstad, Geraldine Farrar, Melanie Kurt, Marion Weed, Florence Wickham, etc. She has publ. *Meine Gesangskunst* (1902; Engl. tr. by R. Aldrich, 1903; Fr. tr. by E. Nägeli, 1910), *Studie zu Fidelio* (1904), *Mein Weg* (1913, an autobiography; Engl. tr. by A. Seligmann, 1914); she transl. V. Maurel's *Dix ans de carrière* into Ger. as *Zehn Jahre aus meinem Künstlerleben* (1899).—Cf. J. H. Wagenmann, *L. L.'s Geheimniss der Stimmbänder* (Berlin, 1905); L. Andro, *L. L.* (ib., 1907).

Lehmann, Liza (Mrs. **Herbert Bedford**), concert-soprano and comp.; b. London, July 11, 1862. Pupil of Randegger (voice) and Raunkilde at Rome, and in composition of Freudenberg (Wiesbaden), and Hamish MacCunn. Début Nov. 23, 1885, at a Monday Popular Concert; sang at the Norwich Festival, 1887; and was frequently heard in Britain and Germany. Married and retired from the concert-stage in 1894; since then she has devoted herself with considerable success to composition. In 1910 she made a tour of the U. S., producing, with the assistance of a solo-quartet, her song-cycles *In a Persian Garden* and *Nonsense Songs*, meeting with most emphatic success. In 1913 she was app. prof. of singing at the G. S. M.—Works: The operas *Sergeant Brue* (London, 1904), *The Vicar of Wakefield* (ib., 1906), *Everyman* (ib., 1915); 2 cantatas, *Once upon a Time* and *The Golden Threshold; Young Lochinvar* f. bar. solo, ch. and orch.; *Endymion*, scene f. sop. and orch.; *Romantic Suite* f. vl. and pf.; the song-cycles *In a Persian Garden* (from the 'Rubaiyat,' f. solo quartet and pf.), *The Daisy-Chain* (12 songs of childhood), *More Daisies*, *Prairie-Pictures*, *In Memoriam* (selected from Tennyson), *Nonsense Songs* (from 'Alice in Wonderland'); choruses; pf.-pieces (*Cobweb Castles*, etc.), numerous separate songs.

Lehmann, Marie, sister of Lilli L. also a fine dramatic soprano; b. Würzburg, May 15, 1851. Pupil of her mother, and later of her sister; début in Leipzig, May 1, 1867; in 1876 she created the parts of Wellgunde (*Rheingold* and *Götterdämmerung*) and Ortlinde (*Walküre*) at Bayreuth; from 1881 until her retirement in 1902 she was a member of the Vienna court opera; since then living in Berlin as a successful teacher.

Lehmann, Robert, b. Schweidnitz, Silesia, Nov. 26, 1841. Pupil of König (org.) there, and of Oswald (vcl.) in Löwenberg. Having played as 'cellist in various orchestras, he settled in Stettin in 1875 as org. at St. John's and the Synagogue, singing-teacher at the Realgymnasium, and cond. of the Liedertafel; made Kgl. Musikdirektor in 1894. Has publ. *Briefe aus Wien* (waltzes f. orch.), melodious pcs. f. vcl., and sacred music; also *Erinnerungen eines Künstlers* (1895).

Leib'rock, Joseph Adolf, b. Brunswick, Jan. 8, 1808; d. Berlin, Aug. 8, 1886. *Dr. phil.*, Berlin; 'cellist and harpist in the Brunswick court orch.—Works: Music to Schiller's *Räuber;* part-songs; songs; arrangements f. pf. and 'cello; a *Musikalische Akkordenlehre;* and a history of the Brunswick Hofkapelle ('Braunschweiger Magazin,' 1865–6).

Leichtentritt [līyh'-] **Hugo,** b. Pleschen, Posen, Jan. 1, 1874. While pursuing the classical course at Harvard Univ. (1889–94), he also st. music under Prof. J. K. Paine; went to Berlin in 1895, completed his mus. studies at the Kgl. Hochschule and attended courses in musicology at the Univ. there until 1898; obtained the degree of *Dr. phil.* (Berlin, 1901) with the dissertation *Reinhard Keiser in seinen Opern;* taught for some years at the Klindworth-Scharwenka Cons.; now (1917) living in Berlin as composer and writer.—Works: Publ.: Op. 1, Str.-quartet; op. 2, 11 songs; op. 3, 13 songs (on old Ger. texts); op. 4, *Chinesisch-Deutsche Tages- und Jahreszeiten* (Goethe). In MS.: Op. 3, *Hymnen und Gesänge von Hölderlin* (some w. orch.); op. 6, *Hero und Leander*, symph. poem; op. 7, Str.-quintet; op. 8, 20 songs (R. Dehmel); op. 9, 6 *Romantische Gesänge;* op. 10, Symphony in A; op. 11, *Ein Sommertag* f. sop. solo, fem. ch. and small orch.; op. 12, Suite f. 'cello solo; op. 13, Sonata f. vla. and pf.; op. 14, Pf.-quintet; op. 15, Concerto f. vl. and orch.—Even more important are his scholarly writings: *Chopin* (1905; 2d ed. 1913; in Reimann's 'Berühmte Musiker'); *Geschichte der Musik* (1905; in Hillger's 'Illustr. Volksbücher'); *Geschichte der Motette* (1908); *Musikalische Formenlehre* (1911); also publ. numerous valuable essays in various journals. He has ed. new editions of Bussler's *Harmonielehre*, *Kontrapunkt* and *Formenlehre;* has rewritten vol. iv of Ambros'

Hist. of Music, incorporating the latest researches on the monodic style (1909); and publ. a selection of Beethoven's letters (1912). Of early music he ed. in 'Dkm. deutscher Tonk.' selected works of H. Praetorius (vol. xxiii) and A. Hammerschmidt (vol. xl); in 'Meisterwerke deutscher Tonk.' 35 part-songs; in 'Ed. Peters' 12 madrigals of Monteverdi; for the publications of 'Vereeniging voor Nederlands Muziekgeschiedenis' *Scherzi musicali* by J. Schenck (vol. xxviii); also a coll., *Deutsche Hausmusik aus 4 Jahrhunderten* (1906).

Leighton, Sir **William,** English musician, 'gentleman-pensioner'; publ. *The Teares or Lamentacions of a Sorrowfull Soule; Composed with Musicall Ayres and Songs both for Voyces and Divers Instruments* (1614), containing 54 metrical psalms and hymns, 17 being for 4 voices w. accomps. in tablature for the lute, bandora, and cittern, and 13 for 4 voices and 24 for 5 voices without accomp. The first 8 are by L. himself; the others by Bull, Byrd, Dowland, Gibbons, etc.

Lei'singer, Elisabeth, dramatic soprano; b. May 17, 1864, in Stuttgart; studied at the Cons. there, and later with Viardot-Garcia, Paris. Member of the Berlin court opera 1884–94, when she married Dr. Mülberger in Esslingen, and retired from the stage.

Leite [lā'ĭtĕ], **Antonio da Silva,** b. Oporto, May 23, 1759; d. there Jan. 10, 1833. Conductor at the Oporto Cathedral about 1787–1826. Publ. *Rezumo de todas as regras e preceitos de cantoria assim da musica metrica como da cantochão* (1787); a guitar-method (1796); 6 sonatas f. guitar w. violin (rebec) and 2 trumpets; etc. Two operas, *I puntigli per equivoco* and *L'astuzie delle donne* were prod. in Oporto in 1807.

Lei'tert, Johann Georg, excellent pianist; b. Dresden, Sept. 29, 1852; d. Hubertusburg, n. Dresden, Sept. 6, 1901 (insane). Pupil of Kragen and Reichel (pf.), and Rischbieter (harm.). Concert-début 1865 at Dresden; then played in Leipzig, Berlin, Prague, etc., and made a brilliantly successful tour to England in 1867. Visited Liszt in Weimar in 1869; then, after concerts (he played Beethoven's sonata op. 106 at Vienna), spent 2 winters with Liszt in Rome. From that time his concerts in Germany, Austria, Russia, etc., were attended with remarkable success. From 1879–81 he taught at the Horák Music-school in Vienna. Many fine characteristic pieces for piano: Op. 12, *Esquisses;* op. 24, *Chants du crépuscule;* op. 30, *Herbstblätter;* op. 31, *Strahlen und Schatten;* op. 33, *Aus schönern Stunden;* op. 37, *Feuilles d'amour;* op. 38, *Lose Blätter;* op. 43, *Valse-Caprice;* etc.; also transcriptions f. pf. (chiefly from Wagner's works).

Leitzmann [līts'-], **Albert,** b. Magdeburg, Aug. 3, 1867. Pupil of J. Meyer and C. F. Ehrlich, but st. chiefly literature and esthetics; establ. himself as Privatdozent for the Ger. lang. and lit. at the Univ. of Jena; Prof. extraord. since 1898. Besides numerous books dealing with literature and philology, he has publ. *Beethovens Briefe* (1909; 2d ed. 1912 [selections]); *Mozarts Briefe* (1910 [do.]); *Mozarts Persönlichkeit* (1914); *Beethovens Persönlichkeit* (2 vols., 1914).

Le Jeune [lŭ zhön'], **Claudin,** b. Valenciennes, about 1530; d. 1602. French contrapuntist; in some of his larger chansons he introduced, like Jannequin, some very realistic 'tone-painting' (as far as the limitations of the human voice permit).—Chief works, 40 Psalms of David (1601); chansons, madrigals, etc., were printed 1585–1610; and many of his works have been republ. by H. Expert in his 'Maîtres musiciens de la Renaissance française' (vols. 11–14, 16, 20–22).—See Q.-Lex.

Lekeu [lŭ-kö'], **Guillaume,** b. Heusy, n. Verviers, Jan. 20, 1870; d. Angers, Jan. 21, 1894 (of typhoid fever). Pupil of G. Vallin (harm.), C. Franck and V. d'Indy (comp.); a composer of great promise untimely blighted. Publ. works: *Andromède* f. soli, ch. and orch. (2d Prix de Rome, Brussels, 1891); *Première Étude symphonique, Chant de triomphale délivrance; Deuxième Étude symph.*, No. 2, *Sur le second Faust* (No. 1, *Sur Hamlet*, not publ.); *Fantaisie symph. sur deux airs populaires angevins; Adagio* f. str.-orch. (without double-bass); Sonata f. vl. and pf.; Pf.-trio; Sonata f. vcl. and pf. (finished by d'Indy); pf.-quartet (fin. by d'Indy); a Sonata, Tempo di Mazurka and 3 pcs. for pf.; 6 songs. He left numerous sketches and fragments of a lyric comedy, *Barberine.*—Cf. A. Tissier, *G. L.* (Verviers, 1906); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Lemaire (or **Le Maire**), a French musician of the 16th-17th centuries, is said to have urged the adoption of a seventh solmisation-syllable (*si*, acc. to Rousseau; *za*, acc. to Mersenne); an invention tantamount to the abandonment of the old system of mutation. —Cf. H. Riemann, *Gesch. d. Musiktheorie* (Leipzig, 1898; p. 408 et seq.).

Lemaire [lŭ-mär'], (**Jean-Eugène-**) **Gaston,** b. Castle d'Amblainvillers, Seine et Oise, Sept. 9, 1854. Pupil of the École Niedermeyer; a very prolific comp. of light music (operettas, pf. pcs. and char. pcs. for orch.). Among his numerous operettas the best are *Pierrette et le Pot au lait, La belle Tunisienne, Les Maris de Juanita, Le Supplice de Jeannot, Le Rêve de Manette*, etc.; a ballet, *Feminissima*, achieved considerable success at the Op.-Com. (1902).

Lemaire, Théophile, b. Essigny-le-Grand, Aisne, Mar. 22, 1820. Pupil of Garcia, Michelot, and Moreau-Sainti at the Paris Cons. He became a singing-teacher, and a student of vocal methods; publ. (with Lavoix) *Les principes et l'histoire du chant* (1878–81); transl. into French Tosi's *Opinioni dei cantori antichi e moderni* (*L'art du chant* . . . 1874).

Le Maistre (or **Le Maître**) [lŭ mä'tr], **Mattheus,** Netherland contrapuntist; court Kapellm. at Dresden, 1554–68; died 1577.—Publ. motets, offices and secular chansons; 3 masses, 24 offices, and 4 versicles are in MS. in the Munich Library. Monograph on L. by O. Kade (Mayence, 1862; with 5 sacred and 5 secular chansons).—See Q.-Lex.

Lemare, Edwin Henry, famous organist; b. Ventnor, Isle of Wight, Sept. 9, 1865. He received his first instruction from his father, and when only 8 years old began to act occasionally as substitute at the services; in 1876 he won the John Goss scholarship at the R. A. M., where he studied for six years under G. and W. Macfarren, Steggall and Turpin; in 1882 app. org. at St. John's, Finsbury Park, London; made his début as a recitalist at the Inventions Exhibition in London (1884); 1886, F. R. C. O. and org. at the Parish Ch. and Albert Hall, Sheffield, where he remained six years, and in that time gave 300 recitals in the North of England. In 1892 he was called to Holy Trinity, London, where his weekly recitals made him famous, so that he was elected honorary F. R. A. M. From 1897–1902 he was org. at St. Margaret's, Westminster. Here he continued his weekly recitals, and created something of a sensation when he produced with a chorus of 60 men and boys the entire first act of *Parsifal*, himself playing from the orchl. score. His reputation now was such that after the death of Best (1897) he was generally regarded as England's greatest living organist and the legitimate successor of that master. He visited America for the first time in 1900, and in the following year played 100 recitals in the U. S. and Canada, creating such a profound impression that in 1902 he was called to Pittsburgh as org. of the Carnegie Inst. He resigned in 1905. Since then he has held no official position, but travelled around the world as a concert-organist. In 1915 he gave 100 recitals at the Panama Exposition, arousing such enthusiasm that he was obliged to add 21 to the original series. He has recorded many of his masterly interpretations for the Welte Philharmonic Organ (see WELTE). In the legitimate attainment of orchestral effects upon the organ he is unsurpassed, perhaps unrivaled.—Works: Easter cantata f. soli, ch. and orch.; Communion Service in F, for do.; Magnificat and Nunc Dimittis in E, for do.; several anthems. For organ: 2 Symphonies (G m., D m.), 2 concert-fantasies, Elegy in G, *Marche moderne*, *Marche solennelle*, *Nocturne* in B m., *Pastorale* in E, *Meditation* in D♭, *Reverie* in E♭, etc.; *Cecilia* (a coll. of 19 transcriptions); 20 transcriptions of orchl. works (8 from Wagner).

Lem'mens, Jacques-Nicolas, remarkable organist; b. Zoerle-Parwys, Belgium, Jan. 3, 1823; d. at Castle Linterport, n. Malines, Jan. 30, 1881. Pupil of his father, and of van der Broeck at Diest; of Godineau at the Brussels Cons. (1839; pf.); after playing the organ at Diest for some months, he took further lessons (1841) with Michelot (pianoforte), Girschner (org.), and Fétis (cpt.). In 1846 he went to Breslau, with a government stipend, to study under Hesse; in 1849 he was app. prof. of organ-playing at the Brussels Cons.; married the singer Miss Sherrington, in 1857, and thenceforth spent much time in England. In 1879 he opened a seminary for Catholic organists and choirmasters at Malines.—Organ-works: Excellent sonatas, improvisations, studies, etc. (over 60 in all); a great *École d'orgue*, adopted in the Paris and Brussels Conservatories;—also 2 symphonies, pf.-music, a Te Deum, motets, songs, etc. Four large volumes of posth. works, *Œuvres inédits* (masses, motets, organ-works), were publ. by Breitkopf & Härtel.

Lemoine [lŭ-mwăhn'], **Aimé,** b. 1795; d. (?); a pupil of Galin, taught his method, and publ. 2 editions of the *Méthode du Méloplaste* (1824, 1838). Later he resumed the usual method of instruction.

Lemoine, Antoine-Marcel, guitar-player; b. Paris, Nov. 3, 1763; d. there in April, 1817. Self-taught, he played the viola at the Th. de Monsieur, conducted at minor Parisian theatres, and finally founded a music-publishing business. Wrote and publ. a Guitar-method.—His fourth son,

Lemoine, Henri, b. Paris, Oct. 21, 1786; d. there May 18, 1854. Studied in the Cons. 1798–1809; in 1821 he also had harmony-lessons of Reicha; taught the piano; and at his father's death succeeded to the business.—Works: Methods f. harmony, pf., and solfeggio; *Tablettes du piano*, *Mémento du professeur de piano* (1844); and sonatas, variations, dances, etc., f. pf.

Lemont, Cedric Wilmot, b. Fredericton, N. B., Canada, Dec. 15, 1879. Pupil of C. Faelten (pf.) and H. M. Dunham (org.) in Boston; has filled various positions as org. and choirm. in Canada; 1907–8, org. at Plymouth Ch., Chicago; since 1907 teacher of pf. in the Walter Spry Music School and member of Bd. of directors. Has publ. a number of pcs. for pf. (op. 6, *Dream Pictures;* op. 8, *Spring-*

time Sketches; op. 15, *Creole Sketches;* op. 17, *Sylvan Sketches;* etc.).

Lemoyne (*recte* **Moyne**) [lŭ-mwăhn′], **Jean-Baptiste,** b. Eymet, Périgord, Apr. 3, 1751; d. Paris, Dec. 30, 1796. Conductor at provincial French theatres before studying composition with Graun and Kirnberger at Berlin,where he became 2d Kapellm. to Frederick the Great. Returning to Paris, he brought out an opera, *Électre* (1782), pretending to be a pupil of Gluck; an imposture which the latter did not see fit to expose until the failure of the piece! In revenge, L. copied the style of Piccinni and Sacchini, and prod. nearly a score of quite successful operas; at the end of the representation of *Nephté* (1789, Grand Opéra), the author was called out by the enthusiastic audience, an honor never before accorded an author in a French theatre. —See Q.-Lex.

Lenaerts [lĕ-nahrts′], **Constant,** b. Antwerp, Mar. 9, 1852. Pupil of Benoît; at 18, cond. of the Flemish National Th.; now (1917) prof. at the Antwerp Cons., cond. of the Pop. Concerts and the 'Toonkunstenaarbond'; founded in 1914 the 'Société royale de l'harmonie.' Has written a cantata, *De triomf van't licht* (1890) f. ch. and orch.

Lendvai [lend′vī], **Erwin,** b. Budapest, June 4, 1882. Pupil of H. Koessler at the Landesakademie there; having won a scholarship in 1905, he travelled, and spent some time in Milan studying with Puccini; 1913–4, teacher of theory at Jaques-Dalcroze's school at Hellerau; since 1914 prof. of dram. comp. at Hoch's Cons. in Frankfort.—Works: Op. 2, 6, Old Japanese songs; op. 3, 4 pcs. for vcl. in the form of a suite; op. 4, 3 pcs. for org.; op. 5, *Nippon,* choral suite f. fem. vcs.; op. 6a, *Venice,* nocturne f. pf.; op. 7, *Masken,* scherzo in G f. orch.; op. 9, 12, 13, pcs. for pf.; op. 10, Symphony in D (Bonn, 1909); op. 11, Str.-trio in B♭; op. 15, Pf.-trio; *Festmarsch* f. orch. (no op.-number). In MS. he has an opera, *Elga.*—Cf. H. Leichtentritt, *E. L.* (Berlin, 1912).

Lenepveu [lŭ-nĕp-vö′], **Charles (-Ferdinand),** b. Rouen, Oct. 4, 1840; d. Paris, Aug. 16, 1910. As a law-student he took music-lessons of Servais; won 1st prize at Caën in 1861 for a cantata; entered Ambr. Thomas's class at the Cons. in 1863, and in 1865 took the Grand prix de Rome with the cantata *Renaud dans les jardins d'Armide* (perf. 1866). Returning from Rome, his comic opera *Le Florentin* also won a prize offered by the Ministry of Fine Arts (1869), and was perf. at the Opéra-Comique in 1874. The 4-act grand opera *Velléda* was prod. at Covent Garden, London, in 1882. In 1891 L. succeeded Guiraud as harmony-prof. in the Cons., and in 1893 again succeeded him as prof. of composition, taking an advanced class in 1894. In 1896 he was elected to Ambr. Thomas's chair in the Académie des Beaux-Arts; was Chev. of the Legion of Honor, and officer of public instruction.—Other works: *Jeanne d'Arc,* lyric drama in 3 parts (Rouen Cathedral, 1886); a Requiem; *Ode triomphale à Jeanne d'Arc; Hymne funèbre et triomphale* [V. Hugo] (Rouen, 1889); *Iphigénie,* scene f. soli, ch. and orch.; *Messe de Mariage;* a str.-quartet in B; motets; pf.-pcs.—Cf. R. de Saint-Arroman, *C. L.* (Paris, 1898).

Lengyel (von Bagota), Ernst, remarkable pianist; b. Vienna, Aug. 28, 1893; d. Berlin, Nov. 1914 (of consumption). At the age of 4 he began to study the pf. with his mother, and after one year's instruction played 'to a select audience' a number of pieces, including the Rondo from Beethoven's *Sonate pathétique* and Chopin's First Impromptu. This won him a municipal subvention, and for six years (1898–1904) he st. with Prof. A. Szendy in Budapest. His playing attracted unusual attention in Berlin and Vienna, where Hans Richter heard him, took him to London, and introduced him to the English capital at the Richter concert of Nov. 4, 1907 (Queen's Hall), when L. played Liszt's concerto in E♭ and Bach's *Chromatic Fantasy,* creating a veritable furore. The extraordinary maturity of L.'s conception aroused the greatest hopes for a brilliant career.

Lenormand [lŭ-nor-măhn′], **René,** born Elbeuf, France, Aug. 6, 1846. He received his entire pf.-training from his mother, an excellent pianist and former pupil of Zimmerman. Although he wished to follow a musical career, his father compelled him in 1863 to take a position in a commercial house. But his musical ambitions could not be suppressed; his first attempts at composition finding favor with Berlioz, he went to Paris in 1868 to study comp. with B. Damcke, the intimate friend of Berlioz. His chief interest was centered in chamber-music, and particularly the Lied. He founded, and still is dir. of, a society, *Le Lied en tous pays,* the object of which is to promote in France the interest in the Lieder of foreign nations, and to spread in foreign countries a knowledge of French Lieder. For many years he was correspondent of the London 'Mus. Times'. L.'s reputation as a composer rests chiefly upon his songs (about 100), which are distinguished by excellent workmanship and poetic conception; in spite of his admiration for and profound study of the German Lieder, L.'s music is typically Gallic; a comprehensive study of these songs, from the earliest (publ. 1871) to the latest (1914), shows that the composer has constantly kept abreast of the evolution of French

music of the last forty years.—Works: Op. 23, Adagio f. vl. and orch.; op. 31, *Le Lahn de Mabed* (on an old Arabic theme) f. vl. and orch.; op. 41, *Le Voyage imaginaire*, tableaux symph. f. orch. after P. Loti; op. 54, *Deux Esquisses sur des thèmes malais* f. orch.; op. 6, sonata f. vcl. and pf.; op. 11, *Trois Morceaux* f. vl. and pf.; op. 27, Suite f. string quartet; op. 30, pf.-trio in G m.; op. 55, *Berceuse* f. vcl. and pf. For pf. (2 hands): Op. 16, *Une journée à la campagne;* op. 40, *Le Nuage vivant;* op. 42, *Valses sérieuses;* op. 82, *Nouvelles Valses sérieuses;* op. 92, *Pièces exotiques;* etc. For pf. (4 hands): Op. 3, *Marches;* op. 10, *Introduction et allegro;* op. 12, *Divertissement américain* (fantasy in retrograde and contrary cpt.); op. 19, *La Nouba Medjenneba* (on an old Arabic theme). Songs: Op. 1, *Six Mélodies;* op. 14, *Quinze Mélodies;* op. 33, *Les Fleurs du mal;* op. 39, *Mélodies tristes;* op. 56, *Chanson de Marie;* op. 68, *Avant la Tempête;* op. 78, *A la Grand'-Messe;* op. 80, *Chansons d'étudiants;* op. 89, *Antipodes;* op. 90, *Mélodies exotiques;* etc. Ready for publication (1917) are *Le Cachet rouge*, 2-act lyric drama; Concerto f. pf. and orch. (perf. Paris and London, 1903); *La Nuit de Juillet*, 'mimodrame' in 1 act; *Souvenirs du Valais* f. sop. solo, male ch., and Engl. horn (or clar.). He has also publ. *Étude sur l'harmonie moderne* (Paris, 1912; Engl. tr. by H. Antcliff, Boston, 1915).

Lent, Ernest, b. Brandenburg, Germany, Sept. 18, 1856. St. at Leipzig Cons. (1878–81) pf. and comp. with Reinecke, and vcl. with J. Klengel, Piutti, and Karl and Alwin Schröder; taught one year (1881–2) at the Königsberg Cons., made a concert-tour of Denmark and Sweden, played a season in the M. O. H. orch. (1883), and then settled in Washington, D. C., where he has been living since 1884 as a successful teacher and concert-'cellist. Has publ. numerous pcs. for vcl. and pf.; do. for vl. and pf.; songs; *Elementary Technics for the Violin* (4 books). In MS.: Concert-overture, Festival March, Symphony in B♭, f. orch.; *Cradle-Song* and *Spinning-Song* f. str.-orch.; *Rapsodie érotique* f. str.-orch., horn and harp; Pf.-trio in B m.; *Scènes champêtres*, suite for str.-quartet; a vcl.-sonata in D; *Andante, Romance* and *Cradle-Song* f. 4 vcls.

Lenz, Wilhelm von, b. Russia, 1804; d. Petrograd, Feb. 12, 1883. A pf.-pupil, in Paris, of Liszt (1828) and Chopin (1842). Later Russian councillor in Petrograd. His charmingly written works are interesting and valuable partly by reason of his intimate personal experience, partly from the enthusiastic admiration which he expresses and imparts. He wrote *Beethoven et ses trois styles* (2 vols. 1852–1865); *Beethoven: eine Kunststudie* (5 vols., 1855–60; vols. iii–v separately publ. as *Kritischer Katalog der sämmtlichen Werke nebst Analysen derselben* . . . [1860], and vol. i as *Beethoven: eine Biographie* [2d ed. 1879; repr., with additions by A. Kalischer, 1908]); and *Die grossen Pianoforte-Virtuosen unsrer Zeit* (brief character-sketches of Liszt, Chopin, Tausig, and Henselt; 1872; Engl. transl. New York, 1898).

Leo [lā'oh], **Leonardo,** with Scarlatti, Durante and Feo one of the founders, and an eminent teacher, of the 'Neapolitan' school of composition; b. San Vito degli Schiavi, Brindisi, Aug. 5, 1694; d. Naples, Oct. 31, 1744. Pupil of Aless. Scarlatti and N. Fago at the Cons. della Pietà de' Turchini, Naples, and of Pitoni, Rome; 1716, 2d maestro in the above Cons., and maestro at the cathedral; 1717, maestro at Santa Maria della Solitaria. After the success of some cantatas which he produced, he was app. organist to the court; and later (1725) became instructor in the Cons. di Sant' Onofrio, where he trained many illustrious pupils: Pergolesi, Jommelli, Piccinni, Sacchini, Traetta. In 1713, he brought out a dramatic oratorio, *Il trionfo della castità di Sant' Alessio*, at the Cons. His first opera was *Pisistrato* (Naples, 1714); it was followed by nearly 60 others, *La Contesa dell' Amore colla Virtù* (Paris, 1744) being the last. His career was abruptly ended by a stroke of apoplexy while he was sitting at the harpsichord.—Works: Besides operas, 5 more oratorios, 5 masses, magnificats, Misereres, Credos, Dixits, motets, hymns, responses, etc. (most celebrated of all is a grand Miserere for double [8-part] choir a cappella, ranking with Pergolesi's famous Stabat Mater); also 6 'cello-concertos w. string-quartet; 2 books of organ-fugues; several clavichord-toccatas; etc. Most are in MS. at Naples, Rome, Berlin and Paris. A few have been publ. in modern collections, etc.: A duet from *Demofoonte*, and an aria from *La clemenza di Tito*, in Gevaert's 'Gloires d'Italie'; the above *Miserere* in Commer's 'Musica sacra' (vol. viii)—also separately by Choron, Paris, and Schlesinger, Berlin; one *Dixit dominus a* 8 by Stanford, London, and another *a* 5 by Kümmel in his 'Sammlung, etc.'; a *Credidi propter*, a *Tu es sacerdos*, and a *Miserere a* 4, in Braune's 'Cäcilia'; a *Di quanta pena* and an *Et incarnatus est*, in Rochlitz's 'Sammlung vorzüglicher Gesangstücke'; many solfeggî w. bass, in Levesque and Bêche's 'Solfèges d'Italie.'—Cf. G. Leo, *L. L., musicista del secolo XVIII e le sue opere musicali* (Naples, 1905).—See Q.-Lex.

Léonard [lā-oh-nahr'], **Hubert,** eminent violinist and teacher; b. Bellaire, n. Liège, Belgium, Apr. 7, 1819; d. Paris, May 6, 1890. His first violin-teacher was Rouma, at Liège; he then became a pupil of Habeneck at the Paris Cons. (1836–9), also playing in the

orchestras of the Th. des Variétés, Opéra-Comique, and Grand Opéra. From 1844–8, extended and successful concert-tours; then succeeded de Bériot as first prof. of violin-playing at the Brussels Cons. On account of ill health he gave up his position in 1867, thenceforward living in Paris as a teacher.—Publ. works: *Petite gymnastique du jeune violoniste; Gymnastique du violoniste; 24 Études classiques; Études harmoniques;* a method for violin, *École Léonard; L'ancienne école italienne*, a coll. of special studies in double-stopping, incl. works by Corelli, Tartini, Geminiani, and Nardini; also 5 violin-concertos, 6 concert-pieces w. pf.; a serenade f. 3 violins, a concert-duo f. 2 violins, fantasias and morceaux de genre; many duos w. pf. Also publ. *Le violon au point de vue de l'orchestration* (n. d.).

Leoncaval'lo, Ruggiero, Italian dramatic composer, fine pianist, man of letters; b. Naples, Mar. 8, 1858. He attended the Naples Cons., where his teachers were B. Cesi (pf.), M. Ruta and L. Rossi (comp.), and at 16 made a pianistic tour. His first opera, *Tommaso Chatterton*, was begun in 1876, and was about to be produced in Bologna, in 1878, when the manager disappeared. In order to earn his living L. then began to teach, and to play in cafés; this life he continued many years, visiting Egypt, Greece, Turkey, Germany, Belgium, Holland, etc., In Paris he sojourned several years. Here an opera, *Songe d'une nuit d'été*, was privately performed, and many songs published. An enthusiastic admirer of Wagner's works, their study, and the master's personal encouragement, inspired him to write and set to music an 'historic play,' the trilogy *Crepusculum* (I. *I Medici;* II. *Girolamo Savonarola;* III. *Cesare Borgia*), depicting the Italian Renaissance. Basic historical researches for this work occupied 6 years. With text of the first part completed and the scenario of the entire work sketched, he returned in 1887 to Italy, and succeeded in interesting Ricordi in the work. A year later the score of *I Medici* was completed, but repeated delays in the production led to a quarrel between composer and publisher. L. then wrote for Sonzogno *Pagliacci*, which was produced with sensational success at the dal Verme in Milan (May 21, 1892), and immediately took possession of the operatic stages of the whole world. *I Medici* was brought out at La Scala in 1893, and proved a fiasco; and the same fate befell *Chatterton* at its first performance in Rome (1896). This ill success discouraged L. from continuing his ambitious trilogy. His next opera, *La Bohème* (Venice, 1897), scored considerable success, but had the misfortune of coming a year after Puccini's work, which by that time had achieved great popularity; *Zaza* (Milan, 1900) was fairly successful, while *Der Roland von Berlin* (Berlin, 1904), written by command of Emperor William, was a complete failure. In 1906 L. made a tour of the U. S. and Canada, conducting his *Pagliacci* and a new opera, *La Jeunesse de Figaro*, which latter was received so coldly that it was never staged in Europe. *Maia* and *Malbruk* were produced in Rome in 1910 within the same week; *La Reginetta delle Rose* simultaneously in Rome and Naples in 1912. In the fall of that year L. visited London to conduct the première of *Gli Zingari;* one year later he revisited the U. S., directing *Zingari* and *Pagliacci* in San Francisco. His last operas, *Ave Maria* and *Gioffredo Mameli*, were both brought out in Genoa in 1916 without making an impression. Besides these operas L. has written an operetta, *Are you there?* (London, 1913); a ballet, *La Vita d'una Marionetta;* a symph. poem, *Serafita;* a *Hymne France-Italie* (Paris, 1916); and songs. He is also the author of the libretti of his earlier works (including *Roland*), and wrote the book for Machado's *Mario Wetter* (1898). Despite his long list of failures he has the distinction, which he shares with Mascagni, of being the originator of the 'veristic' school of opera.

Leonhard, Julius Emil, b. Lauban, June 13, 1810; d. Dresden, June 23, 1883. Prof. of pf. at Munich Cons., 1852; at Dresden Cons., 1859.—Works: Oratorio *Johannes der Täufer;* 3 cantatas for soli, ch. and orch.; symphony in E m.; overture to Oehlenschläger's *Axel und Walpurg;* a pf.-sonata; 2 violin-sonatas, 3 str.-trios, a pf.-quartet, etc.

Leo'ni, Carlo, Italian composer; has prod. the 3-act operetta *Per un bacio* (Siena, 1894), and text and music of the 3-act comic opera *Urbano, ossia le avventure di una notte* (Pienza, 1896; succ.).

Leo'ni, Franco, b. Milan, Oct. 24, 1864. Pupil of Dominiceti and Ponchielli at the Cons. there; living in London since 1892; has written the operas *Raggio di Luna* (Milan, 1888); *Rip van Winkle* (London, 1897); *Ib and Little Christina* (ib., 1901); *L'Oracolo* (ib., 1905; N. Y., 1915); the cantatas *Sardanapalus* (1896), *The Gate of Life* (1898) and *Golgotha* (1911); also songs.

Leo'ni, Leone, church-composer and m. di capp. at Vicenza Cathedral in 1588.—Publ. Psalms, madrigals and motets.—See Q.-Lex.

Leono'va, Darya Mikaïlovna, distinguished dramatic contralto; b. Govt. Tver, Russia, 1825; d. Petrograd, Feb. 6, 1896. Studied 5 years with Glinka at the Imp. Opera-School, Petrograd; début, at 18, as Vania in *A Life for the Tsar;* she also sang Ratmir in *Russlan and Ludmilla*, and leading rôles in *Rognedo, William Ratcliff, Boris Godunov, The Maiden of Pskov*, etc. Triumphant

tour through Siberia, China, Japan, America, and Western Europe, in 1879.

Leopold I, German Emperor from 1658–1705; born June 9, 1640; died May 5, 1705. During his reign Vienna became the centre of the world's operatic activity, not less than 400 new operas having been prod. in that time; he was not only an enthusiastic patron of music, but also a practically trained musician and diligent, although not great, composer. His complete works are in MS. in the Hofbibliothek in Vienna: 15 Oratorios, 7 operas, 17 ballet-suites, 155 arias, 79 sacred comps. (2 masses, 5 offices for the dead, 4-part Miserere w. instrs.). G. Adler publ. a selection from his works (2 vols. 1892–3; contains also selected works of Emperors Ferdinand III and Josef I).

Lerner, Tina, fine pianist; b. Odessa, June 5, 1890. Pupil of Rudolph Helm in Odessa, 1896–9; then of Louis Pabst at the Moscow Cons., 1899–1904; made her début in Moscow, Feb. 12, 1904, playing Beethoven's 'Emperor' concerto with the Philh. Soc.; she then made extended tours of Europe, meeting with pronounced success; her Amer. début took place at New York, Dec. 4, 1908, in recital, with such success that she made a second Amer. tour the following season; the next two years she was again in Europe; since 1912 she has been heard every season in the U. S., in recital and with orch. Her playing is noted for fine shading, exquisite delicacy, deep feeling and a very poetic conception. In 1915 she married the violinist Vladimir Shavitch in San Francisco, Cal.

Leroux [lŭ-roo′], **Xavier(-Henri-Napoléon),** b. Velletri, Papal States, Oct. 11, 1863. Pupil of Dubois and Massenet at Paris Cons.; 1st Grand prix de Rome, 1885; app. prof. at the Cons. in 1896.—Works: The operas *Cléopâtre* (Paris, 1890); *Évangéline* (Brussels, 1895); *Astarté* (ib., 1900); *La Reine Fiammette* (Paris, 1903); *Vénus et Adonis* (Nîmes, 1905); *William Ratcliff* (Nice, 1906); *Théodora* (Monte Carlo, 1906); *Le Chemineau* (Paris, 1907; New Orleans, 1911); *Le Carillonneur* (Paris, 1912); *La Fille de Figaro* (ib., 1914); *Les Cadeaux de Noël* (ib., 1916); incid. music to Æschylus' *Persians*, Aristophanes' *Plutus*, Sardou's *Sorcière* and Richepin's *Zantho;* the cantata *Endymion* (Prix de Rome); a mass w. orch.; a dram. overture, *Harald;* songs; pf.-pcs.

Le Roy, Adrien. Partner of Ballard. See BALLARD.

Léry [lā-rē′], **Fernand de,** b. Paris, Apr. 2, 1859; founded in 1896 an amateur vocal and instrumental society, 'Le Timbalier'; since 1905 cond. of the 'Nouveaux Concerts Populaires,' which met with more than ordinary success, and at which he has brought out many new works of the younger composers. Has written a Bourrée in A m. and several overtures for orch.; pieces f. vl. and pf.; songs; choruses for women's vcs.; considerable church-music (3 masses, etc.).

Leschetizky [lĕh-shĕ-tĭt′skē], **Theodor,** pianist and famous pedagogue; b. Lancut, Austr. Poland, June 22, 1830; d. Dresden, Nov. 17, 1915. Pupil of his father, an eminent teacher in Vienna; then of Czerny (pf.) and Sechter (comp.). In his fifteenth year he began teaching; also attended the Univ. as a student of philosophy until its closure in 1848 (the revolutionary year); made highly successful professional tours 1842–8, and 1852, and then went to Petrograd, becoming a teacher in the Cons., giving many private lessons, playing, composing, and acting as conductor to the Grand Duchess Helen during Rubinstein's absences. Ill health compelled him to leave Russia in 1878; he then played in London, Holland, Germany, and Vienna; here he married (1880) his former pupil, Annette Essipov, and settled as a teacher. He still made occasional concert-tours, but his interest in teaching caused him to withdraw at the height of his powers from the concert-stage in 1886, appearing for the last time in Frankfort. After the phenomenal success of his pupil Paderewski (Vienna, 1887; London and New York, 1891) L. was regarded as the world's foremost piano-pedagogue, and pupils flocked to him from all quarters of the globe. He retained the full vigor of his mental faculties to the very end, and taught almost to last day of his life. The long list of his pupils includes the names of Gabrilowitsch, Mark Hambourg, A. Schnabel, Fanny Bloomfield Zeisler, Katherine Goodson, Ethel Leginska, etc. He was married four times, and, with the exception of his first wife (a singer, Anna Friedbourg), to his own pupils: Annette Essipov (1880–91), Dominirska Benislavska (1894–1908), Marie Rozborska (1908). These varied matrimonial ventures, except the last, ended in divorce. He wrote a successful opera, *Die erste Falte* (Prague, 1867), and numerous brilliant and effective compositions for pf.: Op. 2, *Les deux Alouettes;* op. 5, *Grande Polka de Caprice;* op. 10, *La Cascade* (concert-étude); op. 20, *Perpetuum mobile;* op. 22, *Valse chromatique;* op. 39, *Souvenirs d'Italie* (6 pcs.); op. 40, *À la Campagne* (5 pcs.); op. 41, *Trois Études caractéristiques;* etc.—His method was explained by Malvine Brée, *Die Grundlage der Methode L'.s* (1902; also in Engl. and Fr. transl.).—Cf. Countess A. Potocka, *Th. L.* (New York, 1903); A. Hullah, *Th. L.* (London, 1906).

Leslie, Henry David, noted conductor

and composer; b. London, June 18, 1822; d. Llansaintfraid, n. Oswestry, Feb. 4, 1896. Pupil of Charles Lucas; amateur 'cellist in the Sacred Harmonic Soc.; Hon. Secretary, 1847, of the Amateur Mus. Soc., and its conductor 1853–61, when it was dissolved. In 1855 he organized (with Heming) an a cappella singing-society, which he cond. 1856–80; it won the 1st prize at Paris, 1878, in the International Competition; was disbanded in 1880, but reorganized 1882 with Randegger as conductor and L. as President; the latter resumed the conductorship in 1885.—Works: The operas *Romance, or Bold Dick Turpin* (1857); *Ida* (1864); the oratorios *Immanuel* (1853) and *Judith* (1858; Birmingham Mus. Fest.); the cantatas *Holyrood* (1860), *Daughter of the Isles* (1861), and a 'biblical pastoral,' *The First Christian Morn* (1880; Brighton Fest.); festival anthem, *Let God arise;* Te Deum and Jubilate; a symphony; and an overture, *The Templar.*

Les'sel, Franz, b. Parlawy, c. 1780; d. Petrikow, in Aug., 1838. A pupil and devoted friend of Haydn in Vienna, after whose death L. returned to Poland in 1810. Sonatas and fantasias f. pf. were printed.—See Q.-Lex.

Lessmann, (W. J.) Otto, b. Rüdersdorf, near Berlin, Jan. 30, 1844. Pupil of A. G. Ritter at Magdeburg (org. and theory), and at Berlin of v. Bülow (pf.), Kiel (comp.) and Teschner (voice). For 2 years private tutor in Count Brühl's family; teacher at Stern's Cons.; then at Tausig's academy until the latter's death in 1871. After a brief interval as head of a piano-school of his own, he became (1872) head of the mus. department at the 'Kaiserin Augusta-Stiftung,' Charlottenburg. From 1882–1907 proprietor and editor of the 'Allgem. Musik-Zeitung.' He is a well-known mus. critic; has publ. several songs; and edited the 2d ed. of Weitzmann's *Geschichte des Klavierspiels.* His daughter **Eva,** pupil of Etelka Gerster, is a fine concert-singer.

Lester, Thomas William, b. Leicester, England, Sept. 17, 1889. Came to the U. S. in 1902, and lived until 1908 in Keokuk, Iowa, where he st. the pf. with Jane Carey; from 1908–13 in Chicago pupil of Adolf Brune (pf. and theory) and Wilh. Middelschulte (org.); 1911–14, asst. mus.-critic on Chicago 'Record-Herald'; since 1913 concert-accompanist (Edm. Clément, Rosa Olitzka, Jane Osborn-Hannah, etc.), and org. at Second Ch. of Christ Scientist, Chicago.—Works: Op. 9, Suite f. vcl. and pf.; op. 12, do. f. vl. and pf.; op. 27, do. for org.; op. 29, Rhapsody f. vl. and pf. in C m.; op. 37, Str.-quartet in A m.; op. 44, *Keokuk Sketches,* Suite f. vl. and pf.; 8 cantatas (sacred and secular); several suites for pf.; organ-pcs.; numerous choruses f. men's, women's and mixed vcs.; songs (a cycle, *Out of the East* [op. 57], etc.). Also an operetta, *The Courting of Kitty* (op. 49), and an *Operetta for Children* (op. 58).

Le Sueur (or **Lesueur**) [lŭ sü-ör'], **Jean-François,** b. Drucat-Plessiel, n. Abbeville, France, Feb. 15, 1760; d. Paris, Oct. 6, 1837. At 7, choir-boy in the maîtrise at Abbeville; a few months later, in the cathedral at Amiens, where he remained 7 years. His college-course was broken off 2 years after by his acceptance of the post of maître de musique at Seez Cath.; in 6 months he became undermaster of music at the Saints-Innocents, Paris. Abbé Roze gave him slight aid in harmony; he was really self-taught as a composer. In turn maître de musique at Dijon and Le Mans, he was called to Paris in 1784 as maître de chapelle at the Innocents, recommended by Grétry and others. In the competition of 1786, L. won the post of m. de chap. at Notre-Dame, Paris; here he organized an orchestra for the chief church-festivals, and brought out masses, motets, services, etc., w. orch., quite transforming the character of the church-music, but attracting crowds by his novel and brilliant effects, in the nature of descriptive music (he was Berlioz's forerunner in France). His most bitter opponents (and they were many) dubbed his music 'l'Opéra des gueux' [Beggars' Opera]. In self-defence he publ. an *Essai de musique sacrée ou musique motivée et méthodique, pour la fête de Noël, à la messe du jour* (1787); to a violent anonymous attack he replied in an *Exposé d'une musique unie, initiative, et particulière à chaque solennité . . .* (1787). In the preface he avows his intent of making church-music 'dramatic and descriptive.' During his temporary absence, the music was reduced to the old footing; whereupon he retired to the country, and spent 4 happy years in composing; in 1793 he brought out a 3-act opera, *La Caverne,* which had a popular success, and was followed in 1794 by *Paul et Virginie,* and *Télémaque* (all at the Th. Feydeau). On the organization of the Cons. in 1795, L. was app. inspector, and a member of the Committee on Instruction; with Méhul, Langlé, Gossec and Catul he wrote the *Principes élémentaires de la musique,* and the *Solfèges,* used in the institution. L. was dismissed in 1802 on account of a violent altercation ensuing after the rejection, by the Opéra, of two of his operas for *Semiramis,* written by Catel. For two years he lived in poverty and suffering, when Napoleon, in 1804, raised him to the highest position attainable by a musician in Paris, by appointing him his maître de chapelle, succeeding Paisiello. His rejected opera, *Les Bardes,* was now produced with great applause and even *La mort d'Adam,* the other rejected work, came out in 1809, but met with a cool

reception. At the Restoration, in 1814, he was made superintendent and composer to the chapelle du roi, holding these positions till 1830. From 1817 he also acted as prof. of composition in the Cons., and from 1806–24 was on the mus. jury for the Opéra. He was elected a member of the Institute in 1813; and other honors were showered upon him. L. wrote 3 other operas, which were received at the Grand Opéra, but never performed (*Tyrtée, Artaxerse, Alexandre à Babylone*); also 2 divertissements, *l'Inauguration du temple de la Victoire* (1807, with Persuis), and *Le triomphe de Trajan* (1807); several oratorios (*Debora, Rachel, Ruth et Noémi, Ruth et Booz*); a solemn mass f. 4 voices, ch. and orch.; a cantata, *l'Ombre de Sacchini;* a Christmas oratorio; 3 Te Deums; 2 Passions; a Stabat Mater; these, and some other works, were published; he left many more (over 30 masses) in MS. He also publ. a *Notice sur la mélopée, la rythmopée, et les grands caractères de la musique ancienne* (Paris, 1793); and a sketch of Paisiello (1816); besides numerous polemical pamphlets.—BIBLIOGRAPHY: Raoul-Rochette, *Notice historique sur la vie et les œuvres de J.-F. L. . . .*(Paris, 1837); Stéphen de la Madeleine, *Biographie de J.-F. Le Sueur* (ib., 1841); P. O. Fouque, *L. comme prédécesseur de Berlioz*, in *Les révolutionnaires en musique* (ib., 1882); H. Berlioz, *Les musiciens et la musique* (new ed. by A. Hallays, Paris, 1903 [on L.'s oratorios]); W. Buschkötter, *J. F. L.* (Halle, 1912); F. Lamy, *J.-F. L.* (Paris, 1912); G. Servières, *Les oratoires de J.-F. L.*, in *Épisodes d'histoire musicale* (Paris, 1914).—See Q.-Lex.

Leuckart [loi'-], **F. Ernst Christoph,** established a music-business at Breslau in 1782; it was acquired by Constantin Sander in 1856, who removed it to Leipzig in 1870, and added to it by buying out the firms of Weinhold & Förster (Breslau), Damköhler (Berlin), and Witzendorf (Vienna). The firm, now 'Constantin Sander, vormals F. E. C. Leuckart,' has publ. many learned works (e. g., Ambros, Lussy, Westphal, Niecks, Molitor, etc.) and compositions of R. Franz, Rheinberger, Draeseke, Bossi, Hausegger, Huber, Klose, Duparc, etc. The present head (1917) is Martin Sander, b. Breslau, Nov. 11, 1859.

Leva, Enrico de, b. Naples, Jan. 19, 1867. Pupil there of Puzone and Arienzo; an excellent singing-teacher, he has done much for the improvement of singing in the schools of Italy; immensely popular in Italy for his numerous *canzonette* (mostly in Neapolitan dialect); has also comp. an opera, *La Camargo* (Naples, 1898); pf.-pcs. and pcs. for vl. and pf.

Levadé [lŭ-văh-dā'], **Charles-Gaston,** b. Paris, Jan. 3, 1869. Pupil of Massenet at the Cons.; comp. of the operas *l'Amour d'Héliodora* (Paris, 1903) and *Les Hérétiques* (Béziers, 1905); a pantomime, *Cœur de Margot* (1895); *Prélude religieux* f. str.-orch.; orchl. suites, chamber-music, and pf.-pcs.

Levasseur [lŭ-văh-sör'], **Jean-Henri,** a 'cellist, and pupil of Dupont, Jr., and Cupis; b. Paris, 1765; d. 1823. Member of the Opéra orch. 1789–1823; prof. of 'cello in the Cons., and belonged to the Imperial (from 1814, Royal) 'chapelle' 1795–1823. Publ. sonatas, études, and duets, f. 'cello; co-editor of the 'cello-method used in the Cons.

Levasseur, Nicolas-Prosper, celebrated dramatic bass; b. Bresles, Picardy, Mar. 9, 1791; d. Paris, Dec. 7, 1871. Admitted to the Cons. in 1807, he entered Garat's class in 1811. Début at the Opéra, 1813; sang during season of 1816 in London; rejoined the Opéra in that year, and sang subordinate rôles until 1822, when his success at Milan, in Meyerbeer's *Marguerite d'Anjou*, attracted attention and he was engaged for 5 years at the Théâtre Italien, Paris, and from 1828–45 took leading bass rôles at the Opéra. From 1841–1870 prof. of lyric declamation at the Cons.

Levasseur, Pierre-François, 'cellist; b. Abbeville, France, Mar. 11, 1753; d. soon after serving in the Grand Opéra orch. from 1785–1815. He was a pupil of Dupont, and publ. 12 'cello-duets.

Levasseur, Rosalie, soprano at the Paris Opéra 1766–85; famous in leading rôles of Gluck's operas.—Biogr. sketch in "Mus. Quar.", April, 1916, by J. G. Prod'homme.

Levens [lŭ-văhn'], maître de musique in a Bordeaux church, publ. (1743) an *Abrégé des règles de l'Harmonie, pour apprendre la composition, avec un nouveau projet sur un système de musique sans tempérament ni cordes mobiles*, in which he ingeniously (but futilely) contrasts the ascending harmonic progression (overtones) with the descending arithmetical progression (undertones), thereby obtaining a dual harmonic basis.

Levey, William Charles, b. Dublin, Apr. 25, 1837; d. London, Aug. 18, 1894. Pupil, from 1852, of Auber, Thalberg, and Prudent, at Paris. He became conductor at Covent Garden, Drury Lane (1868–74, and later), the Haymarket, etc., and brought out several operas and operettas (the first was *Fanchette*, 1864); also music to *Anthony and Cleopatra;* various pantomimes; 3 cantatas; many songs; pf.-pieces, etc.

Levi [lā'vē], **Hermann,** noted conductor; b. Giessen, Nov. 7, 1839; d. Munich, May 13, 1900. Pupil of V. Lachner at Mannheim 1852–5, and of the Leipzig Cons. 1855–8; mus. dir. at Saarbrücken 1859–61; conductor of the German Opera at Rotterdam 1861–4;

court Kapellm. at Munich. App. 'Generalmusikdirektor' at Munich in 1894; resigned on account of ill health, and pensioned, in 1896. In 1882 he cond. the first performances of *Parsifal* at Bayreuth; also cond. the musical program at the master's funeral. He publ. a pf.-concerto in A m. and songs. He brought out new editions with revised text of Mozart's *Così fan tutte*, *Don Giovanni* and *Figaro;* transl. the libretti of Berlioz' *Les Troyens* and Chabrier's *Gwendoline*, and wrote *Gedanken aus Goethe's Werken* (1901; 3d ed. 1911). —Cf. E. Possart, *Erinnerungen an H. L.* (Munich, 1901); A. Ettlinger, *H. L.* (Necrology in Bettelheim's 'Biogr. Jahrbuch,' 1903). For L.'s correspondence with Brahms see 'Brahms' Briefwechsel,' vol. vii (Berlin, 1912).

Levi (or **Levy, Lewy**), **Jacob.** See LEBERT.

Lévi. See GOBBAERTS, JEAN-LOUIS.

Levitz'ki, Mischa, concert-pianist; b. Krementchug, Southern Russia, May 25, 1898. Pupil of A. Michailowski in Warsaw, 1905–6; then came to New York, where he cont. his studies at the Inst. of Musical Art under S. Stojowski, 1907–11; from 1911–15 he was a pupil (at irregular intervals) of E. von Dohnányi at the Kgl. Hochschule, winning the Mendelssohn Prize. As early as Oct., 1906, he played in public (Antwerp), but he really began his career in 1912, playing in Antwerp and Brussels; 1913–14, tour of Belgium; 1914–15, of Germany; 1915–16, of Germany, Austria, Hungary and Scandinavia; he made his Amer. début in recital in New York (Oct. 17, 1916), being received with marked favor.

Lévy, Heniot, b. Warsaw, July 19, 1879. Until 1897 pupil of O. Raif (pf.) and H. von Herzogenberg (comp.) at the Kgl. Hochschule in Berlin; then of M. Bruch (comp.) at the Meisterschule there until 1899; début as pianist with the Berlin Philh. Orch. in 1899, followed by tours of Germany and Scandinavia; since 1904 teacher of pf. at the American Cons. in Chicago; has also appeared as soloist (Chicago Symph. Orch., Minneapolis S. O., Kneisel Quartet, etc.). Works: Op. 5, Concerto f. pf. and orch. in C m.; op. 6, vln.-sonata in C m. (won prize in Warsaw, 1901); op. 10, pf.-trio in A m. (won 1st prize at 'Concours international,' Paris, 1906); op. 12, vcl.-sonata in A m.; op. 15, musical setting to Tennyson's *Guinevere;* pcs. for pf.

Lewalter [lĕ-văhl'ter], **Johann,** b. Kassel, Jan. 24, 1862. Pupil of Reinecke, Papperitz and Weidenbach at the Leipzig Cons.; living since 1886 in Kassel as comp. and teacher. His songs and part-songs (many in the style of real folk-songs) have won great popularity; has also written pf.-pcs. (fugues, canons, etc.), and ed. several colls. of folk-songs: *Deutsche Volkslieder in Niederhessen* (2d ed. 1896,) *Hessische Kinderliedchen, Deutsches Kinderlied und Kinderspiel, Schwälmer Tänze.*

Lewandovski [-dov'-], **Louis,** b. Wreschen, Posen, Apr. 3, 1823; d. Berlin, Feb. 4, 1894. Pupil of the School of Composition of the Berlin Akademie; mus. dir. of the Berlin Synagogue from 1840. Co-founder of the Inst. for Aged and Indigent Musicians, which owes its flourishing condition in great part to him. His main work was as a singing-teacher; he comp. orchestral, vocal, and chamber-music.

Lewinger [lā'-], **Max,** fine violinist; b. Sulkow, n. Cracow, Mar. 17, 1870; d. Dresden, Aug. 31, 1908. Pupil of the Cons. at Cracow and Lemberg; after playing a short time in the th.-orch. at Lemberg he was granted a subvention, and studied further with Grün at the Vienna Cons.; 1893, teacher of vl. at the Cons. in Bucharest; then Konzertmeister of the Philh. Concerts in Helsingfors; 1897, do. of the Gewandhaus and th.-orch. in Leipzig; from 1898 'Hofkonzertm.' with the R. Orch. in Dresden. Publ. *Legende* f. vl. and orch. (op. 9) and a number of pieces for vl. and pf. (Tarantella, Polonaise, Capriccio, Dumka, Serenade, etc.).

Lewis, Leo Rich, b. South Woodstock, Vt., Feb. 11, 1865. Graduate of Tufts Coll. (A. B., 1887) and of Harvard Univ. (A. M., 1889); from 1889–92 pupil of Rheinberger at the Akad. der Tonkunst in Munich, winning diploma in comp.; 1892–5, instr. of French at Tufts Coll.; since 1895 prof. of theory and hist. of music there; member of Examining staff of College Entrance Exam. Bd.; since 1910 chief examiner; Secr. of U. S. branch of Int. Mus. Soc. since 1912.—Works: *The Consolation of Music*, cantata (1895); Sonata for vl. and pf. (1895); incid. music to Milton's *Comus* (1901); do. to Dekker's *Fortunatus* (1906); symphonic prelude to Browning's *A Blot on the 'Scutcheon* (1907); several minor works; has also ed. a number of Song-books. He originated a card-system of thematic cataloguing of music.

Lewy, Charles, son of Ed. C. L.; pianist and salon-composer; b. Lausanne, 1823; d. Vienna, Apr. 30, 1883.—His brother, **Richard Lewy,** b. Vienna, 1827, d. there Dec. 31, 1883, was a player on the French horn, and a member of the court orch. at 13; later, Inspector-in-Chief, and stage-manager, of the court opera. Noted singing-teacher (Mallinger, Sembrich and Lucca were among his pupils).

Lewy, Eduard Constantin, horn-virtuoso; b. Saint-Avold, Moselle, Mar. 3, 1796; d. Vienna June 3, 1846. Pupil of

Domnich in the Paris Cons.; from 1822 1st horn at the Vienna Court Opera and prof. in the Cons.—**Joseph-Rodolphe,** his brother and pupil (b. Nancy, Apr. 2, 1802, d. Oberlössnitz, n. Dresden, Feb. 9, 1881), was 1st horn in the royal orch. at Dresden.

Ley'bach, Ignace, b. Gambsheim, Alsatia, July 17, 1817; d. Toulouse, May 23, 1891. Pupil, in Paris, of Pixis, Kalkbrenner, and Chopin; in 1844, organist at Toulouse Cathedral. Excellent pianist and teacher. His pf.-pieces (225 numbers) are 'easy, pretentious and pleasing' (e. g., Nocturnes, op. 3 and 4; *Aux bords du Ganges* [Mendelssohn], op. 42; *Boléro brillant,* op. 61; *Ballade,* op. 19; *Valse poétique,* op. 216; *Les batelières de Naples*); he also publ. an extensive Organ-method in 3 vols. (350 pieces); concert-pieces f. harmonium; motets and songs w. org.; etc.

Lhévinne, Joseph, distinguished pianist; b. Moscow, Dec. 3, 1874. Began to study the pf. at the age of 5; pupil of Safonov at the Moscow Cons., where he won the virtuoso diploma and gold medal; début in 1889 at Moscow with Beethoven's 'Emperor' concerto (A. Rubinstein conducting); winner of the Rubinstein Prize (Berlin, 1895); 1900–2, teacher of pf. at the school of the Imp. Russ. Mus. Soc. at Tiflis; 1902–6, prof. at the Moscow Cons.; since then living as teacher in Berlin; on his extended concert-tours of Europe and America he has met with most emphatic success. His Amer. début took place with the Russ. Symph. Orch. in New York, Jan. 27, 1906; subsequent tours, 1908–9, '12–3, '15–6. He is a player in the grand style.

Liadov [l'yah'-], **Anatole,** b. Petrograd, May 11, 1855; d. there August, 1914. Studied at the Cons. under Johansen (cpt. and fugue) and Rimsky-Korsakov (mus. form and instrumentation). From 1878, prof. of harmony and theory at the P. Cons.; also to the Imp. Chapel. From 1894, conductor of the concerts of the Mus. Soc. His works, chiefly f. pf., are technically difficult, and of elegant and distinguished originality: Op. 3, *Six morceaux;* op. 4, four Arabesques; op. 7 and 8, Intermezzi; op. 11, Prelude and Mazurka; op. 13, four preludes; op. 20, Novellette; op. 21, Ballade; op. 28, three Preludes; op. 31, *Deux morceaux;* further, mazurkas, waltzes, impromptus, bagatelles, idyls, sketches, etc. For orch.: Op. 10, *Scherzo;* op. 16, do.; op. 19, *Mazurka* (*Près de la guinguette*); op. 21b, *Ballade;* op. 49, *Polonaise;* op. 55, do.; 3 symph. poems (op. 56, *Baba Yaga;* op. 62, *Le Lac enchanté;* op. 63, *Kikimora*); op. 28, choruses w. orch. to Schiller's *Braut von Messina;* op. 60, do. to Maeterlinck's *Sœur Béatrice.* A ballet, *Leila and Adelai,* was left unfinished.

Lia'punov, Serge Michailovitch, born Yaroslav, Russia, Nov. 30, 1859. Student 1878–83 at Moscow Cons. under Klindworth and Pabst (pf.), and Hubert, Tchaikovsky and S. Tanéiev (comp.). From 1884–1902 sub-director of the Imperial Choir at Petrograd; 1902–10, inspector of music at St. Helen's Inst.; since 1910 prof. at the Cons. in Petrograd. Has appeared as cond. (by invitation) in Berlin and Leipzig (1907), and as pianist in Germany and Austria (1910–11); attended the mus. congress in Rome (1911) as representative of the Russian government. He is a member of the Imp. Geographical Soc., in which latter capacity he was commissioned in 1893 to collect the folk-songs in the Governments of Vologda, Viatna and Kostroma (publ. w. pf.-accomp. in 1897). Works: For orch.: Op. 2, *Ballade;* op. 4, Pf.-concerto No. 1; op. 7, *Ouverture solennelle* (on Russian themes); op. 12, Symphony in B m.; op. 16, *Polonaise;* op. 28, *Rapsodie* f. pf. and orch. (on Ukrainian themes); op. 37, *Yelasova Vola,* symph. poem; op. 38, Pf.-concerto No. 2; for pf.: Op. 1, *Trois morceaux;* op. 6, *Sept préludes;* op. 11, *Douze études d'exécution transcendante;* etc.; songs. Has ed. the correspondence between Tchaikovsky and Balakirev (1912; in Russian).

Libon [lĭ-bohn'], **Philippe,** b. (of French parents) Cadiz, Spain, Aug. 17, 1775; d. Paris, Feb. 5, 1838. Pupil of Viotti in London; 1796, chamber-virtuoso in Lisbon; 1798, in the R. orch. in Madrid; settled in Paris in 1800, and became member of the court orch. and chamber musician to the Empress Josephine. Publ. 6 concertos for vl. and orch.; 6 str.-trios; *3 Duos concertants;* 2 vols. of *Airs variés; Trente caprices* f. vl. solo.

Lichey [lĭ'yhī], **Reinhold,** organ-virtuoso; b. Pohlsdorf, n. Liegnitz, Mar. 26, 1879. Pupil of Baumert and Rudnick in Breslau, completing his studies at the Kgl. Hochschule in Berlin (1901–4); 1905, org. in Aachen; since 1907 org. at the Haberberger Trinitatis-Kirche, mus.-teacher at the Real-gymnasium, and cond. of the Oratorien-Verein in Königsberg. Has publ. a number of compositions for organ, motets, male choruses, etc.

Lich'ner, Heinrich, b. Harpersdorf, Silesia, Mar. 6, 1829; d. Breslau, Jan. 7, 1898. Pupil of Karow, at Bunzlau; Dehn, at Berlin; and Mosewius, Baumgart, and Ad. Hesse, at Breslau, where he became cantor and org. of the Church of the 11,000 Virgins, and cond. of the Sängerbund.—Works: Popular pf.-pieces (rather commonplace sonatinas, etc.); psalms, choral music, and songs.

Lich'tenberg, Leopold, violin-virtuoso; born San Francisco, Cal., Nov. 22, 1861. Taught by Beaujardin, he played in a concert at 8; at 12, Wieniawski took him as his pupil and aid on a tour through the United States.

Later, after 6 months under Lambert at Paris, L. rejoined Wieniawski at Brussels, and studied hard for 3 years, then winning the first prize of honor at the national 'concours'. A successful tour in Holland was followed by a season in New York, etc., with Th. Thomas, when L. made a 3-year European *tournée*, another successful American trip, and lived in Boston for some time as a member of the Symphony Orch.; since 1899 head of the violin department in the National Cons. at New York. In 1904 he formed with Adele Margulies (pf.) and Leo Schulz (vcl.) the 'Margulies Trio', whose concerts rank among the most important chamber-music concerts in N. Y. Both in technical finish and emotional power, L. ranks high among living virtuosi.

Lich'tenstein, Karl August, Freiherr **von,** b. Lahm, Franconia, Sept. 8, 1767; d. Berlin, Sept. 16, 1845. Intendant of court theatres at Dessau (1798), Vienna (1800), Bamberg (1811), and Berlin (1823; director of the opera, 1825). Composed 11 operas and numerous vaudevilles.—See Q.-Lex.

Lich'tenthal, Peter, comp. and writer; b. Presburg, 1780; d. Milan, Aug. 18, 1853, where he had settled in 1810. Prod. 3 operas and 4 ballets at La Scala; publ. a string-quartet, 2 pf.-trios and pf.-pieces. His chief writings are *Cenni biografici intorno al celebre maestro W. A. Mozart* (1814); *Mozart e le sue creazioni* (1842); *Estetica, ossia dottrina del bello e delle belle arti* (1831); *Dizionario e bibliografia della musica* (1826; 4 vols., the last two containing bibliography).—See Q.-Lex.

Lidón [lē-dŏhn'], **José,** born Bejar, Salamanca, 1752; d. Madrid, Feb. 11, 1827. Was chorister in Madrid, then org. at the Cath. in Malaga; 1808, org. at the R. Chapel in Madrid, and finally m. di capp. there. Publ. fugues for organ and a method of accomp.; among his MSS. in the R. Chapel are two operas, *Glauca y Coriolano* and *El barón de Mescas*, a Miserere, Te Deum, hymns, motets, etc.

Lie [l'yā], **Erica** [Mme. **Nissen**], born Kongsvinger, n. Christiania, Jan. 17, 1845; d. Christiania, Oct. 27, 1903. Pianist, pupil of Kjerulf (1860), and, at Berlin, of Th. Kullak (1861–6); the latter engaged her as a teacher in his acad., and persuaded her to give a concert, the success of which encouraged her to make a tour in Germany, and to Copenhagen and Stockholm (elected member of the Royal Acad.). Gave concerts in Germany in 1871, then returning to Copenhagen, where she was app. prof. at the Cons. In 1874 she married Dr. Oscar Nissen; after another succ. tour of Germany (1876–7) she settled as a concert-pianist and teacher in Christiania.

Lie, Sigurd, b. Drammen, Norway, May 23, 1871; d. there Sept. 29, 1904. Pupil of P. Lindemann, Böhm, and J. Holter; 1891–3, at the Leipzig Cons.; after his return he was cond. of the Harmonie and at the Central Th. in Bergen; winning the Houens stipend in 1900, he spent a year in further study in Berlin, and returned to his native country, where he was cond. of the 'Christiania Handelsstand Sångförening.'—Works: Symphony in A m.; *Orientalisk Suite;* a pf.-quintet; *Erling Skälgsson* f. bar. solo, male ch. and orch.; *Norske Danse* f. vl. and pf.; pf.-pcs.; male choruses; songs (a cycle, *Wartburg*, etc.).

Lie'be, Eduard Ludwig, b. Magdeburg, Nov. 19, 1819; d. Chur, Feb. 4, 1900. Pupil of Spohr and Baldewein at Kassel; mus. dir. at Koblenz, Mayence, and Worms; taught for some years in Strassburg; then in London.—Works: Opera *Die Braut von Azola* (Karlsruhe, 1868); he publ. popular songs, and pf.-pieces; other comps. MS.

Liebeskind [lē'-], **Joseph,** b. Leipzig, Apr. 22, 1866. Pupil of Hermann, Sitt, Reinecke and Jadassohn at the Leipzig Cons.; living in Leipzig as composer, writer, and collector of first and rare editions. His valuable library contains a complete set of the first editions of Gluck's publ. works. He has ed. a number of almost unknown works of Gluck, Mozart, Dittersdorf; and transl. into Ger. Wotquenne's thematic cat. of Gluck's works (with additions).—Comps.: Op. 2, Str.-quartet in E m.; op. 3, Pf.-trio in D m.; op. 4, Symphony in A m.; op. 6, 2 fugues for org.; op. 7, Str.-quartet in C; op. 12, *Festmarsch* f. orch.; choruses and songs.

Lie'bich, Ernst (Johann Gottlob), b. Breslau, Apr. 13, 1830; d. there Sept. 23, 1884. Eminent violin-maker, the successor of his father and grandfather, and trained in the workshops of Vuillaume (Paris), Hart (London), and Bausch (Leipzig). His instrs. have taken several first prizes.

Liebig, Franz, b. London, 1860. Received his first instruction from his father, **Immanuel L.;** then pupil of I. Seiss and F. Hiller at the Cologne Cons.; st. further in Dresden with E. Kretschmer and H. von Bülow; has toured England as solo pianist, and with Mmes. Patti and Neruda. He is especially interested in Debussy (whose works he st. with the comp.) and the modern French school; living in London as concert-pianist and teacher. His wife (*née* Louise Shirley) has written a biogr. of Debussy (1908).

Lie'big, Karl, b. Schwedt, July 25, 1808; d. Berlin, Oct. 6, 1872. At first 'Stabsoboist' in the Alexander Grenadier Regt., Berlin, he established in 1843 an independent orchestra, the Berlin 'Symphoniekapelle,' which attained such a high standard that it was employed for the concerts of the Singakademie,

for the Künstler-Konzerte, etc. In 1860 he was made R. Music-Director. In 1867 his orchestra deserted him, and elected Prof. Stern conductor; L. did his best to organize another orch., but the new one never became as good as the old.—**Julius L.**, his son (1838–1885), was Kapellm. at Ems for many years.

Lieb'ling, Emil, fine concert-pianist; b. Pless, Silesia, Apr. 12, 1851; d. Chicago, Jan. 20, 1914. Studied the piano with Ehrlich and Th. Kullak at Berlin, Dachs in Vienna, and Liszt at Weimar; composition with H. Dorn, Berlin. He came to America in 1867, and lived in Chicago from 1872, actively engaged as a concert-pianist, teacher, and contributor to several papers.—Chief published works: For pf., *Gavotte moderne*, op. 11; *Florence Valse*, op. 12; *Feu follet*, op. 17; *Albumblatt*, op. 18; two *Romances*, op. 20 and 21; *Cradle-song*, op. 23; *Canzonetta*, op. 26; *Menuetto scherzoso*, op. 28; *Mazurka de concert*, op. 30; *Spring Song*, op. 33; Songs (*Adieu, Dost thou Remember*, etc.). He was editor for 'The American History and Encyclopædia of Music.'

Lieb'ling, Georg, b. Berlin, Jan. 22, 1865. Piano-pupil of Th. and Fr. Kullak, and later of Liszt; studied comp. with H. Urban and H. Dorn. 1880–5, teacher in Kullak's Acad.; 1881, first professional tour in Germany and Austria. First Berlin concert in Oct., 1884, was very successful. European tours 1885–9. Court pianist to Duke of Koburg (1890). From 1894–7 he directed his own music-school in Berlin; 1898–1908 in London as prof. at the G. S. M.; since 1908 living in Munich as dir. of his own Cons. Among his elegant *salon*-comps. may be noted op. 15, *Suite à la Watteau;* op. 31, *Nouvelle Suite à la W.;* op. 42, *Suite italienne;* op. 54, *Aria e Tarantella* f. vcl. and pf.—Cf. G. Braun, *Hofpianist G. L.* (Berlin, 1896).

Liemann, Oscar. See MANSFIELD, ORLANDO.

Lienau [lē'now], **Robert,** music-publisher in Berlin; b. Neustadt, Holstein, Dec. 28, 1838. Purchased Schlesinger's business (Berlin) in 1864, and Haslinger's (Vienna) in 1875; with the latter he acquired the most important works of Weber, Meyerbeer, Liszt, Spohr, etc.

Liepe [lē'pĕ], **Emil,** b. Potsdam, Jan. 16, 1860. Began his mus. education at Schwantzer's Cons. in Berlin; from 1879–82 at the Leipzig Cons., pupil of F. Rebling (voice), Reinecke (pf.), and Jadassohn (comp.); then st. singing for one year with Gänsbacher at the Vienna Cons.; 1884–1902, dram. bar. at various German theatres (1891, '92 sang Klingsor and Biterolf in Bayreuth); since then has appeared only as Lieder-singer; 1903–7, prof. of singing at the Sondershausen Cons.; made 'Kammersänger' in 1904; since 1907 living in Berlin as a teacher and critic of the 'Allgem. Musikzeiting.'—Works: The 1-act opera *Colomba* (Danzig, 1894); overture and incid. mus. to *Narziss;* the symph. poems *Fatum* and *Rückblick;* a symphony in C m. (1913); songs. Has also publ. several Wagner-Albums (voice and pf.) and a new ed. of Erk's *Liederschatz.*

Lier [lēr], **Jacques van,** distinguished 'cellist; b. The Hague, Apr. 24, 1875. Pupil there of Hartog and Giese; 1887–8, of Eberle at Rotterdam; 1891, solo 'cellist of the Palace Orch. in Amsterdam; 1892–5, in Basel. After an extended European tour he joined the Berlin Philh. Orch. in 1897; app. instr. of 'cello at the Klindworth-Scharwenka Cons. in 1899. In 1900 he founded with J. van Veen (vl.) and Coenraad Bos (pf.) the 'Holländisches Trio,' which soon enjoyed a European reputation (dissolved 1907); from 1910–12 he concertized as soloist and with the Heermann-van L. Quartet; since 1913 principal prof. at the Klindworth-Scharwenka Cons. in Berlin. Has publ. *Violoncell-Bogentechnik; Moderne Violoncell-Technik der linken u. der rechten Hand;* and ed. about 400 classical pcs. for 'cello.

Lierhammer [lēr'-], **Dr. Theodor,** fine concert-baritone; b. Lemberg, Nov. 18, 1886. Graduated from Vienna Univ. as M. D., and practised as a throat specialist; began to study singing with Prof. Ress in Vienna, went to Caraffa in Milan and Stockhausen in Frankfort; made his début at Vienna in 1894 in a concert with Fritz Kreisler, and scored an emphatic success; toured Austria and Hungary (1896), Germany (1898), Russia (1899), France and England (1900); after a successful tour of the U. S. in 1904 he settled in London as prof. at the R. A. M.; made hon. F. R. A. M. in 1906.

Li'liencron, Rochus, Freiherr **von,** eminent writer on music; b. Plön, Holstein, Dec. 8, 1820; d. Koblenz, Mar. 5, 1912. Studied jurisprudence and philology at Kiel, Berlin, and Copenhagen; was prof. of the German language and literature at Jena 1852–5, then privy councillor at Saxe-Meiningen; in 1858 he accepted the invitation of the newly organized Historical Commission at Munich to collect and annotate the historical German folk-songs of the middle ages (publ. as *Historische Volkslieder der Deutschen vom 13.–16. Jahrhundert* in 4 vols.; Leipzig, 1865–9). In 1869 he settled in Munich, and was elected foreign member in ordinary of the Bavarian Acad. of Sciences. From 1876 he lived in Schleswig as provost of St. John's monastery. In honor of his ninetieth birthday a 'Festschrift' was publ. to which many of the foremost musicologists contributed (Riemann, Adler, Friedländer, Kretzschmar, Sandberger,

Seiffert, etc.).—Other works: *C. E. F. Weyse und die dänische Musik seit dem vorigen Jahrhundert* (8th annual series, 1878); *Über den Chorgesang in der evangelischen Kirche* (1881, in 'Zeit- und Streitfragen,' No. 144); biography of J. B. Cramer in the 'Allgem. deutsche Biographie'; *Deutsches Leben im Volkslied um 1530* (the finest German folk-songs of the 16th century, with melodies; in volume ii of Kürschner-Spemann's 'Deutsche Nationallitteratur'); *Über Kirchenmusik und Kirchenconcert* (in the 2d annual report of the 'Verein für evang. Kirchenmusik'); *Über Entstehung der Chormusik innerhalb der Liturgie* (in the Magdeburg 'Evang. Kirchen-Zeitung'); *Chorordnung für die Sonn- und Festtage des evangelischen Kirchenjahres* (1900); also contrib. the musical portions to Paul's 'Grundriss der german. Philologie'; etc.

Lilienthal, Abraham W., b. New York, Feb. 13, 1859. Received his entire mus. training in N. Y.; st. vl. with G. Weingarten (1869–75) and H. Brandt, the leader of the Philharm. Soc. (1877–9), harm. and cpt. with C. C. Müller and instrum. with Ernst Grill; 1886–91, member of the Theo. Thomas Orch.; elected member of the Philh. Soc. in 1887; for many years he played the viola in the N. Y. String-Quartet, which made a specialty of all of Beethoven's quartets; now (1917) living in N. Y. as teacher and composer.—Works: Op. 18, Str.-quintet in E♭; op. 21, Str.-sextet in D m.; op. 25, Pf.-trio in B♭; op. 26, Sonata f. vl. and pf. in G m.; op. 36, Str.-quartet in B♭; also dances for full orchestra.

Liljefors [lĭl′yĕ-], **Ruben,** born Upsala, Sweden, Sept. 30, 1871. Pupil there of I. Hedenblad; then of Jadassohn in Leipzig (1895–6, and again '97–9); later st. comp. with Draeseke and cond. with Kutzschbach in Dresden, and comp. with Reger in Leipzig. Cond. of the Students' Chorus in Upsala (1902); settled in Göteborg, and was cond. of the Students' Chorus there, 1903–9, and chorus-master of the Philh. Soc. 1903–11; since 1912 cond. of the Läns Orkester-Förening there.—Works: Symphony in E♭; a concert-overture; intermezzo f. orch.; incid. music to *Fritjof och Ingeborg;* a pf.-concerto; *Blomsterfursten* (The Flower-prince) for soli, ch. and orch.; a sonata for vl. and pf. in E m.; male choruses; pf.-pcs.; songs.

Lil′lo, Giuseppe, pianist and dramatic comp.; b. Galatina, Lecce, Italy, Feb. 26, 1814; d. Naples, Feb. 4, 1863. Pupil of Furno, Lanza and Zingarelli in the Naples Cons. Having good luck with his dramatic firstling, *Una moglie per 24 ore* (Cons. theatre, 1834), he launched out as an opera-composer, and up to 1842 prod. 9 more operas, *L'osteria d'Andujar* (Naples, 1840) being the best and most successful. Much ill success having disgusted him, he turned to teaching, and in 1846 was app. teacher of harmony, etc., in Naples Cons., where, in 1859, he succeeded C. Conti as teacher of cpt. and comp. From 1849–53 he prod. 6 more operas, generally with slight success. A disorder of the brain put an end to his career in 1861.—Other works: Symphonies; a pf.-quartet; much good piano-music; also church-music.

Lim′bert, Frank L., b. New York, Nov. 15, 1866, living in Germany since 1874; trained at the Hoch Cons., Frankfort-on-Main; then further by Rheinberger; studied musical science at the universities of Berlin and Strassburg, graduating *Dr. phil.* at the latter in 1894 (dissertation *Beitrag zur Kenntnis der volkstümlichen Musik, insbesondere der Balladenkomposition in England*). 1895–8, cond. of the Oratorio Soc. at Hanau; a short time in Frankfort as composer and teacher; then cond. of the choral soc. 'Düsseldorf,' and prof. at the Cons. in Düsseldorf; in 1906 he returned to his former position in Hanau.—Publ. works: Op. 1, *Drei Präludien u. Fugen* f. pf.; op. 3, *Konzertstück* f. pf. and orch.; op. 4, Sonata f. vl. and pf. in A; op. 6, *Ein Zyklus von Sonetten* f. mixed ch. a capp.; op. 7, Sonata f. vla. and pf. in C m.; op. 15, Str.-quartet in F m.; op. 16, vars. on a theme by Handel f. orch.; op. 18, 2 scenes from Sudermann's *Johannes*, f. soli, ch. and orch.; choruses, songs, and pf.-pcs. Also wrote *Mozart's C moll Messe* (1904).

Limnan′der de Nieu′wenhove [n'yö′vĕn-hoh-vĕ], **Armand Marie Ghislain,** b. Ghent, May 22, 1814; d. Moignanville, Aug. 15, 1892. Pupil of Lambillotte at Freiburg, and of Fétis at Paris; founded a singing-society, 'Réunion lyrique,' at Malines; lived thereafter at Paris.—Works: The comic operas *Les Monténégrins* (Op.-Com., 1849), *Le Château de la Barbe-Bleue* (1851), and *Yvonne* (1859); a grand opera, *Le Maître-chanteur* (Opéra, 1853); another, *La Messe de minuit* (MS.); *Scènes druidiques*, f.orch.; church-music, a 'cello-sonata, a str.-quartet, songs, etc.

Lin′cke, Joseph, b. Trachenberg, Silesia, June 8, 1783; d. Vienna, Mar. 26, 1837. 'Cellist in the famous Rasumovsky Quartet, 1808–16; played in Schuppanzigh's soirées; was 1st 'cello at the Th. an der Wien, finally at the Vienna Court Opera. Comp. Variations for 'cello.

Lincke, Paul, b. Berlin, Nov. 7, 1866. Was for some years th.-cond.; then establ. a very succ. publishing business (Apollo-Kunstverlag, Berlin). Among his numerous farces and operettas (all prod. in Berlin) the best are *Venus auf Erden* (1897), *Im Reiche des Indra* and *Frau Luna* (1899), *Fräulein Loreley* (1900), *Nakiris Hochzeit* and *Lysistrata* (1902); a film-operetta, *Der Glückswalzer* (1913).

Lind, Jenny, famous soprano, called 'the Swedish Nightingale'; b. Stockholm, Oct. 6, 1820; d. at her villa, Wynd's Point, Malvern Wells, Nov. 2, 1887. Admitted to the school of singing connected with the Court Th., she studied under Berg and Lindblad, making her début in March, 1838, as Agathe in *Der Freischütz*, afterwards singing Euryanthe, Alice (*Robert le Diable*), and Giulia (*La Vestale*). Although eminently successful, she was not satisfied with the quality of her voice, and in June, 1841, went to Manuel Garcia in Paris, who gave her lessons for nine months. Meyerbeer, on hearing her then, predicted a brilliant future. Though she sang at the Opéra in 1842, she was not engaged. In 1844 she went to Berlin, studied German, and sang the rôle of Vielka, in Meyerbeer's *Feldlager in Schlesien*, with great applause. Then began a triumphal progress through Hamburg, Cologne, and Koblenz (April, 1845), and *via* Copenhagen to her native city; sang in the Leipzig Gewandhaus Dec. 6, 1845, was engaged for the Vienna Opera, and appeared there Apr. 18, 1846. Her London début, put off by all sorts of excuses and advertised in every way in order to inflame public curiosity, was on May 4, 1847, at H. M.'s Th., as Alice in *Robert*. She leaped at once to the pinnacle of fame; "the town, sacred and profane, went mad about the Swedish nightingale," says Chorley. Her voice, with a compass from d^1-e^3, was 'a soprano of bright, thrilling, and remarkably sympathetic quality'; she was an unrivalled coloratura singer, wonderfully long-breathed, and showed exquisite taste in her *cadenze*, which she usually invented. Her impersonations of La Sonnambula, Lucia, Giulia (*La Vestale*), created a *furore*. Nevertheless, she left the operatic stage in 1849 (her last appearance was in *Robert*, May 18), to become the chief ornament of the concert-stage, a position which she held undisputed until 1870. From 1850–2 she toured the United States, reaping a golden harvest ($130,000); of this sum she distributed $100,000 to various charitable institutions in Sweden. She married Otto Goldschmidt in Boston, Feb. 5, 1852; went by way of Holland to Dresden, where she remained a long time; and returned to London in 1856, frequently appearing in public. Goldschmidt conducted the 'Bach Choir' for a time, and she sang both at rehearsals and performances. Her final public appearance was at Düsseldorf in her husband's oratorio *Ruth* (Rhenish Mus. Fest., 1870). Her private life was as admirable as her public repute; her generosity was unbounded; her modesty and nobility of soul have been the theme of enthusiastic eulogy. A bust of Jenny Lind was unveiled in Westminster Abbey, Apr. 20, 1894.—BIBLIOGRAPHY: Anon., *J. L., die schwedische Nachtigall* (Hamburg, 1845; also in Swedish); A. J. Becher, *J. L. Eine Skizze ihres Lebens* (Vienna, 1846); J. B. Lyser, *G. Meyerbeer und J. L.* (Vienna, 1847); C. G. Rosenberg, *J. L. in America* (New York, 1851); Fr. Hedberg, *Svenska Operasångare* (Stockholm, 1885); H. S. Holland and W. S. Rockstro, *Memoirs of Mme. J. L.-G., 1820–51* (2 vols., London, 1891; Ger. tr. by J. H. Schöll, Leipzig, 1891; Swed. tr. by R. Spilhammar, Stockholm, 1891; condensed Engl. ed. 1893 [1 vol.]); W. S. Rockstro and O. Goldschmidt, *J. L.-G. A Record and Analysis of the Method of the late J. L.-G.* (London, 1894); C. A. Wilkens, *J. L. Ein Cäcilienbild aus der evang. Kirche* (Gütersloh, 1894; 4th ed. 1913; Fr. tr. by J. Jequier, Geneva, 1896; 3d ed. 1910); M. Holmström, *J. L. som Konstnårinna och månniska* (Göteborg, 1913); *J. L.'s Singing Method* (a letter written by her), in 'Mus. Quar.', July, 1917. See also the 8-page article in Norlind's 'Allmänt Musiklexikon' (1916).

Lind'blad, Adolf Fredrik, b. Skeninge, n. Stockholm, Feb. 1, 1801; d. Löfvingsborg, n. Linköping, Aug. 23, 1878. Pupil of Zelter in Berlin; lived in Stockholm from 1835. His numerous songs, tinged with national (Swedish) color, won deserved popularity, especially after Jenny Lind, his pupil, sang them in public.—Works: An opera, *Frondörerna* (Stockholm, 1835); symphony in C (Gewandhaus, 1839); duo f. pf. and vln.; vocal duets, terzets, and quartets; his songs w. pf. earned him the title of 'the Schubert of the North.'—Cf. the article *L.* in Norlind's 'Allmänt Musiklexikon' (1916; 9 pages); M. Grandinson, *Bref till A. F. L. från Mendelssohn, Dohrn*, etc. (Stockholm, 1913).

Lindblad, Otto (Jonas), b. Karlstorp, Sweden, Mar. 31, 1809; d. Mellby, Jan. 26, 1864. His vocal comps. (quartets, trios, duets, and songs for one voice) are still highly esteemed in Sweden.—See Norlind's 'Allmänt Musiklexikon'.

Lindegren, Johan, b. Ullared, Sweden, Jan. 7, 1842; d. Stockholm, June 8, 1908. Pupil of the Stockholm Cons., 1860–5; at the same time he sang in the chorus at the opera and acted as Repetitor; 1876, teacher of cpt. at the Cons.; 1881, music-teacher in Jakobs's Institute; 1884, cantor at the Storkyrka. He was an authority on church-music, a learned contrapuntist and famous teacher (H. Alfvén was among his pupils); 1881–2 he was editor of 'Tidning for kyrkomusik'. Of his numerous comps. but few were publ.: Sonata (canonic) in B m.; str.-quartet in F; *Höstankar* (Autumn Thoughts), an elegy; *Till Vegas hjältar* (For Vega's Heroes), fest. march. An elaborate *Koralbok* appeared in 1906.

Lin'den, Karl van der, b. Dordrecht,

Aug. 24, 1839. Pupil of Kwast (pf.) and F. Böhme (theory). 1860, cond. of the Harmonie at Dordrecht, later also of the Liedertafel, 'Ido's Mannenkoor'; bandmaster of the Nat. Guard, and (1875) cond. of the grand concerts of the Netherland Musicians' Assoc. Has directed several important Dutch mus. festivals, and been member of the juries at the great 'concours' at Ghent (1873), Paris (1877), and Brussels (1880). He occupies a high place among Dutch conductors and composers. —Works: 2 cantatas f. soli, ch. and orch., *De starrenhemel* and *Kunstzin* (both publ.); many songs. In MS. are 2 operas, 7 overtures, part-songs, pf.-sonatas, etc.

Lin'der, Gottfried, b. Ehingen, July 22, 1842. Pupil, and from 1868 teacher, in Stuttgart Cons.; 'Professor' in 1879; retired in 1912. —Works: 2 operas, *Dornröschen* (Stuttgart, 1872) and *Conradin von Schwaben* (ib., 1879); *Waldlegende* f. orch.; overture *Aus nordischer Heldenzeit; Charakter-Tanz* f. orch.; trios; choruses; songs.

Lindley, Robert, English 'cellist; b. Rotherham, Yorkshire, Mar. 4, 1776; d. London, June 13, 1855. 'Cellist in Brighton Th.; 1st 'cello at the R. Opera, London, 1794–1851, succeeding Sperati. When the R. A. M. was founded in 1822 he was app. prof. of 'cello there. Compositions unimportant.—His son **William** (1802–69) was also an excellent 'cellist, but had to abandon the career of a virtuoso because of extreme nervousness.

Lind'ner, Adolf, horn-player; b. Lobenstein, 1808; d. Leipzig, Apr. 20, 1867, as a member of the Gewandhaus Orch.

Lindner, August, b. Dessau, Oct. 29, 1820; d. Hanover, June 15, 1878. Fine 'cellist; 1st 'cello in the court orch. at Hanover from 1837. A pupil of Drechsler. Comp. a 'cello-concerto; Fantasiestücke f. 'cello and pf.; and numerous vocal pieces.

Lindner, Ernst Otto Timotheus, b. Breslau, Nov. 28, 1820; d. Berlin, Aug. 7, 1867. Editor of the 'Vossische Zeitung'; musical writer and lecturer; cond. the Berlin Bach-Verein for some years.—Publ. *Meyerbeers 'Prophet' als Kuntswerk beurteilt* (1850); *Die erste stehende deutsche Oper* (1855, 2 vols.); *Zur Tonkunst. Abhandlungen* (1864); and *Geschichte des deutschen Liedes im 18. Jahrhundert* (1871; edited by Erk).

Lindner, Eugen, born Leipzig, Dec. 11, 1858. Pupil of G. Kogel (pf.), O. Bolck and F. Stade (comp.), and F. Götze (voice); 1878, chorus-master at the Stadtth.; after a season (1884) as singer with Neumann's Wagner-th. he taught at the grand-ducal music-school in Weimar; in 1902 he joined the faculty of the Leipzig Cons.; since 1913, Kgl. Prof.—Works: The operas *Ramiro* (Weimar, 1885), *Der Meisterdieb* (ib., 1889), *Eldena* (not prod.); about 60 songs (some with orch.).

Lind'paintner, Peter Joseph von, born Koblenz, Dec. 9, 1791; d. Nonnenhorn, Lake of Constance, Aug. 21, 1856. He was a pupil of Winter at Munich, and brought out his first opera, *Demophoon*, at Munich in 1811; from 1812–19, Kapellm. at the new Isarthor Th., still taking lessons in cpt. of Gratz. From 1819, court Kapellm. at Stuttgart, where his great talent as a conductor made the orchestra famous.—Works: 21 operas (the best are *Der Vampyr* and *Lichtenstein*); 5 ballets and 5 melodramas; music to Goethe's *Faust;* 2 oratorios; 6 masses; symphonies, overtures, concertantes, chamber-music, songs (*Die Fahnenwacht*).

Linley, George, poet and composer; b. Leeds, England, 1798; d. London, Sept. 10, 1865.—Operas and operettas: *Francesca Doria* (1849); *La Poupée de Nuremberg* (Covent Garden, 1861); *The Toy-makers* (1861); *Law vs. Love* (1862). Also a cantata, *The Jolly Beggars* [Burns]; part-songs, trios, duets, hymns, and many songs. A satirical poem, *The Musical Cynics of London*, was aimed at the critic Chorley.

Linley, Thomas, Sr., b. Wells, Somerset, 1732; d. London, Nov. 19, 1795. Pupil of Chilcot and Paradies; cond. oratorios and concerts at Bath; then acquired Garrick's share in the Drury Lane Th., with Sheridan, in 1776, bringing out the operas *The Duenna, The Camp, Carnival of Venice, Triumph of Mirth, Spanish Maid, Selima and Azor, Spanish Rivals, Tom Jones, The Strangers at Home, Love in the East, Robinson Crusoe*, etc.—Publ. Six Elegies f. 3 voices and pf. (1770); 12 Ballads; canzonets; 'The Posthumous Vocal Works of Thomas and T. Linley, junr.' (1800; 5 vols. of songs, madrigals, etc.).—See Q.-Lex.

Linley, Thomas, Jr., eldest son of preceding; b. Bath, May, 1756; d. by drowning at Grimsthorpe, Lincolnshire, Aug. 7, 1778. Violinist; pupil of Boyce and (at Florence) of Nardini. Leader of Bath concerts, and at Drury Lane.—Works: Music to Shakespeare's *Tempest;* an *Ode on the Witches and Fairies in Shakespeare;* an oratorio, *The Song of Moses;* an orchestral anthem, *Let God arise;* etc.

Linnarz, Robert, b. Potsdam, Sept. 29, 1851. Pupil of Haupt, Berlin; teacher in seminaries in Bederkesa and (1888) Alfeld; Kgl. Musikdirektor in 1902.—Works: *All-Deutschland*, an overture (op. 24); *Jung-Niedersachens Heimatsschwur*, f. m. ch. and orch.; male choruses; songs; methods f. vln., organ, and on vocal instruction.

Lin'termans, François-Joseph, b. Brussels, Aug. 18, 1808; d. Ixelles, May 14, 1895.

Eminent Belgian singing-teacher. Director of the Brussels choral society 'Les Artisans réunis.' Publ. male choruses (*Cri de Guerre, Réveil, Chœur des buveurs*, etc.).

Lioncourt [l'yŏhn-koor'], **Georges de,** b. Cannes, Dec. 1, 1885. Pupil of d'Indy at the Schola Cantorum; now (1917) inspector of studies there. Has publ. songs and a motet, *Libera me;* in MS. he has *Hyalis, le petit Faune aux yeux bleus* (f. soli, ch. and orch.), and several orchl. and dramatic works.

Lipin'ski, Karl Joseph, celebrated violinist; b. Radzyn, Poland, Nov. 4 (Oct. 30?), 1790; d. Orlow, n. Lemberg, Dec. 16, 1861. Self-taught, excepting some lessons from his father, an amateur. Leader at Lemberg Th. in 1810, Kapellm. 1812–14, resigning in order to study in Vienna; went to Italy in 1817, where Paganini favored him, and played with him daily; L. then made long concert-tours, and in 1829 met Paganini again in Warsaw, where rivalry undid their friendship. In 1839 L. became Konzertmeister in Dresden; he was pensioned in 1859. His playing was noted for great breadth, and skill in double-stopping.—Works: A Polish opera, *The Siren of the Dniester;* 4 violin-concertos (incl. the 'Military Concerto'); a string-trio; rondos, polonaises, variations, caprices, fantasias. With Zalewski, the poet, he publ. a collection of Galician folk-songs (1834; 2 vols.).

Lipkov'ska, Lydia, coloratura soprano; b. Poltava, Southern Russia, c. 1887. Pupil of Mme. Iretska at the Petrograd Cons.; made a very successful début in 1906 as Gilda at the Imp. Th. in Petrograd, and remained there as a regular member for three years; 1909, in Paris at the Châtelet and Op.-Comique; the same year (Nov.) she made her Amer. début in Boston, and won much applause during her two seasons with the Boston Opera Co. Her voice is light, very flexible, and possessed of greater warmth than is usually found in coloratura voices. Besides Russian rôles her répertoire comprises Lakmé, Rosina, Violetta, Manon, Mimi.

Lip'sius, Marie (pen-name **La Mara**), a gifted writer; b. Leipzig, Dec. 30, 1837. She received her entire education from her father, Dr. **Adalbert L.,** rector of the Thomasschule; through R. Pohl she was introduced to Liszt, and in the latter's Weimar circle became acquainted with the foremost musicians of the time. Her writings, especially those about her contemporaries, are authoritative.—Works: *Musikalische Studienköpfe* (1873–80; 5 vols., often republ.; many of the sketches publ. separately in 1911); *Gedanken berühmter Musiker über ihre Kunst* (1877); *Das Bühnenfestspiel in Bayreuth* (1877); German translation of Liszt's *Chopin* (1880); *Musikerbriefe aus fünf Jahrhunderten* (1886; 2 vols.); *Klassisches und Romantisches aus der Tonwelt* (1892); Liszt's *Briefe an eine Freundin* (1893–4; 3 vols.); *Briefe an August Roeckel, von Richard Wagner* (Leipzig, 1895); *Briefwechsel zwischen F. Liszt und H. v. Bülow* (1898); *Briefe von H. Berlioz an die Fürstin Carolyne zu Sayn-Wittgenstein* (1903); *Aus der Glanzzeit der Weimarer Altenburg* (1906); *Marie v. Muchanov-Kalergis in Briefen an ihre Tochter* (1907; 2d ed. 1911); *Briefwechsel zwischen F. Liszt und Grossherzog Karl Alexander v. Sachsen* (1908); *Gräfin Therese Brunswick, die unsterbliche Geliebte Beethovens* ('Neue Deutsche Rundschau', 1908); *Beethovens unsterbliche Geliebte. Das Geheimniss der Gräfin Brunswick und ihre Memoiren* (1909); *Liszt und die Frauen* (1911).

Lirou [lē-roo'], **Jean-François-Espic,** Chevalier **de,** b. Paris, 1740; d. there 1806. Musical amateur; officer in the 'Mousquetaires du roi,' for whom he comp. a *Marche des mousquetaires,* played until the revolution. He wrote several opera-books, and publ. an *Explication du système de l'harmonie . . .* (1785), being the first French author to give up Rameau's system, and to seek the laws of chord-progression in the affinities of tonality; though his ideas lack clearness.

Li'shin, Grigory Andreievitch, Russian composer; b. 1854; d. Petrograd, June 27, 1888. His last opera, *Don César de Bazan* (Kiev, 1888), was very successful.

Lissen'ko, Nikolai Vitalievitch, b. Grinzhky, n. Krementchug, Southern Russia, Mar. 22, 1842; d. Kiev, Nov. 11, 1912. While studying Natural Sciences at the Univs. of Kiev and Charkov, he also devoted much time to the study of music under Wilczek (pf.), Panotchiny and Dimitriev (theory); from 1866–8 he was a pupil of Reinecke, E. Fr. Richter, and Papperitz at the Leipzig Cons.; in 1868 he settled in Kiev as a teacher and composer. He was an indefatigable student of Ukrainian folk-music, publishing 240 songs with pf.-acc. (6 books; 1868–95), 80 part-songs (8 books; mixed and male ch.), and a coll. of *Spring, Dance- and Children's Songs* (1875). His original works include the operas (very popular in Southern Russia) *Tchernomorzy, Christmas, May Night, Winter and Spring, Tarass Bulba, Sappho;* the children's operas *Kozadereza* and *Pan Kotsky;* 2 cantatas for soli, ch. and orch.; choruses; songs; pf.-pcs. Also wrote (in Russian) *The Characteristics of the Malo-Russian Dumki and of the Songs of the Kobsaplayer Ostap Veresai* (1877).

Lis'sinsky, Vatroslav, born Agram, July 8, 1819; d. there May 31, 1854. Pupil of Sojka and Wiesner von Morgenstern, and, as late as 1847, of Pitsch and Kittl in Prague; was inspector at the mus.-school in Agram. He is remembered chiefly as the composer of the

first Croatian opera, *Ljubav i zloba* (Intrigue and Love; Agram, 1846); *Porin* (ib., 1849) is considered his best opera. He also wrote orchl. works, choruses, songs and pf.-pcs.

Liss'mann, Heinrich Fritz, dramatic baritone; b. Berlin, May 26, 1847; d. Hamburg, Jan. 5, 1894. Pupil of Hillmer and Stockhausen; sang at the theatres in Zurich, Lübeck, Leipzig, Bremen, and from 1883 at the Hamburg City Th. as Gura's successor. —He married the well-known soprano **Anna Marie Gutzschbach** (b. Döbeln, Apr. 22, 1850) in Leipzig, where she was a popular favorite; she sang later with him in Bremen and, until 1892, at Hamburg, where she is now (1917) living as a singing-teacher.

Lis'temann, Bernhard, violinist; b. Schlotheim, Aug. 28, 1841; d. Chicago, Feb. 11, 1917. Pupil of Ullrich, and (1856–7) of David at Leipzig; then of Vieuxtemps (1861) and Joachim (1862, at Hanover). Konzertmeister in Rudolstadt court orch. 1859–67, with the title of solo violinist and chamber-virtuoso; then went with his brother to America, travelled with Leopold de Meyer, lived in Boston, and from 1871–4 was leader in the Thomas Orch., New York. In 1874 he founded the Boston 'Philharmonic Club,' toured the country until 1878, then organized the Boston 'Philharm. Orch.,' and conducted it till 1881, when Mr. Higginson established the 'Symphony Orch.,' whose leader Bernhard L. was for 4 years. Meantime he also started the 'Listemann Quartet.' From 1885–93, soloist and director of the 'L. Concert Co.,' also teaching in Boston. From 1893–1907 head of the violin-department in the Chicago College of Music; the next two years he lived in Boston, but returned to Chicago in 1909, where he was prof. in the Sherwood Mus. School until 1911; thereafter living in retirement in Chicago. He publ. a Method for Violin.

Listemann, Franz, son of Bernhard; b. New York, Dec. 17, 1873. 'Cello-virtuoso; from 1887–90, pupil of Fries and Giese at Boston, Mass.; from 1890–3, of Julius Klengel, at Leipzig, and 1893–5 of Haussmann, at Berlin. After a year as 1st 'cello in the Pittsburgh Orch. (1896), he settled in New York, where he has since been living as a teacher, soloist, and quartet-player. As soloist with the N. Y. Symph. Orch. he introduced the Dvořák 'cello-concerto in the U. S. (1896). He is the possessor of a valuable Bergonzi.

Listemann, Fritz, brother of Bernhard; b. Schlotheim, Thuringia, Mar. 25, 1839; d. Boston, Dec. 28, 1909. Violinist; pupil of his uncle, Konzertm. Ullrich of Sondershausen, and of David (1856–7) at the Leipzig Cons. In 1858, chamber-virtuoso to the Prince of Rudolstadt, of whose concert-orch. he was a member until 1867, when he went to New York, where (after a few years in Boston) he joined the Thomas Orch. as 1st violin in 1871. Returning to Boston in 1874, he joined the 'Philharm. Club' (sextet), with which he toured the United States. From 1878, 1st violin in the Philharm. Orch.; 1881–5, ditto in the Symphony Orch.; after that devoted his time to teaching, and occasional tours with the 'Listemann Concert Co.'—Works: Grand Concerto and Second Concerto f. violin (both MS.); publ. *Grosse Polonaise*, and *Idylle;* also songs.

Listemann, Paul, son of Bernhard; b. Boston, Oct. 24, 1871. Violinist. Taught by his uncle Fritz, and his father, he entered the 'L. Quartet' and the 'L. Concert Co.' in 1888, and travelled with these organizations for 2 years; then studied at Leipzig under Brodsky and Hilf (1890–3), and at Berlin under Joachim (1893–5). For one year, leader of the Pittsburgh, Pa., Orch.; 1896, leader of the 'American Orch.' of New York; then toured America as soloist of the 'Redpath Grand Concert Co.'; since 1903 living in N. Y. as teacher and member of the M. O. H. orchestra.

Liszt, Franz [Hungarian **Ferencz**], the creator of the art of orchestral pianoforte-playing, and of the symphonic poem, was born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886. His father, an excellent amateur, began his instruction on the piano at the age of six; progress was so rapid that at nine Franz played, at a public concert in Ödenburg, Ries's difficult E♭ concerto with so great artistic success that his father decided on further concerts at Presburg. After the second, several Hungarian counts offered to provide 600 florins annually, for 6 years, for the boy's musical education. The offer was joyfully accepted, and the family removed in 1821 to Vienna. Here Franz took piano-lessons from Czerny for 18 months, and studied theory with Salieri, composing under the latter's supervision a considerable number of short church-pieces. Beethoven, hearing of the talented boy, asked to see him; at their memorable meeting the delighted master embraced Liszt after the latter's execution (without notes and accompaniment) of his trio, op. 97. L.'s first public concerts in Vienna were given in 1823, with such flattering results that the father determined to take his son to the Paris Cons. On the way, concerts were given at Munich and Stuttgart. Franz passed his examinations admirably; but Cherubini, then Director of the Conservatoire, was opposed on principle to 'infant phenomena,' and refused him admission, using as an excuse a rule forbidding the entrance of foreigners. As a consequence,

Franz took no more piano-lessons, developing his genius in his own way; but still studied composition, for a short time under Paër, but chiefly under Reicha, eagerly profiting by the latter's teachings, and bringing out a one-act operetta, *Don Sancho, ou le Château de l'Amour*, performed five times at the Acad. royale de Musique in 1825. (The score was believed to have been lost until Jean Chantavoine found it in 1911, and publ. an account of it in his *Musiciens et Poètes* [1912]). Already a well-known pianist, he now spent two years in concert-tours; his father died in 1827, and L. settled in Paris to support his mother and himself. He was in great demand as a teacher, and moved in the highest circles of letters and art; in aristocratic salons, which had always been open to 'le petit Litz,' homage was soon paid to the great artist. His impressionable spirit was strongly moved by the influences of the period; the romanticism of Chopin and Weber, St. Simonism, the revolutionary era of 1830; he even dreamt of entering the priesthood, but in the end a love of art conquered. Paganini's advent in 1831 inspired him to heretofore unheard-of feats in piano-technique and expression; the music of Berlioz ripened his conviction of the poetic possibilities of his art; he became one of the most ardent champions and potent promoters of realism in music. For the present, however, these ideas found public utterance only in his pianistic achievements. These were interrupted for a time by his *liaison* with the Countess d'Agoult (known as an authoress under the *nom de plume* of 'Daniel Stern'); with her he retired to Geneva (1835–9). Three children were born to them; Cosima, the younger of two daughters, became the wife of Richard Wagner. During these four years, L. twice emerged from retirement to vanquish his only serious pianistic rival, Thalberg (1836). Finally, in 1839, he set out on a triumphal progress through Europe, signalizing this step by generously assuming the responsibility for the completion of the Beethoven monument at Bonn, for which a large sum was still required, and subscriptions scanty. For the ensuing decade the world rang with the fame of the greatest pianist who has ever lived. In 1848 he accepted the position of court Kapellmeister at Weimar, with the understanding that he was to further, by all means at his command, the progress of modern musical art. An adherent of the New German School (free tonality, romantic realism, program-music), he extended generous aid to struggling brother-artists. When the exiled Wagner, in despair over the dumb score *Lohengrin*, sent it to Liszt, the answer came back that the work was preparing for its first performance (Weimar, Aug. 28, 1850). It was followed by Raff's *König Alfred* in 1851. Here *Der fliegende Holländer* and *Tannhäuser* were revived, like Schumann's *Genoveva*, and Berlioz's *Benvenuto Cellini*. Naturally, Weimar became a centre of attraction for artists of modern tendency, reinforced by a multitude of pupils of the great pianist. His relations with the countess Carolyne Sayn-Wittgenstein, who left her husband and took up her residence in the 'Altenburg', brought about momentous changes in L.'s artistic life. She confirmed him in his resolution to abandon the virtuoso-career and devote himself to composition in the larger forms. Up to to that time he had confined himself almost exclusively to works for pf. (in fact, the bulk of his original pf.-works and his brilliant transcriptions belong to this first period), the influence and importance of which upon the development of the modern pianoforte-style can scarcely be overestimated. From this period on he appeared as a pianist only at rare intervals, but he sent into the world a new orchestral conception,—the symphonic poem, in which he makes free and original use of the leading-motive, 'local color' of most varied hues, and all arts and devices of orchestration, to plastically follow and interpret the inner meaning of the given poem or 'program'. In 1859 he left Weimar, on account of the opposition displayed to the production of Cornelius' *Barbier von Bagdad*, and the consequent failure of that opera. Until 1870 he lived for the most part in Rome; in 1866 the Pope, Pius IX, conferred on him the dignity of Abbé. In 1870, being invited to conduct the Beethoven Festival at Weimar, cordial relations with the court were reëstablished; and thereafter L. spent some months of each summer at Weimar. In 1875 he was made president of the new Hungarian Academy of Music at Pest; and between Weimar, Pest and Rome the last years of his life were divided, a throng of pupils and admirers following him from place to place. His death at Bayreuth, in 1886, occurred in the midst of the Wagner Festival.

According to a will made in 1860 Liszt's belongings, including all MSS., passed into the possession of the Countess Carolyne Sayn-Wittgenstein. It is known that in the early eighties L. drew up another will remembering the friends of later years, but to this day the document has not been found. After the death of the countess, on March 7, 1887, everything was left to her daughter, Princess Marie Hohenlohe-Schillingsfürst. Immediately after L.'s death Grand-duke Karl Alexander of Weimar had suggested the idea of a foundation to honor the memory of the master. He himself donated the rooms which Liszt had occupied in the 'Hofgärtnerei.' Princess Hohenlohe turned over all treasures and MSS., and thus the 'Liszt-Museum' was founded.

Dr. Aloys Obrist was the first director; in 1910 he was succeeded by Peter Raabe. Princess H. also founded the 'Liszt-Stiftung' by placing with the 'Allgemeine Deutsche Musikverein' as trustee the sum of 70,000 marks, the interest of which is awarded to talented composers and pianists. In 1905 the committee conceived the plan of publishing through Breitkopf & Härtel the master's complete original works, and such arrangements of his own and other composer's works as in the opinion of the publication committee (Peter Raabe, chairman) are of permanent value. The editors are E. d'Albert, F. Busoni, E. Reuss, A. Szendy, A. Stradal, F. von Weingartner, Dr. Ph. Wolfrum; F. Mottl and B. Stavenhagen were also active editors until their death. Eminent musicians in every part of the globe are assisting in various ways. The edition is estimated to contain 40 volumes; the first vol. appeared in Dec., 1907; the following vols. have been publ. so far (1916): Vols. i–vi, Symphonic Poems; vii–ix, the Dante and Faust symphonies; x–xii, minor orchl. works; xiii, works for pf. with orch.

As a pianist Liszt, the creator of the transcendental style of piano-playing, occupies a position absolutely unique. He never had a rival. This does not mean that his greatness was appreciated by his contemporaries even at the height of his triumphs as a virtuoso. When they called him the 'Paganini of the piano' they thought they had done him justice, for all that those good people could appreciate was his fabulous technic. That this was a mere means of expression employed solely for the purpose of recreating the masterpieces of a Beethoven, of revealing their deepest meaning, was a conception of the function and art of the interpreter entirely unknown to the audiences—and most musicians—of that time. With Paganini, the glorification of self, virtuosity for its own sake, was the sole object. Liszt regarded the interpreter as a high-priest, whose duty is the revelation of the composer's innermost soul. Gradually, and very slowly, this lofty conception came to be understood, until to-day virtuosity is presupposed as a matter of course, and the merit of an artist is judged by his interpretative ability. According to the unanimous testimony of the best musicians of the time L.'s playing defied description in words.

Also as a composer Liszt occupies a prominent place in the history of music. His ideals were the noblest, his intentions the grandest, his technical equipment the fullest; and had his powers of thematic invention been on the same high level, he would have attained a place among the supreme creators of music. Even so, his daring originality of conception created the 'Symphonic Poem.' No one had a deeper insight into, or a greater reverence for, the works of Beethoven and his predecessors, than Liszt; in fact, he was convinced that in the field of absolute music progress beyond Beethoven was impossible. Yet he was equally convinced that standing still in art meant spiritual stagnation; and if there was to be any progress, it could only be along new paths. Berlioz attempted to develop the symphony beyond Beethoven, but failed because he merely introduced tone-painting into Beethoven's form. Liszt saw the immense possibilities of Program-music, provided that for the new style of music a new and adéquate form could be found. This form he did not construct *a priori*, but proceeded to the creation of the art-work itself. He drew his inspiration from the masterpieces of literature and the plastic arts, and whatever mood or general idea these evoked in him, he delineated in broad lines in his music, allowing the content to determine the form. Thus each of the symphonic poems is the musical expression of some broad idea. If Liszt's themes possessed that inherent, compelling power and spontaneity which characterize those of Wagner, he would invariably have realized his lofty intentions. The vitality of Liszt's form has been amply proved by recent works of other composers, especially Strauss's *Tod und Verklärung* and *Till Eulenspiegel's lustige Streiche*. For the caricatures of countless imitators the master is not responsible. One can hardly claim (as some enthusiasts have done) a place for Liszt by the side of Beethoven and Wagner; it is, however, absurd to go to the other extreme of denying him all creative power. Only genius of a high order could create the new pianoforte-style (both of composition and of playing) or the symphonic poem. The creation of either constitutes a valid claim to immortality.

Liszt, the artist and the man, is one of the grand figures in the history of music. Absolutely free from envy, generous, kindly, and liberal-minded, whole-souled in his devotion to art, superbly equipped as an interpreter of classic and romantic works alike, a composer of original conception and daring execution, a conductor of marvellous insight, a discoverer and promoter of talent, worshipped as teacher and friend by a host of disciples, reverenced and admired by his fellow-musicians, honored by institutions of learning and by potentates as no other artist before or since, his influence, spread by those whom he personally taught and swayed, will probably increase rather than diminish as time goes on.

WORKS: FOR ORCHESTRA: The symphonic poems *Dante* (after the 'Divina Commedia'; f. orch. and female ch.), *Eine Faustsymphonie* (in 3 pictures: Faust, Gretchen, Mephisto-

pheles; f. orch. and male ch.), *Ce qu'on entend sur la montagne* [Victor Hugo], *Tasso, lamento e trionfo, Les Préludes, Orpheus, Prometheus, Mazeppa, Festklänge, Héroïde funèbre, Hungaria, Hamlet, Hunnenschlacht* [after Kaulbach], *Die Ideale* [after Schiller], and *Von der Wiege bis zum Grabe* [after Michael Zichy];—*Zwei Episoden aus Lenaus 'Faust'* (*Der nächtliche Zug; Mephistowalzer*); *Künstler-Festzug* (Schiller Fest., 1859); *Gaudeamus igitur*, with soli and choruses; *Festmarsch, Festvorspiel, Huldigungsmarsch, Vom Fels zum Meer! Deutscher Siegesmarsch, Rákoczy-Marsch* (f. symphony orch.); grand arrangements of Schubert marches, of the *Divertissement à l'hongroise*, etc.

For pianoforte: 2 Concertos, in E♭ and A; *Danse macabre* f. pf. and orch.; *Concerto pathétique* (concert-solo); 15 Hungarian Rhapsodies; a *Rhapsodie espagnole;* Sonata in B m.; Fantasia and Fugue on B-A-C-H; Variations [theme from Bach's B-m. mass]; 6 preludes and Fugues [Bach]; 10 *Harmonies poétiques et religieuses; Années de pèlerinage;* 3 *Apparitions;* 2 *Ballades;* 6 *Consolations; Berceuse; Weinen, Klagen, Sorgen, Zagen* (prelude after Bach); Fantasia and Fugue; Scherzo and March; 2 Polonaises; *Mazurka brillante;* 3 *Caprices-Valses; Feuilles d'Album;* 2 ditto; *Grand Galop chromatique; Valse-Impromptu; Mosonyi's Grabgeleit;* 2 Elegies; 2 Légendes (*St.-François d'Assise* and *St.-François de Paul*); *L'hymne du Pape; Via crucis; Liebesträume* (3 Notturnos); *L'idée fixe* (after melody by Berlioz); Impromptu in F; *Études d'exécution transcendante; 3 Grandes études de concert; Ab irato, étude de perfectionnement;* 2 concert-études, *Waldesrauschen* and *Gnomenreigen; Technische Studien* (1889; 12 books); transcriptions of Beethoven's symphonies, of Berlioz's *Symphonie fantastique* and overtures to *Les Francs-juges* and *La Damnation de Faust*, of Wagner's overture to *Tannhäuser*, of more than 50 songs by Schubert (and many others), etc., etc.;—paraphrases on operatic themes by Meyerbeer, Wagner, Verdi, Auber.

Vocal: *Missa solemnis* (the *Graner* Festival Mass) in D; Hungarian Coronation Mass; Mass in C m., w. organ; *Missa choralis* in A m., w. organ; Requiem; 3 oratorios, *Die Legende von der heiligen Elisabeth, Christus,* and *Stanislaus* (unfinished); 9 choruses w. org.; *Die Seligkeiten* f. bar. solo, ch. and org.; *Pater noster*, f. mixed ch. w. org.; *Pater noster* and *Ave Maria*, f. male voices w. org.; Psalm 13, f. tenor solo, ch. and orch.; Psalm 18, f. male ch., orch. and org.; Psalm 23, f. tenor (or sopr.) solo, w. harp (or pf.) and org. (or harmonium); Psalm 116, f. soli, male (or mixed) ch., org. and orch.; Psalm 137, f. solo, female ch., violin, harp, pf. and org.; *Christus ist geboren*, f. ch. w. org.; *An den heiligen Franzikus*, f. men's voices, org., trombones and drums; *Les Morts*, f. m. ch. and orch.; numerous minor church comps.;—the cantatas *Die Glocken des Strassburger Münsters, Die heilige Cäcile, An die Künstler* (f. soli, male ch. and orch.), *Hungaria* (f. soli, mixed ch. and orch.; has nothing in common with the symph. poem bearing the same title; score lost for many years, discovered by P. Raabe in 1912);—*Zur Säcular-Feier Beethovens; Festalbum* (for Goethe's 100th birthday); *Festchor* (for the unveiling of the Herder monument, Weimar, 1850); numerous 4-part male choruses (*Das Lied der Begeisterung, Weimar's Volkslied, Was ist des Deutschen Vaterland?* [w. pf.], *Festgesang* [w. org.]); about 60 songs w. pf., many strikingly beautiful (*Du bist wie eine Blume, Es muss ein wunderbares sein, Die Macht der Musik, Jeanne d'Arc au bûcher*).

Writings: *De la fondation Goethe* (Goethestiftung) *à Weimar* (1851); *Lohengrin et Tannhäuser de Richard Wagner* (1851; also German); *Frédéric Chopin* (1852; 2d ed., in French, Leipzig, 1879; in German, 1880); *Über Field's Notturnos* (1859; French and German); *Die Zigeuner und ihre Musik in Ungarn* (French, 1861; also Hungarian and German); *Robert Franz* (1872); *Keine Zwischenaktmusik mehr* (1879). His 'Gesammelte Schriften' were transl. by L. Ramann and publ. in 6 vols. (Leipzig, 1880–83); also a selection as 'Volksausgabe' (4 vols.; ib., 1910); J. Kapp publ. *Allgemeine Inhaltsübersicht* with full indices (1910).

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C. Correspondence: *Briefwechsel zwischen Wagner und L.* (2 vols. Leipzig, 1887; 2d ed. 1900; Engl. tr. by F. Hueffer, London, 1888 [2d ed. 1897, with index by W. A. Ellis]; Ital. tr. by A. Cavalieri-Sanguinetti, Turin, 1896; Fr. tr. by L. Schmitt, Paris, 1900). These two editions contain only the letters from 1841–61, and many passages referring to persons still living at the time of publication were omitted; in the 3d ed., prepared by Erich Kloss (1 vol., 1910), all letters up to W.'s death are included, and the omitted portions restored.—La Mara, *F. L.'s Briefe* (8 vols., Leipzig, 1893–1905; about 2,500 letters in the original French or German; those to Carolyne Sayn-Wittgenstein [vols. iv–vii] all in Fr.). This collection makes no claim to completeness, and contains, in fact, but few letters included in the following: C. Bache, *Letters of F. L.* (2 vols., London, 1894; in Engl. tr.); La Mara, *Briefwechsel zwischen F. L. und Hans v. Bülow* (Leipzig, 1898); R. v. Seydlitz, *Ungedruckte Originalbriefe des Meisters an G. Freiherrn v. Seydlitz* (Dresden, 1902); A. Stern, *F. L.'s Briefe an Karl Gille* (Leipzig, 1903); La Mara, *F. L. et Charles-Alexandre, grand-duc de Saxe. Correspondance* (Leipzig, 1909); W. v. Csapó, *F. L.'s Briefe an Baron Anton Augusz, 1846–78* (Budapest, 1911); N. de Gutmannsthal, *Souvenirs de F. L. Lettres inédites* (Leipzig, 1913); K. v. Schlözer, *Römische Briefe, 1864–69* (Stuttgart, 1913). See also La Mara, *Briefe hervorragender Zeitgenossen an F. L.* (3 vols., Leipzig, 1895–1904).

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Li'tolff, Henry Charles, b. London, Feb. 6, 1818; d. Paris, Aug. 6, 1891. A pupil of Moscheles, he played at 12 in public. An early marriage (at 17) forced him to seek a livelihood in Paris; unsuccessful there, he supported himself in Melun by teaching; and in 1840 attracted the attention of Paris by a brilliant concert. His reputation now grew rapidly, though the unhappy course of his private affairs led to a separation from his wife. He made tours, beginning in Belgium; from 1841–4 was conductor at Warsaw; toured Germany and Holland, visited London in 1846, and Vienna during the Revolution of 1848, in which he participated, but escaped to Brunswick. Here he married the widow of the music-publisher Meyer, changing the firm-name in 1851 to 'H. Litolff'; he was one of the pioneers in the publication of cheap editions (Collection Litolff). In 1860 he turned the business over to his adopted son, Theodor, and returned to Paris. For ten years the state of his health had prevented concert-giving; he devoted himself to composition, and brought out 8 operas and operettas in Paris, Baden-Baden, and Brussels, of which the operetta *Héloïse et Abélard* was the most

successful. Of 4 operas, *Die Braut vom Kynast* (Brunswick, 1847) and *Les Templiers* (Brussels, 1886) were performed; *Rodrigue de Tolède*, and *Le Roi Lear* (finished 1890), have not been prod.—Other works: An oratorio, *Ruth et Booz* (1869); orchestral overtures: *Robespierre*, op. 55; *Les Girondistes*, op. 80; *Les Guelfes*, op. 99; *Chant des Belges*, op. 101; *Szenen aus Goethe's Faust* f. soli, ch. and orch., op. 103; the *Eroica* violin-concerto, op. 42; a Funeral March for Meyerbeer, op. 116; 5 *Concerto-symphonies* f. pf. w. orch., op. 15, 22, 45, 102, 123; 3 pf.-trios, op. 47, 56, 100; 3 duets f. pf. and vln. (with Léonard); 6 études de concert, f. pf.; *Opuscules*, op. 25; *Invitation à la Tarentelle*, op. 36; Nocturne, op. 62; Characteristic Pieces, op. 65; a *Spinnlied;* etc., all f. pf.—His music is characterized by striking and brilliant effects.—Cf. H. Berlioz, *Les Musiciens et la Musique* (Paris, 1878; in Ger. tr. in vol. ix of 'H. B.'s Literarische Werke,' Leipzig, 1903); P. Magnette, *H. L.* (Paris, 1914).

Lit'ta, Duca **Giulio,** Visconte **Arese,** b. Milan, 1822; d. Vedano, n. Monza, May 29, 1891. Composer of precocious talent and excellent training; prod. an opera at 20, *Bianca di Santafiora* (Milan, 1843), followed by nine others, the last being *Il Violino di Cremona* (La Scala, Milan, 1882). Also an oratorio, *La Passione*, at Turin; and songs.

Litvinne, Félia, dramatic soprano; b. in Russia, c. 1860. Pupil of Mme. Barth-Banderoli and Victor Maurel in Paris, where she made her début at the Th. des Italiens. After a season in America (1885–6, as Mlle. Litvinov) with Col. Mapleson's company, she sang for some years in Russia (Petrograd, Moscow), and then went to Paris, where she became a favorite, especially through her rendition of the great excerpts from Wagner's works, which Lamoureux was then introducing in his concerts. During the season of 1896–7, she was heard as Isolde and Brünnhilde at the M. O. H., but made little impression, coming after such interpreters as Lehmann, Klafsky, Materna and Nordica. Nevertheless, when Cortot in 1902 gave his Wagner performances at the Château d'Eau in Paris, both her singing and acting took the French audiences by storm, and she has remained a prime favorite, both as a member of the Th.-Lyrique de la Gaîté and of the Op.-Comique. She is a sister-in-law of the de Reszkés, and married to Dr. Emmanuel Depoux.

Lit'zau, Johannes Barend, b. Rotterdam, Sept. 9, 1822; d. there July 18, 1893. Pupil of J. B. Bremer and B. Tours (pf. and organ); self-taught in theory and composition. 1842, organist of the Presb. Ch.; 1855, succeeded Bremer as organist of the Lutheran Ch. He founded an organ-school, and wrote organ-music in the classic style: 3 Organ-sonatas (op. 19, A m.; op. 24, E; op. 25, F m.); *Einleitung und Doppelfuge* in D m. (op. 14); *Fuge a 5 über 'Aus tiefer Not schrei ich zu Dir'* (op. 18); *Konzertsatz im strengen Stil mit 4 Subjekten* (op. 28); etc.

Litzmann, Berthold, b. Kiel, Apr. 18, 1857; since 1897 prof. of Ger. literature at Bonn Univ.; wrote an exhaustive biogr., *Klara Schumann, ein Künstlerleben, nach Tagebüchern und Briefen* (3 vols.; Leipzig, 1902–8; Engl. tr. by G. E. Hadow [abridged, 2 vols.], ib., 1913).

Livera'ti, Giovanni, b. Bologna, 1772; d. after 1829. Noted tenor singer and opera-composer; pupil of Mattei (comp.) and Gibelli (singing). Brought out an opera at Bologna in 1790; in 1792, first tenor in the Ital. th. at Barcelona, later in Madrid, and conducted the Royal Opera at Potsdam until 1800; then cond. the theatre-orch., Prague, went to Trieste in 1804, and Vienna in 1805, living there as a singing-teacher till 1814, when he was app. composer to the Royal Th., London. His last work was the opera *The Nymph of the Grotto* (1829).—Works: 14 operas; 2 oratorios; cantatas, minor vocal pieces; string-quartets; 'cello-music; etc.

Lloyd, Charles Harford, b. Thornbury, Gloucestershire, England, Oct. 16, 1849. Mus. Bac., 1871, Mus. Doc., 1891 (Oxford). 1876, organist of Gloucester Cath., and in that capacity cond. of the 'Three Choirs' Festivals there in 1877 and '80; 1882, of Christ Church Cath., Oxford, and cond. of the Oxford Symphony Concerts from 1882–6; from 1887–92, prof. of org. and comp. at R. C. M.; 1892, precentor and mus. instructor at Eton College, succeeding Barnby. Founder and first president of the Oxford Univ. Mus. Club.—Works: The cantatas *Hero and Leander* (1884), *The Song of Baldur* (1885), *Andromeda* (1886), *A Song of Judgment* (1891), and *Sir Ogie and the Lady Elsie* (1894); and (for female voices) *The Gleaner's Harvest;* music to *Alcestis* (Oxford, 1887); Full Cathedral Service in E♭; a pastoral, *The rosy dawn* (1889); 8-part chorus *To Morning* (1890); trio f. clar., bassoon and pf.; part-songs and songs; organ-sonata; etc.

Lloyd, Edward, born London, March 7, 1845. Noted tenor singer; choir-boy under James Turle at Westminster Abbey till 1860. He sang in churches and concerts, coming prominently into notice at the Gloucester Fest., 1871, in Bach's St. Matthew Passion. Since 1874, first tenor at the Leeds Festivals. He appeared at the Cincinnati Festival in 1888, and at other times in the United States. He retired from the concert-stage in 1900, and has since been living on his estate in Sussex.

Lo'be, Johann Christian, b. Weimar, May 30, 1797; d. Leipzig, July 27, 1881. His first teacher was A. Riemann (flute and violin); he was then taught by E. A. Müller, and played a flute solo in the Gewandhaus, 1811. He was flutist, later viola-player, in the Weimar court orch. until 1842; then received the title of 'Professor,' and founded a music-school, but gave it up in 1846 to go to Leipzig, where he edited the 'Allgem. mus. Zeitung' till 1848, and was diligent in composing and teaching.—Works: 5 operas, prod. at Weimar; 2 symphonies; overtures; concertos, variations, and solo numbers f. flute; pf.-quartets, etc.—He wrote *Die Lehre von der thematischen Arbeit* (1846), *Lehrbuch der musikalischen Composition* (Vol. i, *Harmony*, 1850; rev. by Kretzschmar, 5th ed., 1884; Vol. ii, *Instrumentation*, 3d ed. 1879; Vol. iii, *Canon, Fugue, etc.*, 1860; Vol. iv, *Opera*, 1867; also rev. by Kretzschmar, 1884–7); *Katechismus der Musik* (1851; 28th ed., 1904; Engl. transl., New York); *Musikalische Briefe eines Wohlbekannten* (1852; 2d ed. 1860); *Fliegende Blätter für Musik* (1853–57, three vols.); *Aus dem Leben eines Musikers* (1859); *Vereinfachte Harmonielehre* (1861); *Katechismus der Kompositionslehre* (1872, 7th ed. 1902); *Consonanzen und Dissonanzen* (1869).

Lob'kowitz, Prince **Franz Maximilian,** b. Dec. 7, 1772; d. Castle Raudnitz, Dec. 16, 1816. He was an eminent patron of art, especially of Beethoven, who dedicated to him the quartets op. 18, the 3d, 5th and 6th symphonies, the *Tripelkonzert*, and the song-cycle *An die entfernte Geliebte*.

Lo'bo (or **Lopez, Lupus**), **Duarte,** b. 1540, d. 1643 (aged 103); important Portuguese composer, and a pupil of Manoel Mendes, was (about 1600) choirmaster of the Hospital Church, later of the Cathedral, at Lisbon; he died as Rector of the Seminary for priests.—Publ. masses, magnificats (*a* 4–8), an office for the dead, etc.—See Q.-Lex.

Locatel'li, Pietro, violinist; b. Bergamo, 1693; d. Amsterdam, Apr. 1, 1764. Pupil of Corelli at Rome; after long professional tours, he settled in Amsterdam, establishing regular public concerts there. His technical feats, particularly in double-stops, were considered marvellous at the time; by changing the accordatura of his violin, he prod. apparently impossible effects; Paganini is said to have profited by L.'s innovations.—Works: Op. 1, 12 *Concerti grossi;* op. 2, flute-sonatas w. bass; op. 3, *L'Arte del violino*, containing 12 concertos and 24 caprices f. 2 violins, viola, 'cello, and continuo; op. 4, 6 concertos; op. 5, 6 string-trios; op. 6, 12 sonatas f. solo violin; op. 7, six *Concerti a quattro;* op. 8, string-trios; op. 9, *L'Arte di nuova modulazione* (Fr. *Caprices énigmatiques*); op. 10, *Contrasto armonico*, 4-part Concerti.—In new editions: The sonatas, op. 6; also a few pieces in Alard's and David's methods.—See Q.-Lex.

Locke, Matthew, born Exeter, England, 1632 ('33?); d. London, Aug., 1677. Chorister in Exeter Cathedral, studying under Edward Gibbons and W. Wake. Composer to Charles II, 1661; became a Roman Catholic, and was app. organist to Queen Catherine. Prominent among early English composers, he wrote music to *The Tempest* and *Macbeth*, and to Shadwell's *Psyche* (this last, and *The Tempest*, were publ. 1675 as *The English Opera*); to Shirley's masque *Cupid and Death*, and Stapleton's comedy *The Stepmother;* also 6 suites, anthems, etc. (some pieces are in 17th-century collections); the first English work on thorough-bass, *Melathesia, or Certain General Rules for Playing upon a Continued Bass* (1673); and pamphlets versus Salmon's attempt at reducing mus. notation to one universal character.—See Q.-Lex.

Lo'der, Edward James, b. Bath, England, 1813; d. London, Apr. 5, 1865. Pupil of his father, also of Ferd. Ries at Frankfort. Composed operas for Drury Lane and Covent Garden; was conductor of the Princess's Th., and later at Manchester.—Operas: *Nourjahad* (1834); *The Night Dancers* (1846); *Puck* [a ballad-opera], *Raymond and Agnes* (1855); additions to various others; music to Oxenford's *Dice of Death* (1835); masque *The Island of Calypso* (1851); string-quartets; songs (*The Brave Old Oak*).

Loeb, Jules, born Strassburg, May 13, 1857. A leader among French 'cellists; was a pupil of Chevillard at Paris Cons. and won 1st prize. Is solo 'cellist at the Opéra, and at the Cons. Concerts; also a member of the Marsick Quartet, and of I. Philipp's 'Société pour instrs. à vent et à cordes.'

Loeffler, Charles Martin Tornov, born Mülhausen, Alsatia, Jan. 30, 1861. Violinist and composer; studied the violin under Massart and Léonard, in Paris, later under Joachim in Berlin; comp. under Guiraud, Paris. Began public career by playing in Pasdeloup's orch.; afterwards joined Prince Dervier's orch. in Nice and Lugano. From 1883–1903 2d leader in the Boston, Mass., Symphony Orch., also appearing as a soloist every season; since 1903 living in Boston as teacher and composer. Among Amer. composers he occupies a place of great prominence, chiefly through his orchestral compositions, which have been performed frequently by the larger organizations; his style is strongly impressionistic.—Works: Suite in 4 movements *Les veillées de l'Ukraine* (after Gogol), f. violin and full orch. (1891); concerto in 1 movem. f. 'cello and full orch. (played by Schroeder, 1894); Divertimento f. violin w. orch. (1895);

La Mort de Tintagiles (after Maeterlinck), symph. poem f. full orch. w. 2 viole d'amore obbl. (1897); *Divertissement espagnole* f. orch. and saxophone (1901); and the symph. poems *La bonne Chanson* (after Verlaine), *La Villanelle du Diable* (after Rollinat), *A Pagan Poem* (after Virgil); *The Mystic Hour*, symph. f. orch. and male ch.; Psalm 137, f. female ch.; *For One Who Fell in Battle*, f. 8-part mixed ch.; 2 Rhapsodies f. ob., vla. and pf.; octet f. 2 clars., 2 vlns., viola, 'cello, double-bass and harp; string-sextet; quintet (1 movem.) f. 3 vlns., viola and 'cello. Also songs f. mezzo-sopr., w. viola obbl. and pf. (poems by Verlaine and Baudelaire). In MS., a 1-act opera.

Loeillet [lö-yā'], **Jean-Baptiste,** a celebrated flutist and harpsichordist; b. Ghent; d. London, 1728. Studied in Ghent, and from 1702 in Paris; went to London in 1705, and from 1710 gave weekly amateur concerts at his own house. Excellent teacher. Publ. sonatas f. flute, oboe and violin; also flute-trios, and 12 suites of lessons f. harpsichord.

Loewe, (Johann) Karl (Gottfried), the perfecter of the 'ballade' for solo voice w. pf.-accomp.; b. Nov. 30, 1796, at Löbejün, n. Halle; d. Kiel, Apr. 20, 1869. His father, a school-master and cantor, taught him at first; in 1809 he was sent to the Francke Institut, Halle, where his beautiful soprano voice and clever attempts at composition attracted attention. He received a yearly stipend of 300 Thaler from King Jerome until 1812; Türk was his teacher in music until 1813, after which L. joined the Singakademie founded by Naue. He studied theology at the Univ., 1817–19, also producing some vocal works (*Treuröschen, Wallhaide, Erlkönig*); was app. cantor at St. Jacob's, and teacher at the gymnasium at Stettin in 1820, and town mus. dir. in 1821, remaining here until 1866, when he settled in Kiel. From Greifswald Univ. he received the title of *Dr. phil.* (hon. c.). On journeys to German cities, Vienna (1844), London (1847), Sweden and Norway (1851), and Paris (1857), Loewe, being an excellent vocalist, introduced his ballades to public notice. His publ. works, 145 opus-numbers, include 1 opera, *Die drei Wünsche* (Berlin, 1834; pf.-score publ.); 17 oratorios (*Die Festzeiten, Die Zerstörung Jerusalems, Johann Huss, Die Auferweckung des Lazarus*, etc.); a cantata, op. 120, *Die Hochzeit der Thetis;* a ballade f. soli, ch. and orch., op. 25, *Die erste Walpurgisnacht* [Goethe]; his most important and characteristic works, the ballades f. voice w. pf., are publ. by Peters and Schlesinger in 'Loewe-Albums' containing 20 and 16 numbers respectively (among the finest are *Edward, Erlkönig, Der Wirthin Töchterlein, Der Nöck, Archibald Douglas, Tom der Reimer, Heinrich der Vogler, Oluf*, and *Die verfallene Mühle*); 3 string-quartets (op. 24; G, F, B♭); a pf.-trio (op. 12, G m.); several pf.-sonatas. 4 other operas (not perf.), symphonies, overtures, etc., were left in MS.—Writings: *Gesanglehre für Gymnasien, Seminarien und Bürgerschulen* (1826, 3d ed. 1834); *Musikalischer Gottesdienst; methodische Anweisung zum Kirchengesang und Orgelspiel* (1851; 3 further editions); *Clavier- und Generalbass-Schule* (2d ed. 1851). A 'Gesammtausgabe der Balladen, Legenden, Lieder und Gesänge' (over 500 in 17 vols.), ed. by Max Runze, was publ. by Breitkopf & Härtel (1899–1903). A Loewe-Verein was founded in Berlin in 1882.

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Loewengard, Max Julius, b. Frankfort-on-Main, Oct. 2, 1860; d. Hamburg, Nov. 21, 1915. Pupil of Raff in Frankfort; began his career as th.-cond.; 1890–1, teacher at the Cons. in Wiesbaden; 1891–1904, prof. at the Scharwenka Cons. in Berlin, and mus. critic of the 'Börsen-Zeitung'; in 1904 he removed to Hamburg, where he succ. Sittard as critic for the 'Korrespondent,' was prof. at the Cons. (until 1908), and founded the 'Institut für Musikwissenschaft.' He was eminently successful as a teacher. His comps. include an opera, *Die vierzehn Nothelfer* (Berlin, 1896), a Serenade for orch., and songs of merit.—Writings: *Lehrbuch der Harmonie* (1892; 6th ed. 1906; Engl. tr. by H. M. Peacock [1905], F. Liebing [1907], Th. Baker [1910; from the 6th augm. Ger. ed.]); *Lehrbuch des Kontrapunkts* (1902; Engl. tr. by F. Liebing, 1907); *Aufgabenbuch zur Harmonielehre* (1903); *Lehrbuch des Kanons u. der Fuge* (1903); *Lehrbuch der musikalischen Formen* (1904); *Praktische Anleitung zum Generalbasspiel, Harmonisieren, Transponieren u. Modulieren* (1913).

Logier [loh-zh'yā'], **Johann Bernhard,** b. Kassel, Feb. 9, 1777; d. Dublin, July 27, 1846. Finding piano-practice distasteful, he fled from home at the age of ten, and was taken to England by an Englishman enamoured of his flute-playing (L. was a most precocious pupil of Weidner). In 1805 he joined a regimental band as flutist, and accompanied it to Ireland, some years later becoming organist at Westport, where he perfected the invention of the 'chiroplast,' an apparatus for holding the hands in correct position during piano-practice. It was patented in 1814, and Logier travelled through the United Kingdom to introduce it. It obtained great vogue, and brought him fame and wealth. Stöpel was sent by the Prussian Government to examine and report on the chiroplast, and L. was invited to Berlin to introduce his system. He remained there 3 years, and then returned to Dublin (1826). This system, which soon spread over Great Britain and Germany, and was even adopted in the Paris Cons., was reinforced by L.'s original idea of the simultaneous practice of several pupils on different pianos, which became the most important part of this method of instruction. The system was not received without protest. L. published in 1816 a work entitled *An Explanation and Description of the Royal Patent Chiroplast, or Hand-Director for Pianoforte, etc.;* bitter attacks were met by *An Authentic Account of the Examination of Pupils instructed on the New System of Musical Education, by J. B. Logier* (1818), which was greeted by yet more violent diatribes, all serving as excellent advertisements of the invention. In *The First Companion to the Royal Patent Chiroplast,* L. explains his method of simultaneous teaching: he also publ. *Logier's Practical Thorough-bass,* and (in German) a *System der Musikwissenschaft und der musikalischen Composition* (Berlin, 1827). His compositions include a pf.-concerto; sonatas, etc., f. pf.; pf.-trios w. flute and 'cello; and a method for Buglehorn.—See Q.-Lex.

Logroscino [-shē'-], **Nicola,** b. Naples, c. 1700; d. there in 1763. Eminent dramatic composer, pupil of Durante. In 1747 he became first prof. of counterpoint at the Cons. dei Figliuoli dispersi in Palermo, but spent his last years in Naples, where he prod. over a score of operas, chiefly in opera-buffa style, in which he surpassed his predecessors Leo, Pergolesi, and Hasse, and introduced the (then) new and brilliant effect of the act-close in ensemble. His operas held the stage till Piccinni's star gained the ascendant. Among his works were *Inganno per Inganno* (1738), *La Violante* (1741), *Il Governatore* (1747), *Tanto bene, tanto male, Il vecchio marito, La Furba burlata* (1760; written with Piccinni), and his one opera seria, *Giunio Bruto* (1750).—Cf. H. Kretzschmar, *Zwei Opern N. L.'s,* in Peters' 'Jahrbuch' (1908).

Löh'lein, Georg Simon, b. Neustadt, n. Koburg, 1727; d. Danzig, Dec. 18, 1781. On account of his gigantic stature he was seized in his seventeenth year, while on a journey, and forced into the Prussian Guard; having passed through several campaigns, he was severely wounded in the battle of Kollin (1757), and discharged. He recovered completely, went to Jena in 1760, and there finished his musical education, becoming Musikdirektor; in 1763 he settled in Leipzig as a violinist, pianist and teacher; from 1779 he lived in Danzig as Konzertmeister. His *Klavierschule* (2 parts, 1765, '81) was immensely successful, passed through many editions, and was even revised by Czerny; a *Violinschule* (1774) met with almost equal success; but his numerous comps. are forgotten. He wrote a Singspiel, *Zemaire und Azor* (Leipzig, 1775); divertimenti for orch.; concertos for clavicembalo, sonatas, trios, quartets, etc.—See Q.-Lex.

Loh'mann, Peter, German poet; born Schwelm, Westphalia, Apr. 24, 1833; d. Leipzig, Jan. 10, 1907. From 1856 he lived in Leipzig, and wrote 1858–61 for the 'Neue Zeitschrift für Musik.' His dramatic ideal was the art-work free from conventionalism, nationalism, religious conflict, or mythic influence—a universal drama appealing equally to all mankind; in music his principles coincide in great part with Wagner's polyphony. Several of his vocal dramas have been set to music: *Die Rose vom Libanon,* and *Irene,* by Joseph Huber; *Frithjof* by Goebel; *Durch Dunkel zum Licht* by Freudenberg; *Valmoda* and *Frithjof* by Dreszer; etc. These and other poems have been publ. in 4 vols. (3d ed. 1886). Other works are *Über R. Schumanns Faustmusik* (1860), and *Über die dramatische Dichtung mit Musik* (1861; 2d ed. 1864; 3d ed. as *Das Ideal der Oper,* 1886).

Löhr, George Augustus, born Norwich, England, Apr. 23, 1821; d. Leicester, Aug. 25, 1897. Chorister at Magdalen Coll., Oxford; asst.-organist to Dr. Z. Buck, Norwich Cath., for 10 years; 1845–85, organist at St. Margaret's, Leicester. For many years also cond. the Amateur Harm. Soc.

Löhr, (Richard) Harvey, son of preceding; b. Leicester, Engl., June 13, 1856. Pupil of his father; then of Prout, Sullivan and Holmes at the R. A. M., winning the Lucas medal twice (1877, '78); also Potter Exhibitioner, and Santley Prizeholder (1879). Was for many years organist at St. James's, Marylebone. Has also appeared as a concert-pianist since 1882.—Works: Oratorio *The Queen of Sheba;* an opera, *Kenilworth;* 5

symphonies; 2 str.-quartets; a pf.-quintet; a pf.-quartet; a pf.-trio; services, anthems, etc.; part-songs; songs; a Ballade (op. 3) for 'cello and pf.; Duo concertante (op. 13) for do.; a Caprice (op. 11) and a Cavatina (op. 14) for violin and pf.; *The Window*, 12 pf.-pieces; etc.—*Primer* of the rudiments of music (1882); *Principia of Music* (1890), etc.

Lohse, Otto, distinguished conductor; b. Dresden, Sept. 21, 1859. Pupil at the Cons. there of H. Richter (pf.), F. Grützmacher (vcl.), F. Draeseke and F. Wüllner (comp.); 1877–9, 'cellist in the Dresden court orch.; 1880–2, teacher of pf. at the Imp. Music-School at Vilna; 1882–9, cond. of the Wagner Soc. and the Imp. Russian Mus. Soc. in Riga, and 1889–93 first Kapellm. at the Stadtth. there; 1893–5, do. at the Stadtth. in Hamburg. There he married the famous singer Katharina Klafsky, and in the spring of 1896 both artists were members of the Damrosch Opera Co. (L. as cond.); 1897–1904, first Kapellm. and Generalmusikdir. in Strassburg; 1904–11, first Kapellm. in Cologne; 1911–12, at La Monnaie, Brussels; since 1912 first Kapellm. at the Leipzig Stadtth. From 1901–4 he cond. the Wagner dramas at Cov. Garden, and in 1902 the series of symphony-concerts of the R. orch. in Madrid. He has comp. an opera, *Der Prinz wider Willen* (Riga, 1890) and songs. —His son **Georg** is principal tenor (since 1913) at the Stadtth. in Chemnitz.

Lol'li, Antonio, distinguished violinist; born Bergamo, c. 1730; died Palermo, 1802. Leader at Stuttgart, 1762–73; spent 5 years in Petrograd, the special favorite of Empress Catherine II; was in Paris in 1779, traversed Spain, Austria, Germany, and Denmark, and came to London in 1785, where, in striking contrast with other towns, his reception was cool. He then went to Naples, and finally to Palermo. A player of the Corelli 'school,' he had great technique but no emotional power, and his performances were unequal. —Works: 8 concertos; 3 sets of sonatas (6 in each) w. bass; 6 sonatas w. 2d violin; and a Vln.-method; all of slight value.—See Q.-Lex.

Lomagne, B. de (pen-name of Albert Soubies in the Paris 'Le Soir').

Lo'makin, Gabriel Joachimovitch, b. Petrograd, Apr. 6, 1812; d. Gatchina, May 21, 1885. While a chorister in the church-choir of Count Sheremetiev he studied theory with Sapienza; became choirmaster in 1830, and singing-master at several institutions in Petrograd; cond. of the court chapel, 1848–59. Together with Balakirev he established in 1862 the Free School for Music, and had charge of the singing classes. Ill health compelled him in 1874 to withdraw from musical activities. He comp. 10 *Cherubim Songs;* 14 *Penitential Songs;* a Liturgy; several other sacred songs. Also publ. a *Treatise on Choral Singing.* Even more important are his arrangements for 4-part chorus of the old Russian church-hymns (in collaboration with Vorotnikov and Lvov).

Longhurst, William Henry, b. Lambeth, England, Oct. 6, 1819; d. Canterbury, June 17, 1904. 1828–36, chorister in Canterbury Cath.; then asst.-organist, master of the choristers, and lay-clerk; 1873, first organist, succeeding T. E. Jones; retired in 1898, after seventy years of uninterrupted service in the Cath. Mus. Doc. 1875; mus. lecturer at St. Augustine's Coll., Canterbury.—Works: The oratorio *David and Absalom* (1872); *The Village Fair, an Alpine Idyll* (1882); cathedral-service in E; other church-music; etc.—His brother, **John Alex.** (1809–1855), sang in opera and concert.

Longy [löhn-zhē'], **Georges,** oboe-virtuoso; born Abbeville, France, 1868. Pupil of the Paris Cons., graduating in 1886 as winner of the 1st prize; from 1886–8 he was a member of the Lamoureux Orch.; 1888–98, 1st oboe of the Colonne Orch., and of the orch. at the Op.-Comique; since 1898 do. of the Boston Symph. Orch.; 1899–1913, cond. of the Boston Orchl. Club; in 1915 app. cond. of the MacDowell Orch. (Boston). In 1916 he establ. his own music-school in Boston. He is perhaps best known as the founder (in 1900) and dir. of the Longy Club, one of the leading chamber-music (wood-wind) organizations.

Loomis, Harvey Worthington, b. Brooklyn, N. Y., Feb. 5, 1865. Pupil at the Nat. Cons. of Madeleine Schiller (pf.) and A. Dvořák (comp.); living in New York as composer.—Works: A grand opera, *The Traitor Mandolin;* 4 comic operas, *The Maid of Athens, The Burglar's Bride, Going Up?, The Bey of Baba;* the musical pantomimes *Put to the Test, Her Revenge, In Old New Amsterdam, The Enchanted Fountain, Love and Witchcraft, Blanc et Noir;* incid. music to R. Peter's *The Tragedy of Death* and W. Sharp's *The Coming of the Prince; Fairy Hill,* cantata for children; pf.-pcs. Among his songs those written for children deserve special mention (*Song Flowers for Children to Gather* [2 books], *Toy Tunes,* etc.).

Lopez. See Lobo.

Lo'rentz, Alfred, b. Strassburg, Mar. 7, 1872. St. flute with Rucquoy and Taffanel in Paris, and was for a time flutist in the orch. at Baden-Baden; then st. comp. with Rheinberger at the Akademie der Tonkunst in Munich (1892), and practical cond. under Mottl at Karlsruhe; app. chorus-master in 1894; later Kapellm. at the Stadtth. in

Strassburg; since 1899 Hofkapellm. in Karlsruhe. Comp. of the operas *Der Mönch von Sendomir* (Karlsruhe, 1907), and *Die beiden Automaten* (ib., 1913); also some works for orchestra.

Lo'renz, Franz, b. Stein, Lower Austria, Apr. 4, 1805; d. Vienna, Apr. 8, 1883. Physician and *littérateur.*—Works: *In Sachen Mozarts* (1861); *Haydns, Mozarts und Beethovens Kirchenmusik; W. A. Mozart als Claviercomponist* (1866); newspaper articles.

Lorenz, Julius, born Hanover, Oct. 1, 1862. Pupil of Reinecke, Jadassohn and Paul at the Leipzig Cons. From 1884, cond. of the Singakademie at Glogau; 1895–1911, of the 'Arion,' New York; since 1911 org. at the synagogue in Glogau.—Works: An opera, *Die Rekruten;* Mass in D m. for soli, ch. and orch.; Psalm 95 for ch. and orch.; *Festhymne* for ten. solo, ch. and orch. (op. 25); pf.-trio (op. 12); str.-quartet in D m. (op. 24); overtures, pf.-music, choruses, and songs.

Lorenz, Karl Adolf, b. Köslin, Pomerania, Aug. 13, 1837. As a school-boy he composed trios, quartets, etc.; studied music in Berlin under Dehn, Kiel and Gehrig, also at Berlin Univ. (*Dr. phil.*, 1861). Became cond. of the Meixner Gesangverein; 1864, of the Stettin Musikverein; 1866, Municipal Director of music in Stettin, succeeding Loewe. He is also an organist; cond. of the Symphony Concerts and of the 'Lehrer-Gesangverein'; music-teacher in two gymnasiums; and founded the 'Stettiner Musikverein' (for oratorio). Created 'Professor' in 1885; retired in 1910.—Works: The secular oratorios *Otto der Grosse* (op. 20), *Winfried* (op. 30), *Krösus* (op. 35), *Die Jungfrau von Orleans* (op. 44), *Das Licht* (op. 80); a passion cantata, *Golgatha* (op. 65); the choral works with orch. *Heinrich der Vogelsteller* (op. 19), *Hymne an die Kunst* (op. 25), *Die Ozeaniden* (op. 60); Symphony in E♭ (op. 74); a pf.-trio in E♭ (op. 12); 2 operas, *Die Komödie der Irrungen*, and *Harald und Theano* (4 acts; Hanover, 1893), both succ.; overtures, etc.

Loren'zi-Fabris, Ausonio de, b. Montebelluna, Jan. 18, 1861. Pupil of the Liceo Benedetto Marcello in Venice. Comp. of the operas *Gli Adoratori del fuoco* (Venice, 1891), *Maometto II* (ib., 1892; rewritten Florence, 1903), *Refugium Peccatorum* (Venice, 1897), *Il Re s'annoia* (Trieste, 1904). Two other operas, *Giuditta* and *Sordello*, have not yet been produced.

Loren'zo, Leonardo de, born Viggiano, Potenza, Italy, Aug. 29, 1875. St. at the Naples Cons. with G. Nigro, A. Pagnotti and C. de Nardis; 1897–1900, first flutist at the T. Municipale in Alessandria (Piedmont); 1900–7, tours of Europe and South Africa; 1910–12, first flutist of the N. Y. Philh. Soc.; 1912–14, do. of the Symph. Orch.; since 1914 do. of the Minneapolis Symph. Orch. Has publ. some pieces for fl. and pf. (*Tarantella, Notturno, Pensiero elegiaco*, etc.) and many studies: Op. 1, *Nove grandi studi artistici;* op. 2, *I due virtuosi* (for 2 fls.); op. 9, *L'Indispensabile* (a modern fl.-school); op. 10, 11, 12, 13, *Grand Studies* (solos) with pianoforte.

Lo'ris; Lori'tus. See GLAREANUS.

Lortat [lŏhr-tăh'], **Robert,** fine pianist; b. Paris, Sept. 12, 1885. Pupil at the Cons. of L. Diémer, winning 1st prize in 1901; won the Prix Diémer in 1909 at a contest of the 1st prize-winners of the preceding ten years (judges: Saint-Saëns, Massenet, Paderewski, Rosenthal, Bauer, etc.). After a most successful début in Paris in 1910, he made a tour of the principal German cities, playing mostly with orch., and winning golden opinions; during 1913 he played in six recitals the entire works of Chopin in Paris and London; in London also in four recitals the entire works of G. Fauré. His Amer. début in New York (Nov. 2, 1916) fully confirmed the favorable reports that had preceded him; his programs of the first season contained many novelties of contemporary French composers; his recitals with J. Thibaud proved him an ensemble-player of a very high order.

Lort'zing, (Gustav) Albert, an eminently popular opera-composer; b. Berlin, Oct. 23, 1801; d. there Jan. 21, 1851. His parents were actors; the boy had lessons for a time with Rungenhagen, but the wandering life led by the family cut them short. He himself took children's rôles on the stage, and had some training as an actor and singer; as an instrumental player, and in composition, he was almost wholly self-taught. In 1823 he married an actress, Regina Ahles (b. Dec. 5, 1800; d. June 13, 1854). In 1824 brought out a short opera, *Ali Pascha von Janina*, at Cologne; joined the company of the Court Th., Detmold, in 1826 as an actor, and in 1832 produced 2 vaudevilles, *Der Pole und sein Kind* and *Scene aus Mozarts Leben*, which were well received on several German stages. From 1833–44 he was engaged at the Leipzig Theatre as a tenor singer; here he launched *Die beiden Schützen* (Feb. 20, 1837; instantly popular), and on Dec. 22 of the same year *Czar und Zimmermann* (not appreciated at Leipzig, but warmly greeted at Berlin, and still a general favorite); *Die Schatzkammer des Inka* (not perf.), *Das Fischerstechen* (1839; a local skit, but a failure), *Hans Sachs* (1840), and *Casanova* (1841) were followed by his best work, *Der*

Wildschütz (1842; only a moderate success at first). Promoted to the conductorship of the Leipzig opera in 1844, he resigned in a short time on account of differences with the management. Reduced to poverty, which the successes of his operas mitigated but transiently, he went from town to town, bringing out *Undine* at Hamburg (1845), *Der Waffenschmied* at Vienna (Th. an der Wien, 1846), *Zum Grossadmiral* at Leipzig (1847), and *Die Rolandsknappen* (Leipzig, 1848). The success of *Der Waffenschmied* led to an engagement as Kapellm. at the Th. an der Wien, but during the revolution of 1848 the institution failed, and L. again was without the means of subsistence. After a second brief appointment at Leipzig (1849), which again ended in a quarrel, he went to Berlin, and became Kapellm. of the new Friedrich Wilhelmstädtisches Th. in 1850, spending the last year of his life as a conductor of farces and similar trivialities. The sum of 15,000 Thaler (about $11,000) was raised by theatrical benefits for the support of his destitute family. In 1850 he still brought out an operetta, *Die Opernprobe*, and a farce, *Die Berliner Grisette*. He left two other dramatic works, *Der Weihnachtsabend* (not perf.), and a 3-act romantic opera *Regina, oder die Marodeure* (comp. 1848; carefully edited by Richard Kleinmichel, with text-revision by L'Arronge, it was prod. at the Royal Opera, Berlin, Mar. 21, 1899, with great applause). The delightful humor and never-failing flow of melody in L.'s operas make them fresh as ever, after the lapse of three-quarters of a century. He also wrote music to Benedix's drama *Drei Edelsteine;* an oratorio, *Die Himmelfahrt Christi;* overtures, songs, etc. —BIBLIOGRAPHY: G. A. Düringer, *A. L., sein Leben und Wirken* (Leipzig, 1851); G. R. Kruse, *A. L.* (Berlin, 1899; the best biogr.); R. Bürner, *A. L. in Detmold. . .* (Detmold, 1900); C. A. Webster, *Pamphlet on A. L.* (London, 1900); G. R. Kruse, *L.'s Briefe* (Leipzig, 1902); Anon., *A. L.-Feier, Bad Pyrmont, 29. und 30. Juni 1901;* (Pyrmont, 1901); H. Wittmann, *L.* (Reclam, Leipzig, 1902).

Lösch'horn, Albert, b. Berlin, June 27, 1819; d. there June 4, 1905. Pupil of L. Berger, 1837–9, and of Killitschgy (likewise a pupil of Berger), Grell, and A. W. Bach at the R. Inst. for Church-music, succeeding Killitschgy there as pf.-teacher in 1851; 'Professor' in 1859. A pianist and teacher of deservedly high reputation, he published many elegant and effective *salon*-pieces for pf., also suites, sonatas, sonatinas, and the like; and a long series of excellent pf.-studies (Studies for Beginners, op. 65; for more advanced pupils, op. 66; for Advanced Students, op. 67; *Melodious Studies*, op. 38, 193, 194, 195, 196; *La Vélocité*, op. 136; *Universal Studies*, op. 185; *Le Trille*, op. 165; *School of Octaves*, op. 176; etc.). Favorite pf.-soli are op. 25, *La belle Amazone;* op. 109, *4 Pièces élégantes;* op. 133, *Tarentelle;* op. 162, the barcarolle *A Venise;* op. 161, *Deux Valses;* op. 163, *Trois Mazurkas.*— With J. Weiss he publ. a *Wegweiser in die Pianoforte-Litteratur* (1862; 2d ed. 1885 as *Führer durch die Klavierlitteratur*).

Loth, Louis Leslie, b. Richmond, Va., Oct. 28, 1888. Began the study of the pf. with Mrs. W. H. Laughter, and continued for two years with Herman Epstein in New York; then spent six years in Berlin with A. Jonás (pf.) and Dr. Paul Ertel (comp.); has appeared as pianist in Germany and the Eastern States; in 1914 his First Symphony in A was perf. by the Orchesterverein in Breslau. Has written 2 symphonies; a str.-quartet; a str.-trio; a quartet for vl., fl., bassoon, and pf.; a pf.-sonata; comps. for fl. and pf.; do. for vl. and pf.; do. for vl., vcl. and pf.; pf.-pieces and songs.

Lotti, Antonio, famous organist and composer; b. Venice, c. 1667; d. there Jan. 5, 1740. Pupil of Legrenzi at Venice, where he prod. an opera, *Giustino*, at the age of 16; in 1687, chorister at San Marco; in 1692, 2d organist there; from 1704–36, 1st organist; finally, maestro di cappella. He absented himself but once, 1717–19, two years spent in Dresden at the Crown Prince's invitation, L. taking a company of singers with him, and successfully producing several operas.—A foremost representative of the Venetian school, Lotti stands midway between the old contrapuntists and the freer style of A. Scarlatti, Handel, etc. During his dramatic period (1683–1719) he brought out 17 operas in Venice, 1 in Vienna, and 3 in Dresden (only in these last did he employ wind-instrs., so fearful was he of overpowering the voices). His sacred music forms the most important part of his works, and includes 4 oratorios, many masses, motets, Misereres, etc., none of which were publ. by him (Lück's 'Sammlung ausgez. Compositionen' contains 4 masses, and other numbers; Rochlitz, Proske, Trautwein, Commer, Schlesinger, and others, have also printed Misereres, and other music, in their collections). His MSS. are in various libraries. He publ. only *Duetti, terzetti e madrigali* (1705; includes the madrigal *In una siepe ombrosa*, the appropriation of which caused Bononcini's downfall). His most famous work is a Miserere *a* 4 with Crucifixus *a* 12. Alberti, Gasparini, Galuppi and Marcello were his pupils.—See Q.-Lex.

Lot'to, Isidor, b. Warsaw, Dec. 22, 1840. Pupil of Massart (vln.) and Reber (comp.)

at Paris Cons. In 1862, after long tours, solo violinist at Weimar; 1872, violin-teacher at Strassburg Cons.; since 1882 at the Warsaw Cons.

Lot'ze, Rudolf Hermann, physiologist and writer; b. Bautzen, May 21, 1817; d. Berlin, July 1, 1881. In 1842, prof. of philosophy at Leipzig; 1844, prof. in ordinary, and court councillor, at Göttingen; called to Berlin in 1881. His *Geschichte der Ästhetik in Deutschland* (1868) contains sound criticism of Helmholtz, Hauptmann, and others; also interesting ideas on musical esthetics.

Louis Ferdinand, Prince of Prussia, nephew of Frederick II; b. Friedrichsfelde, n. Berlin, Nov. 18, 1772; fell at Saalfeld, Oct. 10, 1806. Excellent amateur musician and a great admirer of Beethoven, whose influence is everywhere noticeable in the prince's works. He publ. a quintet in C m. (op. 1); 3 pf.-trios (op. 2, A♭; op. 3, E♭; op. 10, E♭); 2 pf.-quartets (op. 5, E♭; op. 6, F m.); *Notturno* f. fl., vl., vla., vcl. and 2 horns (op. 8); 2 *Rondos* for pf. and orch. (op. 9, B♭; op. 13, E♭); octet for pf., clar., 2 vlas., 2 vcls., 2 horns (op. 12); etc.—See Q.-Lex.

Louis, Rudolf, b. Schwetzingen, Jan. 30, 1870; d. Munich, Nov. 15, 1914. St. philosophy in Geneva and Vienna (*Dr. phil.*, 1894) and music with F. Klose; took a course in practical cond. under F. Mottl in Karlsruhe, 1894–5; Kapellm. at the Stadtth. in Landshut, 1895–6, and then for a year in Lübeck; settled in 1897 in Munich as a writer; from 1900 also critic for the 'Neueste Nachrichten.'—Works: *Der Widerspruch in der Musik* (1893), *R. Wagner als Musikästhetiker* (1897), *Die Weltanschauung R. Wagners* (1898), *Franz Liszt* (1899), *Hector Berlioz* (1904), *Anton Bruckner* (1905), *Die deutsche Musik der Gegenwart* (1909; 3d ed. 1912), *Aufgaben für den Unterricht in der Harmonielehre* (1911); with L. Thuille he wrote *Harmonielehre* (1907; 4th ed. 1913; abridged as *Grundriss der Harmonielehre* [1908]). He also publ a symph. fantasy for orch., *Proteus; Zum Hochzeitstage* and *Albumblatt* for pf. 4 hands; and some songs.

Loulié [loo-l'yā'], **Étienne,** inventor of the 'chronomètre,' the precursor of the metronome; also of a 'sonomètre.' He was music-master to Mlle. de Guise about 1700, and publ. *Éléments de musique* (1696, describing the 'chronomètre'); and a *Nouveau système de musique* (1698, describing the 'sonomètre,' which was a monochord to aid piano-tuners).

Løvenskjold [lö'věns-yhöhlt], **Herman Severin,** b. Holdens järnbruk, Norway, July 30, 1815; d. Copenhagen, Dec. 5, 1870. At the age of 13 his parents took him to Copenhagen, where he received his entire mus. education, and in 1836 made his début as composer with a ballet, *Sylphiden,* which achieved unusual success. After the production of a second ballet, *Sara,* in 1839, he went abroad, studied a short time with Seyfried in Vienna, visited Italy, and in Leipzig attracted the attention of Mendelssohn and Schumann, the latter recommending him to Breitkopf & Härtel. He returned to Norway in 1841, and for some years devoted his chief attention to writing incid. music to several Norwegian plays; in 1851 he was app. organist at the Slottskyrka in Christiansborg with the title of 'Hoforganist.' Besides the works mentioned, he wrote an opera, *Turandot* (Copenhagen, 1854); *Festouvertüre* (op. 10, for the coronation of Christian VIII); *Ouverture de concert idyllique* (op. 29); another overture, *Fra Skoven ved Furesø;* a pf.-trio in F (op. 2); a pf.-quartet in F m. (op. 95); pf.-pcs. for 2 and 4 hands.

Lover, Samuel, the novelist and poet, also a painter and composer; b. Dublin, Feb. 24, 1797; d. Jersey, July 6, 1868. He wrote the music to several Irish plays, and to many songs; publ. *Songs and Ballads* (London, 1859).

Löw, Joseph, b. Prague, Jan. 23, 1834; d. there Oct. 5, 1886. Pianist; successful tour through Moravia, Silesia, Galicia and the Bukowina in 1854; from 1856, concert-player and composer in Prague. Publ. over 450 numbers of light pf.-music (op. 142, *Jugend-Album;* op. 187, *Deux Impromptus romantiques;* op. 325, *Allegro brillant* for 2 pfs.; op. 326, *Soir de printemps;* op. 413, *Maiengruss*).

Löwe [lö'vĕ], **Ferdinand,** b. Vienna, Feb. 19, 1865. Pupil at the Cons. there of Dachs, Krenn and Bruckner; 1883–96, teacher of pf. and choral singing; in 1897 cond. of the Kaim Orch. in Munich; 1898–1900, Hofkapellm. at the court opera in Vienna; 1900–4, cond. of the 'Gesellschaftskonzerte'; resigned in 1904 to accept the conductorship of the newly founded 'Wiener Konzertverein-Orch.', which he made one of the finest instrumental bodies in Europe. After the dissolution of the Kaim-Orch. in Munich (1908) the members organized themselves as the Konzertverein, and invited L. as cond. Since then he has directed the concerts of both the Vienna and Munich societies.

Löwe, Karl. See LOEWE.

Lowthian, Caroline, [Mrs. **Cyril A. Prescott,**] b. Penrith, c. 1860; pupil of O. Beringer; English composer of songs (*Sunshine, The Reign of the Roses*) and pf.-pieces (*Bourrée, Danse de ballet,* etc.).

Lozzi [lŏh'tsē], **Antonio,** Italian dramatic composer, b. 1874. Has written the operas

Emma Liona (Venice, 1895), *Malata* (Bologna, 1896), *Le Vergini* (Rome, 1900), *Mirandolina* (Turin, '04), *Bianca Cappello* (Warsaw, '10).

Lü'beck, Ernst, son of Joh. Heinr.; b. The Hague, Aug. 24, 1829; d. Paris, Sept. 17, 1876. Pianist; toured America 1850–4 with Franz Coenen; then settled in Paris, and gave excellent chamber-music concerts with Lalo, Armingaud, and Jacquard.

Lü'beck, Johann Heinrich, b. Alphen, Holland, Feb. 11, 1799; d. The Hague, Feb. 7, 1865. After passing through the war of 1813–15 as a Prussian regimental musician, he studied in Potsdam, played in theatre-orchestras at Riga and Stettin, and gave violin-concerts, from 1823 in Holland. 1827, Director of the new Cons. at The Hague; cond. of the 'Diligentia' concerts; 1829, court conductor.

Lübeck, Louis, son of Joh. Heinr.; b. The Hague, Feb. 14, 1838; d. Berlin, Mar. 8, 1904. 'Cellist, pupil of Jacquard in Paris; 1863–68, 'cello-teacher in the Leipzig Cons.; then toured Germany, Holland and England; 1875–81 in the U. S.; in 1881 he settled in Berlin as solo 'cellist of the Kgl. Kapelle. Wrote 2 concertos for 'cello, and solo pieces.

Lübeck, Vincentius, celebrated organist of the North German school; b. Paddingbüttel, n. Bremen, 1654; d. Hamburg, Feb. 9, 1740, as organist of the Nicolaikirche (since 1702). Publ. *Clavier-Übung. . .* (1728); cantatas and organ-works in MS.—See Q.-Lex.

Lü'benau, L. Pseudonym of SALOMON JADASSOHN.

Lu'brich, Fritz, b. Bärsdorf, Posen, July 29, 1862. Pupil of Ad. Fischer in Breslau (1882–4); cantor at Peilau, Silesia, 1890; 1899, cantor and org. at Meissen; 1901, teacher in the seminary at Kyritz; now (1917) Kgl. Musikdir. at Sagan. Editor of 'Die Orgel' from 1889–97, and again since 1909; since 1896 also ed. of 'Fliegende Blätter des evang. Kirchen-Musikvereins für Schlesien' and of 'Kirchenmusikalisches Archiv.' Has publ. a *Chorgesangschule* for men's singing-societies; also male choruses and songs.

Luca, Giuseppe de, dramatic baritone; b. Rome, Dec. 26, 1876. Made his début in 1897 at Piacenza as Valentine (*Faust*); then sang in various cities of Italy; since 1902 chiefly in Milan at the Teatro Lirico and La Scala; he created the principal bar. rôles in the Italian premières of Cilèa's *Adriana Lecouvreur* and Massenet's *Grisélidis* (1902), Giordano's *Siberia* (1903), Puccini's *Madama Butterfly* (1904), and Franchetti's *Notte di Leggenda* (1915). At his Amer. début as Figaro in *Barbiere di Siviglia* at the M. O. H. (Nov. 25, 1915) he received an ovation, and immediately became a favorite; on Jan. 28, 1916, he created the part of Paquiro in the world-première of *Goyescas*. He has a voice of beautiful quality and great volume. Favorite rôles are Rigoletto, Don Carlos, Don Giovanni and Amleto; his répertoire includes chief baritone rôles in *Lucia, Aida, Traviata, Bohème, Manon Lescaut, Cavalleria Rusticana, Pagliacci, Marta,* etc. He is Commander of the Crown of Italy, and Rumania; Officer of the Crown of Portugal.

Lucanto'ni, Giovanni, b. Rieti, Italy, Jan. 18, 1825; d. 1902. Pupil of G. Pacini at Lucca, and N. Vaccai at Milan Cons. In 1845 he prod., at La Scala, a 2-act ballet, *Don Chisciotte;* in 1850, a 4-part mass, and the opera *Elisa* (Milan). Devoted himself to vocal instruction; settled in Paris 1857; lived in London for several years. His songs, duets, etc., are well liked; he also wrote a cantata, a symphony, and various 'ballabili' for pf.

Lucas, Charles, b. Salisbury, July 28, 1808; d. London, Mar. 23, 1869. Chorister in Salisbury Cath. under Corfe, 1815–23; pupil of Lindley and Crotch at R. A. M., 1823–30, and cond. there in 1832; he succeeded Lindley as principal 'cello at the opera; 1840–3 cond. of the 'Antient Concerts,' and 1859–66 dir. of the R. A. M.—Works: Opera *The Regicide;* 3 symphonies, overtures, a vcl.-concerto; anthems and songs.

Lucas, Clarence, b. n. Niagara, Canada, Oct. 19, 1866. He received his first instruction from local teachers in Montreal; in 1886 he st. in Paris with G. Marty, and then ent. the class of Th. Dubois at the Cons.; 1889–91, teacher of harm. and cpt. at the Coll. of Music, Toronto, and cond. of the Philh. Soc. at Hamilton, Ontario; 1891–3, prof. of theory and hist. of music at the Utica (N. Y.) Cons.; since 1893 living in London as critic and correspondent for various papers; also for some years proof-reader and editor for Chappell & Co.; 1902–4, cond. of the Westminster Orchl. Soc. Of seven operas only one, *The Money-Spider* (London, 1897), was prod., with little success; also wrote four oratorios (*The Birth of Christ,* Chicago, 1902) and several cantatas; a symphony; 2 symph. poems; the overtures to *Othello, As you like it, Macbeth; Fantasy and Fugue* (op. 22), *Saga, Ein isländisches Märchen* (op. 25), and minor pcs. for pf.; pcs. for vl. and pf.; organ-pcs.; about 70 songs.

Lucas, Stanley, son of Charles L.; b. 1834; d. Hampstead, July 24, 1903; member of the music-publishing firm of Lucas, Weber & Co.; was secretary to the R. Soc. of Musicians from 1861, and of the Philharm. Soc. 1866–80.

Luc'ca, Pauline, charming dramatic soprano; b. Vienna, Apr. 25, 1841; d. there Feb. 28, 1908. Sang as a child in the choir of the Karlskirche, and was taught by Uschmann and Lewy; joined the chorus of the Vienna Opera, and in 1859 created quite a stir in the rôle of First Bridesmaid, in *Der Freischütz*, her final appearance before going to Olmütz, where she was already engaged for leading rôles. Her début at Olmütz as Elvira in *Ernani* (Sept. 4, 1859) won all hearts. Her appearance in Prague (1860) as Norma and Valentine (*Huguenots*) gave her fame such an impetus that Meyerbeer caused her engagement at Berlin, so that she might create the rôle of Selika in his *l'Africaine;* here she was engaged as court singer for life. At London her impersonations of Valentine and Marguerite (*Faust*), in 1863 and 1864, excited unbounded enthusiasm; she sang there every season up to 1872 (excepting 1869); then severed her connection with Berlin, sang in the United States for two years, and, returning to Europe, at German capitals (Berlin excepted), at Paris, Brussels (1876), Petrograd and Moscow (1877), and Madrid (1878). In 1869 she had married Baron von Rhaden (divorced 1871); while in America she espoused Herr von Wallhofen (d. Vienna, 1899). From 1874–89 she was a member of the Vienna Court Opera, one of its brightest ornaments. On her retirement in 1889 she was made honorary member. Among her favorite rôles (she had some 60 prepared) were Carmen, Zerlina (*Fra Diavolo*), Elsa, Cherubino, La Sonnambula, and those mentioned above.—Cf. La Mara, *Musikalische Studienköpfe* (vol. v, Leipzig, 1902).

Lucchesi [lŏŏ-kā'zē], **Andrea,** b. Motta, Venezia, May 28, 1741; d. c. 1800 in Italy. Pupil of Paolucci, Seratelli and Cocchi; came with an Italian opera-troupe to Bonn in 1771; cond. of the electoral orch. there, 1774–94; the boy Beethoven played viola under him. Wrote 8 operas, 2 symphonies, 6 sonatas for vl. and cembalo, and some church-music.

Lück, Stephan, b. Linz-on-Rhine, Jan. 9, 1806; d. Trier, Nov. 4, 1883, as a member of the cathedral-chapter. Distinguished for instituting reforms in Catholic church-music.—Works: *Gesang- und Gebetbuch für die Diocese Trier* (1846); *Theoretisch-praktische Anleitung zur Herstellung eines würdigen Kirchengesanges* (1856); *Sammlung ausgezeichneter Compositionen für die Kirche* (1859; 2d ed., in 4 vols., 1884, 1885).

Luckstone, Isidore, b. Baltimore, Jan. 29, 1861. St. pf. with an older sister, and later (1893) with Ph. Scharwenka in Berlin; at various times also st. singing for short periods with several masters; pianist for Camilla Urso, 1883; then made a tour around the world with Remenyi, 1884–91; tours with Materna, Ondriczek and Nordica until 1897, when he settled in New York as singing-teacher and valued accompanist.

Ludovic. See GOBBAERTS, JEAN LOUIS.

Lud'wig, August, b. Waldheim, Saxony, Jan. 15, 1865; pupil of Conservatories at Cologne and Munich. Has brought out a number of orchestral works (e. g., the overtures *Ad astra* and *Luther-Ouvertüre*); Pf.-concerto in G m.; etc.; and publ. pf.-compositions and songs; also a comic opera, *Kunst und Schein* (1906). Edited 1894–1903 the 'Neue Berliner Musikzeitung'; author of *Geharnischte Aufsätze über Musik; Der Konzertagent* (1894); *Stachel und Lorbeer* (1897); *Zur Wertschätzung der Musik* (1898); *Tannhäuser redivivus* (1908). He attracted special (unfavorable) attention by his 'completion' of Schubert's B minor symphony, adding 2 movements, a *Philosophen-Scherzo* and a *Schicksalsmarsch.*

Ludwig, Franz, born Graslitz, Bohemia, July 7, 1889. Pupil of his father, **Franz L.,** dir. of the Musikschule there; st. from 1908–11 at the Leipzig Cons. under Pembaur, Reger and Krehl, and at the same time musicology under H. Riemann at the Univ.; 1911–12, Kapellm. at the court th. in Sondershausen; since 1912 instr. of pf., comp., and hist. of music at the Cons. there; contrib. to 'Ztschr. Int. M.-G.' (*Neue Forschungen über. . . . . Joh. K. F. Fischer* and *Zwei Briefe Em. A. Försters*). Has publ. *Lustspielouvertüre* for orch.; a pf.-concerto; Serenade for 8 wind-instrs.; sonatas and other pcs. for pf.; songs.

Ludwig, Joseph, fine violinist; b. Bonn, Apr. 6, 1844. Pupil at the Cologne Cons. from 1859–64 of Grünwald (vl.) and F. Hiller (comp.); then, until 1866, of J. Joachim in Hanover. In 1870 he settled definitely in London (naturalized British subject), and was app. prof. at the R. A. M.; together with G. Collins (2d vl.), A. Gibson (vla.) and W. E. Whitehouse (vcl.) he formed a quartet which enjoys an excellent reputation. He plays a Guarneri del Gesù which is an exact duplicate of the famous Paganini violin. He has written 2 symphonies; a pf.-quartet; minor pcs. for vl. and pf.; do. for vcl.

Ludwig, Otto, b. Eisfeld, Thuringia, Feb. 11, 1813; d. Dresden, Feb. 25, 1865. A poet who also composed songs and an opera, *Die Köhlerin* (completed, but not perf.). A number of cantatas and incomplete operas are in MS. in the Ducal library in Meiningen. —Cf. A. Stern, *O. L.* (Leipzig, 1891) and A. Sauer, *O. L.* (Prague, 1893).

Lugert, Josef, b. Frohnau, Bohemia, Oct. 30, 1841. Pupil of Krejči at the Prague School

for Organists; was for some years vlnst. at the Ger. Landesth.; app. instr. of pf. and hist. at the Prague Cons., 1868; made inspector of all mus.-schools under state control in 1876; 'k. k. Inspektor' in 1905. He organized the orchl. schools at Petschkau and Pressnitz and the technical schools for the manufacture of mus. instrs. at Graslitz and Schönbach.—Works: Op. 10, Serenade for str.-orch. in A; op. 11, Suite for orch. in B♭; op. 14, Serenade in D for orch.; op. 15, *In Memoriam*, elegy for Engl. horn and orch.; op. 16, Symphony in E m.; a pf.-quartet; 3 str.-quartets; a pf.-trio; a sonata for vl. and pf.; pf.-pcs.—Writings: *Musikalische Formenlehre, Anleitung zur Partiturenkenntnis, Praktischer Lehrgang der Instrumentation, Leitfaden der Musikgeschichte, Stufengang beim Klavierunterricht.*

Lührsz, Karl, b. Schwerin, Apr. 27, 1824; d. Berlin, Nov. 11, 1882. Pupil of his father, an organist, and of Mendelssohn at the Berlin Akademie; wrote orchestral and chamber-music.

Luigini [-jē′-], **Alexandre (-Clément-Léon-Joseph)**, b. Lyons, Mar. 9, 1850; d. Paris, July 29, 1906. Pupil at the Paris Cons. of Massart (vl.), Savard (harm.) and Massenet (comp.); ent. his father's orch. at Lyons in 1869 as vlnst., and the following year began his very successful career as a composer of stage-works with the ballet *Le Rêve de Nicette;* 1877, chef d'orch. at the Grand Th. at Lyons, and prof. of harm. at the Cons. there; in 1897 he succ. Messager as chef d'orch. at the Op.-Comique in Paris, where he remained till his death, excepting the year 1903, when he cond. the orch. at the Th.-Lyrique.—Works: *Les Caprices de Margot* (op.-com., Lyons, 1877), *La Reine des Fleurs* (do., ib., 1878), *Faublas* (operetta, Paris, 1881); the ballets *Anges et Démons* (1876), *Les Noces d'Ivanovna* (1883), *Ballet égyptien* (1886, inserted, with Verdi's permission, in the 2d act of *Aida* at its perf. at Lyons), *Le Bivouac* (1889), *Les Écharpes* (1891), *Rayon d'Or* (1891), *Rose et Papillon* (1891), *Le Meunier* (1892), *Arlequin Écolier* (1894), *Dauritha* (1894); also *Romance symphonique* for orch.; 3 str.-quartets (all won prizes); marches for orch.; numerous pf.-pieces.

Lully (or **Lulli**) [lü-lē′], **Jean-Baptiste de,** the founder of French grand opera; b. Florence, Nov. 29, 1632; d. Paris, Mar. 22, 1687. He was taught the elements of music, and to play the violin and guitar, by a Franciscan monk. Though of noble family, his parents were poor, and made no difficulties when the Chevalier de Guise proposed to take their son, then 13, to France to amuse the leisure of Mlle. de Montpensier, 'la grande demoiselle.' Whether she tired of his music-making, and sent him down to the scullery, or whether he was put there at first, is uncertain; but one day, while he was edifying the kitchen with his violin, the Count de Nogent overheard him, and secured him the position due to his talents in the private band of Mlle. herself. But the mischievous boy set to music a satirical poem reflecting on the lady, who thereupon expelled him from her house. He contrived to obtain instruction on the harpsichord, and in composition, from Métru, Roberday, and Gigault, organists of St.-Nicolas-des-Champs; he also gained admission to the King's private orchestra, 'la grande bande,' rose fast in royal favor, and in 1652 was made head of this violin-corps of 24 violins; he soon organized a second corps, 'les petits violons,' of 16 instrs., which, under his leadership, became the finest orch. in France; L. himself had hardly a rival as a violinist. App. court composer in 1653, writing masques and ballets in which Louis XIV himself took part, Lully also, as 'M. Baptiste,' danced and acted in the court ballets and festival-plays, and made himself indispensable to the King, who preferred his music to all other. In 1672 he obtained letters patent for the establishment of an 'Académie royale de musique' (now the Grand Opéra), and a rival theatre was closed by the police by the King's express command [cf. art. CAMPRA]. From this time dates L.'s real fame—that of creating French opera; writing to French texts a music which not only respected the genius of the language, but eschewed the purely musical redundancies (flowery ornamentation, undue extension and needless repetition of words and syllables, and the like, which delay the dramatic action) then in vogue in Italian opera. L. is, therefore, a reformer of tendencies similar to those of Gluck and Wagner, allowance being made for the period, and for the means at his disposal.—He now devoted himself heart and soul to his theatre, of which he became the director, stage-manager, conductor, composer, and even (when required) the machinist. A strong point in his favor was the genius of his librettist, Quinault, who followed the intentions of his imperious employer with rare understanding. His operas held the stage for nearly a century, until Gluck's grander creations overshadowed them. He developed the form of the overture; wrote recitatives of an easy and dramatically effective style, and arias distinguished for their fluent grace and beauty; his choruses were more dramatic, and he introduced the brasses into the orchestra; finally, his scenic arrangements eclipsed those of his predecessors. He was a man of vehement energy,

haughty, arrogant, and irascible. In a fit of excitement while conducting, he struck his foot with the cane used as a bâton; an abscess resulted, which caused his death.—The works produced by L. after 1672, mostly at the 'Académie royale,' are as follows: *Les fêtes de l'Amour et de Bacchus*, a pastoral (1672; a pasticcio from his earlier ballets and masques); *Cadmus et Hermione*, lyric tragedy (1673); *Alceste, ou le triomphe d'Alcide* (1674); *Thésée* (1675); *Le Carnaval*, opera-ballet (1675); *Atys*, lyric tragedy (1676); *Isis*, 'tragédie-opéra' (1677); *Psyché*, lyric tragedy (1678); *Bellérophon*, opera (1679); *Proserpine*, lyric tragedy (1680); *Le triomphe de l'Amour*, opera-ballet (1681); *Persée*, lyric tragedy (1682); *Phaëton*, lyric tragedy (1683); *Amadis de Gaule*, lyric tragedy (1684); *Roland*, lyric tragedy (1685); *l'Idylle de la Paix, ou l'églogue de Versailles*, divertissement (1685); *Le temple de la Paix*, opera-ballet (1685); *Armide et Renaud*, lyric tragedy (1686); *Acis et Galatée*, heroic pastoral (1686); parts of Act I of *Achille et Polyxène*, lyric tragedy (1687; written with Colasse). All the above have been publ.; nearly all by Breitkopf & Härtel in 'Chefs-d'œuvre classiques de l'opéra français'; *Armide et Renaud* in Eitner's 'Monatshefte für Musikgeschichte,' vol. xiv (full score, also pf.-score).—Besides these, L. wrote the music to many ballets, masques, etc.; also symphonies, trios, airs for vln.; a Te Deum, a Miserere, a 4-part mass a cappella, many motets, etc.—BIBLIOGRAPHY: Le Prévost d'Exmes, *L. musicien* (Paris, 1779); Th. Lajarte, *L.* (Paris, 1878); E. Radet, *L. Homme d'affaires, propriétaire et musicien* (Paris, 1891); R. Gandolfi, *Accademia dedicata a G. B. L. e Luigi Cherubini* (Florence, 1902); R. Rolland, *Musiciens d'autrefois* (Paris, 1908); H. Prunières, *L.* (ib., 1909); L. de la Laurencie, *L.* (ib., 1911); H. Prunières, *L'opera italien en France avant L.* (ib., 1913); id., *Le ballet de cour en France avant L.* (ib., 1914).

Lully, Louis de, son of preceding, b. Paris, Aug. 4, 1664; d. after 1713; brought out 3 operas, a ballet, a cantata, etc.

Lumbye [lŏŏm'bü], **Hans Christian,** b. Copenhagen, May 2, 1810; d. there Mar. 20, 1874. Called the 'Northern Strauss,' on account of his popular dance-music. In 1865 he organized an orch., with which he played in Copenhagen, and made tours.—His son and successor, **Georg** (b. Copenhagen, Aug. 26, 1843), wrote an opera, *The Witch's Flute* (Copenhagen, 1869).—Cf. G. Skjerne, *H. C. L. og hans Samtid* (Copenhagen, 1912).

Lund, John, b. Hamburg, Oct. 20, 1859. St. pf. with Conrad Dinkler there; from 1876–80 pupil at the Leipzig Cons. of E. F. Wenzel, Dr. O. Paul, E. Fr. Richter and Carl Reinecke; 1880–3, chorus-master at the Bremen opera; 1883–4, asst.-cond. at the opera in Stettin; 1884, asst.-cond. to Dr. Damrosch during the first season of German opera at the M. O. H.; 1885, on tour with Walter Damrosch and the Ger. Opera Co.; 1887–1903, in Buffalo as cond. of the 'Orpheus' and the B. Symph. Orch.; 1903–14, touring the U. S. as cond. of V. Herbert's operas written for Fritzi Scheff; since 1914 again in Buffalo as cond. of the 'Orpheus' and the munic. symph. concerts.—Works: *Germanenzug* for sop. and bar. soli, m. ch. and orch.; *Griechisches Kriegslied* for do.; *Kaiser Karl* for bar. solo, m. ch. and orch.; *Spring Morning* for sop. solo, m. ch. and orch.; *Liebeslied, Intermezzo, Im Garten*, for str.-orch.; *Novellette* (str.-sextet); numerous songs (*Musikantenliebe, Spatz und Spätzin, Klingend Nachtgebet*, etc.).

Lunn, Charles, singing-teacher and writer; b. Birmingham, England, Jan. 5, 1838; d. London, Feb. 28, 1906. After vocal study in Italy with Sangiovanni, Cattaneo and Vizione (1860–4), he sang in concert and oratorio till 1867, and then settled as a teacher in Birmingham, where his Pupils' Concerts, given in the Town Hall, became important local events; in 1895 he removed to London. Author of an important work, *The Philosophy of Voice* (1874; 10th ed. 1906), followed by a sequel, *Vox Populi* (1880); also *Vocal Expression, Empirical or Scientific* (1878); several pamphlets and many contributions to journals.

Lunn, Henry Charles, b. London, 1817; d. there Jan. 23, 1894. From 1835–43 pupil at the R. A. M. of C. Potter and C. Lucas; later teacher, and finally dir. there; from 1863–87 editor of the 'Mus. Times'; retired in 1887. His *Musings of a Musician* (1846) passed through many editions; wrote many articles for the 'Mus. Times' and other papers; publ. songs and pf.-pcs.; several orchl. comps. in MS.

Lunn, Louise. See KIRKBY-LUNN.

Lupori'ni, Gaetano, dramatic composer; b. Lucca, Italy, 1865. A pupil of Primo Quilici, and a protégé of Ricordi. After graduating from the Pacini Mus. Inst., he comp. a 4-part mass w. orch., and a suite for orch.; has also prod. the opera *Marcella;* a 3-act lyric comedy, *I dispetti amorosi* (Turin, 1894; succ.); the 3-act opera seria *La Collana di Pasqua* (Naples, 1896; very succ.); and the 3-act op. seria *Nova* (Lucca, 1908).

Lupot [lü-poh'], **Nicolas,** the most important member of a French family of violin-makers; b. Stuttgart, 1758; d. Paris,

1824. His excellent copies of Stradivari violins earned him the sobriquet of the 'French Stradivari.'

Lussan [lüs-sähn′], **Zélie de,** dramatic soprano; b. (of French parents) New York, 1863. Taught by her mother, an opera-singer. Concert-début at 16 in the Academy of Music; opera-début with the Boston Ideal Opera Company, 1885; she sang several seasons with that troupe, and then went to London, where she was engaged (1889) for the Carl Rosa company; from 1895–1902 she sang almost every season at Cov. Garden; in 1894 she was a member of the M. O. H., but had the misfortune of singing Carmen there after Calvé had created a sensation in that rôle during the preceding season, so that her real worth was not properly appreciated; during that season she created the rôle of Anne at the Amer. première of *Falstaff* (Feb. 4, 1895); she sang again at the M. O. H. in 1900–1 in Savage's English company; has had much success in Paris and Madrid. On Sept. 11, 1907, she married the pianist Angelo Fronani in London, and since then has practically retired from the operatic stage; in 1908 she appeared in vaudeville. Rôles: Arline, Zerlina, Chérubin, Berta (*Prophète*), Carmen, Mignon, (*Fille du Régiment*), Marion (*La Vivandière*), etc.

Lussy [lü-sē′], **Mathis,** b. Stans, Switzerland, Apr. 8, 1828; d. Montreux, Jan. 21, 1910. Pupil of Businger and Nägeli. Went to Paris in 1847 to study medicine, but became a good pf.-teacher, and a writer of repute.—Works: *Exercices de mécanisme* (1863); *Traité de l'expression musicale* (1873; partial reprint as *Le rythme musical*, 1883; 4th augm. ed., 1911; German transl. of the entire work by Felix Vogt as *Die Kunst des musikalischen Vortrags*, 1886); *Histoire de la notation musicale* (*édition de luxe*, 1882; written with E. David; it won the Prix Bordin of the Paris Académie, offered for the best history of notation); *L'anacrouse dans la musique moderne* (1903); *De la diction musicale et grammaticale* (Riemann-Festschrift, 1909); *La 'Sonate pathétique' de Beethoven* (posth., 1912; ed. by A. Dechevrens). Cf. E. Monod, *M. L. et le Rythme musical* (Paris, 1912).

Lüst′ner, Ignaz Peter, violinist; born Poischwitz, n. Jauer, Dec. 22, 1793; d. Jan. 30, 1873, at Breslau, where he founded a school of violin-playing in 1844.—His five sons are: (1) **Karl,** b. Breslau, Nov. 10, 1834; d. Wiesbaden, Apr. 9, 1906; pianist and 'cellist, from 1872 in Wiesbaden as a piano-teacher; (2) **Otto,** b. Breslau, Apr. 9, 1839; d. as town mus. dir. at Barmen, Sept. 8, 1889; previously violinist in several orchestras; (3) **Louis,** b. Breslau, June 30, 1840; violinist and conductor (1874–1905) of the Wiesbaden 'Kurorchester'; (4) **Georg,** 'cellist; b. Sept. 23, 1847; d. as Kapellm. at Berlin, Apr. 21, 1887; and (5) **Richard,** harpist and violinist in Breslau, where he was born Sept. 2, 1854.

Lütgendorff, Willibald Leo, Freiherr von, b. Augsburg, July 8, 1856. Pupil of the Kunstakademie in Munich; since 1889 dir. of the Kunstschule and curator of the Art-Gallery in Lübeck. Besides writings on the plastic arts, he has publ. *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (1904; 2d ed., considerably augm., 1913), which is regarded as a standard authority.

Luther [lōōt′ter], **Martin,** b. Eisleben, Nov. 10, 1483, d. there Feb. 18, 1546. His reform of the church extended to the musical services, in which he took the deepest interest. After leaving the Wartburg, Mar. 22, 1522, his ideas took practical shape; his *Formula missae* (1523), and still more his new order for the German Mass, first sung in the Parish Church at Wittenberg on Christmas Day, 1524, were the initial steps. Kapellmeister Conrad Rupff, and cantor Johann Walther, ably seconded L. in these endeavors; the latter states that Luther invented choralе-tunes on the flute (he was an excellent flute-player), which tunes his coadjutors noted down. The hymn-tunes (chorales) ascribed with confidence to Luther are *Ein' feste Burg ist unser Gott*, and *Jesaia dem Propheten das geschah;* 11 others are thought, with more or less probability, to be by him; though it has become the fashion to deny him all share in the composition of the hymns of the church he founded. His influence was, however, predominant in the establishment of its musical services; and he wrote (or arranged) the words of many chorales (Grove gives a list of 36).—BIBLIOGRAPHY: A. J. Rambach, *Über L.'s Verdienst um den Kirchengesang* (Hamburg, 1813); K. von Winterfeld, *L.'s deutsche geistliche Lieder* (Leipzig, 1840); H. von Stephan, *L. als Musiker* (Bielefeld, 1899); M. Rade, *Dr. M. L.'s Leben, Taten und Meinungen* (3 vols., Tübingen, 1883; 2d ed. 1901); F. Zelle, *Das älteste lutherische Haus-Gesangbuch* [1524] (Göttingen, 1903; with commentary); F. Spitta, *Die Lieder L.'s in ihrer Bedeutung für das evangel. Kirchenlied* (Göttingen, 1905); id., *Studien zu L.'s Liedern* (Göttingen, 1907); H. Lehmann, *L. im deutschen Lied* (Halle, 1910).

Lutkin, Peter Christian, b. Thompsonville, Wis., Mar. 27, 1858. St. music in Chicago with Mrs. R. Watson (pf.), Clarence Eddy (org.) and F. G. Gleason (theory); from 1881–3 pupil at the Kgl. Hochschule

in Berlin of O. Raif (pf.), A. Haupt (org.) and W. Bargiel (comp.); had further piano-instruction from Moszkowski in Paris and Leschetizky in Vienna. Was org. at SS. Peter and Paul's Cath., Chicago, from 1871–81; do. at St. James', Chicago, 1891–6; dir. of theory dept. at Amer. Cons. of Mus., 1888–95; app. prof. of music in 1891, and since 1897 dean of School of Mus. of Northwestern Univ.; since 1894 also cond. of Evanstown Mus. Club; 1896–1904, cond. Ravenswood Mus. Club; since 1909 cond. Chicago North Shore Fest. Assoc.; Mus. Doc., Syracuse Univ., 1900; one of the founders of the A. G. O. He has publ. church-music and instructive works for pianoforte.

Lütschg, Karl, b. Petrograd, Oct. 15, 1839; d. Blankenburg, Harz Mts., June 6, 1899. Pupil of Kroll, Moscheles and Henselt (pf.), and of E. Fr. Richter and Kiel (comp.); was for many years Dreyschock's asst. at the Petrograd Cons.; a renowned pedagogue, he publ. a number of valuable studies and instructive editions of classical and modern comps.: *École d'Études* (12 books); *Bibliothèque des œuvres classiques et modernes* (420 numbers); etc.

Lütschg, Waldemar, son and pupil of preceding; b. Petrograd, May 16, 1877. Made his début as pianist with Henselt's concerto in 1896; settled in Berlin as concert-pianist and teacher; taught pf. at the Chicago Mus. Coll., 1905–6; since then in Berlin.

Lutz, Wilhelm Meyer, b. Männerstadt, Kissingen, 1822; d. London, Jan. 31, 1903. Pupil of his father and Eisenhofer and Keller at Würzburg, where he also attended the Univ. Settled in England in 1848, where he was orgst. in Birmingham, Leeds, and at St. George's Catholic Cath. in London; 1851–5, cond. at the Surrey Th.; from 1869–81 at the Gaiety Th., and on tours with Mario, Grisi, and other celebrated artists. His operettas enjoyed great popularity in their day. Among his principal successes were *Faust and Marguerite* (1855), *Blonde and Brunette* (1862), *Zaida* (1868), *The Legend of the Lys* (1873), *Posterity* (1884); he left considerable orchl. and chamber-music in MS.

Lüt'zel, Johann Heinrich, b. Iggelheim, n. Speyer, Aug. 30, 1823; d. Zweibrücken, Mar. 9, 1899. Pupil of Jacob Vierling; teacher and organist at Zweibrücken, where, in 1854, he organized the 'Evangelischer Kirchenchor' (which had spread over the entire Palatinate by 1880), also, in 1860, the 'Pfälzischer Sängerbund.' Created 'Professor' in 1883.—Works: A *Choralbuch* (1858); *Der praktische Organist* (2 vols.); school song-books; the 24th Psalm, for male chorus and orch.; etc.

Lut'zer, Jenny. See DINGELSTEDT.

Lux, Friedrich, comp. and organist; b. Ruhla, Thuringia, Nov. 24, 1820; d. Mayence, July 9, 1895. Pupil of his father (cantor at Ruhla); at 12 he gave an organ-concert at Gotha, and played Weber's *Konzertstück* for pf. at Eisenach. Studied 1839–41 under F. Schneider at Dessau; was then Musikdirektor at the Dessau court theatre for ten years; 1851–77, Kapellm. at the City Th., Mayence; from 1867 also cond. the Oratorio Society (the united 'Liedertafel' and 'Domgesangverein'). Retired 1891.—Works: 4 operas, *Das Käthchen von Heilbronn* (Dessau, 1842; 5 acts); *Rosamunde* (1860; not perf.); *Der Schmied von Ruhla* (Mayence, 1882, 3 acts); and *Die Fürstin von Athen* (Frankfort, 1890; comic); a dram. scene, *Coriolan*, for soli, male ch. and orch.; a choral symphony, *Durch Nacht zum Licht* (Constance, 1895); 3 string-quartets (op. 58, D m ; op. 87, C; op. 95, G m.); Grand trio for pf., vln. and 'cello, in C m.; many orchestral and choral works, organ-music, pf.-music, songs, etc. His vocal music is especially important and successful.—Cf. A. Reissmann, *Fr. L.: Sein Leben u. seine Werke* (Leipzig, 1887; 2d ed. 1895).

Luzzaschi [lōō-tsăh'skē], **Luzzasco,** from c. 1576–1604 court organist at Ferrara; d. there 1607; highly praised by contemporaries. Publ. 7 books of 5-part Madrigals (?, 1576, 1582, 1594, ?, 1604; a second [posthumous] coll. appeared in 1613); also Madrigals *a* 1–3 soprano voices w. instrs. (1601). Diruta's *Il Transilvano* contains a toccata and 2 ricercari by L., the former reprinted in Ritter's *Zur Geschichte des Orgelspiels;* a 4-p. *Canzon da sonar* is given in Rauerij's Collection (1608).—Cf. O. Kinkeldey, *L. L.'s Solo Madrigale*, in vol. ix, 4 of 'Sbd. Int. M.-G.'

Luzzi [lōō'tsē], **Luigi,** born Olevano di Lomellina, Mar. 28, 1828; died Stradella, Feb. 23, 1876. A medical student at Turin, he later embraced the profession of music.—Works: 3 operas, *Chiarina* (Turin, 1853); *Tripilla*, opera buffa (Novara, 1874); *Fra Dolcino* (not perf.); a symphony and a funeral-march for orch.; hymns for ch. and orch.; pf.-music; and many inspired songs.

Lvov, Alexis von, b. Reval, June 6, 1798; d. on his estate, Govt. of Kovno, Jan. 7, 1871. Excellent violinist and musician; entering the army, he became major-general, and adjutant to Emperor Nicholas. Conductor of the court choir, 1836–55. Because of deafness he retired from all musical activity in 1867. His operas met with very little success, and to-day he is remembered only as the composer of the Russian national hymn (written 1833).—Works: The operas *Bianca e Gualterio*

(Dresden and Petrograd, 1845); *Undine* (Vienna, 1846); *The Village Bailiff Boris* (Petrograd, 1854); a concerto and fantasias for violin; *Le duel*, for vln. and 'cello; Russian part-songs; sacred songs; etc. Publ. an essay *On the free and non-symmetrical rhythm of Old Russian Church-song* (1859).

Lyne, Felice, operatic soprano; b. Kansas City, 1891; was brought up in Allentown, Pa., where she st. singing with F. S. Hardman, who advised her to prepare for an operatic career; 1908–11, pupil of Mme. Marchesi, J. de Reszké and L. d'Aubigne; made a sensationally successful début as Gilda at the London Opera House (Hammerstein's, Nov., 1911), and appeared not less than 36 times that season, creating the principal soprano parts in the Engl. premières of Massenet's *Don Quichotte* and *Jongleur de Notre-Dame* and Holbrooke's *Children of Don.* After a single season Hammerstein abandoned opera in London, and she returned to the U. S., where she has since appeared successfully in concerts.

Lynes, Frank, b. Cambridge, Mass., May 16, 1858; d. 1914. Pupil of the New Engl. Cons., Boston; then of B. J. Lang (pf. and org.), and J. K. Paine (harm.); in Leipzig Cons., 1883–5, of Reinecke and Zwintscher (pf.), A. Richter (theory), and Jadassohn (comp.). Settled in Boston, Mass.; held positions as org. in various churches; also cond. of the 'Cantabrigia Choral Class.'—Works: Op. 2, *Gavotte* for pf. and vln.; op. 4, *Romanza* for vln., 'cello, org. and pf.; op. 8, *Te Deum;* op. 9, four pf.-pieces; op. 14, ten *Bagatelles* for pf.; studies, and other pf.-music; about 50 songs; and several part-songs, sacred and secular.

Lyon, James, a Presbyterian clergyman who disputes with Francis Hopkinson the distinction of being the first Amer. composer; b. Newark, N. J., July 1, 1735; d. Machias, Me., Dec. 25, 1794. After graduation from Princeton in 1759 he lived in Philadelphia until 1765, when he accepted a pastorate in Nova Scotia, Me.; from 1771 till his death he preached the gospel in Machias. The 'N. Y. Mercury' of Oct. 1, 1759, speaks of an Ode comp. by J. L., a member of the graduating class of Princeton, and mentions its performance at the graduation-exercises on Sept. 26; but the music of this work, written in the same year that Hopkinson wrote his first songs, is lost. The first known comps. of L. are six psalm-tunes publ. by him in a coll. 'Urania' (Philadelphia, 1762); the list of works is completed by enumerating the settings of 2 poems of Watts, *A Marriage Hymn* and *Friendship*, and of Psalms 17 and 19. In a letter (Apr. 22, 1774), P. V. Fithian made the statement that L. was about to publish a new Book of Tunes, chiefly of his own composition, but the book never appeared, nor has a MS. of such tunes been found. Speaking of L.'s works O. G. Sonneck says: "Their study will induce no critic to call L. a composer of real merit or even a musician conversant with musical grammar. . . . . But his importance lies not in the sphere of esthetics; it lies rather in the sphere of retrospective history. . . . . He was a pioneer, and thereupon rests his lasting glory."—Cf. O. G. Sonneck, *Francis Hopkinson and J. L.: Two Studies in Early Amer. Music* (Washington, 1905).

Lyon & Healy, celebrated manufacturers of musical instruments. The firm was founded in October, 1864, by George Washburn Lyon (b. 1820) and Patrick Joseph Healy (b. Mar. 17, 1840; d. Chicago, April 3, 1905). They began originally as dealers in sheet-music, books, and the smaller musical instruments; in 1871 they took over the piano business of Smith & Dixon, and gradually began also to manufacture other instruments. After the retirement of Mr. Lyon in 1889, Mr. Healy became the sole head and general manager, and immediately proceeded to put into execution his long-cherished ideas for the expansion of the manufacturing department. A new, large factory was erected, which soon turned out annually 100,000 instruments; this, in 1914, was superseded by a still larger building. Among their instruments the L. & H. Harp, put on the market in 1889, has become especially famous; their collection of old violins rivals those of the world's most famous dealers. The present (1917) officers of the firm are R. B. Gregory, Pres.; M. A. Healy (son of the founder), Vice-Pres. and Genl. Mgr.; J. F. Bowers, Sec.; C. R. Fuller, Treas.

Ly'ra, Justus W., b. Osnabrück, Mar. 23, 1822; d. Gehrden, n. Hanover, Dec. 30, 1882. Student of philos. and theol. at Berlin and Bonn; filled various church-offices at Lingen, Langensalza, Wittingen, Bevensen, and (1877–82) that of 'Ortsgeistlicher' (*pastor primarius*) at Gehrden and Hanover.—Many of his student-songs were written as a student; they were, and still are, extremely popular, e. g., *Der Mai ist gekommen, Durch Feld und Buchenhallen, Zwischen Frankreich und dem Böhmerwald, Meine Mus' ist gegangen*). He also wrote church-music (Christmas cantata, 1872).—Five books of songs were publ. in 1896: I. Nine Sacred songs for solo voice; II. Six miscel. songs for one voice; III. Fourteen Student-songs, for one voice; IV. Five 2- and 3-part songs; V. Four songs for mixed ch., and eight songs f. male ch. He also wrote *Die liturgischen Altarweisen des lutherischen Hauptgottesdienst* (1873) and *Andreas*

Ornithoparchus und dessen Lehre von den Kirchenakzenten (1877).—Cf. Bär and Ziller, *J. W. L.* (Leipzig, 1900).

Lys'berg, Charles-Samuel (real family-name **Bovy**), born Lysberg, near Geneva, Mar. 1, 1821; d. Geneva, Feb. 15, 1873. Pianist and composer; pupil of Chopin (pf.) and Delaire (harm.), in Paris; teacher in the Geneva Cons.—Some favorite pieces are op. 26, *La Napolitaine;* op. 29, *Deux Nocturnes; Le réveil des oiseaux,* and *Le chant du rouet;* op. 64, *Idylle;* op. 90, *Les Ondines;* op. 94, *Sur l'onde;* the romantic sonata *l'Absence;* etc. (about 150 numbers for piano); also a comic opera, *La fille du carillonneur* (Geneva, 1854).

M

Maas, Gerald, 'cello-virtuoso; b. Mannheim, Aug. 22, 1888. Pupil of the Paris Cons. and of J. Klengel in Leipzig; 1908–12, solo 'cellist of the Konzertverein in Munich; 1912–14, do. at the R. Opera in Berlin; since then prof. at the Hoch Cons. in Frankfort, and member of the Rebner Quartet there; début as soloist with the Philh. Orch. in Berlin (1909; Volkmann and Saint-Saëns concertos); has played with much success in Germany and London; first Amer. tour, 1916–17.

Maas, Louis (Philipp Otto), b. Wiesbaden, Germany, June 21, 1852; d. Boston, Mass., Sept. 18, 1889. Pianist; pupil 1867–71 of Reinecke and Papperitz at Leipzig Cons.; also of Liszt during 3 summers. From 1875–80, pf.-teacher in Leipzig Cons. Settled in Boston 1880; cond. the Philharm. Concerts 1881–2. He gave concerts in many cities of the United States; and had many private pupils.—Works: *On the Prairies, an Amer. Symphony* (1883); overtures, suites, marches, fantasias, etc., for orch.; string-quartet, op. 3; pf.-concerto in C m., op. 12; 3 sonatas, 3 Impromptus, and 12 Phantasiestücke for pf.; violin-sonatas; songs.

Mabelli'ni, Teodulo, b. Pistoia, Italy, Apr. 2, 1817; d. Florence, Mar. 10, 1897. Pupil of G. Pilotti, Pistoia, and of the R. Istituto Musicale, Florence; the successful prod. of his opera *Matilda a Toledo* (Florence, 1836) interested Grand Duke Leopold II, whose bounty permitted further study under Mercadante at Novara. A second opera, *Rolla* (Turin, 1840), was highly successful. Settled in Florence 1843; became cond. of the Filarmonica, and dir. of the grand annual concerts; court m. di capp. 1847; cond. in Pergola Th. 1848; 1859–87, prof. of composition in the R. Istituto Musicale.—Works: 7 other well-received operas, *Ginevra degli Almieri* (Turin, 1841), *Il conte di Savagna* (Florence, 1843), *I Veneziani a Costantinopoli* (Rome, 1844), *Maria di Francia* (Florence, 1846), *Il Venturiere* [with L. Giordani] (Leghorn, 1851), *Baldassare* (Florence, 1852), *Fiammetta* (ibid., 1857); an oratorio, *Eudossia e Paolo;* a sacred drama, *L'ultimo giorno di Gerusalemme;* the cantatas *La Caccia, Il Ritorno, Elegiaca, Rafaele Sanzio, Lo Spirito di Dante;* masses, responses, hymns, motets, etc.; chamber-music; pf.-pieces.—Cf. M. Giannini, *M. e la musica* (Pistoia, 1899).

Macbeth', Allan, b. Greenock, Scotland, Mar. 13, 1856. Pupil 1875–6, at Leipzig Cons., of Richter, Reinecke, and Jadassohn. Organist in several Glasgow churches; choirmaster of the Choral Union 1880–7; cond. of Greenock Select Choir 1881; of Glasgow Kyrle Choir 1884. Since 1890, Principal of the School of Music at the Glasgow Athenæum.—An operetta, *The Duke's Doctor* (MS.); 2 cantatas, *The Land of Glory* (1890) and *Silver Bells;* a *Jubilee Chorus* (1896); *In Memoriam,* for orch.; Intermezzo, for strings; Serenata, Danze pizzicate, and Ballet, for orch.; string-trios; pf.-trios; suite for 'cello and pf.; pf.-music; songs.

Macbeth, Florence, dram. coloratura-soprano; b. Mankato, Minn., 1891. Received her first vocal instruction from Mrs. Snyder in St. Paul; then went to Yeatman Griffith in Pittsburgh, and followed him in 1910 to Europe; début in concert in Scheveningen, July, 1912, with Lamoureux Orch.; operatic début as Gilda, Jan., 1913, at the Grossherzogl. Th. in Darmstadt; sang then as star in Brunswick and Dresden; Amer. début as Rosina, with Chicago Opera Co. in Chicago, Jan. 14, 1914; since then a regular member of the company; has also appeared with great success with the leading symphony orchs. She has been especially applauded in England, where her voice is frequently compared with Patti's. Chief rôles: Rosina, Gilda, Lucia, Amina, Ophelia, Mignon, Olympia, Carmen, Bird (*Siegfried*).

McClellan, John Jasper, concert-organist; b. Payson, Utah, April 20, 1874. Began to study music at the age of 10 with local teachers, and after two years with A. W. Platte at Saginaw ent. the Univ. of Michigan School of Music at Ann Arbor, where he cont. his studies under A. A. Stanley (org.), A. Jonás (pf.), and J. E. Schmaal (comp.); later st. with X. Scharwenka in New York and E. Jedliczka in Berlin. While still a student at Ann Arbor he acted as org. at St. Thomas's, as pianist to the Univ. Choral Soc., and organized and cond. the first large orch. there; 1893, asst. to Prof. Stanley at the great organ at the World's Columbian Expos. in Chicago; 1895–6, asst. to Prof. Jonás at the Univ. of Mich. School of Mus. and instr. of theory; 1900–1, prof. of mus.

at Brigham Young Univ. at Provo, Utah; since 1901 prof. of mus. at Univ. of Utah. On Oct. 1, 1900, he was app. org. at the Mormon Tabernacle, Salt Lake City; founded in 1908 the Salt Lake Symph. Orch., and in 1911 the Utah Cons. of Music. He is regarded as one of the foremost organists in the West and has given recitals at the St. Louis World's Fair, the Jamestown Expos., and the Panama Expos.

McCormack, John, famous tenor; b. Athlone, Ireland, June 14, 1884. Without previous training he took part in the National Irish Fest. at Dublin in 1902, and carried off the gold medal; in 1903 he became a member of the Dublin Cath. Choir, and here he began to study seriously with the org. and choirmaster, Vincent O'Brien; the following year he sang with this choir at the St. Louis Expos., after which he went to Milan for further study; he made his début as a concert-singer with unusual success at a concert of the Sunday League in London, Feb. 17, 1907, and his operatic début as Turiddu at Cov. Garden on Oct. 5 of the same year, becoming instantly a prime favorite, so that he has sung there every season since then; in 1909 he sang at the San Carlo in Naples, and in the fall was eng. by Hammerstein for the Manhattan Op. House in N. Y., where he made his Amer. début on Nov. 10, 1909, as Alfred Germont (*Traviata*); 1910–11, with the Boston Opera Co.; 1912–14, with Chicago Opera Co.; since then he has appeared seldom in opera, his concert-engagements making ever-increasing demands upon his time. He is unquestionably one of the most popular singers before the public; as an interpreter of Irish songs he is inimitable. His operatic répertoire includes the principal tenor rôles in *Rigoletto, Traviata, Cavalleria, Lucia, Fille du Régiment, Bohème, Tosca, Don Giovanni.*

MacCunn', Hamish, Scotch composer; b. Greenock, Mar. 22, 1868; d. London, Aug. 2, 1916. Student in R. C. M., 1883–6, under Hubert Parry, having won a scholarship for composition. August Manns brought out several of his pieces in 1887; in 1888 he was commissioned to compose a cantata for the Glasgow Choral Union; also gave a series of orchestral concerts at the studio of John Pettie, whose daughter he married in 1889. 1888–94, prof. of harm. at R. A. M.; 1892, cond. of the Hampstead Conserv. Orchl. Soc.; 1898, of the Carl Rosa opera-company; 1900–5, of the Savoy Th., and after the dissolution of that company he toured with various troupes, conducting light opera. In 1910, he was eng. by Thos. Beecham as asst.-cond. at Cov. Garden and His Majesty's Th., where he directed some of the Wagner works; 1915–16 he was cond. for Beecham's company at the Shaftsbury Th.—Works: The 4-act opera *Jeanie Deans* (Edinburgh, 1894); 4-act opera *Diarmid and Ghriné* (London, Covent Garden, Oct. 23, 1897; succ.); a mus. comedy, *The Golden Girl* (Birmingham, 1905); the cantatas *Bonnie Kilmeny* (1888), *Lord Ullin's Daughter* (1888), *The Lay of the Last Minstrel* (1888), *The Cameronian's Dream* (1890), *Queen Hynde of Caledon* (1892), *The Death of Parcy Reed* (for male ch. and orch.); *The Wreck of the Hesperus* (1905); 3 overtures, *Cior Mhor, The Land of the Mountain and the Flood,* and *Ballad Overture, The Dowie Dens o' Yarrow;* orchl. ballade, *The Ship o' the Fiend; Highland Memories,* 3 pcs. for orch.; songs and part-songs; pieces for vln. and pf., and 'cello and pf.; the 8th Psalm, for ch. and orch.; etc.

MacDowell, Edward Alexander, b. New York, Dec. 18, 1861; d. there Jan. 23, 1908. Pupil there of J. Buitrago, P. Desvernine, and Teresa Carreño. Studied from 1876, at Paris Cons., under Marmontel (pf.) and Savard (theory). In 1878 he went to Germany, where he studied for a few months with Louis Ehlert in Wiesbaden, and then entered the Frankfort Cons. in 1879. Here he continued the pf. with Karl Heymann and comp. with Joachim Raff, both of whom quickly recognized their pupil's unusual talent and took a special interest in him. When Heymann resigned in 1881 he recommended M. as his successor, but for some reason the suggestion was disregarded by the authorities, and M. accepted a position at the Darmstadt Cons. The next year Raff introduced him to Liszt, who showed his appreciation of the compositions submitted by placing the *Modern Suite* (op. 10) upon the program of the annual concert of the Allgem. Musikverein, on which occasion M. himself played the work (July 11, 1882). Its favorable reception induced him to remain in Germany, settling in Wiesbaden as pianist and composer. In 1884 he paid a short visit to his native land, and married a former pupil, Miss Marion Nevins. In 1888, however, he returned permanently, taking up his residence in Boston. There the interpretation of his piano-works attracted the attention of Gericke, at that time the cond. of the Boston Symph. Orch., under whose direction he played his own new pf.-concerto in D m. on April 12, 1889. Under Gericke's immediate successors, Nikisch and Paur, all of M.'s orchestral works received their first hearing almost as soon as completed, and the fame of the new composer spread rapidly throughout the land. When in 1896 the department of music was created at Columbia University, the trustees unani-

mously chose M. as the first incumbent, a distinction due to 'the greatest musical genius America has produced.' The assumption of these new duties practically ended his pianistic career; he now devoted himself entirely to teaching and composition, and, as regards his creative activity, the years spent in New York were the most fruitful of his life. For two seasons (1897–9) he also was cond. of the Mendelssohn Glee Club. Unfortunately his health began to fail about the year 1902, and when a year's rest had wrought no improvement, he resigned his position in the spring of 1904. The physicians diagnosed the malady as a gradual disintegration of the brain-tissues, which in the fall of 1905 ended in insanity.

Unlike some other geniuses cut off in their prime, M. lived to enjoy in a large measure the recognition due to his talent; for this timely appreciation not a little credit is due to Teresa Carreño, who was the first artist (except the composer himself) to play in public a work of M. In a Chicago recital in 1883 she played the *Second Suite* (op. 14), which she also introduced to New York on Mar. 8, 1884. She likewise gave the first European performance of the pf.-concerto in D m. (op. 23) at a Gewandhaus concert in 1891; and included all his pf.-works one after the other in her regular répertoire. — Shortly after the composer's death a number of admirers organized the MacDowell Memorial Association and raised a fund of $50,000. Mrs. M. deeded to the Assoc. her husband's summer residence at Peterboro, N. H. At very moderate rates rooms were rented to young American composers who, during the summer months, sought inspiration in those beautiful surroundings, the last resting-place of America's most inspired composer. Soon the number of applicants could no longer be accommodated, and several cottages were built. During the summer of 1910 Mrs. M. arranged an elaborate pageant under the direction of Prof. G. P. Baker of Harvard, with appropriate music from the works of M., arranged and conducted by Chalmers Clifton. The success of the undertaking led to the establishment of an annual four-day festival in August, known as the Peterboro Festival.

Among American composers M. occupies easily the first place, because of his striking originality; he is, in fact, the first and (so far) only native-born musician who has developed an individual style so pronounced that in his mature works he can be confused with no other master. His musical personality is as distinct as that of Grieg or Schumann. Like them, M. also is preëminently a poet whose exquisite fancies find their happiest expression in the smaller forms. His most pronounced gift is a fertile invention, and his themes are generally short, always clearly defined, wonderfully expressive and logically developed. His sense of proportion, symmetry and artistic unity is well-nigh perfect; with unerring instinct he strikes and maintains a fundamental mood, carefully avoiding irrelevant or disturbing elements. There are no sudden, violent transitions, no baffling contrasts, no jarring discords, nothing that offends the esthetic sense; yet his harmonic scheme is bold within the limits of the beautiful, his rhythm varied and incisive, his melody invariably noble, his climaxes powerful and stirring. Directness, freshness and vitality constitute the perennial charm of M.'s music.—BIBLIOGRAPHY. L. Gilman, *E. M. A Study* (New York, 1908); E. F. Page, *E. M. His Work and Ideals* (ib., 1910); J. Adams, *What the Piano Writings of M. Mean to the Student* (Montreat, N. C., 1913); T. P. Currier, *M. as I Knew Him*, in 'Mus. Quart.' (Jan., 1915); O. G. Sonneck, *Suum cuique: Essays in Music* (New York, 1916).

COMPOSITIONS

Op. 1–8, unpubl.; op. 9, *Two Old Songs;* op. 10, *First Modern Suite* for pf.; op. 11, *Drei Lieder;* op. 12, *Zwei Lieder;* op. 13, *Prelude and Fugue* for pf.; op. 14, *Second Modern Suite* for pf.; op. 15, Concerto in A m. for pf. and orch.; op. 16, *Serenata* for pf.; op. 17, *Zwei Phantasiestücke* for pf.; op. 18, *Zwei Stücke* for pf.; op. 19, *Forest Idyls* for pf.; op. 20, *Drei Poesien* for pf. 4 hds.; op. 21, *Mondbilder* for pf. 4 hds. (5 pcs.); op. 22, *Hamlet* and *Ophelia*, 2 symph. poems for orch.; op. 23, Concerto in D m. for pf. and orch.; op. 24, *Four Pieces* for pf.; op. 25, *Lancelot and Elaine*, symph. poem for orch.; op. 26, *From an Old Garden* (6 songs); op. 27, 3 songs for m. ch.; op. 28, *Idyllen* (6 pcs. for pf.); op. 29, *Lamia*, symph. poem for orch. (posth.); op. 30, *The Saracens* and *Lovely Alda* for orch.; op. 31, *Six Poems* for pf.; op. 32, *Quatre petites Poésies* for pf.; op. 33, *Drei Lieder;* op. 34, 2 songs; op. 35, *Romance* for vcl. and orch.; op. 36, *Étude de Concert* in F♯ for pf.; op. 37, *Les Orientales* (3 pcs. for pf.); op. 38, *Marionettes* (8 pcs. for pf.); op. 39, *Twelve Studies* for pf.; op. 40, *Six Love Songs;* op. 41, 2 songs for m. ch.; op. 42, *First Suite* for orch.; op. 43, *Two Northern Songs* for m. ch.; op. 44, *Barcarole* for mixed ch. with pf. 4 hds.; op. 45, *Sonata Tragica* for pf.; op. 46, *Twelve Virtuoso Studies* for pf.; op. 47, 8 songs; op. 48, *Second (Indian) Suite* for orch.; op. 49, *Air and Rigaudon* for pf.; op. 50, *Second Sonata (Eroica)* for pf.; op. 51, *Woodland Sketches* (10 pcs. for pf.); op. 52, 3 choruses for m. voices ; op. 53, 2 do. for do.; op. 54, 2 do. for

do.; op. 55, *Sea Pieces* (8 pcs. for pf.); op. 56, 4 songs; op. 57, *Third Sonata* (*Norse*) for pf.; op. 58, 3 songs; op. 59, *Fourth Sonata* (*Keltic*); op. 60, 3 songs; op. 61, *Fireside Tales* (6 pcs. for pf.); op. 62, *New England Idyls* (10 pcs. for pf.).—Without op.-number: *Two Songs from the Thirteenth Century* for m. ch.; *6 kleine Stücke nach Skizzen von J. S. Bach; Technische Übungen* for pf.—M.'s lectures, delivered at Columbia Univ., were publ. by W. J. Baltzell as *Critical and Historical Essays* (Boston, 1911).

Macfarlane, William Charles (**"Will C."**), b. London, Engl., Oct. 2, 1870; since 1874 in New York, where he had his entire musical education. Taught 1876–86 by his father, **Duncan M.** (1836–1916); 1886–90 by S. P. Warren (organ and theory). Début as organist in a recital at Chickering Hall on Mar. 22, 1886; organist of St. John's Meth. Ch. 1885–6; then filled several similar positions; 1898–1912, organist of the Temple Emanu-El; 1900–12, org. and mus. dir. of St. Thomas's Ch., and conductor of the Yonkers Choral Society (1902–12); since 1912 munic. org. in Portland, Me. Has given organ-recitals in the Eastern States, and in 1915 made an extended concert-tour to the Pacific Coast. He is a founder and Gold Medalist of the A. G. O.; won the prize of the Chicago Madrigal Club in 1911 and 1914; A. M. (Bates Coll., 1915; hon. c.). Has publ. several anthems, and other sacred music; numerous organ-pieces in MS. An operetta, *Little Almond-Eyes*, was prod. in Portland in 1916.

Macfarren, Sir **George Alexander,** important English composer; b. London, Mar. 2, 1813; d. there Oct. 31, 1887. Pupil of his father, George Macfarren (the dramatist); and of Ch. Lucas (1827) and C. Potter (1829) at the R. A. M., where he became prof. in 1834. In 1875 he succeeded Bennett as Prof. of Music at Cambridge Univ.; Mus. Bac. and Mus. Doc., Cantab., 1876, in which year he became Principal of the R. A. M. He was knighted in 1883.—Works: The operas *The Devil's Opera* (1838); *Don Quixote* (1846); *King Charles II* (1849); *Robin Hood* (1860); *Jessy Lea* (1863); *She Stoops to Conquer* (1864); *The Soldier's Legacy* (1864); *Helvellyn* (1864); 4 others not perf.; 2 masques, and several farces and melodramas; the oratorios *St. John the Baptist* (1873), *The Resurrection* (1876), *Joseph* (1877), and *King David* (1883); the cantatas *Leonora, May Day, Christmas, Songs in a Cornfield, Outward Bound,* and *The Lady of the Lake;*—CHURCH-MUSIC: Choral Service in E♭; Unison Service in G; 52 Introits or Short Anthems, and many other anthems; hymns, chants, etc.—8 Symphonies (in C, D m., F m., A m., B♭, C♯ m., D, and E m.); Overtures (in E♭; *Merchant of Venice; Romeo and Juliet; Chevy Chase; Don Carlos; Hamlet; Festival*); an Idyll in memory of Bennett; a pf.-concerto, a flute-concerto, and a violin-concerto; a pf.-quintet; a quintet for concertina and strings; 6 string-quartets (G m., C, A, F, G m., and G); a pf.-trio; a trio for pf., flute and 'cello; 2 sonatas for vln. and pf.; sonata for flute and pf.; several pf.-sonatas; an organ-sonata; 5 Romances for violin; 2 4-part songs; trios, duets, songs, etc.—His chief writings are *Rudiments of Harmony* (1860; 14 editions); and *Six Lectures on Harmony* (1867; 3d ed. 1880); also valued contributions to Grove's 'Dictionary of Music,' the 'Encyclopædia Britannica,' and the 'Imperial Dict. of Biography.' He edited 'Old English Ditties' (2 vols.), 'Old Scottish Ditties,' 'Moore's Irish Melodies,' 'Songs of England,' 'British Vocal Album'; also Purcell's *Dido and Æneas*, Handel's *Belshazzar, Judas Maccabaeus, Jephtha,* and *Messiah;* etc.—Biography by H. C. Banister: *G. A. Macfarren, His Life, Works, and Influence* (London, 1891).—His wife,

Macfarren, Natalia, b. Lübeck, 1827; d. Bakewell, April 9, 1916. She received her early education in New York, and later ent. the R. A. M., where she st. singing; also for a time comp. under G. A. Macfarren, whom she subsequently married. She appeared as an opera-singer (contralto) in New York, and in her husband's operas in England. As a singing-teacher she enjoyed an excellent reputation; made many translations into English of German songs, cantatas, opera-libretti, etc.; and wrote a *Vocal Method*, and an *Elementary Course of Vocalising and Pronouncing the English Language.*

Macfarren, Walter Cecil, brother of Sir George; b. London, Aug. 28, 1826; d. there Sept. 2, 1905. Chorister at Westminster Abbey, 1836–41, under Turle; from 1842–6, pupil, at the R. A. M., of Holmes (pf.), C. Potter, and his brother (comp.). From 1846, pf.-prof. at the R. A. M., of which inst. he was a Fellow. From 1873–80 he conducted the Academy Concerts; also acted as director and treasurer of the Philharm. Soc. He gave many pf.-recitals and lectures in London, Bristol, and elsewhere; also a series of orchl. concerts in 1882. He retired from all positions in 1903.—Works: A symphony in B♭; 7 overtures; a Concertstück in E, for pf. and orch.; 3 pf.-trios; 2 sonatas f. pf. and violin; 1 sonata for pf. and 'cello; 4 Romances for pf. and violin; a great variety of pf.-music (*3 Suites de pièces; 6 Illustrations of Tennyson's Heroines;* Allegro appassionato; Allegro cantabile; Rondinos, Caprices, Tarantellas, Scherzos, Impromptus, Gavottes, Mazurkas,

Waltzes, etc.); a cantata, *The Song of the Sunbeam;* services and anthems, songs and part-songs.—He edited Mozart's pf.-works; Beethoven's Sonatas; 'Popular Classics'; 'Morceaux classiques'; etc. He publ. his autobiogr. under the title *Musical Memories* (London, 1903). See also 'M. T.' (Jan., 1898).

Machado [măh-shah'dŏŏ], **Augusto,** b. Lisbon, Dec. 27, 1845. Pupil of Junior, Lami, and d'Almeide there, and of Lavignac and Danhauser in Paris; 1892–1908, inspector of the San Carlos Th. in Lisbon; 1894–1910, dir. of the Cons. there. Besides numerous operettas he wrote the operas *A Cruz de oiro* (Lisbon, 1873); *A Maria da Fonte* (ib., 1879); *Lauriane* (Marseilles, 1883; immense succ.; Lisbon, 1884); *Os Dorias* (Lisbon, 1887); *Mario Wetter* (ib., 1898); *Venere* (ib., 1905); *La Borghesina* (ib., 1909). For the third centènary of the death of Camoens he wrote the symph. ode *Camões e os Luziadas* (1880); also pcs. for organ and for pf.

Machault [măh-shoh'], (or **Machau, Machaud, Machaut**), **Guillaume** [Guillelmus de Mascandio], probably a native of Machau in the Champagne, b. 1300; d. c. 1370; troubadour in the service of Joanna of Navarre, Johann of Luxembourg, and Charles V of France. He is the earliest French representative of the 'Ars nova' that originated in Florence in the 14th cent. A mass, motets, rondos, chansons and ballads are preserved, besides many poems. A full description of his works, as well as 14 complete compositions in notation, are found in Joh. Wolf's *Geschichte der Mensuralnotation von 1250–1460* (Leipzig, 1904).

Maciro'ne, Clara Angela, composer, pianist, and teacher; b. London, Jan. 20, 1821. Pupil, at the R. A. M., of Potter and Holmes (pf.), Lucas (comp.), and Negri (voice). Associate of the Philharm. Soc.; teacher of pf. at the R. A. M.; then head music-mistress (1872–8) of Aske's School for Girls, Hatcham, later at the Ch. of England High School for Girls, in Baker St.; success as a teacher remarkable.—Works: Te Deum and Jubilate, sung at Hanover Chapel (first service by a woman ever sung in the church); anthem *By the waters of Babylon* (sung at Canterbury, Ely, and other cathedrals); numerous part-songs (her most popular and successful comps.), and songs; *Suite de pièces* in E m., for vln. and pf.; *Rondino* in G, and other pf.-music.

Mackenzie, Sir **Alexander Campbell,** b. Edinburgh, Aug. 22, 1847. Pupil of Ulrich (vl.) and Stein (comp.) at Sondershausen Cons., 1857–62, when he entered the Ducal orch.; won the King's scholarship at the R. A. M., 1862, and studied under Sainton, Jewson, and Lucas; from 1865–79 in Edinburgh as a teacher and conductor, concert-violinist, and quartet-player. From 1879–88 he lived the greater part of the year in Florence, but from 1885–7 was obliged to spend considerable time in London as cond. of Novello's Oratorio Concerts. He was about to settle entirely in Florence, when in 1888 he was elected principal of the R. A. M., a post which he has since filled with distinction; now (1917) in the 28th year of uninterrupted service. From 1892–99 he was also cond. of the Philh. Soc. Hon. Mus. Doc., Univ. of St. Andrews, 1886; of Cambridge, 1888; of Edinburgh, 1896; LL.D., Glasgow, 1901, and Leeds, 1904; D. C. L., McGill Univ. (Montreal), 1903. Knighted in 1895. He is a distinguished and active member of various societies and musical associations.—Works: 4 operas, *Colomba* (1883), *The Troubadour* (1886), *His Majesty, or The Court of Vingolia* (1897; comic), and *The Cricket on the Hearth* (1914); the operetta *The Knights of the Road* (1905); the oratorios *The Rose of Sharon* (1884), and *Bethlehem* (1894); the cantatas *The Bride, Jason, The Story of Sayid, The New Covenant, The Dream of Jubal, The Cotter's Saturday Night, The Witch's Daughter, The Sun-God's Return,* and *Veni, creator spiritus;* incid. mus. to *Ravenswood, Marmion, The Little Minister, Manfred,* and *Coriolanus.*—For Orchestra: A Scherzo; 3 Scottish Rhapsodies; a ballad, *La belle dame sans merci;* overtures (*Cervantes, To a Comedy, Tempo di ballo, Twelfth Night, Britannia*); a concerto, and a suite, *Pibroch,* for violin and orch.; *Scottish Concerto* for pf. and orch.; a suite for orch., *London Day by Day; Invocation* for orch.; a *Canadian Rhapsody;*—also a pf.-quartet (op. 11, in E♭); *From the North* (9 pieces for violin with pf.-acc.); other music for violin and for pf.; anthems, songs, and part-songs.

McLean, Alick, composer; b. Eton, England, July 20, 1872. Pupil of Sir Joseph Barnby; in 1899 app. mus. dir. to Sir C. Wyndham; since 1911 mus. dir. at the Spa, Scarborough.—Works: The 3-act opera *Quentin Durward* (London, 1895); the 1-act opera *Petruccio* (Covent Garden, June 29, 1895; won the Moody-Manners prize of £100); *Die Liebesgeige* (Mayence, 1906); *Maître Seiler* (London, 1909); a choral work, *The Annunciation;* incid. music to Parker's *The Jest* and Rostand's *Cyrano de Bergerac;* a Serenade for vl. and pf.; songs.

Maclean, Charles Donald, b. Cambridge, England, Mar. 27, 1843. Pupil of F. Hiller in Cologne; Mus. Doc., Oxon., 1865; 1871–5, org. and mus.-dir. at Eton Coll.; has appeared frequently in recital, especially at Albert Hall and Crystal Palace; for many years he was in the civil-service in India; returned to

London in 1893, where he has been living since as composer; 1899–1908, Engl. ed. of the 'Internationale Musikgesellschaft' (Leipzig); since then General Secretary.—Works: An oratorio, *Noah* (1865); a cantata, *Sulmalla;* the overtures *Cynthia's Revels, Artegal, Penthesilea, Iona, Laodameia, A Joyous Overture;* 2 symph. poems, *Songs of Selma* and *On the Heights; Concert-Allegro* in G; a suite in C, *Melody-Album; Idyl and Villanella* in F; a sinfonietta, *A Ball-night; Pageant March; Colonia March; Aus Bayern,* 4 pcs. for orch.; a pf.-concerto in F. He wrote the History of Modern Engl. Music for Lavignac's 'Encyclopédie de la Musique' (1914).

Macmillen, Francis, eminent violinist; b. Marietta, O., Oct. 14, 1885. At age of 7 ent. Chicago Coll. of Music, where he st. vl. and pf.; 1895–9, pupil of K. Markees and J. Joachim in Berlin; then of C. Thomson at Brussels Cons., where he won the 1st prize and the van Hal cash prize in 1901; cont. his studies with K. Flesch and L. Auer, in Petrograd. Triumphal début in Brussels, Mar. 30, 1903; in the fall of the same year he was heard with the Queen's Hall Orch. (H. Wood), and made a very succ. tour of England; Amer. début with N. Y. Symph. Orch. (Damrosch), Dec. 7, 1906, followed by an extended tour of the U. S.; 1907–8, second Amer. tour; on this third tour, 1910–11, he appeared in 158 concerts with all the leading orchs., and in recital; other tours, 1914–17; from 1911–14 he played in the principal cities of Europe, meeting everywhere with emphatic success.

Macpherson, Charles, b. Edinburgh, Mar. 10, 1870. From 1879–87, chorister at St. Paul's Cath., and pupil of Sir G. Martin (org.); ent. the R. A. M. in 1890, won the Lucas prize in 1892, and became A. R. A. M. in 1896; since then prof. of harm. and cpt. there. Works: Overture, *Cridhe an Ghaidhil; Overture on Jacobite Airs; Fantasy on Scotch Tunes;* the suites *Hallowe'en* and *Highland;* a pf.-quartet in E♭; sextet for wood-wind; Psalm 137 for ch., orch. and org.; 3 Gaelic songs for sop., str.-orch. and harp; organ-works (*Fantasy-Prelude, Prelude and Fugue,* etc.); considerable church-music; songs and part-songs.

Macpherson, Charles Stewart, b. Liverpool, Mar. 29, 1865. Won the Sterndale Bennett scholarship and ent. the R. A. M. in 1880, where he st. pf. with W. C. Macfarren and comp. with Sir G. A. Macfarren; won the Balfe scholarship in 1882, the Lucas medal in 1884, and the Potter Exhibition in 1885; app. org. of Immanuel Ch. in 1885; prof. of harm. and comp. at R. A. M. in 1887; F. R. A. M., 1892; 1885–1902, cond. of Westminster Orchl. Soc.; 1886–1904, cond. of Streatham Choral Soc.; in 1898 app. examiner to the Assoc. Bd. of R. A. M. and R. C. M., in which capacity he visited Canada, Australia and New Zealand in 1900, and South Africa in 1905; since 1903 prof. of comp. in the R. Normal Coll. for the Blind; member of the Bd. of mus. studies of the Univ. of London.—Works: Symphony in C; *Ballad* for orch.; a vln.-concerto; Mass in D for soli, ch. and orch.; overtures, services, pf.-pcs.; songs. Has also publ. *Practical Harmony; Practical Counterpoint; Evolution of Musical Design; Rudiments of Music; Form in Music; Music and Its Appreciation; Aural Culture Based upon Musical Appreciation; 350 Exercises in Harmony; Studies in Phrasing and Form* (with E. Read).

McWhood, Leonard B., b. Brooklyn, N. Y., Dec. 5, 1870. Graduate student of Columbia Univ., 1894–7; pupil of MacDowell there from 1896–7; 1897–1904, asst. to Prof. MacDowell; 1904–10, adjunct-prof.; 1902–7, instr. in music at Vassar Coll.; since 1907 head of dept. of church-music at Drew Theological Seminary, Madison, N. J.; has lectured extensively, and contrib. to various mus. journals. Has comp. a cantata with orch. (1915), a light opera (1916), choruses, songs, pcs. for org., and do. for pf.

Ma'der, Raoul (Maria), b. Presburg, Hungary, June 25, 1856. Law-student at Vienna Univ. 1874–8; studied in the Vienna Cons., 1879–82, under Schmitt and Schenner (pf.), Bruckner (harm.), and Krenn (comp.), taking first prizes for pf.-playing and pf.-composition, and (1880) the great silver medal and the Liszt prize as best pianist in the Cons. From 1882–95, 1st 'Sologesangscorrepetitor' ('coach' for solo singers) at the Vienna court opera, also conducting ballets and minor operas; 1891–5 also chorusmaster of the Academical Gesangverein. Since 1895, chief conductor at the Royal Opera, Pest.—Works: The 3-act comic opera *Die Flüchtlinge* (Court Opera, Vienna, 1891); the very succ. operettas *Cœur d'ange* (Vienna, 1895), *Kadet Kivasszony* (Pest, 1900), *Das Garnisonsmädel* (Vienna, 1904), *Der selige Vincenz* (ib. 1907), *A Nagymama* (Pest, 1908); many ballets; choruses; songs.

Maerz, Joseph, b. Buffalo, N. Y., Dec. 23, 1883. Was exhibited at the age of 6 as a pianistic prodigy, but retired and st. seriously with Carlos de Serrano in New York; has toured as concert-pianist since 1900; taught pf. at N. Y. Inst. of Music and Syracuse Univ.; now (1917) dir. of music at Wesleyan Coll., Macon, Ga.; married in 1909 the violinist Glenn Priest. Has comp. a Concert Allegro in A (op. 1), a suite for 2 pfs. (op. 3), *Berceuse pastorale* for vl. and pf. (op. 4), *Symphonic Intro-*

duction and Hymn to the Flag (op. 6); choruses; pf.-pcs.; songs.

Maggi'ni, Giovanni Paolo (also **Magini, Magino**), b. Botticino-Marino, Italy, Aug. 25, 1580; d. Brescia, c. 1631. Famous violin-maker at Brescia. His violins, violas, 'celli and double-basses are prized almost equally with Stradivari's and Guarneri's; the double-basses are especially valued. The violins have a soft, viola-like tone. The label reads: Gio. Paolo Maggini, Brescia. —Cf. M. L. Huggins, *G. P. M., His Life and Work* (London, 1892); A. Berenzi, *Gli artefici liutai bresciani* (Brescia, 1890); id., *Di G. P. M.* (Cremona, 1907).

Magnard [măh-ñahr'], (**Lucien-Denis-Gabriel-**) **Albéric,** b. Paris, June 9, 1865; d. Baron, Oise, Sept. 3, 1914 (killed while defending his house against the Germans). Having completed his legal studies, he became a pupil of Dubois and Massenet at the Cons., where he won the 1st prize for harm. in 1888; then cont. his studies with d'Indy. He never held any position, but lived in almost complete seclusion at Baron, devoting his entire time to composition.—Works: The operas *Yolande* (Brussels, 1892), *Bérénice* (Op.-Com., 1911), *Guercœur* (publ. 1904; not prod.) [M. wrote his own libretti]; 3 symphonies (op. 4, 6, 11); a suite (op. 2); an overture (op. 10); *Hymne à la Justice* (op. 14); *Hymne à Venus* (op. 17); *Chant funèbre* (op. 9); a quintet for pf. and wind-instrs. (op. 8); a string-quartet (op. 16); a pf.-trio (op. 18); a vln.-sonata (op. 13); a vcl.-sonata; 4 songs.

Magnus, Désiré (*recte* **Magnus Deutz**), b. Brussels, June 13, 1828; d. Paris, Jan., 1884. Studied with Vollweiler in Heidelberg, and at the Brussels Cons.; after successful pianistic tours in England, Spain, Russia, etc., he settled in Paris as a concert-pianist, teacher, composer, and critic.—Publ. a well-known *Méthode élémentaire de piano* (1879); a *Grande sonate*, op. 140; 24 études for velocity and melody, op. 190; many *salon*-pieces; etc.

Mahillon [măhĭ-yōhn], (**Charles-**) **Victor,** b. Brussels, Mar. 10, 1841. Since 1877, custodian of the museum of mus. instrs. at Brussels Cons.; also editor, 1869–86, of 'L'Écho musical,' and manager of his father's wind-instr. factory. He has made excellent reproductions of rare instruments, among them a complete collection of all the wind-instrs. in use during the 16th and 17th cents.—Publ. *Tableau synoptique des voix, et de tous les instrs. de musique; Tabl. syn. de la science de l'harmonie; Éléments d'acoustique musicale et instrumentale* (1874; silver medal, Paris); *Étude sur le doigté de la flûte Böhm* (1885); *Catalogue descriptif et analytique du musée instrumental du Cons. Royal de Mus. de Bruxelles* (1880; 2d ed., 4 vols., 1893–1912); *Le matériel sonore des orchestres de symphonie, d'harmonie, et de fanfares* (1897); *Les instruments à vent.* I. *Le Trombone, son histoire, sa théorie, sa construction.* II. *Le Cor,* do. III. *La Trompette,* do. (1907).

Mah'ler, Gustav, b. Kalischt, Bohemia, July 7, 1860; d. Vienna, May 18, 1911. Studied in Iglau Gymnasium; then (1877) philosophy at Vienna Univ., and also at the Cons. (pf. with Epstein, comp. and cpt. with Bruckner). 1883–5, Kapellm. in court th. at Kassel (directed the grand mus. festival as a leave-taking); 1885–6 in Prague with Angelo Neumann, as Anton Seidl's successor (directed *Nibelungen, Meistersinger, Tristan und Isolde,* etc.); 1886–8 in City Th., Leipzig; 1888–91, Director of the Royal Opera at Pest, thoroughly reorganizing the opera; 1891–7, Kapellm. at Hamburg City Th.; in May, 1897, called to the Vienna Court Opera as Hofkapellm.; in Oct., 1897, succeeded Wilhelm Jahn as Director of the Court Opera. During the ten years of his directorship he displayed extraordinary talent as an organizer, and the institution flourished as perhaps never before; it was famous throughout the world for the perfection of its ensemble. In the fall of 1907 he resigned and came to New York as principal cond. of the M. O. H., where he made his début Jan. 1, 1908, with a superb performance of *Tristan und Isolde;* specially noteworthy were also his revivals of *Fidelio* and *Don Giovanni* and the American premières of Smetana's *Bartered Bride* and Tchaikovsky's *Pique Dame.* In 1909 he was elected cond. of the N. Y. Philh. Soc., and, in order that he might carry out his plans for a complete reorganization, endowed with autocratic powers. Into this work he threw himself with all his tremendous energy, achieving magnificent results, but the effort cost him his life. Early in 1911 he broke down and returned to Vienna, where he died a few months later.—Among modern conductors M. was one of the most imposing figures. But his soaring ambition would not let him rest content with the universal tribute paid to his genius as an interpreter; he sought equal distinction as a creative artist. His conceptions are invariably on the grandest scale, and the means employed for the realization of his ideas correspondingly elaborate. Although M. designates his principal works as 'Symphonies,' they have really nothing in common with the established classical form, beyond the number of movements; and even the arrangement of these differs from the accepted scheme of fast and slow tempi. In spite of consummate mastery of all technical details, M. failed as a composer because of lack of individuality and limited

inventive power; his music is purely eclectic. In every work occur passages of real and great beauty, but the effect of these is invariably impaired by long stretches of uninspired music. Two other factors militate against the effectiveness of M.'s works: Inordinate length and over-indulgence in sudden, violent contrasts.—Works: 9 Symphonies: I. D (1891); II. C m. (1895); III. D m. (1896); IV. G (1901); V. D m. (1904); VI. A m. (1906); VII. E m. (1908); VIII. E♭ (1910); IX. D (1912; posth.) M.'s sketches for a tenth symph. were elaborated by Franz Mikorey, and the work was prod. in Berlin (1913) as *Symphonia Engadiana.—Das klagende Lied* for soli, ch. and orch.; the song-cycles with orch. *Kindertotenlieder* (5 songs), *Des Knaben Wunderhorn* (12 songs), *Lieder eines fahrenden Gesellen* (4 songs), *Das Lied von der Erde* (posth.; 3 songs for ten. and 3 for alto); several separate songs with orch.; 3 books of early songs (with pf.); a 'Märchenspiel,' *Rübezahl* (text by M.); fragments of an early opera, *Die Argonauten.* He also completed Weber's *Die drei Pintos* (1877; after the composer's sketches).—BIBLIOGRAPHY. L. Schiedermair, *G. M.* (Leipzig, 1901); R. Specht, *G. M.* (Berlin, 1905; brief sketch, 39 pp.); P. Stefan, *G. M.'s Erbe* (Munich, 1908; a polemic against Weingartner [M.'s succ. in Vienna]); *G. M. Ein Bild seiner Persönlichkeit in Widmungen* (Munich, 1910); P. Stefan, *G. M. Eine Studie über Persönlichkeit und Werk* (Munich, 1910; 3d augm. ed. 1912; Engl. tr. by T. E. Clark, N. Y., 1913); R. Specht, *G. M.* (Berlin, 1913; very full, 388 pp.). Detailed analyses of the symphs. [by Schiedermair, Specht, Teibler, Weigl, with introd. by E. Istel] are found in vol. x of 'Meisterführer' (Berlin).

Mahr, Emil, b. Wiesbaden, Mar. 25, 1851; d. Brookline, Mass., Mar. 31, 1914. Pupil of Joachim; played among the first violins at the Bayreuth festivals of 1876 and 1882; 1877–87, concert-master of the Richter concerts in London; 1885–7, do. of Henschel's 'London Symphony Concerts'; from 1887 till his death prof. of violin, viola and ensemble classes at the N. E. Cons. in Boston.

Mai'er, Julius Joseph, b. Freiburg, Baden, Dec. 29, 1821; d. Munich, Nov. 21, 1889. He studied for a governmental career, but from 1849 took up music under Haussmann in Leipzig; 1850, teacher of counterpoint at the Munich R. School of Music; 1857–87, custodian of the important musical department of the Munich Library.—Publ. *Klassische Kirchenwerke alter Meister* (1845; arr. for male ch.); an *Auswahl englischer Madrigale* (1863); and the valuable catalogue *Die musikalischen Handschriften der Kgl. Hof- und Staatsbibliothek in München* (1879; only Part I, *Die Handschriften bis zum Ende des 17. Jahrhunderts*).

Mai'erl, Anton von. See MAYERL.

Maikapar [mī'-], **Samuel,** b. Cherson, Russia, Dec. 18, 1867. Pupil of G. Molla in Taganrog, and from 1885–93 at the Petrograd Cons. of Cesi and Weiss (pf.), and Soloviev (cpt.); at the same time he st. law at the Univ. (*Dr. juris,* 1890); after further study with Leschetizky in Vienna he began his career as a pianist, playing with considerable success in Germany and Russia; lived for some years in Moscow; since 1910 prof. of pf. at the Petrograd Cons. With the exception of some books of songs (op. 1, 7, 9) his comps. are for the pf.: Variations, op. 2, 5, 12; *Préludes,* op. 3; *Miniatures,* op. 4; *Petite Suite en style classique,* op. 6; *Novelettes mignonnes,* op. 8; *Rêveries,* op. 10; *Pensées fugitives,* op. 11; *Octave-Intermezzi,* op. 13; Preludes for the wrist, op. 14; *Suite pastorale,* op. 15; *Albumblätter,* op. 16; *Poème,* op. 17; Sonata in C m., op. 19; Sonata in C, op. 20; *Pensées fugitives,* op. 21. He also publ. *The Musical Ear* (1900; in Russian).

Maillart, Louis (called **Aimé**), b. Montpellier, Hérault, France, Mar. 24, 1817; d. Moulins, Allier, May 26, 1871. Pupil, at Paris Cons., of Guérin (vln.), Elwart (harm.), and Leborne (cpt. and comp.); won the Grand prix de Rome in 1841, and spent 2 years in Italy, then visiting Vienna and German cities. He wrote six operas; the first, *Gastibelza* (1847), was well received; *Les dragons de Villars* (1856) has also been successful in Germany as *Das Glöckchen des Eremiten.*

Mailly [măh-yē'], **Alphonse-Jean-Ernest,** b. Brussels, Nov. 27, 1833. Pianist and organist; pupil of Girschner at Brussels Cons., where he was app. piano-teacher in 1861, and organ-teacher in 1868. A fine organ-virtuoso, he has given concerts in Paris, Amsterdam, London, etc.—Works: Sonatas, fantaisies, morceaux de genre, etc., f. org.; Serenade for flute, violin, 'cello, org., and pf.; pf.-trio; pf.-pieces; motets w. org.; etc.

Mainwaring, John, b. 1735; d. Cambridge, April, 1807. He is the author of the first biography of Handel, publ. anon. as *Memoirs of the Life of the late G. F. H.* (1760; Ger. by J. Mattheson, 1761).

Mainzer [mīn'tsĕr], Abbé **Joseph,** b. Trier, Oct. 21, 1801; d. Manchester, England, Nov. 10, 1851. Studied music in Trier, and became singing-teacher at the seminary. Exiled during the Polish Revolution, he went to Brussels, Paris (where he started the short-lived 'Chronique musicale de Paris' in 1838), London (1841), and finally

to Manchester, where he established successful singing-classes on Wilhem's system. In 1844 he founded 'Mainzer's Musical Times,' which in 1846 became the 'Musical Times.'—Publ. a *Singschule* (1831); *Méthode de chant pour les enfants* (1835–1838); *Méthode de chant pour voix d'hommes* (1836); *Bibliothèque élémentaire du chant* (1836); *Méthode pratique de piano pour les enfants* (1837); *Abécédaire de chant* (1837); *École chorale* (1838); *Cent mélodies enfantines* (1840); *Singing for the Million* (1842); *Esquisses musicales, ou souvenirs de voyage* (1838–39); *Musical Athenæum, or, Nature and Art, Music and Musicians, in Germany, France, Italy, etc.* (1842).—2 operas were unsucc.

Mair, Franz, b. Weikersdorf in the Marchfeld, Mar. 15, 1821; d. Vienna, Nov. 14, 1893. Vocal composer; founder (1883) and conductor of the Vienna Schubertbund.—Works: Music to *Die Jungfrau von Orleans, Dornröschen*, etc.; male choruses for soli, ch. and orch.: *Germanenzug*, op. 32; *Die Auswanderer*, op. 35; *Sangesweihe*, op. 47; *Hofers Tod*, op. 66; *Auf dem Schlachtfelde*, op. 98; *Die Völker und ihre Lieder* (cycle of 15 folk-songs of various nations arr. for m. ch. and orch.). His reminiscences were publ. by the Schubertbund as *Aus meinem Leben* (1897).

Maitland, John Alexander Fuller. See FULLER-MAITLAND.

Maitland, Rollo F., b. Williamsport, Pa., Dec. 10, 1884. Having been taught the rudiments of music by his father, he became in 1897 a pupil of Dr. D. D. Wood (pf., org. and theory) in Philadelphia; also st. vl. with Henry and Frederick Hahn; has filled various positions as org. and choirm. in Phila.; now (1917) at the Memorial Ch. of St. Paul, Overbrook, and org. at the Stanley Th.; F. A. G. O., and member of the Exec. Com. of the Pa. Chapter; member MS. Soc., Phila. Has publ. a Concert-overture in A f. organ and other works for do., anthems, pf.-pcs. and songs; in MS. he has a sonata f. organ (D), and do. for pf. (E♭).

Maître Jehan. See GALLUS.

Majo [mah'yŏh], **Francesco di** (called **Ciccio di Majo**), b. Naples, 1745 (?); d. Rome, Jan. 18, 1770. Distinguished composer, pupil of the Cons. di S. Onofrio. For a number of years, organist of the Royal Chapel, for which he wrote 5 masses (one for double choir and 2 orchestras) and other sacred music. He brought out 19 operas, *Astrea placata* (1760) being the first.—See Q.-Lex.

Major [mah'yŏhr], **Julius Jacques,** b. Kaschau, Hungary, Dec. 13, 1859; pupil of Volkmann and Erkel at the Nat. Mus. Acad. in Pest, where he founded the Ladies' Choral Union in 1894, and a private music-school in 1896.—Works: Two 1-act operas, *Lisbeth* and *Erysika* (both Pest, 1901); *Széchi Maria* (Klausenburg, 1906); *Mila* (Presburg, 1913); 5 symphonies (No. 4 in F♯ m., op. 40, publ.); *Concert symphonique* for pf. and orch., op. 12; a vl.-concerto, op. 18; a pf.-concerto in A m., op. 49; a symph. poem *Balaton*, op. 55; *Drei Konzertfantasien* for pf. and orch., op. 63; *Niels Finn* for ch. and orch., op. 38; Psalm 47 for male (or mixed) ch. and orch., op. 45; a Serenade for strings, op. 24; 3 trios, op. 4, 20, 63; 3 str.-quartets (D m., E m., C m.); several violin-sonatas; an Hungarian sonata for pf.; female choruses; songs.

Majora'no. See CAFFARELLI.

Malash'kin, Leonid Dimitrievitch, popular song-composer; b. Russia, 1842; d. Moscow, Feb. 11, 1902. His opera, *Ilja Muromez* (Kiev, 1879), was unsuccessful, like his symphony in E♭. Besides original songs, he publ. *Fifty Ukrainian Folk-Songs*, considerable church-music, and pf.-pieces.

Mal'deghem, Robert Julien van, b. Denterghem, Flanders, 1810; d. Ixelles, n. Brussels, Nov. 13, 1893; for many years ed. of "Cecilia"; publ. a very valuable coll. of sacred and secular comps. of old Belgian masters, *Trésor musical* (29 vols., 1865–93).

Mal'der, Pierre van, early symphonist and comp. of string-quartets; b. Brussels, May 13, 1724; d. there Nov. 3, 1768. Solo violinist at the court opera; chamber-musician to Prince Charles of Lorraine.—Chief works: 18 symphonies for strings, 2 oboes, and 2 horns (the first 6 publ. 1769), 6 string-quartets (1757), 6 sonatas for 2 violins and bass; violin-pieces. Also operas.—See Q.-Lex.

Malherbe [măh-lĕhrb'], **Charles-Théodore,** comp. and musicograph; b. Paris, April 21, 1853; d. Cormeilles, Eure, Oct. 5, 1911. Though musically gifted, he studied law, and was admitted to the bar; but then took up music in earnest, under A. Danhauser, A. Wormser, and J. Massenet. After a tour (as Danhauser's secretary) through Belgium, Holland, and Switzerland in 1880–1, to inspect the music in the public schools, he settled in Paris; in 1896 was app. asst.-archivist to the Grand Opéra, succeeding Nuitter as archivist in 1899. He edited 'Le Ménestrel,' and contributed to many leading reviews and mus. journals. His collection of mus. autographs, which he left to the Paris Cons., was probably the finest private coll. in the world.—Compositions: An opéra comique, *l'Amour au camp* (Le Mans, 1905); incid. music to *Les yeux clos;* a ballet-pantomime, *Cendrillon;* 3 operas in MS. (*Ordonnance, Les trois commères, Le bastion de*

Cetteville); several pcs. for orch.; pf.-pcs. (chiefly for 4 hds.); 2 offertories for org., one in canon-form, the other with vln., 'cello and harp; vln.-music, songs, and many transcriptions.—Writings: *L'œuvre dramatique de Richard Wagner* (1886); *Précis d'histoire de l'Opéra-Comique* (1887); *Notice sur Ascanio* (1890); *Mélanges sur R. Wagner* (1891); *Histoire de la seconde Salle Favart* [Opéra-Comique] (2 vols., 1892–3, 'couronnée par l'Institut'); *Catalogue des œuvres de Donizetti* (1897); *Programmes et concerts* (1898); *Auber* (1911). M. was also secretary of the edition of Rameau's complete works now publishing by Durand, editing the historical and biographical notices therein; also ed., with Weingartner, of the complete edition of Berlioz's works (B. & H.).

Malibran [măh-lē-brăhn′], **Alexandre,** violinist; b. Paris, Nov. 10, 1823; d. there May 13, 1867. Spohr's pupil at Kassel, where he settled. At Paris (1860) he started the short-lived 'L'union instrumentale,' a mus. paper; at Brussels (1864) 'Le Monde musical.' Publ. *Ludwig Spohr; sein Leben und Wirken* (1860); comp. a mass for male ch. (for the Legion of Honor); also orchl. and chamber-music.

Malibran, Maria Felicità (*née* **Garcia**), b. Paris, Mar. 24, 1808; d. Manchester, Sept. 23, 1836. Daughter of Manuel Garcia, and a most eminent dramatic contralto. Taken to Naples at 3, at 5 she played a child's part in Paër's opera *Agnese*. Two years later she studied solfeggî with Panseron; from the age of 15, however, she was her father's pupil in singing. Her début at H. M.'s Th., London, June 7, 1825, as Rosine in the *Barbiere*, procured her engagement for the season. The family then voyaged to New York, where for two years she was the popular favorite, singing in *Otello*, *Roméo*, *Don Giovanni*, *Tancredi*, *Cenerentola*, and the 2 operas which her father wrote for her, *L'Amante astuto* and *La Figlia dell'aria*. Here she married the French merchant Malibran; he soon became bankrupt, and they separated. Returning to Paris, her immense success led to an engagement at a salary of 50,000 francs; after 1829 she sang every season at London; also appeared at Rome, Naples, Bologna, and Milan; at her last Naples engagement she received 80,000 francs for 40 nights, with 2½ benefits; at London, 1835, she had £2,775 for 24 nights. She married the violinist de Bériot in 1836, only a few months before her death, which was caused by overexertion in singing after a severe fall from her horse. As a singer and actress she exercised the fascination of a highly endowed personality over her audiences. Her voice was of extraordinary compass, but the medium register had several 'dead' tones. She was also a good pianist, and composed numerous nocturnes, romances, and chansonnettes, publ. in album-form as *Dernières pensées, etc.*—BIBLIOGRAPHY. *Cenni biografici* (Venice, 1835); G. Barbieri, *Notizie biografiche di M. F. M.* (Milan, 1836); J. Nathan, *The Life of Mme. M. M. de Bériot* (London, 1836); A. von Treskow, *Mme. M.* (Leipzig, 1837); Comtesse Merlin, *Loisirs d'une femme de monde* (Paris, 1838; Ger. tr. by G. Lotz as *M. M. als Weib und Künstlerin*, Leipzig, 1839; Engl. tr., London, 1844; more romantic than trustworthy); E. Legouvé, *M. M.*, in *Études et souvenirs de théâtre* (Paris, 1880); E. Heron-Allen, *Contributions toward an accurate biography of de Bériot and M.*, in No. vi of 'De fidiculis opuscula' (1894); A. Pougin, *M. M. Histoire d'une cantatrice* (Paris, 1911; Engl. tr., London, 1911); Clément Lanquine, *La M.* Paris, 1911).

Malishevsky. See MALYSHEVSKY.

Malling [măh′-], **Jörgen,** b. Copenhagen, Oct. 31, 1836; d. there July 12, 1905. Pupil of Gebauer and Gade; first winner of the Ancker stipend in 1861, he visited Paris and there became enthusiastic over Chevé's system of vocal notation, which he tried (unsuccessfully) to introduce in various cities in Scandinavia and Russia; 1869–72, org. in Svendborg; 1877–9, singing-teacher in Norrköping; settled in Vienna in 1879 as composer, and lived in Munich from 1882–95, four years as Dozent for theory and esthetics at the Univ.; returned to Copenhagen in 1901, where he was prof. of theory at Matthison-Hansen's Cons. from 1902–5.—Works: 2 operas, *Lisenka* and *Frithjof; Kuvala*, cantata for soli, ch. and orch.; a str.-quartet in D m.; a pf.-trio in A m.; pf.-pcs.; songs.

Mal'ling, Otto (Valdemar), composer; b. Copenhagen, June 1, 1848; d. there Oct. 5, 1915. Pupil of Gade and J. P. E. Hartmann at the Cons.; 1872–84 conductor of the Students' Choral Society; 1878, organist of St. Peter's Ch.; 1891, at Ch. of the Holy Ghost; from 1900, at Ch. of Our Lady; 1874, co-founder and (until 1893) cond. of the Concert Society; 1885, teacher of theory at the Cons., and from 1899 its dir. His published works, over 90 in number, include a symphony in D m., op. 17; Fantasia f. vln. with orch., op. 20; Concert Overture, op. 29; 2 orchl. suites, *Musique de ballet*, op. 42, and *Orientalische Suite*, op. 51; a pf.-concerto, op. 43; *Réveil* for 4 solo voices with string-orch., op. 13; *Das heilige Land* for soli, ch. and orch., op. 46; *Es war einmal ein König*, for sop. and bar. soli, ch. and orch., op. 58;

Den hellige Skrift, for sop., ten. and bar. soli with org., op. 65; a pf.-trio, op. 36; a pf.-quintet, op. 40; a str.-octet, op. 50; a pf.-quartet, op. 80; valuable organ-works (op. 66, 70, 81, 84); 2 suites for vln. and pf., *Faust-Suite*, op. 55, and *Aus den vier Jahreszeiten*, op. 68; a sonata for vln. and pf., op. 57; numerous songs; characteristic pieces for pf.; a ballet, *Askepot* (Copenhagen, 1911); and a treatise on instrumentation (3 eds.).

Mal'linger, Mathilde (*née* **Lichtenegger**), dramatic soprano; b. Agram, Feb. 17, 1847. Pupil (1863–6) of Gordigiani and Vogl at Prague Cons., and Lewy at Vienna; début at Munich, 1866, as Norma; created the rôle of Eva in the *Meistersinger* in 1868; in 1869 was eng. at Berlin Court Opera, and married Baron v. Schimmelpfennig. 1890, singing-teacher in Prague Cons.; 1895, do. at Eichelberg's Cons. in Berlin; now (1917) living there as 'Kgl. Kammersängerin.'

Mallinson, Albert, born Leeds, 1870. Pupil of W. Creser; in 1887 app. org. at St. Chad's Ch., Leeds; lived some time in Melbourne as org. at various churches; in 1903 he married the Danish Lieder-singer Anna Steinhauer, and with her made successful tours of Denmark and Germany, introducing his own songs; 1898–1903, organist to Viscount Portman; since 1904 living in Dresden as org. of the Engl. Ch. In 1906 he gave a series of recitals of his own songs with his wife and Ada Crossley, which were received so favorably that since then he has made annual visits to the English capital.—Works: *Tegner's Drapa* for sop., ch. and orch.; *The Battle of the Baltic* for male ch.; a pf.-trio; a pf.-quartet; over 300 songs (Ger., Engl., Danish).

Malliot [măhl-yoh'], **Antoine-Louis,** b. Lyons, Aug. 30, 1812; d. Rouen, Apr. 5, 1867. St. from 1832–5 in Paris under Choron, Garaudé and Banderali; sang tenor rôles at various provincial theatres from 1835–43, and then settled in Rouen as singing-teacher and critic of the 'Nouvelliste,' exerting considerable influence upon the musical life of the town. He prod. with much succ. the operas *La Vendéenne* (1857) and *La Truffomanie* (1861); publ. *La musique au théâtre* (1863), *Création d'un conservatoire de musique à Rouen* (1866), etc.

Malmquist, Karl Julius, b. Copenhagen, June 16, 1819; d. Hörsholm, Aug. 4, 1859. Chiefly self-taught; cond. of various male singing socieites; composer of popular male choruses and several operettas.

Mal'ten (*recte* **Müller**), **Therese,** dram. soprano; b. Insterburg, E. Prussia, June 21, 1855. Trained by Gustav Engel, Berlin; début at Dresden, 1873, as Pamina and Agathe, secured her a life-engagement there for leading rôles (Armide, Fidelio, Senta, Elisabeth, Elsa, Eva, Isolde). Created rôle of Kundry (*Parsifal*) at Bayreuth in 1882; retired in 1903, and living since then as honorary member of the court opera at Neu-Zschieren, n. Dresden. Made 'Kgl. Kammersängerin' in 1881.

Malyshev'sky [măh-lü-], **Vitold Josefovitch,** b. Mogilov-Podolsk, July 8, 1873. While studying medicine in Tiflis, he pursued his musical studies at the Cons. there under E. Kolotchin and Ippolitov-Ivanov; in 1898 he went to Petrograd as instr. in mathematics at the Nikolai Inst., and until 1902 st. comp. with Rimsky-Korsakov; since 1908 prof. of comp. and dir. of the Music-School of Odessa.—Works: 3 Symphonies (G, op. 8; A, op. 10; C m., op. 14); 3 str.-quartets (F, C, D m.); a str.-quintet in D m. (op. 3); a vl.-sonata in G (op. 1); a suite for vcl.; 2 overtures; pf.-pcs.

Mäl'zel, Johann Nepomuk, mechanical inventor; b. Ratisbon, Aug. 15, 1772; d. on board the brig Otis, bound for America, July 31, 1838. Settled in Vienna, 1792, as a music-teacher; attracted wide attention by his 'Pan-harmonion' (a sort of orchestrion), an automaton-trumpeter, and an automatic chess-player; he was created 'Court Mechanician' in 1808. He constructed the 'Metronome' in 1816; Winkel, of Amsterdam, was, however, the inventor. M. also made ear-trumpets (Beethoven's, among others). He undertook long journeys to exhibit his inventions.

Mancinel'li [-chē-], **Luigi,** distinguished dram. comp. and cond.; b. Orvieto, Papal States, Feb. 5, 1848. Intended for a mercantile career, he learned to play the pf. by himself, and finally ran away from home in pursuit of mus. teaching. Though caught half-way to Florence, and made to return, he vanquished parental resistance, and at 14 was sent to Sbolci, at Florence, to learn the 'cello. Becoming 3d 'cellist at the Pergola Th., next year, he earned his living for 8 years by 'cello-playing, teaching, and song-writing. He had a few theoretical lessons from Mabellini. In 1870 he joined the orch. of the Opera at Rome, cond. by Terziani; became 2d cond. in 1874, and 1st cond. in 1875. In 1881, Director of the Bologna Cons., which he reformed completely, making it one of the best music-schools in Italy. From 1886–8, he cond. the opera-seasons at Drury Lane, London; 1888–1906, the spring seasons at Covent Garden, where he cond. the first perf. of *Tristan u. Isolde* sung in German; 1888–95, cond. of the Royal Th., Madrid, also of the Concert Soc. (for 3 years); 1894–1902, cond. of the M. O. H.; in 1906 he inaugurated the Teatro Colón in

Buenos Aires, and was there as principal cond. till 1912; since then living at his villa near Meina on Lake Maggiore. He has been decorated with the Grand Collar of the Order of Santiago (Portugal), is the recipient of many other decorations, and commander of various orders. He is famous as a conductor, both of Italian and German (Wagner) opera; in Italy he is called 'il Wagnerista' by reason of his enthusiastic work for Wagner.—Compositions: Overture and entr'acte-music to Cossa's *Cleopatra; Scene Veneziane*, suite for orch.; 2 overtures, *Romantica* and *Messalina*, for orch.; *Tizianello* for solo, ch. and orch.; *Carmen Tragicum* for orch.; 2 masses; 2 oratorios, *Isaiah* (Norwich, 1887) and *Saint Agnes* (ib., 1906); the operas *Isora di Provenza* (Bologna, 1884), *Ero e Leandro* (in concert-form, Norwich, 1896; as opera, Madrid, 1897; very succ.; Cov. Garden, 1898; M. O. H., 1899), *Paolo e Francesca* (Bologna, 1907); has also orchestrated many of Chopin's works. His latest comps. are *La Prière des Oiseaux* for alto solo, fem. ch. and orch. (publ. by Ricordi, 1916) and a 3-act lyric opera, *Midsummer Night's Dream* (after Shakespeare; finished 1916).—Cf. L. Arnedo, *L. M. y su opera Hero y Leandro* (Madrid, 1898).

Mancini [-chē'-], **Francesco,** composer of some 20 operas for Naples, where he was b. 1674; studied and taught at the Cons. di S. Loreto, was app. 2d maestro of the R. Chapel in 1709, and 1st maestro in 1720. He died in Naples, 1739.

Manci'ni, Giambattista, vocal teacher; b. Ascoli, 1716; d. Vienna, Jan. 9, 1800, where he was singing-master to the Archduchesses.—Publ. *Pensieri e riflessioni practiche sopra il canto figurato* (1774; 2d ed. 1777; French editions as *L'art du chant figuré*, 1776, and *Réflexions pratiques sur le chant figuré*, 1796).

Man'cio [-chŏh], **Felice,** b. Turin, Dec. 19, 1840; d. Vienna, Feb. 4, 1897. Stage- and concert-singer, a pupil of Mercadante and Hassel-Barth. Début 1870. For some years prof. of singing at Vienna Cons.

Mandl, Richard, b. Prossnitz, Moravia, May 9, 1859. From 1878–83 pupil of the Vienna Cons.; attended as 'auditor' the classes at the Paris Cons. of Delibes, with whom he became intimate, and for whom he occasionally substituted; returned in 1900 to Vienna, where he has since then been living as composer.—Works: A 1-act comedy-opera, *Nächtliche Werbung* ((Prague, 1888; as *Rencontre imprévue*, Rouen, 1889); the symph. poems *Griselidis* (for sop., fem. ch., org. and orch.) and *Stimme des Orients;* a symph. rhapsody, *Algier; Ouvertüre zu einem gaskognischen Ritterspiele; Viennensia*, dance-suite; *Hymnus an die aufgehende Sonne* for str.-orch., harp and org.; *Gesang der Elfen* for fem. ch. and orch.; 5 *Intermezzi* for vl., vcl. and pf.; *Romanze* and *Serenade* for vl. and orch.; a str.-quintet in G; songs; pf.-pcs. In MS. he has a 3-act opera, *Parthenia.*—In 1899 he married **Camilla Barda,** who has publ. a valuable pedagogical work, *Kompendium der gesammten Klaviertechnik* (3 vols.), and has ready for publication (1917) a *Sapphische Elegie* for vl. and orch.; pf.-pcs. and songs.

Mandyzcewski [-chĕhf'skē], **Eusebius,** b. Czernowitz, Aug. 18, 1857; pupil of R. Fuchs and Nottebohm in Vienna; 1880 chorusmaster of the Vienna Singakademie and archivarius to the Ges. der Musikfreunde; 1896 teacher of instrl. science, and 1900 of mus. history, at the Conservatory. M. is chairman of the Tonkünstlerverein, a member of the Board of Musical Experts, one of the editors of the great edition of Haydn's works (Breitkopf & Härtel), and of the 'Volksliederbuch' publ. under the auspices of the German Emperor. He is the recipient of several orders, and hon. member of a number of societies, etc. In 1897 he received the honorary degree of *Dr. phil.* (Leipzig) for his work on the Complete Edition of Schubert's compositions. He has ed. Bach's arias for sop. with obbligato instrs. in 'Publ. der neuen Bachgesellschaft' (vol. xiii), and written the supplementary volume, *Die Sammlungen und Statuten*, to Perger and Hirschfeld's *Geschichte der k. k. Ges. der Musikfreunde in Wien* (1912). Has also publ. several male and mixed choruses, songs, and pf.-pcs.

Manelli, Francesco, b. Tivoli, c. 1595; d. Venice, c. 1670. Sang as boy-chorister at the Cath. in 1605; 1609–24, chapel-singer there; 1626–9, m. di capp.; in 1630 in Bologna, where he prod. an opera, *Delia;* in 1638, chapel-singer at St. Mark's in Venice. In 1637 the Teatro San Cassiano in Venice, the first public opera-house in Europe, was opened with M.'s *Andromeda;* this was followed by several other operas, which all enjoyed great popularity, and ushered in the period of supremacy of the Venetian opera culminating in Monteverdi. All the dramatic scores of M. have been lost, but the libretti are preserved. His op. 4, *Musiche varie* (Venice, 1636), a coll. of cantatas, arias, *canzonette* and *ciacone*, show that he had adopted the 'parlando recitative.' For full list of operas see FÉTIS.

Manén, Joan [de], b. Barcelona, Mar. 14, 1883. Before he was 4 years old his father began to teach him piano and violin, and on both instruments the boy's progress was equally rapid and astonishing; after he had been exhibited for some years as a

pianistic prodigy, he st. vln. for a short time with D. Alard, and thereafter appeared only as a violinist, with such success that he is generally regarded as the legitimate successor of Sarasate. He also attracted considerable attention as a composer, when in the same year (1903) two operas, *Giovanna di Napoli* and *Acté*, were prod. at Barcelona; in these he shows decidedly ultra-modern tendencies, and his subsequent development leads dangerously near to Futurism. His other works include the operas *Der Fackeltanz* (Frankfort, 1909) and *Der Weg zur Sonne* (not yet prod., 1916); a symph. poem, *Nova Catalonia;* op. 2, Vars. on a theme of Tartini for vl. and orch.; op. 5, *Juventus*, 'concerto grosso' for vl. and orch.; 2 concertos for vl. and orch., op. 6 (E m.) and op. 18 (*Conc. espagnol*); 4 Catalonian caprices for vl. and orch., op. 13 (*Anyoransa*), op. 20 (*Apléch*), op. 23 (*Plaintes et Joies*), op. 24 (*Strophes d'Amour*); op. 22, a Suite for vl. and pf. with orch.; op. 28, *Scherzo fantastique* for vl. and orch.

Mangeot [măhn-zhoh′], **Édouard-Joseph**, b. Nantes, France, 1834: d. Paris, May 31, 1898. A practical pf.-maker, he invented a pf. with double keyboard ('à double clavier renversé'), which created a sensation at the Paris Exposition of 1878, and at London under the hands of de Kontski. M. founded, in 1889, 'Le Monde musical,' a periodical which he himself edited.

Man′gold, Karl (Ludwig Amand), brother of Wilhelm; b. Darmstadt, Oct. 8, 1813; d. Oberstdorf, Algäu, Aug. 5, 1889. Pupil of Berton and Bordogni at Paris Cons., 1836–9; violinist in Darmstadt court orch.; from 1848–69, court mus. dir.; also cond. of the Musikverein (1839), the Sängerkranz, the Cäcilia, and 1869–75 of the Mozartverein.—Operas *Das Köhlermädchen*, *Tannhäuser* (Darmstadt, 1846; revived there in 1892 as *Der getreue Eckart*), *Gudrun*, *Dornröschen;*—oratorios *Abraham*, *Wittekind*, *Israel in der Wüste;*—concert-dramas *Frithjof*, *Hermanns Tod*, *Ein Morgen am Rhein*, *Barbarossas Erwachen;*—a symphony-cantata, *Elysium;* a dramatic scene, *Des Mädchens Klage;* a prize-cantata for male ch., soli and orch., *Die Weisheit des Mirza Schaffy;* 2 symphonies (E♭, F m.); chamber-music; extremely popular male quartets; *Die Hermannsschlacht*, "pæan" for soli, mixed ch. and orch.; choruses, part-songs, songs, etc.

Man′gold, (Johann) Wilhelm, b. Darmstadt, Nov. 19, 1796; d. there May 23, 1875. Son and pupil of Georg M. [1767–1835] in violin-playing; later of Rinck and Abbé Vogler, and of Cherubini at Paris Cons.; chamber-musician at Darmstadt, from 1825 court Kapellm., pensioned 1858.—Works: An opera, *Merope* (1823), and 2 minor ones; incidental and chamber-music, overtures, and melodies for horn or clar. with pf., which are popular.

Mann, Arthur Henry, b. Norwich, England, May 16, 1850; chorister at the cathedral under Dr. Buck. Organist at various churches, and since 1876 organist and choir-director, King's College, Cambridge; since 1902 also choirm. of the Norwich Fest. F. C. O., 1871; Mus. Bac. (1874), and Mus. Doc. (1882), Oxford; hon. member of R. A. M., 1896. Noted Handel scholar; with E. Prout he discovered in 1894, at the Foundling Hospital, the orig. wind-parts of *The Messiah* (perf. that year, with the reconstructed score, at King's Coll.). Coëditor, with Fuller-Maitland, of the Fitzwilliam Catalogue; edited Tallis's motet for 40 voices (1888); mus. editor of 'The Church of England Hymnal' (1895).—Comps.; An Ecce homo for soli, ch. and orch.; Te Deum for ch., orch. and org.; Evening Service in E, for do.; Eve. Serv. in E, for double choir a capp.; anthems, organ-pieces, part-songs.

Mann, Johann Gottfried Hendrik, b. The Hague, July 15, 1858; d. Coudewater, Feb. 10, 1904. St. in the R. School of Music there; began his career as military bandmaster at Leyden; then cond. at the Park Th. in Amsterdam, and finally at the Dutch opera there. Wrote a ballet, *De Droom van den Klokkenluider*, a concerto for cl. and orch. (op. 90); orchl. works, choruses, songs.

Manners, Charles [real name **Southcote Mansergh**], distinguished dram. basso and impresario; b. London, Dec. 27, 1857. After unsuccessful attempts to begin life as a soldier, engineer and stock-broker, he ent. the Dublin R. A. M. as winner of the Albert scholarship; then st. for a year under Shakespeare at the London R. A. M., and later at Florence. In 1881 he joined D'Oyly Carte's company as a chorus-singer, where his fine voice attracted immediate attention, so that he was entrusted with the creation of the rôle of Private Willis in Sullivan's *Iolanthe*, in which he made a most successful début on Nov. 25, 1882 (Savoy Th., London); having sung in the provinces with the Carl Rosa company, he appeared in grand opera at Cov. Garden as Bertram in *Robert le Diable* (1890); in 1893 he was heard in the U. S. as soloist at the Seidl Concerts; 1894–6 he sang under A. Harris. The emphatic success of his South African tour (1896–7), when he sang in English, led him to form on his return the Moody-Manners Opera Co. for the production of grand opera in the vernacular; the principal soprano was his wife, Fanny Moody (q. v.), whom he had married in 1890. From modest beginnings with such works as *Maritana*, *Marta*, *Faust*,

etc., produced at various provincial theatres, the company steadily increased in efficiency, so that in 1902 M. undertook his first London season, winning such generous applause that since then these performances in English have become a part of the musical life of the capital. Securing adequate translations of Wagner's music-dramas, these works were added one after another to the répertoire, and M. has the honor of having been the first to introduce those masterpieces to the provinces. To add to the value of his company as an educational institution, M. has at various times offered prizes for British composers, and brought out their works. In 1904 and 1906 he gave two operatic festivals at Sheffield, donating the entire profits to the fund for the foundation of a university there.

Mannes, Clara Damrosch, daughter of Dr. Leopold D.; b. Breslau, Dec. 12, 1869. At the age of 6 she began to study piano with Clara Gross in New York, continuing with Jessie Pinney; 1888–9 she st. in Dresden, pf. with H. Scholtz and harm. with Joh. Schreyer; in 1897 she was a pupil of F. Busoni; from 1889–1910, taught pf. in N. Y.; on June 4, 1898, she married the violinist David M. (q. v.), with whom she has given numerous sonata-recitals.

Mannes, David, violinist; b. New York, Feb. 16, 1866. He took up the vln. at the age of 11, studying with various local teachers (H. Brode, Th. Moses, J. Douglas, C. Richter); later he spent the summer months in Europe, studying with de Ahna (1891) and Halir (1892–3) in Berlin, and Ysaÿe (1903) in Brussels; played at first in various th.-orchs. until Walter Damrosch discovered him and eng. him as one of the 1st vlns. for the N. Y. Symph. Orch. (1891); from 1898–1912 he was conc.-master, and also appeared as soloist; 1902–4, gave chamber-music concerts with his own str.-quartet; in 1904 he founded the Symphony Club of N. Y., which he has dir. since. Always much interested in settlement work, he took charge of the vl.-dept. of the 'Music School Settlement' in N. Y. in 1902, and from 1910–15 was general dir.; founded in 1912 the 'Music School Settlement for Colored People'; in 1916 he opened his own mus.-school in N. Y. He is, perhaps, best known for his fine sonata-recitals with his wife, Clara M. (see above), begun in 1900; at first given at irregular intervals, they have been fixtures in the N. Y. musical season since 1906, and have been extended to several of the larger Eastern cities; in 1913 a successful series was given in London.

Manney, Charles Fonteyn, b. Brooklyn, N. Y., Feb. 8, 1872. While singing as sop. soloist at the Ch. of the Redeemer, he st. harm. with W. A. Fisher in N. Y.; later cpt. with W. Goodrich in Boston, and comp. with Dr. P. Goetschius; since 1898 living in Boston as assoc.-editor for O. Ditson & Co., and cond. of several choruses and the 'Footlight Orch.'; member of the Harvard Mus. Assoc. and N. Y. MS. Soc. Has written a comic opera, *The Duke's Double;* publ. 2 cantatas, *The Resurrection* and *The Manger-Throne;* choruses, anthems, pf.-pcs. and songs.

Manning, Edward Betts, b. St. John, N. B., Canada, Dec. 15, 1874. Having completed his law-studies in St. John, he came to New York in 1894 and st. vl. with H. Schradieck and comp. with E. MacDowell at Columbia Univ., 1896–1902; later st. with Humperdinck in Berlin (1907–8) and P. Vidal in Paris (1910–11); taught in N. Y., 1897–1904; instr. at Oberlin Cons., 1905–7; supervisor of music in the publ. schools of N. Y., 1908–11; Mosenthal Fellow, Columbia Univ., 1910; instr. there since 1915.—Works: Op. 1, 7, pf.-pcs.; op. 2–6, 8, songs; op. 9, *Prelude and Fugue* for org.; op. 10, *The Tryst,* scena for m.-sop. and orch.; op. 11, Pf.-trio in D m.; op. 12, *Ungarischer Tanz* in A m. for vl. and orch.

Manns, Sir **August (Friedrich),** b. Stolzenberg, n. Stettin, Mar. 12, 1825; d. London, Mar. 2, 1907. The son of a poor glass-blower, his talent was fostered by a rude quintet (2 vlns., 'cello, horn, and flute) formed by his father, brothers, and himself; the village musician of a near-by hamlet taught him the violin, clarinet, and flute. At 15 he was apprenticed to Urban, town-musician of Elbing. Later he became 1st clar. of a regimental band at Danzig; transferred in 1848 to Posen, M. came under Wieprecht's eye, who got him a place as 1st violin in Gungl's orch. at Berlin. 1849–51, conductor at Kroll's Garden; band-master of a regiment at Königsberg and Cologne (1854), when Schallehn eng. him as sub-cond. of the Crystal Palace band, London, also to play the E♭ clar., copy music, etc. Having arranged a set of National Quadrilles at S.'s request, the latter publ. them as his own work; M. promptly resigned his position, and published the reason, which Schallehn did not refute. M. now appeared as a violinist at Leamington, and 1854–5 in Wood's opera-orch., Scotland; cond. the Amsterdam summer concerts of 1855, and in that autumn succeeded Schallehn as director of the music at the Crystal Palace, a position which he held with distinction until the dissolution of the orchestra in 1901. The original band was changed to a regular symphony orchestra, which soon was recognized as the best in England. The famous

Saturday Concerts were inaugurated in 1856. During the 46 years of his sway M. conducted some 14,000 concerts. He also cond. 6 Triennial Handel Festivals (1883–1900); the Promenade Concerts at Drury Lane in 1859; and the orchl. concerts of the Glasgow Choral Union, 1879–92. He introduced many new works by English and foreign composers. Numerous decorations rewarded his intelligent, conscientious, and eminently popular labors. He was knighted in 1904.—Cf. H. S. Wyndham, *A. M. and the Sat. Concerts* (London, 1909).

Manns'feldt, Hermann, b. Erfurt, Jan. 21, 1833; d. Ems, Feb. 3, 1892. Noted conductor; long in Dresden; finally Kapellm. of the Kurkapelle, Ems.

Mann'städt, Franz, b. Hagen, Westphalia, July 8, 1852. Pupil of the Stern Cons., Berlin; 1874, Kapellm. at Mayence; 1876, of the Berlin Symphony Orch.; 1879, pf.-teacher at Stern Cons. Was for a time Bülow's asst.-cond. at Meiningen, and cond. the Berlin Philharm.; then (1887–93) Kapellm. at the R. Th., Wiesbaden, and pf.-teacher at the Cons.; again cond. the Berlin Philharm. (1893–7); and then resumed his post at Wiesbaden, succeeding J. Rebiček; now (1917) Hofkapellm.—His brother,

Mann'städt, Wilhelm, b. Bielefeld, May 20, 1837; d. Steglitz, n. Berlin, Sept. 13, 1904; cond. of singing-societies and stage manager in small Berlin theatres, wrote words and music of many farces and operettas, and publ. a paper, 'Der Kunstfreund,' in 1874.

Mans'feldt, Edgar. See PIERSON, HENRY HUGO.

Mansfield, Orlando Augustine, b. Horningsham, Wiltshire, Nov. 28, 1863. St. pf. and org. under W. H. Cox in Bristol and E. H. Turpin in London; self-taught in theory and comp.; F. R. C. O., and Licentiate, Trinity Coll., 1885; Mus. Bac., Trinity Univ., Toronto (Silver medal), 1887; Mus. Doc., ib., 1890, and Univ. of Toronto, 1905; F. A. G. O., 1910; in 1881 app. org. at Manvers St. Ch., Trowbridge; 1885–95, org. Trinity Ch., Torquay; 1900–12, org. Belgrave Ch., Torquay; 1892–1912, examiner for London Coll. of Music; 1908, Pres. of Free Church Musicians' Union; since 1912 prof. of music at Wilson Coll., Chambersburg, Pa. From 1890–1912 he appeared frequently in England as concert-organist and lecturer; married in 1886 Mlle. Jutz, medallist of the Geneva Cons. (vocalist, pianist and 'cellist), with whom he gave many recitals for 2 pianos. He has publ. about 350 works in the smaller forms for pf. and org. (30 prize-works) and about 100 arrangements of choruses, org.- and pf.-works; many of the orig. comps. are publ. under the pen-names of **Oscar Liemann** and **Sofie N. Adlam.** He has also been a prolific writer, having contributed over 400 articles and reviews to almost every mus. journal in England and the U. S.; was for some time asst.-ed. of the 'Musical Journal,' and reviewer for 'The Choir' and 'The British Congregationalist'; his *Student's Harmony* (1896, with key and additional exercises) has passed through 10 editions.

Mansfield, Purcell James, concert-organist and composer; son of the preceding; b. Torquay, England, May 24, 1889. He received his entire mus. education from his father; in 1905 he won the gold and silver medals at the Bristol Eisteddfod; 1906, A. R. C. O.; 1907, F. R. C. O. and A. R. C. M.; 1908, Lic. Mus., Trinity Coll., London; 1905. org. at the Wesleyan Ch., Paignton, Devon; 1909, at Wesleyan Ch., Bideford, Devon; since 1910 org. at Park Ch., Glasgow: recitalist for the Glasgow Corporation and Pres. of Glasgow Organists' Assoc. A very prolific composer, chiefly for organ, he has already publ. over 70 opus-numbers: Op. 13, *Scherzo romantico;* op. 22, *Légende romantique;* op. 25, *Grand Chœur symphonique:* op. 47, *Concert Fugue;* op. 60, *Scherzo symphonique;* op. 67, *Prélude solennelle;* also 4 concert-overtures (No. 4, in G, is op. 70).

Manskopf, (Jakob Friedrich) Nikolas, b. Frankfort-on-Main, Apr. 25, 1869. Pupil of L. Straus (vl.). After extensive travels in France and England he founded in his native city the 'Musikhistorisches Museum' containing MSS., books, documents, rare scores, theatre-programs, medals, caricatures, autographs, etc., of musicians from the 14th cent. to the present day; the catalogue contains over 30,000 entries; admission is free to the public.

Man'tius, Eduard, dramatic tenor; b. Schwerin, Jan. 18, 1806; d. Bad Ilmenau, July 4, 1874. Pupil of Pohlenz at Leipzig; début 1830 at the Berlin court opera as Tamino, and sang there until 1857; after that lived in B. as a highly esteemed singing-teacher. Publ. a number of meritorious songs.

Mantova'ni, Tancredo, b. Ferrara, Sept. 27, 1864. Pupil of A. Busi in Bologna; in 1894 app. prof. of hist. of music and esthetics, and librarian, at the Liceo Rossini in Pesaro; since 1896 also editor of 'Cronaca Musicale.' Has publ. *Estetica musicale* (1892), *Orlando di Lasso* (1895), *G. Rossini* (1902), and numerous histor. essays in various mus. journals.

Mantova'no, Alberto. See RIPA.

Mantua'ni, Josef, b. Laibach, Carniola, Austria, Mar. 28, 1860. Pupil of A. Förster,

J. Böhm and A. Bruckner in Vienna; also st. philosophy, hist. and musicology at the Univ. there, obtaining the degree of Ph.D.; was app. to the k. k. Hofbibliothek in 1893, and later became chief of the music division; since 1909 dir. of the 'Landesmuseum' in Laibach. In the 'Dkm. der Tonk. in Österreich' he ed. (with Bezecny) J. Handl's *Opus musicum* (vi, 1 [with biogr.]; xii, 1 [with bibliogr.]; xv, 1; xx, 1). He has publ. *Tabulae codicum manuscriptorum. . . . . asservatorum* (2 vols., 1897, '99; a complete catalogue of the MSS. in the Vienna library); *Katalog der Ausstellung anlässlich der Centenarfeier D. Cimarosas* (1901); *Über den Beginn des Notendrucks* (1901); *Ein unbekanntes Druckwerk* (1902); *Geschichte der Musik in Wien. I. Teil: Von den Römerzeiten bis zum Tode des Kaisers Max I* (1904).

Manzuo'li, Giovanni, famous stage-sop. (*musico*); b. Florence, about 1725. Sang in Italy, then in Madrid (1753), and London (1764–5); in 1771 he was singer to the Grand Duke at Florence. Date of death unknown.

Mapleson, Col. **James Henry,** the well-known English impresario, d. London, Nov. 14, 1901. Studied at the R. A. M., London; appeared as a singer, and also played the viola in an orchestra. In 1861 his career as an operatic manager began at the Lyceum, with Italian opera; he was at H. M.'s Th. 1862–8; in Drury Lane, 1869; in partnership with Gye, 1869–71, then returning to Drury Lane; in 1877 he reopened Her Majesty's Th. His seasons in the New York Acad. of Music fluctuated between success and disaster. Publ. *The M. Memoirs* (2 vols., 1888).

Ma'ra, Gertrud Elisabeth (*née* **Schmeling**), wonderful soprano, with the phenomenal compass g–e^3; b. Kassel, Feb. 23, 1749; d. Reval, Jan. 20, 1833. Daughter of a poor musician, and crippled by a fall in infancy, she took to the violin by instinct; she was trained by charitable aid, and taken as a prodigy (at 9) to Vienna, and thence to London, by her father. She was a natural singer, and was taught in London by Paradisi; her health also greatly improved, and she returned to Kassel hoping to be engaged for the court opera; failing here, J. A. Hiller engaged her at 600 Thaler per annum for the 'Grosses Concert' at Leipzig. She sang here from 1766–71, also appearing several times at the Dresden Opera with great success; and in 1771 obtained a life-engagement at the Berlin Court Opera, at 3,000 Thaler. The caprices of a vicious husband (the 'cellist Mara, whom she married in 1773), and the incredible tyranny of King Frederick II, rendered this period of the great singer's life wretched; in 1780 she fled to Vienna with her husband, and proceeded thence, armed with letters of recommendation from Marie Antoinette, to Paris, where the artistic rivalry between M. and the Todi set the town by the ears. From 1784–1802 she made London her abode, singing chiefly in concerts, and twice visited Italy; obtained a decree of separation from her husband in 1799; left London to make a long European tour, and settled in Moscow, but lost all her property in the conflagration of 1812. She taught singing in Reval, tempted Fortune once more, with ill success, in London, and died poor at the age of 84.—BIBLIOGRAPHY. G. C. Grosheim, *Das Leben der Künstlerin Mara* (Kassel, 1823); Fr. Rochlitz, *Für Freunde der Tonkunst* (Leipzig, 1824–32; in vol. i); G. Bürkli, *G. E. M.* (Zurich, 1835); *Autobiographie* [ed. by Riesemann] in 'Allgem. mus. Zeitung' (Leipzig, 1875); A. Niggli, *G. E. M.*, in Waldersee's 'Sammlung Mus. Vorträge' (Leipzig, 1881; after the autobiogr.); E. Wolff, *Mignon* (Munich, 1909).

Ma'ra, La. See LIPSIUS, MARIE.

Marais [măh-rä'], **Marin,** b. Paris, Mar. 31, 1656 [FÉTIS], d. there Aug. 15, 1728; the greatest viol-da-gamba virtuoso of his time. Choir-boy in the Sainte-Chapelle, taught by Chaperon; studied the gamba under Hottemann, then under Sainte-Colombe; joined the Opéra orch., and is said to have studied comp. with Lully. In 1685 he entered the royal orch. as soloist; pensioned 1725.—Publ. works: 5 books of pieces for gamba (1686, 1701, '11, '17, '25); book of trios ('symphonies') for vln., flute and gamba (1692); book of trios (*La Gamme*) for vln., gamba and clavichord (1723); 4 operas (*Alcide, Ariane et Bacchus, Alcyone,* and *Semele*); etc.—His son **Roland** followed him as solo gambist; publ. 2 books of pieces for gamba with continuo; also a *Nouvelle Méthode de musique pour servir d'introduction aux acteurs modernes* (1711).—See Q.-Lex.

Marbeck, John (or **Merbecke**), English composer and organist, b. 1523; d. c. 1581. Chorister in St. George's Chapel, Windsor, 1531; narrowly escaped burning as a heretic, 1544; Mus. Bac., Oxon., 1550; lay-clerk, and organist, of St. George's Chapel. Chief work, *The Booke of Common Praier noted,* an adaptation of the plain-chant of earlier rituals to the first ritual of Edward IV; reprinted in facsimile, 1844; republ. in Jebb's 'Choral Responses and Litanies' (1857; vol. ii).

Marcel, Lucille [real name **Wasself**], dramatic soprano; b. New York, c. 1887. St. singing with Mme. Serrano and pf. with A. Lambert in N. Y.; then went to Berlin, and in 1904 to Paris, where Jean de Reszké heard her shortly before she was to have made her début at the Op.-Com.; upon his advice she cancelled her engagement, and

placed herself under his instruction. When Frau von Mildenburg declined to study the rôle of Elektra for the Vienna première, de Reszké recommended his pupil to Weingartner, and accordingly she made her début with almost sensational success in that difficult part on Mar. 24, 1908; for the next two years she remained at the court opera as a regular member; when Weingartner resigned the directorship in 1910, she also left, and married him the following year; since then she has been the principal soprano where W. was cond., in Hamburg (1912–14), and in Darmstadt since 1914. In the early part of 1912, and also in 1913, she and her husband appeared with great applause in several performances of the Boston Opera Co., her Amer. début taking place at Boston as Tosca on Feb. 14, 1912. Although a good actress, she captivates rather through the charm and emotional quality of her voice, which has much of the fullness of the contralto quality. Her chief rôles are Elektra, Salome, Eva, Aida, Desdemona, Marguerite, Djamileh, etc.

Marcello [-chĕhl′-], **Benedetto,** famous composer and poet; b. Venice, Aug. 1, 1686; d. Brescia, July 24, 1739. Music-pupil of Gasparini and Lotti. He studied jurisprudence, filled various government positions, was a member of the Council of Forty for 14 years, then 'Provveditore' at Pola for 8 years, and finally Camerlengo at Brescia. His masterwork is the settings of Giustiniani's paraphrases of the first 50 Psalms (*Estro poetico-armonico; Parafrasi sopra i cinquanta primi Salmi;* Venice, publ. by D. Lovisa, 1724, '26, '27, in 6 vols. folio); they are for from 1–4 voices, with basso continuo for organ- or clavicembalo-accomp.; a few with 'cello *obbligato*, or 2 violas; and have been often republ. (recently by Carli in Paris). He also publ. 5-p. *Concerti grossi* (1701), *Sonate per cembalo, Sonate a cinque, e flauto solo con basso continuo* (1712), *Canzoni madrigaleschi ed Arie per camera a 2–4* (1717); a biting satire on operatic abuses, *Il teatro alla moda, o sia Metodo sicuro e facile per ben comporre ed eseguire opere italiane in musica* (1720?; oft-reprinted; latest ed. by E. Fondi, Lanciano [1913]); the pamphlet *Lettera famigliare . . .* (1705) is a not wholly just critique of madrigals by Lotti. 2 oratorios, 3 dramatic works, and several cantatas remained in MS. Some of M.'s sonnets, libretti, etc., were composed by other musicians.—BIBLIOGRAPHY. G. Sachi, *B. M.* (Venice, 1789); L. Busi, *B. M.* (1884); O. Chilesotti, *I nostri maestri del passato* (Milan, 1885); E. Fondi, *La vita e l'opera letteraria del musicista B. M.* (Rome, 1909). —See also Q.-Lex.

Marchand [măhr-shăhn′], **Louis,** French organist at Nevers, Auxerre, and Paris; b. Lyons, Feb. 2, 1669; d. in poverty at Paris, Feb. 17, 1732; a virtuoso known to fame chiefly by his failure to meet J. S. Bach at Dresden, 1717, in open competition. He taught in Paris, and publ. 3 books of clavecin-music and one of organ-pieces. A vol. of his organ-works was publ. by Guilmant in 'Archives des maîtres de l'orgue.'—Cf. A. Pirro, *L. M.*, in 'Smb. Int. M.-G.' (vol. vi).

Marchant, Arthur William, org. and comp.; b. London, Oct. 18, 1850. Mus. Bac., Oxon., 1879. Organist, 1871–80, in several English churches; 1880–2, org. and choirmaster of St. John's Cath., Denver, Colorado; returned to Britain, and since 1895 has been org. of St. John's Episc. Ch., Dumfries. —Works: Psalm 48, for soli, ch. and orch.; A Morning and an Evening Service; anthems, songs, duets, trios, etc.; *Suite de pièces* for vln. and pf.; pf.-music; organ-music; 500 *Fugue Subjects and Answers, Ancient and Modern* (a Primer; Novello); and a pamphlet on *Voice Culture.*

Marchesi [măhr-kā′zē], **Blanche** (baroness **André Caccamisi**), daughter of Salvatore and Mathilde M.; dramatic soprano; b. Paris, Apr. 4, 1864. She was first trained as a violinist, having as her teachers A. Nikisch and E. Colonne; began to study singing with her mother in 1881, and for several years, until her marriage to baron C., was her mother's assistant; her début in concert in Berlin (1895) was followed by tours of Germany, France and England, her reception in London (1896) being so enthusiastic that she settled there permanently; after further tours of Russia, Holland, Belgium and Austria she made her operatic début in Prague as Brünnhilde (*Walküre*) in Dec., 1900; in 1901 she sang with the Moody-Manners Co.; 1902 and '03 the Wagner rôles at Cov. Garden; since then in opera and concert throughout Europe; she made two concert-tours of the U. S. (1899, 1909). Her répertoire includes the rôles of Brünnhilde, Isolde, Elsa, Elisabeth, Senta, Leonora, Santuzza, etc. Now (1917) living in London as a highly esteemed and very successful teacher.

Marchesi, Luigi, (**"Marchesi′ni,"**) celebrated soprano (*musico*); b. Milan, 1755; d. there Dec. 15, 1829. Sang in principal Italian cities from 1773, and was considered the greatest singer in Italy in 1780; 1785–88 in Petrograd with the Todi; then several years in London; retired 1806.

Marche′si de Castrone, Mathilde (*née* **Graumann**), famous vocal teacher; b. Frankfort-on-M., Mar. 26, 1826; d. London, Nov. 18, 1913. Pupil of Nicolai in Vienna

and Garcia in Paris (1845). Excellent concert-singer; married Salvatore M. (see following article). Among her famous pupils are di Murska, Gerster, Melba, Eames, Calvé, Sanderson, and her daughter Blanche. Besides a vocal method, and 24 books of Vocalises, she has publ. *Marchesi and Music. Passages from the Life of a Famous Singing-teacher* (New York, 1897), her Memoirs in English, being an enlargement of a previous work, *Aus meinem Leben* (Düsseldorf, 1888), which was preceded by *Erinnerungen aus meinem Leben* (Vienna, 1877).

Marchesi de Castrone, Salvatore, (*recte* Cavaliere **Salv. de Castrone,** Marchese **della Rajata,**) baritone stage-singer and famous teacher; b. Palermo, Jan. 15, 1822; d. Paris, Feb. 20, 1908. Studied law and music together at Palermo and Milan, music under Raimondi, Lamperti, and Fontana; exiled after participation in the Revolution of 1848, he went to New York, where his stage-début took place (*Ernani*). Going to London, he studied with Garcia, was successful as a concert-singer, and married (1852) Mathilde Graumann, with whom he sang in opera in Berlin, Brussels, London, and Italy, and gave vocal instruction (1854) at the Vienna Cons. After this they lived for some years in Paris; taught in the Cologne Cons. 1865–9, and again at Vienna 1869–81, from which date they resided in Paris.—Works: Beautiful songs on German, French, and Italian texts; 20 *Vocalizzi elementari e progressivi*, and others; a Vocal Method; Italian translations of modern French and German opera-libretti (*The Flying Dutchman, Tannhäuser, Lohengrin*, etc.). Also publ. a report (in Italian) on the mus. instrs. at the Vienna Expos. of 1873.

Marchesi'ni. See MARCHESI, LUIGI.

Marchetti [-kĕh'tē], **Filippo,** opera-comp.; b. Bologna, Italy, Feb. 26, 1831; d. Rome, Jan. 18, 1902. Pupil of Lillo and Conti at the Royal Cons., Naples, 1850–4; his maiden-opera, *Gentile da Varano* (Turin, Teatro Nazionale, 1856), was extremely well received; *La Demente* (1857) less so; he lived in Rome 1860–3 as a singing-teacher, and, failing to bring out *Il Paria*, he went to Milan, and wrote his *Giulietta e Romeo* (text by M. M. Marcello), which was a brilliant success at Trieste (1865) and at La Scala, Milan. *Ruy-Blas* (La Scala, Apr. 3, 1869), a sensational success in Italian towns, was less fortunate in Dresden (1879). Later works—*Gustavo Wasa* (ib., '75), and *Don Giovanni d'Austria* (Turin, '80)—show a falling-off. M. publ. much vocal chamber-music, and wrote symphonies, choruses, and church-music; 1881, Director of the R. Accad. di Santa Cecilia, Rome.

Marcoux [măhr-koo'], **Vanni,** fine dram. baritone; b. (of French parents) Turin, June 12, 1879. While studying law, he had his voice cultivated by Collino; instead of practising law, after admission to the bar, he went to Paris, where he cont. his vocal studies under Boyer; début as Marcello in the Nice première of Puccini's *Bohème* (1899); he then sang at various French theatres, at La Monnaie (Brussels) and Cov. Garden (1905–12); he appeared for the first time at the Opéra in Paris when he created the rôle of Colonna in the première of Février's *Monna Vanna* (Jan. 13, 1909); his extraordinary success on that occasion led Massenet to entrust to him the creation of the part of Don Quichotte (Monte Carlo, Feb. 19, 1910), and the enormous success of that opera was in no small measure due to M.'s marvelous portrayal of the title-rôle; up to 1916 he had sung that part 150 times at the Opéra; similar success attended his Amer. début as Golaud in *Pelléas et Mélisande* with the Boston Opera Co. (Boston, Jan. 10, 1912); subsequently he became one of the prime favorites of the Chicago Opera Co. Although his voice is neither sensuous nor robust, he obtains a wonderful finesse of vocal nuances, while his histrionic power of subtle characterization is equalled by but few singers. His répertoire of 80 rôles includes almost all modern Italian and French works.

Maréchal [mah-rā-shăhl'], **Henri-Charles,** b. Paris, Jan. 22, 1842. Pupil of Victor Massé at the Cons.; Grand prix de Rome 1870, with the cantata *Le jugement de Dieu.* Début as dram. comp. with the 1-act opéra comique *Les Amoureux de Catherine* (Op.-Com., 1876); has also prod. *La Taverne des Trabans*, 3-act opéra com. (Op.-Com., '81); *l'Étoile*, 1-act do. (Th.-d'Appl., '89); *Déidamie*, 2-act opera (Gr. Opéra, '93); *Calendal*, 4-act opera (Rouen, '94); *Ping Sin* (Op.-Com., 1895); *Daphnis et Chloé* (ib., 1899).—Further, *musique de scène* for the stage-pieces *l'Ami Fritz* ('76), *Les Rantzau* ('82), *Smilis* ('84), *Crime et châtiment* '(88); the sacred drama *Le Miracle de Naim* ('91); orchestral and sacred music, children's choruses, pf.-pcs.; songs. Also wrote *Rome: Souvenirs* (1904) and *Paris: Souvenirs* (1907).

Maren'co, Romualdo, b. Novi Ligure, Italy, Mar. 1, 1841; d. Milan, Oct. 10, 1907. Violinist; then 2d bassoon in the Doria Th., Genoa, for which he wrote his first ballet, *Lo sbarco di Garibaldi a Marsala.* He now studied counterpoint under Fenaroli and Mattei; travelled; and became in 1873 Director of Ballet at La Scala, Milan. He prod. over 20 ballets (*Sieba, Excelsior, Sport* [1896]), also the operas *Lorenzino de' Medici*

(Lodi, 1874), *I Moncada* (Milan, 1880), *Le Diable au corps* (Paris, 1884), and the 'idilio giojoso' *Strategia d'amore* (Milan, 1896). A posth. opera, *Federico Struensea*, was prod. in Milan (1908).

Maren'zio, Luca, famous madrigal-comp.; b. Coccaglio, n. Brescia, c. 1550; d. Rome, Aug. 22, 1599. Pupil of Contini; until 1591 in the service of Sigismund III of Poland; then maestro, in Rome, to the Cardinals d'Este and Aldobrandini; cantor of the Papal Chapel, 1595. It is said that he died broken-hearted from love. He was called 'il più dolce cigno d'Italia,' and 'il divino compositore,' by his contemporaries. His madrigals, in which he is unsurpassed, were publ. as follows: 9 books *a* 5 (1580–89); 6 books *a* 6 (1582–91); 1 book *a* 4–6 (1588); 1 book of 5-p. *Madrigali spirituali* (1548); 2 books of *Mottetti a* 4 (1588, '92); 1 book of *Mottetti a* 12 (1614); a book of *Sacri concenti a* 5–7 (1616); 6 books of *Villanelle ed Arie alla napoletana* (1584–1605); also antiphones and other church-music. Some pieces in modern notation are in Proske's 'Musica divina,' Choron's 'Principes de composition,' Padre Martini's 'Counterpoint,' etc.—See Q.-Lex.

Mareš [măh'rĕsh], **Johan Anton,** inventor of the Russian 'hunting-horn music,' in which each player has a horn producing a single tone; b. Choteboř, Bohemia, 1719; d. Petrograd, June 11, 1794. Pupil of Hampel in Dresden, and of Zika (vln.) in Berlin; went to Russia in 1748, where he became Imp. chamber-musician.—Cf. J. C. Hinrichs, *Entstehung, Fortgang und Beschaffenheit der russischen Jagdmusik* (Petrograd, 1796).

Ma'retzek, Max, opera-impresario, and singing-teacher; b. Brünn, Moravia, June 28, 1821; d. Pleasant Plains, Staten Island, N. Y., May 14, 1897. Pupil of Seyfried in Vienna; orch.-conductor in Germany, France, and London (H. M.'s Th., 1844); went to New York in 1848; from 1849–78, manager of opera in New York, Mexico, and Havana. —Works: 3-act opera *Hamlet* (Brünn, 1843); 3-act opera *Sleepy Hollow* (New York, Acad. of Music, 1879); orchl. and chamber-music, pf.-pieces, and songs. Publ. *Sharps and Flats* (1890).

Margulies [mar-goo-leess'], **Adele,** concert-pianist; born Vienna, March 7, 1863. From the age of ten, precocious pupil of Anton Door (pf.) and H. Grädener (theory) at the V. Cons., where she received the first prize three years in succession at the ages of 14, 15 and 16. Professional début after graduation; warmly commended by Hanslick. At 18 she came to New York; début in recital Nov. 3, 1881; with orch., Jan. 18, 1883, at a Thomas Concert, with Liszt's E♭ Concerto; has also played with the Boston Symph. Orch., etc. In 1890 she organized a Trio party with Leopold Lichtenberg (vln.) and Victor Herbert ('cello), which disbanded after 2 seasons; reorganized in 1904, with Lichtenberg and Leo Schulz, it has won its way to high public and critical favor, and has brought out many novelties by rising composers. In 1915 Alwin Schröder took the place of Schulz as 'cellist. She has been for many years principal instructor of pf.-playing at the National Cons.

Maria Antonia Walpurgis, Electoress of Saxony; daughter of the Elector of Bavaria (Emperor Charles VII); b. Munich, July 18, 1724; d. Dresden, Apr. 23, 1780. She was not only a generous patroness of the fine arts, but a trained musician, pupil of Ferrandini, Hasse and Porpora (1747–52); under the pseudonym E. T. P. A. (Ermelinda Talea Pastorella Arcada, her name as member of the Acad. of Arcadians) she prod. and publ. the operas *Il Trionfo della Fedeltà* Dresden, 1754) and *Talestri* (ib., 1763); the former was one of the earliest publications of Breitkopf & Härtel printed from their new types (1756); she also wrote texts of oratorios and cantatas for Hasse and Ristori.—Cf. K. von Weber, *M. A. W.* (2 vols., Dresden, 1857).—See Q.-Lex.

Maria'ni, Angelo, noted conductor; b. Ravenna, Oct. 11, 1822; d. Genoa, June 13, 1873. Pupil of Rossini at the Bologna Liceo; opera-conductor at Messina, 1844; then at Milan and Vicenza; 1845–8, court cond. at Copenhagen; volunteer in Italy during the Revolution; 1852, cond. in La Fenice Th., Venice; later at Bologna; finally (1873) again in Genoa. Wrote a Requiem, several cantatas, and songs.

Marie [măh-rē'], **Gabriel,** b. Paris, Jan. 8, 1852. Pupil of the Paris Cons., where he also taught pf. for a short time; 1881–7, chorusmaster of the Lamoureux concerts; in 1887 he cond. the exposition concerts at Hâvre; 1887–94, cond. of the orchl. concerts of the Société Nationale de Musique; app. in 1891 by Guilmant as cond. of his concerts at the Trocadéro; 1894–1912, cond. of Ste.-Cécile in Bordeaux; since then cond. of the Association artistique in Marseilles and (during the summer months) of the orchl. concerts at the Casino in Vichy. Has written numerous light numbers for orch., of which *La Cinquantaine* [in arr. for vl. or vcl. and pf.] has become immensely popular; also some male and mixed choruses.

Marin [măh-răn'], **Marie-Martin-Marcelle de,** renowned harpist; b. Bayonne, France, Sept. 8, 1769; d. ? (still living 1861). He had a few lessons of Hochbrucker, but was principally self-taught; made long artistic tours, and settled in Toulouse. His

'truly classic' comps. for harp include 6 sonatas, 4 sets of variations for solo harp, 1 duo with pf.; 1 duo with vln.; a quintet for harp and strings; songs w. harp-accomp., etc.

Mari'ni, Biagio, b. Brescia, c. 1600; d. Padua, c. 1660; composer and 1st violin to the Duke of Parma from 1623; publ. a considerable amount of vocal and instrumental chamber-music noteworthy for the then unusual demands made on the performers.—Cf. A. Einstein, *Italienische Musiker am Hofe der Neuburger-Wittelsbacher*, in 'Smb. Int. M.-G.' (vol. ix, 3).—See Q.-Lex.

Marinuzzi [nŏŏ'tsē], **Giuseppe (Gino),** b. Palermo, 1882. App. dir. of the Bologna Cons. in 1916; has written the operas *Il Sogno del Poeta* (Palermo, 1899) and *Barberina* (ib., 1903); a *Suite Siciliana* and a symph. poem, *Sicania.*

Ma'rio, Giuseppe, Conte **di Candia,** distinguished dramatic tenor; b. Cagliari, Sardinia, Oct. 17, 1810; d. Rome, Dec. 11, 1883. After ten years in the Turin Military Academy, he joined the regiment of which his father was the colonel; but fled to Paris in 1836 with a ballet-dancer, studied with Bordogni and Poncharde in the Cons., and made his début at the Opéra in *Robert le Diable* (Nov. 30, 1838); went over to the Italian Opera in 1840, and won triumphs by the freshness and power of his voice, united with the charm of a fine presence and finished vocal style. He sang also in London and Petrograd; for many years as the constant partner of Giulia Grisi, whom he married. Retired 1867.—Cf. L. Engel, *From Mozart to M.* (London, 1886); C. P. de Candia, *Il Romanzo di un Celebre Tenore* (Florence, 1913; Fr. tr. by J. Gautier, Paris, 1912 [before orig.]).

Mariotte [măh-rē-ŏht'], **Antoine,** b. Avignon, Dec. 22, 1875. After completing the course at the Naval Acad. he became a pupil in 1896 of d'Indy at the Schola Cantorum; app. in 1899 org. and cond. of the symphony concerts at St.-Étienne, Loire; since 1902 prof. of pf. at the Cons. in Lyons.—Works: The operas *Salomé* (Lyons, 1908); *Le vieux roi* (ib., 1913); *Nele Doryn* (not yet prod.); pf.-pcs. (Sonata in F♯ m., *Sonatines d'automne*, etc.); songs (*Poème de Pitié*).

Marius, maker of clavecins in Paris at the beginning of the 17th century, invented a hammer-action (never practically employed), drawings of which are in vol. iii of 'Machines et inventions approuvées par l'Académie des sciences' (1713–19).—Cf. CRISTOFORI.

Markees [măhr-kās'], **Karl,** distinguished violinist; born Chur, Switzerland, Feb. 10, 1865. Pupil of Wirth and Joachim at the Kgl. Hochschule in Berlin; joined the Philh. Orch., and in 1889 was app. instr. at the Hochschule; for a time he was 2d vln. of the Kruse, and later of the Halir, quartet; since 1909 he has made several successful tours of Germany. Has publ. *Beiträge zu technischen Studien für Violine.*

Marks, James Christopher, b. Cork, Ireland, July 29, 1863. Pupil of his father, the org. at Cork Cath., and chorister there 1871–6; then st. with an uncle in Armagh, 1876–81; ent. Dublin Coll. in 1881, and for two years was pupil of Sir R. P. Stewart; 1883–1902, org. at St. Luke's Ch., Cork; 1902–4, at St. Andrew's Ch., Pittsburgh; since 1904 org. at Ch. of the Heavenly Rest in New York. Has written a cantata, *Victory Divine*, and much church-music.

Markull', Friedrich Wilhelm, b. Reichenbach, n. Elbing, Feb. 17, 1816; d. Danzig, Apr. 30, 1887. Trained at Elbing by his father and Kloss, both organists, and Schneider at Dessau (1833–5); from 1836, first organist at the Marienkirche, Danzig. He also conducted the Gesangverein, appeared as a concert-pianist and organist, and was a most successful teacher. In 1847, Royal Music-Director. Critic for the Danzig 'Zeitung.'—Works: The operas (prod. at Danzig) *Maja und Alpino, oder die bezauberte Rose* (1843); *Der König von Zion* (1848); *Das Walpurgisfest* (1855); 2 oratorios, *Johannes der Täufer*, and *Das Gedächtniss der Entschlafenen* (prod. by Spohr at Kassel, 1856; publ.); the 86th Psalm, for soli, ch. and orch.; symphonies;—he publ. numerous pieces for pf. and for org.; songs; a 'Choralbuch' cont. 136 chorals (Danzig, 1845); arrangements of classical works; etc.

Mark'wort, Johann Christian, writer; b. Reisling, n. Brunswick, Dec. 13, 1778; d. Bessungen, n. Darmstadt, Jan. 13, 1866. A theological student, he adopted the career of a tenor on the stages at Feldsberg, Trieste, Munich, and Darmstadt, where he was chorus-director 1810–30, then pensioned.—Publ. *Umriss einer Gesammttonwissenschaft überhaupt wie auch einer Sprach- und Tonsatzlehre und einer Gesang-, Ton- und Rede-Vortraglehre* (1826); *Über Klangveredelung der Stimme . . .* (1847); and an elementary pf.-method. Shorter essays in mus. papers.

Marmontel [-mŏhn-těl'], **Antoine-François,** b. Clermont-Ferrand, Puy-de-Dôme, July 18, 1816; d. Paris, Jan. 17, 1898. Studied in Paris Cons. under Zimmerman (piano), Dourlen (harmony), Halévy (fugue), and Lesueur (composition); won 1st prize for pf.-playing in 1832. In 1837 he left Lesueur's class to accept the direction of a class in solfeggio; in 1848 he succeeded Zimmerman as head of a pf.-class, and won enduring

fame in this capacity; among his pupils were Bizet, Jos. Wieniawsky, V. d'Indy, Th. Dubois, E. Guiraud, H. Fissot, Paladilhe, Th. Lack, A. and E. Duvernoy, L. Diémer, F. Thomé, F. Planté, etc. M. gave up his class in 1887. He publ. much piano-music, chiefly didactic: *L'art de déchiffrer* (100 easy studies); *École élémentaire de mécanisme et de style* (24 studies; op. 6); *Études* (op. 9, 45, 62, 80, 85); *École de mécanisme* (op. 105–7); 5 *Études de salon* (op. 108); *L'art de déchiffrer à 4 mains* (op. 111); also sonatas, serenades, characteristic pieces, *salon*-music, dances, etc. —His writings include a *Petite grammaire populaire; L'art classique et moderne du piano* (1876, in 2 vols.: vol. i, *Conseils d'un professeur sur l'enseignement technique et l'esthétique du piano;* vol. ii, *Vade-mecum du professeur de piano*; 3d ed. 1907); *Les pianistes célèbres* (1878); *Symphonistes et virtuoses* (1880); *Virtuoses contemporains* (1882); *Éléments d'esthétique musicale, et considérations sur le beau dans les arts* (1884); *Histoire du piano et de ses origines* . . . (1885; Ital. tr. by V. Morelli, 1904).

Mar'purg, Friedrich, great-grandson of Friedr. Wilh.; b. Paderborn, Apr. 4, 1825; d. Wiesbaden, Dec. 2, 1884. Early developed violinist and pianist; studied comp. later under Mendelssohn and Hauptmann at Leipzig, became Kapellm. at the Königsberg Th., afterwards at Mayence, 1864 at Sondershausen, and in 1868 succeeded Mangold as court mus. dir. at Darmstadt; Kapellm. at Freiburg 1873, and Laybach 1875, then going to Wiesbaden, and becoming cond. of the 'Cäcilienverein.'—Operas: *Musa, der letzte Maurenkönig* (Königsberg, 1855), *Agnes von Hohenstaufen* (Freiburg, 1874), and *Die Lichtensteiner* (not perf.).

Mar'purg, Friedrich Wilhelm, important theorist; b. Seehausen in the Altmark, Nov. 21, 1718; d. Berlin, May 22, 1795. While secretary to Gen. v. Rothenburg at Paris (1746–9), he made acquaintance with Rameau and his theories; after a short stay in Berlin, and a prolonged sojourn in Hamburg, he was app. (1763) Director of the Prussian lottery at Berlin.—Writings: *Die Kunst, das Clavier zu spielen* (1750–1; 2 vols., often republ.); *Anleitung zum Clavierspielen, der schönen Ausübung der heutigen Zeit gemäss entworfen* (1755; 2d ed. 1765; also in French [by M. himself], and Dutch); *Abhandlung von der Fuge* (his *magnum opus;* 1753–4, in 2 parts; French ed. by M., 1756; modern revision by Sechter); *Historisch-Kritische Beyträge zur Aufnahme der Musik* (5 vols. in irreg. intervals, 1754–62, 1782); *Handbuch beim Generalbass und der Composition* (1755–8: 3 parts; supplem. 1760; 2d ed. 1762: French by Choron and Lafage, 1836–8; Swedish, 1782); a German transl. of d'Alembert's *Éléments de la musique* (*Systematische Einleitung in die mus. Setzkunst* acc. to Rameau; 1757); *Kritische Einleitung in die Geschichte und Lehrsätze der alten u. neuen Musik* (1759; only on ancient music); *Kritische Briefe über die Tonkunst* (a weekly publication appearing 1759–63, covering many important points in mus. science and art); *Anleitung zur Musik überhaupt und zur Singkunst insbesondere* (1763); *Neue Methode, allerlei Arten von Temperaturen dem Claviere aufs bequemste mitzutheilen* (1779); and others. He comp. 6 clavichord-sonatas, some books of pf.-pieces and organ-music, songs (sacred and secular), and an unfinished 4-p. mass.—Cf. H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898; p. 476 et seq.).—See Q.-Lex.

Marschalk, Max, b. Berlin, Apr. 7, 1863. Pupil of H. Urban; since 1894 mus. critic of the 'Vossische Zeitung.' Has comp. a 1-act opera, *In Flammen* (Gotha, 1896); a 'Liederspiel,' *Aucassin und Nicolette* (Stuttgart, 1907); incid. music to Hauptmann's *Hanneles Himmelfahrt* (1894), *Die versunkene Glocke* (1898), *Und Pippa tanzt* (1906), G. Reuter's *Das böse Prinzesschen* (1904), Maeterlinck's *Sœur Béatrice* (1904); *Mädchenlied* and *Tanz der Salome* from Sudermann's *Johannes* for pf. 4 hands; songs.

Marsch'ner, Franz, b. Leitmeritz, Bohemia, Mar. 26, 1855. Pupil of Lugert and Skuhersky at Prague Cons., and of Bruckner at Vienna; since 1886, teacher in the Female Teachers' Seminary at Vienna.—Publ. *Entwurf einer Neugestaltung der Theorie und Praxis des kunstgemässen Anschlags* (on piano-touch; Vienna, 1888); *Die Grundfragen der Ästhetik im Lichte der immanenten Philosophie* (1899); *Kants Bedeutung für die Musikästhetik der Gegenwart*, in 'Kantstudien' (vol. vi); *Der Wertbegriff als Grundlage der Musikwissenschaft*, in 'Riemann-Festschrift' (Leipzig, 1909).—Comps.: A violin-sonata, choral works, and songs.

Marsch'ner, Heinrich (August), remarkable opera-composer; b. Zittau, Saxony, Aug. 16, 1795 [*not* 1796]; d. Hanover, Dec. 14, 1861. He had piano-lessons from his sixth year, and surpassed three successive teachers; also sang, until his voice broke, in a church choir at Bautzen, where he was taught by Bergt, the organist, while studying at the Gymnasium. He entered Leipzig Univ. in 1813 as a law-student; but his passion for music, and Rochlitz's advice, decided his vocation. Now a pupil of cantor Schicht, he began composing minor pieces; in 1817 he was invited to Vienna by Count Thaddäus von Amadée, and met Beethoven. Obtaining, through the court's aid, a place as music-teacher in Presburg, he wrote his

first (1-act) opera, *Der Kyffhäuserberg* (Vienna, 1816); *Saidor* (3 acts; Presburg, 1819) and *Heinrich IV. und d'Aubigné* followed; the latter, brought out at Dresden, 1820, by Weber, caused him to invite M. thither, and 1821 found the latter in the Saxon capital, where, in 1823, he was made director of the German and Italian operas, jointly with Weber and Morlacchi. After Weber's death (1826), M. became Kapellm. of the Leipzig theatre, where he prod. *Der Vampyr* (1828) and *Der Templer und die Jüdin* (1829), the latter carrying his fame throughout Germany; in 1831 he was app. court Kapellm. at Hanover, and retained this post 28 years; his liberal opinions, freely expressed, caused his retirement on pension with the title 'Generalmusikdirektor', in 1859. In 1834 the Univ. of Leipzig made him *Dr. phil.* (hon. c.). In Hanover his greatest work, *Hans Heiling*, was written; it was first performed on May 24, 1833, at Berlin, with tumultuous applause; with *Der Vampyr*, and *Templer und Jüdin*, it is still on the repertory of most German theatres. In these romantic operas Marschner stands between Weber on the one hand, and Wagner on the other, though nearer to the former. His is one of the great names in the annals of German opera. His other dramatic works (*Der Holzdieb*, Dresden, 1825; *Lucretia* Danzig, 1826; *Des Falkners Braut*, Leipzig, 1832; *Das Schloss am Ätna*, Berlin, 1838; *Der Bäbu*, Hanover, 1837; *Adolf von Nassau*, Hanover, 1843; and *Austin*, Hanover, 1851) have disappeared from the stage. A posthumous opera, *Hjarne der Sängerkönig*, was prod. at Frankfort, 1863; also in 1883, at Munich, as *König Hjarne und das Tyrfingschwert*. He also wrote music to Kleist's *Prinz Friedrich von Homburg*, Hall's *Ali Baba*, Kind's *Schön Ellen*, Rodenberg's *Waldmüllers Margaret*, etc.; he publ. some 20 sets of songs, and 10 sets of 4-part male choruses (*Zigeunerleben*, and others, are very fine); his pf.-comps. were popular at the time, but, with his chamber-music, have fallen into undeserved complete neglect.—BIBLIOGRAPHY.—M. E. Wittmann, *M.* (Leipzig, 1897); G. Münzer, *H. M.* (Berlin, 1901); G. Fischer, *Musik in Hannover* (Hanover, 1902); H. Gaartz, *Die Opern H. M.'s* (Leipzig, 1912). M.'s letters to Ed. Devrient were publ. by J. Kürschner in 'Deutsche Rundschau' (1879).

Marshall, John Patton, b. Rockport, Mass., Jan. 9, 1877. St. music in Boston from 1895–1900 with E. MacDowell, G. W. Chadwick, B. J. Lang and H. A. Norris; org. at St. John's Ch., Boston, 1896–1903; dir. of music, Middlesex School, Concord, Mass., 1902–12; lecturer on music, Harvard Summer Sch., 1908–11; since 1903 prof. of music at Boston Univ., and since 1909 org. of the Boston Symph. Orch. and First Ch. Has publ. pf.-pcs. and songs; *Syllabus of History of Music* (1906), *Syllabus of Music Appreciation* (1911).

Marsick, Martin-Pierre-Joseph, distinguished violinist; b. Jupille, n. Liège, Belgium, Mar. 9, 1848. Pupil, at Liège Cons., of Désiré-Heynberg; at 12, organist of the cathedral, and a fine vocalist; 1865–7, pupil of Léonard at Brussels Cons.; 1868–9 of Massart at Paris Cons., taking 1st prize for violin-playing; 1870–1 of Joachim at Berlin. After a brilliant début at Paris in the 'Concerts populaires' (1873), he undertook long artistic tours in Europe and (1895–6) to the United States. In 1892 he succeeded E. Sauzay as violin-prof. at the Paris Cons.—Works: 3 violin-concertos; *Adagio scherzando; Adagio* in G m.; 2 *Rêveries; Songe; Romance; Tarentelle; Agitato; Intermezzo; Berceuse;* and other concert-pieces for violin.

Mar'sop, Paul, b. Berlin, Oct. 6, 1856; pupil of Ehrlich and v. Bülow; living since 1881 in Munich and (during the winter) Italy. He founded in Munich a 'Musikalische Volksbibliothek,' which he turned over to the city in 1907; has since then aided in the establishment of similar libraries in other cities.—Works: *Musikalische Essays* (1899); *Studienblätter eines Musikers* (1903); *Neue Kämpfe* (1913); and the pamphlets *Neudeutsche Kapellmeistermusik, Die Aussichten der Wagnerischen Kunst in Frankreich, Der Kern der Wagnerfrage*, etc.

Marston, George W., b. Sandwich, Mass., May 23, 1840; d. there Feb. 2, 1901. He studied with local teachers; played the organ when 16; about 1859 he removed to Portland, Me., where he studied under Tufts, and remained permanently as organist, choirmaster, and teacher—from 1887, organist at the Hale St. Congr. Ch., for whose fine choir he wrote much excellent music. M. also made two student-trips to Europe.—Compositions: Much church-music (services, anthems, sentences, songs); part-songs for male voices; trios, quartets and choruses for female voices; the sacred dramatic cantata *David;* a Romance for pf. and flute; *Assyrian Battle-march* for pf. 4 hands; songs and pf.-pcs.

Marteau [măhr-toh'], **Henri,** famous violinist; b. Reims, Mar. 31, 1874. Pupil at the Paris Cons. of Léonard, and after his death (1891) of Garcin; winner of the 1st prize in 1892; pupil in comp. of Dubois. At the age of 10 he made his début at a concert of the Vienna Philh. Soc. under Hans Richter, and in 1888 appeared under the same conductor in London; he made his first Amer. tour with immense success in 1892, and repeated his triumphs on subsequent visits in 1893, '94, '98 and 1906; the

same enthusiastic reception greeted him on his tours of Scandinavia, Russia, France, Germany and the Netherlands; from 1900–08 he was principal prof. at the Geneva Cons., and in 1908 succeeded Joachim at the Kgl. Hochschule in Berlin; being a French officer, he was obliged to resign this post on Oct. 1, 1915. At various times he formed a quartet and proved himself likewise a masterly ensemble-player. Massenet and Dubois each wrote a concerto for him, and Léonard left him his magnificent Maggini, formerly owned by the Empress Maria Theresa. M.'s technic is flawless, his tone large, warm and brilliant.—Works: *La voix de Jeanne d'Arc*, scene for sop., ch. and orch.; a concerto for vcl., op. 7; a concerto for vln. in form of a suite, op. 15; 2 str.-quartets, op. 5 (D♭) and op. 9 (D); a str.-trio, op. 12 (F); a quintet for clar., 2 vls., vla. and vcl., op. 13 (C); 8 songs with str.-quartet, op. 10; minor pcs. for vl. and vla. with pf.

Martin, Sir **George (Clement),** b. Lambourne, Berks, Engl., Sept. 11, 1844; d. London, Feb. 23, 1916. Pupil of J. Pearson and Dr. Stainer; Mus. Bac., Oxon., 1868; F. C. O., 1875; Mus. Doc. (Canterbury), 1883; knighted in 1897. In 1888 he succeeded Stainer as organist of St. Paul's Cathedral, which post he held until his death. Was prof. of organ at the R. C. M. for a few years (from 1883).—Works: Much church-music; also part-songs, organ-arrangements, etc. Wrote the primer *The Art of Training Choir Boys*.—Cf. 'M. T.', April, 1916.

Martin [măhr-tăn′], **Jean-Blaise,** famous dramatic baritone; b. Paris, Feb. 24, 1768; d. Ronzières, Rhône, Oct. 28, 1837. Début Th. de Monsieur, 1788; sang at the Th. Feydeau and Th. Favart until they were united as the Opéra-Comique in 1801, then at this last till 1823. From 1816–18, and again from 1832–7, he was prof. at the Cons. His voice, while essentially a baritone in quality, had the extraordinary range of three full octaves (C–c^2).

Martin, Pierre-Alexandre, inventor of the 'percussion' action in the harmonium (little hammer striking the reed to insure prompt speaking), was an organ-builder at Paris, where he died in Dec., 1879.

Martin, Riccardo [stage-name of **Hugh Whitfield M.**], dramatic tenor; b. Hopkinsville, Ky., Nov. 18, 1878. Began as a child to study vl. in Nashville; st. singing and pf. in New York, and from 1896–1900 comp. and orch. with MacDowell at Columbia Univ.; went to Paris in 1901, and prepared for the stage with Escalaïs and Sbriglia; début as Faust at Nantes in 1904; although successful, he felt the need of further study and placed himself under F. Cannone in Milan; reappeared in Verona in Nov., 1905, as Andrea Chénier; Amer. début with the San Carlo Opera Co. in New Orleans as Canio (*Pagliacci*) in 1906; 1907–13, at the M. O. H., where in 1910 he created the rôle of Solon in Converse's *Pipe of Desire;* sang there in Ger., Engl., Fr. and It.; also sang several seasons at Cov. Garden; 1916–17, with the Boston Grand Opera Co. During several summers he continued vocal lessons with V. Lombardi at Florence. He is a member of the Nat. Inst. of Social Sciences. His voice ranges from $B♭$–c^2; his répertoire includes the rôles of Faust (*Faust* and *Mefistofele*), Radames, Manrico, Cavaradossi, Don José, Roméo, des Grieux, Marcello (*Bohème*), etc.

Martin y Soler (also **Solar**), **Vicente,** b. Valencia, Spain, Mar. 5, 1754; d. Petrograd, Mar. 3, 1806. Organist at Alicante; going to Madrid, he wrote some airs for an Italian singer, who advised him to try his fortune in Italy. Here his operas speedily won popularity, although Cimarosa and Paisiello were his rivals; in Vienna, *La cosa rara* (1785, his masterwork) was greeted with enthusiasm; even in rivalry with Mozart he held his own at the time. From 1788–1801 he directed the Italian opera at Petrograd; on the introduction of French opera, he fell from favor, and supported himself by teaching. His 10 operas, several ballets, etc., are forgotten.—See Q.-Lex.

Martinelli, Giovanni, dramatic tenor; b. Montagnana, Oct. 22, 1885. He made his concert début in Rossini's *Stabat Mater* in Milan, Dec. 3, 1910, followed 2 weeks later (Dec. 29) by his operatic début there in *Ernani;* then sang with great success in Ancona, Rome, Brescia, Genoa, Naples, Turin, Monte Carlo, Budapest and Brussels; since 1912 he has sung every season at Cov. Garden, where he created Gennaro in the Engl. première of *I Giojelli della Madonna* (1912) and Paolo in Zandonai's *Paolo e Francesca* (Engl. prem., 1914); since 1913 regular member of the M. O. H., where he made a most successful Amer. début as Rodolfo (*Bohème*, Nov. 20, 1913), and created Lefèbre in Giordano's *Madame Sans-Gêne* (Jan. 25, 1915) and Fernando in Granados' *Goyescas* (Jan. 28, 1916); also sang Paolo in the Amer. prem. of Zandonai's opera (Dec. 22, 1916); among other creations, Marzio in Zandonai's *Melenis* (Milan, Nov. 13, 1912); sang in Buenos Aires during the summer of 1916. He is Chev. of the Crown of Italy. Rôles: Radames, Manrico, Des Grieux, Riccardo (*Ballo in Maschera*), etc.

Martinez [-tē′nĕth], **Marianne di,** born Vienna, May 4, 1744; d. there Dec. 13, 1812. Vocalist and pianist, pupil of Meta-

stasio and Haydn.—Works: Oratorios, motets, psalms, symphonies, pf.-concertos, etc. (all MS., in poss. of the *Gesellschaft der Musikfreunde*).—See Q.-Lex.

Marti'ni [-tē'nē], **Giambattista,** best known as **Padre Martini;** b. Bologna, Apr. 24, 1706; d. there Oct. 3 (or 4), 1784. His mus. education was conducted by his father, a violinist; by Padre Predieri (clavichord and voice); and Riccieri (cpt.). In 1725 he became m. di capp. at the church of San Francesco, and took holy orders in 1729. In his eager study of mathematics and counterpoint he was seconded by Zanotti and Perti, m. di capp. at San Petronio; his masses and oratorios rendered him famous throughout Europe as a composer, and his renown as a learned theorist was still greater. Students of all nationalities sought his instruction (among them Gluck, Mozart, Grétry, Jommelli, Mattei), and recognized authorities in musical science and history submitted knotty questions to him for settlement. The greater part of his magnificent musical library went to the Liceo Musicale of Bologna; the rest to the Vienna Library. He was a member of the Accademia Filarmonica of Bologna; also of the Accad. Arcadica of Rome, in which his 'Arcadian' title was 'Aristosseno Anfioneo' (Aristoxenos Amphion). Of his compositions, in the style of the Roman school (of which he was a warm partisan), the following were publ.: *Litaniae atque antiphoniae finales . . . , 1 a 4,* with org. and instrs. (1734); 12 *Sonate d'intavolatura per l'organo e cembalo* (1742); 6 ditto (1747); *Duetti da camera a diversi voci* (1763). In MS. are 2 oratorios, masses, a 'farsetta,' 3 'intermezzi,' etc.—His principal work is *Storia della musica* (3 vols.; Bologna, 1757, '70, '81), treating only of ancient music; the *Esemplare ossia saggio fondamentale pratico di contrappunto* (2 vols.; 1774,'75) is a coll. of contrapuntal models; he also wrote *Regole per gli organisti per accompagnare il canto fermo* (1756?), other learned dissertations and essays, etc.—BIBLIOGRAPHY: G. della Valle, *Elogio del P. G. M.* (Bologna, 1784); id., *Memorie storiche del P. G. B. M.* (Naples, 1785); F. Parisini, *Della vita e della opere del padre M.* (Bologna, 1887); L. Busi, *Il padre G. B. M.* (vol. i, Bologna, 1891). M.'s voluminous correspondence was publ. by F. Parisini (Bologna, 1888).—See Q.-Lex.

Marti'ni (*recte* **Schwar'zendorf**), **Jean Paul Égide,** b. Freistadt in the Palatinate, Sept. 1, 1741; d. Paris, Feb. 10, 1816. In 1760 he settled in Nancy, and Italianized his name; went to Paris in 1764, and, by winning a prize for a military march, gained favor in high circles, was app. officer *à la suite* of an Hussar regiment, and wrote more band-music, also bringing out in 1771 an opera, *l'Amoureux de quinze ans,* with triumphant success at the Italian Opera. Leaving the army, he became mus. dir. to the Prince of Condé, later to the Comte d'Artois. He purchased the reversion of the office of First Intendant of the king's music, a speculation brought to naught by the Revolution, which caused him to resign in haste his position as conductor at the Th. Feydeau, and flee to Lyons in 1792. App. Cons. Inspector in 1794, he lost this place, too, on the reduction of the number of teachers in 1802; but at the Restoration in 1814 he claimed and received the post of Royal Intendant. He wrote 12 operas; 2 cantatas; masses, requiems, psalms, and other church-music; also chamber-music, military music, pf.-pieces, etc.—Cf. A. Pougin, *M.* (Paris, 1864).—See Q.-Lex.

Martuc'ci [-too'chē], **Giuseppe,** noteworthy composer; b. Capua, Jan. 6, 1856; d. Naples, June 1, 1909. A pupil of his father (a trumpet-player), he made his pianistic début at Naples, 1867, and was admitted to the Cons., studying under Cesi, Costa, Serrao, and L. Rossi, till 1872. In 1874 he was app. professor in the Cons. He cond. the orchestral concerts establ. by Prince d'Ardore, and was also the director of the Neapolitan Società del Quartetto. From 1875 he travelled as a successful concert-pianist in Italy, Germany, France, and England. From 1886–1902 dir. of the Bologna Cons.; 1902 till his death, dir. of the Naples Cons. A distinguished conductor, he cond. the Italian première of *Tristan und Isolde* at Bologna (June 2, 1888). As a composer he follows the ideals of Wagner and Liszt.—Works: Symphony in D m., op. 75; do. in F, op. 81; pf.-concerto in B m., op. 66; pf.-quintet in C, op. 45; pf.-trio in C, op. 59; do. in E♭, op. 62; sonata for pf. and 'cello in F♯ min., op. 52; 3 pieces for vln. and pf., op. 67; 3 pieces for 'cello and pf., op. 69; many interesting pf.-pieces (caprices, romances, études, etc.; e. g., *Trois morceaux pour piano,* op. 76); an organ-sonata; an oratorio, *Samuel;* songs; etc.—Cf. L. Torchi, *La seconda sinfonia in fa magg. di G. M.* (Turin, 1905).

Martucci, Paolo, son of preceding; b. Naples, Oct. 8, 1885. He st. pf. and comp. chiefly with his father (at that time dir. of the Liceo Musicale in Bologna); made his pianistic début with Tchaikovsky's B♭ concerto in Bologna, June 27, 1902; lived for 5 years in London, concertizing there and in other English cities; tour of the principal Italian cities in 1909; 1911–13, prof. of pf. at the Cincinnati Cons. of Music; since 1913 living in New York as teacher and concert-pianist.

Marty [măhr-tē′], **Georges-Eugène,** b. Paris, May 16, 1860; d. there Oct. 11, 1908. Attended the Cons. 1872–82, winning the Grand prix de Rome with the cantata *Edith;* app. 1894 prof. of ensemble-singing in the Cons.; 1904 prof. of harm.; in 1895–6 chorusmaster and cond. of the Concerts de l'Opĕra. In 1903 he succ. Taffanel as cond. of the famous 'Concerts du Cons.', and in 1906 also cond. of the 'Concerts classiques' at the Casino in Vichy.—Works: For orch., *Ballade d'hiver; Ouverture de Balthazar; Matinée de printemps*; *Suite romantique;* a symph. poem, *Merlin enchanté; Lysic,* 1-act pantomime (1888); *Le Duc de Ferrare* (3-act opera, Th. de la Ren., 1899); *Daria* (2-act op., Opéra, 1905); *La grande Mademoiselle* (not perf.); much pf.-music, choruses, songs, etc.

Marx, Adolf Bernhard, celebrated theorist and writer; b. Halle, May 15, 1795; d. Berlin, May 17, 1866. Intended for the law, he matriculated at the Univ. of Halle, but likewise studied music with Türk, and gave up a subsequent legal appointment at Naumburg to gratify his love for art. He continued the study of composition in Berlin under Zelter while gaining a livelihood by teaching; founded, with Schlesinger, the 'Berliner allgemeine musikalische Zeitung' in 1824, which he edited with conspicuous talent, as a warm advocate of German masters, until its cessation in 1830. Took the degree of *Dr. phil.* at Marburg, 1827; lectured on music at the Berlin Univ., and was app. prof. in 1830, and mus. dir. in 1832. With Kullak and Stern he founded the Berlin Cons. in 1850, retiring from it in 1856 to devote himself to literary and University work, and the teaching of composition. His intimate friendship with Mendelssohn was dissolved by the latter's disparagement of his (Marx's) compositions, which have, in fact, not stood the test of time (an opera, a melodrama, 2 oratorios, symphonies, etc.); his writings on musical theory and esthetics are valuable: *Die Lehre von der musikalischen Komposition* (4 vols. 1837–47; several times reprinted; new edition by Hugo Riemann); *Allgemeine Musiklehre* (1839; 10th ed. 1884; transl. into English); *Über Malerei in der Tonkunst* (1828); *Über die Geltung Händel'scher Sologesänge für unsre Zeit* (1829); *Die alte Musiklehre im Streit mit unsrer Zeit* (1842); *Die Musik des 19. Jahrhunderts und ihre Pflege* (1855); *Ludwig van Beethovens Leben und Schaffen* 1858; 6th ed., by G. Behnke, 1911); *Gluck und die Oper* (1863; 2 vols.); *Anleitung zum Vortrag Beethoven'scher Klavierwerke* (1863; new ed. by E. Schmitz, 1912; Engl. tr. by F. Gwinner, 1895); *Erinnerungen aus meinem Leben* (1865; 2 vols.); *Das Ideal u. die Gegenwart* (1867). A coll. of his essays was publ. by L. Hirschberg as *Über Tondichter und Tonkunst* (vol. i, 1912).—Cf. G. F. Selle, *Aus A. B. M.'s litterarischem Nachlass* (Berlin, 1898); L. Hirschberg, *Der Tondichter A. B. M.*, in 'Sbd. Int. M.-G.' (x, i; 1908).

Marx, Joseph, b. Graz, May 11, 1882. Pupil of E. Degner; then st. musicology at the Univ., taking the degree of *Dr. phil.* with the dissertation *Über die Funktionen von Harmonie und Melodie;* living in Graz as composer. Has written *Herbstchor an Pan* for ch., boys' vcs., org. and orch.; a sonata, fantasy and fugue for vl. and pf.; Scherzo, rhapsody and ballad for pf.-quartet; pcs. for str.-quartet; about 80 songs (*Italienisches Liederbuch;* some with orch.).

Marx'sen, Eduard, b. Nienstädten, n. Altona, July 23, 1806, d. Altona, Nov. 18, 1887. Pupil of his father, an organist, and Clasing; later of Seyfried and Bocklet, Vienna. Music-teacher in Hamburg (the teacher of Brahms); 1875, 'Royal Music-director.'

Maryon, Edward, b. London, Apr. 3, 1867. He received his first training in England; with several works in MS. he then went to Paris, where his first opera, *l'Odalisque,* won the gold medal of the Exposition of 1889; becoming dissatisfied with his work he burnt all MSS. (including the opera), and in 1891 st. pf. with Max Pauer in Dresden; then ent. the Cologne Cons., where he took courses in fugue and orch. with G. Jensen, and in comp. with F. Wüllner. On his return to England he devoted himself anew to comp., writing both text and music of the 1-act operas *A Golden Shower, or Danae; The Feather Robe, or Fujiyama; Paolo and Francesca;* also *The Beatitudes* for bar. solo, double ch. and orch., and a *Requiem* (written without bars). His most ambitious work is a heptalogy, *The Cycle of Life;* of this the prologue, *Sangraal,* and the first three dramas, *Lucifer, Cain,* and *Magdalen,* are completed. M. is now (1917) living in Montclair, N. J., as dir. of his own Cons.

Marzials, Theodor, popular song-comp.; b. Brussels, Dec. 21, 1850. Studied with M. L. Lawson in London; later in Paris and Milan. Since 1870, superintendent of the mus. dept. in the British Museum. He is an excellent baritone singer, a circumstance which has been conducive to the introduction and popularization of his songs.

Mar'zo, Eduardo, b. Naples, Italy, Nov. 29, 1852. Studied there under Nacciarone, Miceli, and Pappalardo. He went to New York in 1867 as a boy-pianist; conducted opera- and concert-companies for many years, and was accompanist to numerous great artists (Carlotta Patti, Mario, Tietjens, Sauret, Sarasate) on tours in America. Org.

at St. Agnes' (R. C.) church; then at All Saints' and St. Vincent Ferrer's; now (1917) at Ch. of the Holy Name. Knighted by the King of Italy in 1884; elected member of the R. Acad. of S. Cecilia, Rome, in 1892; Knight of Order of St. Sylvester, 1914. Residing in New York as a teacher of singing, composer, and ed. of Catholic church-music for Schirmer and Ditson.—Publ. works: 8 masses (3 with orch.); 4 Vespers; 3 Te Deums (Engl.); 36 anthems (do.); 5 anthems (Latin); 23 sacred songs (Engl. and Lat.); 38 songs; a sacred cantata; 2 secular cantatas; 3 operettas; pf.-pcs.; a prelude for orch.; some fugues for str.-quartet. Has ed. *Songs of Italy* and *The Art of Vocalization.*

Mascagni [-kăh'ñē], **Pietro,** b. Leghorn, Dec. 7, 1863. His father (a baker) wished him to study jurisprudence; but he learned piano-playing by stealth, later attending Soffredini's music-school (until 1881), where he studied pf., harm., cpt., and comp. His father, discovering this, confined him to the house, whence he was freed by an uncle, who promised to take care of the 14-year-old boy. He comp. a dram. cantata, *In Filanda,* and Schiller's *Hymn to Joy* (1881). Upon his uncle's death, Count Florestan supported him while studying at Milan Cons. under Ponchielli and Saladino (until 1884). From 1885–90 he was cond. of the munic. orch. at Cerignola. When the music-publisher Sonzongo offered a prize for a 1-act opera, M. sent in *Cavalleria Rusticana,* which created a veritable sensation at its first performance (Costanzi Th., Rome, May 17, 1890), and has since been heard the world over. The general enthusiasm which the work produced at first hearing has been termed 'an acute attack of Mascagnitis,' and notable critics have unmercifully condemned the music, while admitting the dramatic force of the libretto. Music and text certainly work in wonderful harmony in the swift and gloomy tragedy. So far, it has remained M.'s only genuine success. He brought out *L'Amico Fritz* (Rome, Costanzi Th., Oct. 31, 1891), and *I Rantzau* (Florence, Nov. 10, 1892), neither of which met expectations; there followed the 4-act opera seria *Guglielmo Ratcliff* (Milan, La Scala, Feb. 16, 1895; mod. succ.), the 2-act opera seria *Silvano* (ibid, Mar. 25, 1895; fiasco), and in the same year M. was app. Director of the Rossini Cons. at Pesaro, where he remained till 1902; then came the 1-act 'bozzetto' *Zanetto* (Pesaro, Mar. 2, 1896; *succès d'estime*), and the 3-act opera *Iris* (Rome, Costanzi Th., Nov. 22, 1898; success not brilliant; its prod. at La Scala, Milan, Jan. 19, 1899, partly revised, met with only fair success). But all this time the success of *Cavalleria* continued unabated, and made the composer a national idol; so much so, that when he had completed *Le Maschere* it was produced on Jan. 17, 1901, simultaneously at 7 of the most important Italian Opera houses (Rome, Milan, Turin, Genoa, Venice, Verona, Naples). The next opera was on a French text, *Amica* (Monte Carlo, Mar. 16, 1905); then followed *Isabeau* (Buenos Aires, June 2, 1911), *Parisina* (Milan, Dec. 15, 1913), and *Lodoletta* (Rome, Apr. 30, 1917). A recent 1-act opera, *La Faida di Commune,* has not yet been prod. He is now (1917) at work on an opera from Bracco's *Piccolo Santo* (text by Renato Simone). In 1902 he made a tour of the U. S., cond. his *Cavalleria, Amico Fritz, Ratcliff, Zanetto* and *Iris,* but owing to gross mismanagement the visit ended in disaster. A tour of South America in 1911 was more successful. He has also appeared frequently as cond. of symphony concerts. In 1890 he was made Knight of the Crown of Italy. Among various 'occasional' comps., *Poema Leopardiano* (for the centenary of G. Leopardi, 1898) and a Hymn in honor of Admiral Dewey (July, 1899) may be noticed.—The vogue of *Cav. Rusticana* is responsible for the seemingly endless crop of 1-act 'realistic' music-dramas which has sprung up on every side.—BIBLIOGRAPHY. G. Monaldi, *P. M. L'uomo e l'artista* (Rome, 1899); G. Marvin, *P. M.: Biografia aneddotica* (Palermo, 1904); G. Bastianelli, *P. M. con nota delle opere* (Naples, 1910); E. Pompei, *M. nella vita e nell'arte* (Rome, 1912).

Mascheroni [măh-skĕ-roh'nē], **Edoardo,** b. Milan, Sept. 4, 1857. As a boy he showed special interest in mathematics and literature; when at a comparatively advanced age he discovered his musical talent, he placed himself under the instruction of Boucheron in Milan; in 1883 he began his career as cond. at Leghorn (T. Goldoni); from there he went to the T. Apollo in Rome, where he remained seven years, establishing his reputation as one of the foremost conductors of Italy; in 1893 he was selected by Verdi to conduct the première of *Falstaff* at La Scala, remaining there 4 years; since then he has appeared in many important opera-houses of Italy, Germany (chiefly conducting *Falstaff*), Spain and South America; now (1917) cond. of the symphony concerts at the Augusteo, Rome.—Works: The operas *Lorenza* (Rome, 1901) and *La Perugina* (Naples, 1909); a Requiem for soli, ch. and orch. in memory of King Victor Emanuel; do. a capp.; some chamber-music; an album of pf.-pcs.

Mašek [măh'shĕk], **Vincenz,** b. Zwikovecz, Bohemia, Apr. 5, 1755; d. Prague, Nov. 15, 1831. Pupil of Seegert and Dussek; virtuoso

on the pf. and harmonica; after long tours, he settled in Prague as an organist and music-dealer.—Works: Bohemian operas, masses, symphonies, chamber-music, pieces for pf. and harmonica, etc.—His brother **Paul** (1761–1826) was a good pianist, and died as a teacher in Vienna.

Maset'ti, Umberto, b. Bologna, Feb. 18, 1869; studied at the Cons. there under Dall'Olio, Busi, and Martucci, graduating in 1890. Since 1895, prof. of singing in the above Cons.; is also a member of the R. Philharm. Acad.—Works: The 3-act opera *Vindice* (Bologna, 1891; succ.); a *Messa di gloria* for solo voices; a Requiem for 4 voices and orch.; a *Scherzo sinfonico* for orch.; and numerous songs.

Masi'ni, Francesco, b. Florence, July 16, 1804; d. Paris, in extreme poverty, Aug. 20, 1863. Since 1830 he had lived in Paris as a composer of very popular songs.

Mason, Daniel Gregory, writer and composer; b. Brookline, Mass., Nov. 20, 1873. Pupil of Clayton Johns, E. Nevins and J. K. Paine (Harvard Univ.; A. B., 1895); later of A. Whiting (pf.), P. Goetschius (theory), G. W. Chadwick and V. d'Indy (orch.). Has lectured extensively on music (Brooklyn Inst. of Arts and Sciences, Inst. of Mus. Art, Inst. of Applied Music, Columbia Inst. of Arts and Sc., etc.); since 1910 asst.-prof. of music at Columbia Univ.; member of Am. Inst. of Arts and Letters.—Comps.: Op. 2, *Elegy* for pf.; op. 5, Sonata for vl. and pf.; op. 7, Pf.-quartet; op. 11, Symphony (1916); *Pastorale* for vl., clar. and pf.; *Country Pictures* for pf.; songs (2 sets of Children's songs, etc.).—Writings: *From Grieg to Brahms* (1902); *Beethoven and His Forerunners* (1904); *The Romantic Composers* (1906); *The Appreciation of Music* (1907; with T. W. Surette); *The Orchestral Instruments* (1908); *A Guide to Music* (1909); *A Neglected Sense in Piano Playing* (1912); *Great Modern Composers* (1916). Editor-in-chief of 'The Art of Music' (14 vols., 1917).

Mason, Edith Barnes, dramatic soprano; b. St. Louis, Mar. 22, 1892. St. singing in New York, Boston, Philadelphia and Paris; début as Nedda (*Pagliacci*) with the Boston Opera Co. (Boston, Jan. 27, 1912), and member of the company for the rest of the season; 1913–14, sang at munic. opera, Nice; 1914–15, at munic. opera, Marseilles, and Op.-Comique, Paris; since fall of 1915 member of the M. O. H. Her voice has a range of two octaves; her répertoire includes Marguerite, Juliette, Micaëla, Manon, Mimi, Gretel, Gilda, Sophie (*Rosenkavalier*), Oscar (*Ballo in maschera*), Irma (*Louise*), Zerlina, etc.

Mason, Lowell, born Medfield, Mass., Jan. 8, 1792; d. Orange, N. J., Aug. 11, 1872. A self-taught musician, at 16 he directed the church-choir at Medfield; 1812–27, bank-clerk at Savannah, Ga., still teaching and conducting; 1827, went to Boston, becoming president of the Handel and Haydn Soc., and establishing classes on Pestalozzi's system, teaching it from 1828 in the public schools. Founded the Boston Acad. of Music in 1832, with G. J. Webb; in 1835, hon. Mus. Doc. (N. Y. Univ.). Studied mus. pedagogic methods in Germany, etc., in 1837, publishing his experiences in *Musical Letters from Abroad* (New York, 1853). He became wealthy through the sale of his popular collections of music: 'Boston Handel and Haydn Coll. of Church Music' (1822); 'Juvenile Psalmist' (1829); 'Juvenile Lyre' (1830); 'Sabbath School Songs' (1836); 'Boston Academy Coll. of Church Music' (1836); 'Lyra sacra' (1837); 'Boston Anthem Book' (1839); 'The Psaltery' (1845); 'Cantica Laudis' (1850); 'New Carmina sacra' (1852); 'The Song Garden' (1866); etc.

Mason, Luther Whiting, b. Turner, Maine, Apr. 3, 1828; d. Buckfield, Me., July 14, 1896. Chiefly self-taught; 1853, supt. of music in Louisville (Ky.) schools, later in Cincinnati, where he invented the 'National System' of music-charts and books (Ginn & Co., Boston), which had instant success, and made him famous. Settled in Boston 1865, and reformed mus. instruction in the primary schools; in 1879 he was invited by the Japanese government to superintend music in the schools of Japan, where he labored 3 years with notable results (school-music in Japan is termed 'Mason-song'). Spent some time in Germany perfecting his principal work, *The National Music-Course* (in German as *Die neue Gesangsschule*).

Mason, William, distinguished Amer. pianist and pedagogue; b. Boston, Mass., Jan. 24, 1829; d. New York, July 14, 1908. The son of Lowell Mason, his opportunities for study were excellent; after pf.-lessons from Henry Schmidt in Boston, and frequent public appearances (first in Boston, Mar. 7, 1846, at an Acad. of Music concert), he studied in Leipzig (1849) under Moscheles, Hauptmann, and Richter, in Prague under Dreyschock, and under Liszt at Weimar. He played in Weimar, Prague, and Frankfort; 1853, in London; 1854–5, as a ripe concert-pianist, in various American towns, settling 1855 in New York. With Th. Thomas, Bergmann, Mosenthal, and Matzka, he founded the 'Mason and Thomas Soirées of Chamber-music,' a series of classic concerts continued until 1868; thereafter he won wide celebrity as a composer and teacher. In 1872 Yale College conferred on him the

hon. degree of Mus. Doc.—His principal textbook for piano-playing is *Touch and Technic*, (op. 44); others are *A Method for the Pf.*, with E. S. Hoadley (1867); *System for Beginners* (1871); and *Mason's Pianoforte-Technics* (1878). His comps., classical in form and refined in style and treatment, incl. a Serenata for 'cello and pf.; among some 40 numbers for pf. solo may be named op. 4, *Amitié pour moi;* op. 6, *Silver Spring;* op. 12, *Ballade* in B; op. 13, *Monody* in B♭; op. 20, *Spring Dawn*, mazurka-caprice; op. 24, *Rêverie poétique;* op. 34, *Berceuse;* op. 39, *Serenata;* op. 41, *Scherzo;* op. 50, *Capriccio fantastico.* He publ. *Memories of a Musical Life* in 1901.

Mason & Hamlin Co., celebrated firm of piano-manufacturers. The house was founded as the M. & H. Organ Co. in Boston in 1854 by Henry Mason, a son of Dr. Lowell M., and Emmons Hamlin. The latter, a brilliant mechanic, turned his attention to improving the quality of the reeds and obtaining great variety of tonal color, with the result that in 1861 the firm introduced the American Cabinet Organ. The firm became internationally famous, when at the Paris Expos. of 1867 its organs were awarded the 1st prize over numerous European competitors; since then they have exhibited at every important exposition in Europe and America, invariably taking the 1st prize. In 1882 they began the construction of pianofortes, introducing a new system of stringing which found immediate favor; of several improvements patented by them the most important is the Tension-Resonator (1902; described in the 'Scientific American,' Oct. 11, 1902), a device for preserving the tension of the sounding-board. Since 1906 **Henry Lowell M.**, b. Boston, Aug., 1864, has been Pres. and Chairman of the board of directors.

Mas'sa, Nicolò, b. Calice Ligure, Italy, 1854; d. Genoa, Jan. 24, 1894. Pupil of Milan Cons. Successful opera-composer.—Works: *Aldo e Clarenza* (Milan, 1878); *Il Conte di Chatillon* (Parma, 1882); *Salammbò* (Milan, 1886); 4-act opera seria *Eros* (Florence, 1895).

Massart [măhs-sahr'], **Lambert-Joseph,** eminent violinist; b. Liège, July 19, 1811; d. Paris, Feb. 13, 1892. Pupil of R. Kreutzer at Paris, where he was refused admission to the Cons., as a foreigner, by Cherubini, but became so famous a teacher that he was app. prof. of violin there (1843–90). H. Wieniawski, Marsick, Sarasate and Teresina Tua were his pupils.—His wife, **Louise-Aglaë M.** (*née* Masson), pianist, and (1875) Farrenc's successor as Cons.-teacher; b. Paris, June 10, 1827; d. there July 26, 1887.

Massart, Nestor-Henri-Joseph, tenor opera-singer; b. Ciney, Belgium, Oct. 20, 1849; d. Ostende, Dec. 19, 1899. An officer in the Belgian army, his remarkable voice attracted the attention of the royal family, through whose influence he was granted leave of absence for study. Sang with success at Brussels, Lyons, Cairo, New Orleans, San Francisco, and Mexico. Chief rôles in *La Favorita, Esclarmonde, Lohengrin, Sigurd, Patrie*, etc.

Massé [măh-sā'], **Félix-Marie,** called **Victor,** opera-comp.; b. Lorient, Morbihan, France, Mar. 7, 1822; d. Paris, July 5, 1884. From 1834–44, pupil of Zimmerman (pf.) and Halévy (theory) at the Paris Cons., winning the Grand prix de Rome with his cantata, *Le Renégat de Tanger* (perf. 3 times at the Opéra, 1845). While in Rome, he prod. a solemn mass. and sent home an Italian opera, *La Favorita e la schiava.* After his return, his romances had great vogue, and his first French opera, *La Chambre gothique* (Op.-Com., 1849), was very successful. 1860, chorusmaster at the Opéra; 1866, Leborne's successor as prof. of counterpoint at the Cons.; 1872, Auber's successor in the Académie. He retired in 1880. His greatest hit was *Les noces de Jeannette* (Op.-Com., 1853; 1 act); others well-received, but short-lived (*La Chanteuse voilée*, 1850; *Galathée*, 1852; *La Fiancée du diable*, 1854; *Miss Fauvette*, 1855; *Les Saisons*, 1855; *La reine Topaze*, 1856; *Le cousin de Marivaux*, 1857; *Les Chaises à porteurs*, 1858; *La fée Carabosse*, 1859; *Mariette la promise*, 1862; *Le mule de Pédro*, 1863; *Fior d'Aliza*, 1866; *Le Fils du brigadier*, 1867; *Paul et Virginie*, 1876; *Une nuit de Cléopatre*, 1885); 5 not perf.—Cf. L. Delibes, *Notice sur la vie de V. M.* (Paris, 1885); G. Ropartz, *V. M., sa vie et ses œuvres* (ib., 1887).

Massenet [măhss-nā'], **Jules (-Émile-Frédéric),** born Montaud, near St.-Étienne (Loire), France, May 12, 1842; d. Paris, Aug. 13, 1912. Pupil of Laurent (pf.), Reber (harm.), Savard and Ambr. Thomas (comp.); after taking first prizes for piano-playing and fugue, he carried off the Grand prix de Rome with the cantata *David Rizzio* (1863). Prof. of composition at the Cons., from 1878 until his resignation in 1896; in 1878 he succeeded to the chair in the Académie vacated by Bazin; he was a Commander of the Legion of Honor, and Vice-President of the Soc. of Dramatic Authors. Even during his life M. enjoyed the distinction of being regarded by his countrymen as one of their classic masters. But his works became immensely popular in foreign countries also, and are still holding their own. This popularity is due to M.'s graceful, melodious style and his exquisite instrumentation, qualities

that never fail to make an instant appeal. But it cannot be denied that M.'s music is monotonous in its saccharine sweetness; it lacks depth, and never grips. An excellent and inspired musician, he nevertheless lacked strong artistic convictions and ideals, and was too ready to give the public what it could enjoy without much intellectual effort. —BIBLIOGRAPHY. E. de Solenière, *M. Étude critique et documentaire* (Paris, 1897); *A.* Bruneau, *La Musique française* (ib., 1901); C. Fournier, *Étude sur le style de M.* (Amiens, 1905); L. Aubin, *Le Drame lyrique* (Tours, 1908); L. Schneider, *M.: l'homme et le musicien* (Paris, 1908; the most comprehensive biogr.); H. T. Finck, *M. and His Operas* (N. Y., 1910); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); A. Soubies, *M. historien* (Paris, 1913); A. Pougin, *M.* (Paris, 1913); G. Jean-Aubry, *Un Mot sur M.*, in *La Musique française d'aujourd'hui* (Paris, 1916). M.'s memoirs [really an autobiogr., completed by X. Leroux] appeared shortly after his death as *Souvenirs d'un musicien* (Paris, 1912).

WORKS:

OPERAS: *La Grand' Tante* (Op.-Com., Apr. 3, 1867); *Don César de Bazan* (ib., Nov. 30, 1872); *Le Roi de Lahore* (Opéra, Apr. 27, 1877); *Hérodiade* (Brussels, Dec. 19, 1881); *Manon* (Op.-Com., Jan. 19, 1884); *Le Cid* (Opéra, Nov. 30, 1885); *Esclarmonde* (Op.-Com., May 14, 1889); *Le Mage* (Opéra, Mar. 16, 1891); *Werther* (Vienna, Feb. 16, 1892); *Thaïs* (Opéra, Mar. 16, 1894); *Le Portrait de Manon* (Op.-Com., May 8, 1894); *La Navarraise* (London, Cov. G., June 20, 1894); *Sapho* (Op.-Com., Nov. 27, 1897); *Cendrillon* (Op.-Com., May 24, 1899); *Grisélidis* (ib., Nov. 20, 1901); *Le Jongleur de Notre-Dame* (Monte Carlo, Feb. 18, 1902); *Chérubin* (ib., Feb. 14, 1905); *Ariane* (Opéra, Oct. 31, 1906); *Thérèse* (Monte Carlo, Feb. 7, 1907); *Bacchus* (Opéra, May 5, 1909); *Don Quichotte* (Monte Carlo, Feb. 19, 1910); *Roma* (ib., Feb. 17, 1912). Posthumous: *Panurge* (Th.-Lyrique, Apr. 25, 1913); *Cléopâtre* (Monte Carlo, Feb. 23, 1914); *Amadis* (not prod. up to 1917).

INCIDENTAL MUSIC to *Les Érynnies* (de Lisle, 1873); *Un Drame sous Philippe II* (de Porto-Riche, 1875); *Nana-Sahib* (Richepin, 1883); *Théodora* (Sardou, 1884); *Le Crocodile* (Sardou, 1886); *Phèdre* (Racine, 1900); *Le Grillon* (de Francmesnil, 1904); *Le Manteau du Roi* (Sicard, 1907); *Perce-Neige et les sept gnomes* (Dortzal, 1909).—BALLETS: *Le Carillon* (1892); *Cigale* (1904); *Espada* (1908).—ORATORIOS: *Marie-Magdeleine* (1873); *Ève* (1875); *La Terre Promise* (1900).—FOR SOLI, CH. AND ORCH.: *Narcisse, La Vierge* and *Biblis*.—FOR ORCHESTRA: 7 suites: 1. *Première Suite* (1865), 2. *Scènes hongroises* (1871), 3. *Scènes dramatiques* (1873), 4. *Scènes pittoresques* (1874), 5. *Scènes napolitaines* (1876), 6. *Scènes de Féerie* (1879), 7. *Scènes alsaciennes* (1881); 3 overtures: *Ouv. de Concert* (1863), *Phèdre* (1873), *Brumaire* (1899); a symph. poem, *Visions* (1890); *Parade militaire* (1887); *Devant la Madone* (1897); *Marche solennelle* (1897); *Les Rosati* (1902); *Fantaisie* for vcl. and orch. (1897); Concerto for pf. and orch. (1903).—About 200 songs (many orchestrated), 12 vocal duets, several choruses; pf.-pcs. for 2 and 4 hands.—M. completed and orchestrated Delibes' opera *Kassya* (1893).

Masson [măh-sŏhn′], **Paul-Marie,** born Cette, Hérault, Sept. 19, 1882. While receiving a liberal education at the Lycées of Cette, Montpellier and Paris (L. Henri IV) he became interested in the hist. of music; then st. musicology systematically with R. Rolland; winning the Thiers stipend in 1907, he ent. the Scholâ Cantorum as pupil of d'Indy; in 1910 he was app. prof. of the hist. of music at the Univ. of Grenoble and entrusted with the organization of the 'Institut français de Florence' (under the auspices of the faculty of Philosophy), which publishes the works of the early Italian masters on the same plan as the famous German 'Denkmäler' (4 series publ. up to 1916). M. himself has ed. *Canti carnascialeschi* (vol. i), and is now (1916) preparing a vol. of 5-part madrigals by G. di Venosa; has publ. *Lullistes et Ramistes* (1912), *Musique italienne et musique française* (1912); and valuable contributions to 'S. I. M.', 'Riv. Mus. Ital.' and 'Sbd. Int. M.-G.'

Masut′to, Giovanni, b. Treviso, July 30, 1830; d. Venice, Jan. 30, 1894. Mus. critic for several Venetian papers; publ. *I Maestri di musica italiani del secolo XIX* (Venice, 3d ed. 1884), and *Della Musica sacra in Italia* (3 vols.).—His son,

Masut′to, Renzo, b. Treviso, Apr. 25, 1858, is bandmaster of the 27th Italian infantry regiment, also a concert-pianist and violinist, and a noteworthy composer (2 operas; overtures; pf.-pieces; songs).

Maszkowsky [măhsh-kŏhv′skē], **Raphael,** b. Lemberg, July 11, 1838; d. Breslau, Mar. 14, 1901. Pupil of the Conservatories at Vienna and Leipzig; 1865, cond. of the 'Imthurneum' at Schaffhausen; 1869, mus. dir. at Koblenz; in 1890 succeeded Bruch as cond. of the Breslau Orchestral Soc.

Maszynski [măh-shin′skē], **Peter,** b. Warsaw, 1855; piano-pupil there of Michailowski and Roguski; studied composition with Noskowski at Constance; resides in Warsaw as a conductor and teacher.—Works: Music to the dramas *Larik* (by Gadomski) and *Borusa* (by Grabowski); many choral works (cantata for the jubilee of H. Sienkiewicz; prize-chorus *Chor zniwiarzy*); orchl. works, variations for string-quartet, violin-sonata (op. 21), pieces f. vln. w. pf.; pf.-pieces, songs, etc.

Mater′na, Amalie, great dramatic soprano; b. St. Georgen, Styria, July 10, 1845. On the death of her father, a schoolmaster, she sang in churches and concerts at Graz; also made her début in opera as a soubrette in 1864. After her marriage to Karl Friedrich, an actor, they were engaged at the Carl Theatre, Vienna, where she sang in operettas at first, but made her début in 1869 as Selika at the court opera, where her marked success led to an immediate engagement; she remained a regular member until her retirement in 1897. Her eminent dramatic talent, united with a voice of extraordinary beauty and

power, attracted the attention of Wagner, who selected her to create the Brünnhilde in the first Bayreuth festival of 1876, and the Kundry in 1882; in 1877 she was soloist at the great Wagner festival (under the master's direction) in London; in 1882 and 1884 she sang with Winkelmann and Scaria in the Wagner festivals arranged by Theo. Thomas in New York, Chicago and Cincinnati; her Amer. operatic début took place on Jan. 5, 1885, as Elisabeth, during the first season of German opera at the M. O. H. under Dr. Leopold Damrosch; in 1894 she was a member of Walter Damrosch's German company. She was particularly fine in Wagner rôles, in which she has had few equals. Since 1902 she has been living in Vienna as a teacher.

Materna, Hedwig, niece of preceding; dramatic soprano; b. Graz, Aug. 4, 1871. Pupil of Frau Weinlich-Tipka and Ida Fichna; début in Mayence, 1896; with the exception of the season of 1900 (when she sang in Zurich) she has been the principal sop. of the Mayence opera; especially fine in the great Wagner rôles; married the art-critic Heinrich Hirsch. Has publ. *R. Wagners Frauengestalten* (1904).

Mathews, William Smythe Babcock, b. Loudon, N. H., May 8, 1837; d. Denver, Col., Apr. 1, 1912. He studied with local teachers; later at Lowell and Boston; taught pf. at Macon, Ga., 1860–3, then at Greenboro, N. C., and Marion, Ala.; organist of Centenary M. E. Ch., Chicago, 1867–93; correspondent for 'Dwight's Journal of Music' 1866–72; editor of the 'Musical Independent' 1868–72; mus. critic of Chicago 'Times,' 'Morning News,' and 'Tribune' (1878–86); founder (1891) and editor of the monthly magazine 'Music.'—Publ. works: *Outlines of Mus. Form* (1867); *Emerson Organ-Method,* with L. O. Emerson (1870); *Mason's Pf.-Technics,* with Dr. Wm. Mason (1876); *How to Understand Music* (vol. i, 1880; vol. ii, 1888); *100 Years of Music in America* (1889); *Popular History of Music* (1889; 2d ed. 1906); *Pronouncing Dictionary of Mus. Terms* (1896); *Music, Its Ideals and Methods* (1897); *The Masters and Their Music* (1898); *The Great in Music* (3 vols., 1900–3); and half a score of instructive works of various descriptions.

Mathias [măh-t'yah'], **Georges (-Amédée-Saint-Clair),** b. Paris, Oct. 14, 1826; d. there Oct. 14, 1910. Pupil of Savard, Bazin, Barbereau and Halévy (in comp.) at the Cons., and of Kalkbrenner and Chopin (pf.). Prof. of pf. at the Cons., 1862–93; then lived in retirement as a composer.—Works: Symphony, op. 22; overtures to *Hamlet* and *Mazeppa;* 2 pf.-concertos; 6 pf.-trios; 5 morceaux symphoniques for pf. and strings; pf.-études (*Études de style et de mécanisme,* op. 28; *Études de genre,* op. 10); *Œuvres choisis pour le piano,* a coll. of excellent orig. pieces for 2 and 4 hands; a lyric scene, *Jeanne d'Arc;* the choral works *Prométhée enchaîné* and *Olaf;* etc.

Mathieu [măh-t'yö'], **Adolphe-Charles-Ghislain,** b. Mons, Belgium, June 22, 1804; d. Paris, Aug., 1883. Custodian of MSS. in the Brussels Library; publ. the monograph *Roland de Lattre* (1838, 2d ed. 1840).

Mathieu, Émile (-Louis-Victor), born Lille, France, of Belgian parentage, Oct. 16, 1844. After preliminary study at the Louvain Music-school, he entered Brussels Cons. (Bosselet, harmony; Fétis, cpt. and fugue; Aug. Dupont, pf.), taking 1st harmony-prize in 1861, and 1st pf.-prize in 1863; from 1867–73, prof. of pf. and harmony at Louvain Music-school; 1873–4, chef d'orchestre at the Châtelet Th., Paris; 1881–98, Director of the Louvain Music-school; since Nov., 1898, Dir. of the R. Cons. at Ghent. In 1869, and again in 1871, he won the 2d Grand prix de Rome at Brussels; he is a Chevalier of the Order of Léopold (1885), and Officer since 1896; corr. member of the R. Belgian Acad. since 1897.—Works: 1-act com. opera *l'Échange* (Liège, 1863); 2-act com. opera *Georges Dandin* (Brussels, 1877); 1-act com. opera *La Bernoise* (Brussels, 1880); 4-act lyric tragedy *Richilde* (Brussels, 1888); com. opera *Bathyle* (Brussels, 1893); 3-act opera *l'Enfance de Roland* (Brussels, 1895); music to Séjour's *Cromwell* (Paris, 1874); a ballet, *Fumeurs de Kiff* (Brussels, 1876); the cantatas *La dernière nuit de Faust, Le songe de Colomb, Torquato Tasso's dood, Debout, peuple!* and 2 children's cantatas, *Les Bois* and *l'École fraternelle;* 3 grand 'poèmes lyriques et symphoniques,' *Le Hoyoux, Freyhir,* and *Le Sorcier;* 3 orchl. symphonic poems; a violin-concerto; a pf.-concerto; a Te Deum; male choruses; French and Flemish songs. M. also wrote the texts of *Richilde, l'Enfance de Roland* (both transl. into German by Fremery), and the 3 'Poèmes lyr. et symph.'

Matte'i, Abbate **Stanislao,** b. Bologna [bapt. Feb. 10], 1750; d. there May 12, 1825. He succeeded his teacher, Padre Martini, as m. di capp. at San Francesco; was later maestro at S. Petronio, and prof. of counterpoint at the Liceo Filarmonico from its organization (1804). Among his pupils were Rossini, Donizetti, Pacini, Tadolini, etc. Eminent comp. of sacred music; publ. *Pratica d'accompagnamento sopra bassi numerati . . .* (3 parts; Bologna, 1825–30; new ed. by Ricordi).—See Q.-Lex.

Matte'i, Tito, b. Campobasso, n. Naples, May 24, 1841; d. London, Mar. 30, 1914.

Pianist; pupil of Maggoni, Parisi, Ruta, Conti, and Thalberg; at 11 (!) created 'Professore' of the Accad. di Santa Cecilia, Rome; received a special gold medal for playing before Pope Pius IX, and was app. pianist to the King of Italy. After Continental tours, he settled about 1865 in London, becoming cond. at Her Majesty's Th.—Works: Opera *Maria di Gand* (H. M.'s Th., London, 1880); 2 comic operas, *The Grand Duke* and *La Prima Donna* (both London, 1889); ballet *The Spider and the Fly* (1893); all successful; much brilliant pf.-music; very popular songs.

Matte'is, Nicola, Italian violinist, who settled 1672 in London. Publ. 4 books of *Ayres, Preludes, Fugues and Allemands* for violin; and a *Guide to Playing a true Base upon the Guittare.*—His son, **Nicola** (d. 1749), lived in Vienna, and in Shrewsbury, England; was Burney's teacher.—See Q.-Lex.

Matthay, Tobias (Augustus), eminent piano-pedagogue; b. London, Feb. 19, 1858. At the age of 6 he began to play the pf., and was taught by private teachers until 1871, when he ent. the R. A. M. as a pupil of Dorrell (pf.); at the end of the first year he won the Sterndale Bennett scholarship, and cont. pf. with W. Macfarren; took up comp. with S. Bennett, and after his death (1875) completed the course with E. Prout and A. Sullivan; app. sub-prof. of pf. in 1876, sub-prof. of harm. in 1878, and full prof. of pf. in 1880. In that year he gave his first public recital, and for the next 15 years appeared frequently on the concert-platform; but his interest in teaching gradually engrossed his attention, so that in 1895 he gave up all concert-work and establ. his own pf.-school in London, which soon became famous. At present (1917) he has 18 assistants, all trained by himself; a dozen of his pupils are now professors on the staff of the R. A. M., and among those that have achieved distinction on the concert-stage may be mentioned Gertrude Peppercorn, Irene Scharrer, Myra Hess, York Bowen, etc. He has publ. *Hero and Leander,* scena for ch. and orch.; a *Konzertstück* in A m. for pf. and orch. (op. 23); a pf.-quartet (op. 20); about 80 pieces for pf. (24 op.-numbers).—Writings: *The Art of Touch* (1903); *The First Principles of Pianoforte Playing* (1905); *Relaxation Studies* (1908); *Commentaries on the Teaching of Pianoforte Technique* (1911); *The Rotation Principle* (1912); *The Child's First Steps in Piano Playing* (1912); *Musical Interpretation* (1913); *Practice Triangle and Card* (1914).—Cf. 'M. T.,' Oct., 1913.

Mattheson [măh'tĕ-zŏn], **Johann,** born Hamburg, Sept. 28, 1681; d. there Apr. 17, 1764. Of thorough general education, a student of law, and master of several languages, his decided mus. talent was developed by Braunmüller, Prätorius, and Kellner; at 9 he sang, composed, and played the organ and harpsichord; entered the opera-chorus 1690, and 1697–1705 sang operatic tenor rôles, also bringing out 5 operas; he befriended Handel in 1703, but afterwards broke with him, and (1705) became tutor in the English ambassador's family; 1706, secretary of legation; later, ambassador *ad interim.* From 1715–28, mus. dir., and cantor, at the Hamburg Cathedral; deafness then obliged him to resign the former post. His comps. include 8 operas, 24 oratorios and cantatas, a Passion, a mass, suites for clavichord, 12 flute-sonatas with violin; etc. (88 publ. works; some in Pauer's 'Old German Composers'). A partial list of his writings, important for their promulgation of advanced views, brushing aside traditional prejudices, follows: *Das neu-eröffnete Orchester, oder gründliche Anleitung, wie ein 'galant homme' einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen möge* (1713); *Das beschützte Orchester* [*versus* Buttstedt's *Ut, re, mi, fa, sol, la, tota musica*] (1717); *Die exemplarische Organistenprobe* (1719; 2d ed. as *Grosse Generalbass-Schule,* 1731); *Critica musica* (2 vols.; 1722); *Der brauchbare Virtuos* (1720); *Das forschende Orchester* (1721); *De eruditione musica* (1732); *Der vollkommene Capellmeister* (1739); *Grundlagen einer Ehrenpforte, worin der tüchtigsten Capellmeister, Componisten, etc., Leben, Werke, etc., erscheinen sollen* (1740; a new ed. of this interesting work, edited by Max Schneider, exactly copying the original, and with occasional bibliogr. references and Mattheson's own addenda, was publ. Berlin, 1910); *Die neueste Untersuchung der Singspiele* (1744); *Mithridat, wider den Gift einer welschen Satyre des Salvator Rosa, genannt: 'La Musica,' uebersetzt und mit Anmerkungen, etc.* (1749); *Georg Friedrich Händels Lebensbeschreibung* (1761); and many others, both publ. and in MS.—Cf. L. Meinardus, *M. und seine Verdienste um die deutsche Tonkunst,* in Waldersee's 'Samml. Mus. Vorträge' (Leipzig, 1879); H. Schmidt, *J. M. . . . im Lichte seiner Werke* (Erlangen, 1897).—See Q.-Lex.

Matthews, (Harvey) Alexander, b. Cheltenham, England, Mar. 26, 1879. Pupil of his father, John A. M., org. in Cheltenham; org. at Second Presb. Ch., Philadelphia; A. A. G. O.—Comp. of the cantatas *The Triumph of the Cross, Life Everlasting, The Conversion, The Story of Christmas, The Slave's Dream, The Lake of the Dismal Swamp.*

Matthews, John Sebastian, brother of preceding; b. Cheltenham, England, Dec. 11, 1870. Pupil of his father and articled

pupil to G. B. Arnold; app. sub-org. at Winchester Cath. in 1888; came to Philadelphia in 1891 as org. and choirm. of St. Martin-in-the-Fields; since 1901 org. at St. Peter's, Morristown, N. J. Has comp. the cantatas *The Paschal Victor* and *The Eve of Grace;* part-songs, anthems, and pcs. for org.

Matthias (or **Mattheus**) **Le Maître.** See LE MAISTRE.

Matthias, Hermann. See WERREKOREN.

Mat'thieux, Johanna. See KINKEL.

Mat'thison-Han'sen [măh'tĭs-sĕn], **Gotfred,** son and pupil of Hans M.-H.; b. Roskilde, Nov. 1, 1832; d. Copenhagen, Oct. 14, 1909. Winning the Ancker scholarship, he studied at Leipzig during the winter of 1862–3. Founded in 1865, with Grieg, Nordraak, and Horneman, the concert society 'Euterpe', in Copenhagen; after its dissolution in 1868 he was app. instr. of organ at the Cons.; in 1884 prof. of pf.; in 1900 succ. J. P. E. Hartmann as dir.; 1859–71, org. of the German Friedrichskirche; 1871–81, org. at St. John's; from 1881 org. at the Holy Trinity. Successful German tours (Tonkünstler-Versammlung at Hanover, 1877).—Works: Op. 5, pf.-trio; op. 11, violin-sonata; op. 14, pf.-ballade; op. 15, fantasia for org.; op. 16, 'cello-sonata; op. 19, concert-pieces for org.; op. 30, *Legende* for vcl. and pf.; op. 40, *Passacaglia* for org.; pf.-pcs.

Matthison-Han'sen, Hans. Danish organist and composer; b. Flensburg, Feb. 6, 1807; d. Roskilde, Jan. 7, 1890. Pupil of Weyse at Copenhagen; in 1832, organist of Roskilde Cathedral, a very important position.—Works: Oratorio *Johannes;* church-cantatas, psalms with orch., chorales with variations, organ-symphonies (sonatas), preludes, postludes, fantasias, etc., for organ.

Mattio'li, Lino, 'cellist and vocal teacher; b. Parma, Italy, Aug. 23, 1853; graduated from the Cons. there with high honors. Appeared as solo 'cellist and also taught singing in Milan; played in orch. of M. O. H. in 1884; since 1885 prof. of singing at the Coll. of Music in Cincinnati. Has written many songs, pcs. for pf., and pcs. for vcl. and pf.

Mat'zenauer, Margarete, dramatic sop.; b. Temesvar, Hungary, June 1, 1881. From a child she grew up in musical surroundings, her father being an orchl. cond. and her mother a dramatic soprano. As a girl her desire was to become an actress, but when her voice gave promise of success, she st. singing with Mme. Neuendorff in Graz, and later with Antonia Mielke and Franz Emerich in Berlin; her début as Puck (*Oberon*) at the Strassburg opera in 1901 was followed by a three-year engagement there; 1904–11, in leading contralto rôles at the Munich court opera, appearing also every summer in the Wagner festival performances at the Prinzregenten-Th.; sang Waltraute, Flosshilde and 1st Norn in Bayreuth in 1911; Amer. début as Amneris at M. O. H., with almost sensational success, on Nov. 13, 1911; since then one of the most brilliant stars of the organization; repeated her New York triumphs the following summer in Buenos Aires (Teatro Colón); since 1912 also eng. for principal rôles at the Stadtth., Hamburg. For the summer of 1912 she had been eng. to sing Kundry at Bayreuth. Owing to the sudden illness of Mme. Fremstad, who was to have sung that part on Jan. 1, 1912, at the M. O. H., Mme. M., at one hour's notice, and without orchl. rehearsal, gave a superb rendering of the rôle; because of that incident the portals of Bayreuth have been closed against her. Until the end of her Munich engagement she had sung only contralto rôles, but the unusual compass of her voice made her ambitious to essay the great soprano rôles, an ambition realized during the Metropolitan seasons; although retaining her contralto parts, she has called herself a soprano since 1914. In 1902, married Ernst Preuse of Munich (divorced in 1911); on June 26, 1912, married the Italian tenor Edoardo Ferrari-Fontana (q. v.; div. Jan., 1917). Her art has been characterized as follows: "A tragic actress of intense force and passion, Mme. M. possesses in addition a voice so rich and sonorous, and capable of such infinite gradations of color and emotional depiction, that the combination forms an irresistible whole." Besides all the soprano and contralto rôles from *Rienzi* to *Parsifal,* her répertoire includes Fidelio, Donna Elvira, Orfeo, Fides, Selica, Azucena, Dalila, Carmen, Mignon, Herodias (*Salome*), Klytemnestra (*Elektra*), Marschallin (*Rosenkavalier*), etc.

Maubourg [M.-Goffaux] (moh-boor'gô-foh'), **Jeanne,** operatic soprano; b. Namur, Belgium, Nov. 10, 1875. Destined at first for a teacher, she was taught pf. and harm. by her father (since 1894 artistic dir. of the Th. des Galéries St.-Hubert, Brussels); st. singing with Mme. Labarre and Mme. Jouron-Duvernay in Brussels, 1892–5. After a few concert-appearances she was invited by the directors of La Monnaie to sing Mercedes (*Carmen*) at a day's notice (1897), and, although without stage-routine, acquitted herself so creditably that she was eng. for 4 years; remained there till 1907, singing the 'Dugazon' (q. v.) rôles and many of the parts sung formerly by Galli-Marié; 1900–4, sang also at Cov. Garden; 1907–9, she appeared in Offenbach's and similar light works at the Galéries St.-Hubert (where her brother was cond.) and the Th. Molière: 1909–14, member of the M. O. H., making

her Amer. début in *La Fille de Mme. Angot* at the New Th. on Dec. 14, 1909. In 1914 she opened a studio in New York. In 1911 she was married to the French comedian Claude Bénédict; divorced, 1915. As a proof of her versatility it may be mentioned that in *Carmen* she has sung the title-rôle, Micaëla, Frasquita, and Mercedes; in *Lakmé*, Mallika, Rose, and Ellen. In Brussels premières she created the rôles of Fiammina (*Grisélidis*), Le Prince charmant (*Cendrillon*), La Fée Urgèle (Silver's *La Belle au bois dormant*), Lisette (Pfeiffer's *Légataire universel*); in N. Y. premières, Sélysette (*Ariane et Barbe-Bleue*), Beatrice (*Donne Curiose*), The Maid (*Amore dei tre Rè*). Her répertoire includes the chief soprano parts in *Don Giovanni, Rigoletto, Faust, Otello, Fra Diavolo, Armida, Falstaff, Germania*, etc.

Mauke [mow′kĕ], **Wilhelm,** b. Hamburg, Feb. 25, 1867. Abandoned medicine to st. music with Huber and Löw in Basel; pupil of the Akad. der Tonkunst in Munich, 1892–3; is mus. critic of the 'Münchener Zeitung'; both in his writings and compositions he manifests himself an adherent of extreme modern principles. Has written the operas *Der Taugenichts* and *Fanfreluche* (Munich, 1912); an operetta, *Der Tugendprinz* (Vienna, 1910); a symph. poem, *Einsamkeit;* about 100 songs; also publ. a monograph on *Ernst Mielck* (1901).

Maurel [moh-räl′]. **Victor,** dramatic baritone; b. Marseilles, June 17, 1848. A pupil of Vauthrot (singing) and Duvernoy (opera) at the Paris Cons., which he left in 1867 with the 1st prizes (divided with Gailhard) for vocal art and opera. Début in 1868 at the Opéra, as de Nevers in *Les Huguenots*, with slight success; then sang for several seasons in Italy, Spain, America (1874), London, Petrograd and Cairo (at Milan, in 1870, he created *Il Guarany;* at Naples, in 1871, *Don Carlos*). Rejoined the Opéra in 1879 with an established reputation, and remained there till 1894, excepting 1883–4 (consumed in a brilliant but financially unfortunate attempt to revive Italian opera at the Th. des Nations), and 1885–6 at the Opéra-Comique. During the winter of 1894–5 he sang at the M. O. H.; then, from 1895 till his retirement in 1904, he sang at the Op.-Comique. In the Autumn of 1903 he gave a series of lectures on vocal art at the Sorbonne, and after his retirement he devoted himself, with pronounced success, to teaching; from 1909–10 he taught in New York. Even in his prime his voice was not marvelous, but he used it with exquisite art; his dramatic powers, however, were so extraordinary that after the retirement of Faure (1878) he hardly had a rival on the French stage; he did, in fact, make a few appearances in spoken drama in Paris with great applause (1901–2). His creations of Iago in *Otello* (Milan, Feb. 5, 1887) and of Falstaff in Verdi's last work (ib., Feb. 9, 1893) are historical; in these rôles he has not yet been equaled; except for the Amer. première of *Otello* (when Iago was sung by Galassi, 1888) M. appeared in these parts in the French, English and Amer. premières; his last creation was the rôle of Mathias in Erlanger's *Le Juif polonais* (Op.-Com., Apr. 11, 1900). It is also worthy of record that he was the first interpreter in England of Telramund (May 8, 1875), Wolfram (May 6, 1876) and the Flying Dutchman (June 16, 1877). He publ. *Le Chant renové par la Science* (1892); *Un problème d'Art* (1893); *A propos de la mise-en-scène de Don Juan* (1896); *L'Art du Chant* (1897); *Dix ans de carrière* (1898; Ger. tr. by Lilli Lehmann as *Zehn Jahre aus meinem Künstlerleben* [1887–97], 1899).

Mau′rer, Ludwig Wilhelm, distinguished violinist; b. Potsdam, Feb. 8, 1789; d. Petrograd, Oct. 25, 1878. Played in public at Berlin when only 13; entered the Royal Orch.; from 1806–18, in Russia, giving concerts, etc.; visited Berlin and Paris, and then became Konzertmeister in Hanover; revisited Petrograd in 1833, and, after travelling in 1845, settled in Dresden. His most famous comps. are the Symphonie concertante for 4 violins with orch., and the A major violin-concerto; also wrote 7 other concertos, a double concerto, 2 concertinos, 2 string-quartets, duos concertants for violins, airs variés, fantasias, etc.; and 6 operas.

Maurice [moh-rēs′], **Alphons,** b. Hamburg, Apr. 14, 1862; d. Dresden, Jan. 27, 1905. Pupil of Dessoff, Krenn and Grädener at the Vienna Cons., and of Schulz-Beuthen in Dresden. Wrote the operas *Josepha, Schatz, Der Wundersteg;* the Singspiele *Stelldichein, Wette, Trau, schau, wem;* for orch., *Waldestraum* (op. 37a), *Largo* (op. 48); for vl. and orch., *Spanische Serenade* (op. 50), *Sage* (op. 53); choruses a capp. and with instrl. acc.; songs; pf.-pcs.

Maurice, Pierre, baron **de,** b. Geneva, 1868. Attended the Cons. at Geneva, then for a short time that at Stuttgart, finishing with Lavignac and Massenet at the Paris Cons.; has been living for many years in Munich. Comp. of the operas *Die weisse Flagge* (Kassel, 1903), *Misé brun* (Stuttgart, 1908), *Lanval* (Weimar, 1912), *Kalif Storch* (not perf.); a bibl. drama, *Die Tochter Jephtha* (1899); a symph. suite, *Die Islandfischer* (op. 8; after Loti); a prelude and scene for orch., *Daphné;* a suite in fugal style for 2 pfs.; pf.-pcs. (a ballad, *Lenore, Chanson des quatre saisons*, etc.); songs.

Maurin [moh-răn′], **Jean-Pierre,** b. Avignon, Feb. 14, 1822; d. Paris, Mar. 16, 1894. Violin-pupil of Baillot and Habeneck at Paris Cons., where he succeeded Alard as teacher in 1875. Co-founder of the 'Société des derniers quatuors de Beethoven.'

Mawet [mah′vĕt], **Émile,** b. Prayon-Forêt, Belgium, Mar. 2, 1884. Pupil of the Conservatories at Liège and Cologne; app. solo 'cellist in Baden-Baden, 1903; since 1904 do. in Strassburg, and instr. at the Cons. Has written a 3-act opera, *Phosphoreine;* a prize-cantata, *Les Temps sont revolus* (1905; for the 75th anniv. of the independence of Belgium); *Esquisse symphonique* and *Fantaisie-Caprice* for orch.; a str.-quartet; pcs. for org.; do. for vcl.

Mawet, Fernand, brother of preceding; fine organist; b. Vaux-sous-Chèvremont, Belgium, Apr. 7, 1870. Pupil of the Liège Cons.; later prof. there. Comp. of the opera *Noël sanglant* (Brussels, [?]); 2 comic operas in Walloon dialect; an oratorio, *Abraham;* a *Stabat Mater* for 3 vcs. and org.; a mass for 3 vcs. and org.; numerous motets, and pcs. for organ.

Maxson, Frederick, b. Beverly, N. J., June 13, 1862. Organ-pupil of Dr. D. D. Wood in Philadelphia (1880), and of A. Guilmant in Paris (1897); 1884–1902, org. and choirm. at Central Congregational Ch., Philadelphia; since then do. at First Baptist Ch. there; since 1906 prof. of org. at the Leefson-Hille Cons., Phila., and since 1914 also at Ivy Hall, Bridgeton, N. J.; has appeared as recitalist in Eastern cities. A. R. C. O. (London, 1897); F. A. G. O., 1903; one of the founders (1890) of Amer. Organ-players' Club. A very successful teacher. Has publ. anthems; organ-pcs.; pf.-pcs.; songs.

May, Edward Collett, celebrated organist and singing-teacher; b. Greenwich, England, Oct. 29, 1806; d. London, Jan. 2, 1887. Pupil of Th. Adams, C. Potter, and Crivelli; organist of Greenwich Hospital, 1837–69; prof. of vocal music at Queen's College, London. A disciple of Hullah, he taught in numerous schools and private classes, doing much to popularize singing among the masses. —Publ. *Progressive Vocal Exercises for Daily Practice* (1853); songs.

May, Florence, daughter of preceding; fine pianist, pupil of her father and Brahms, of whose pf.-music she is an excellent and enthusiastic interpreter; has given first performances in Engl. of most of the works and publ. a comprehensive biogr. of the master, *The Life of Brahms* (2 vols., 1905; Ger. tr. by L. Kirschbaum, 1912).

Maybrick, Michael (pseudonym **Stephen Adams**), baritone singer in opera and concert; b. Liverpool, Jan. 31, 1844; d. Buxton, Aug. 25, 1913. Organ-pupil of Best; 1866–8 at the Leipzig Cons. (Plaidy, Moscheles, Richter), and vocal pupil of Nava at Milan. He sang at the principal concerts in London and the provinces, and toured the United States and Canada in 1884. Many of his songs (sung by himself) have great vogue (*Nancy Lee*).

May′er, Charles, pianist, b. Königsberg, Mar. 21, 1799; d. Dresden, July 2, 1862. Pupil of Field in Petrograd, and in 1814, a finished player, accompanied his father on a tour to Paris *via* Warsaw, Germany, and Holland; lived 1819–50 in Petrograd; in 1845 he made a tour to Stockholm, Copenhagen (where he was app. court pianist), Hamburg, Leipzig, and Vienna; settled in Dresden, 1850. His pf.-music (about 350 opus-numbers) is well-written and effective. He was a fascinating player and an excellent teacher.—Works: Many valuable studies and educational pieces; Grand Concerto, op. 70, *Concerto symphonique,* op. 89; *Concert-Polonaise,* op. 238; *Grande Fantaisie dramatique,* op. 54; *Toccata* in E; *Valses-Études* (op. 69, 71, 83, 116, 122, 131, 133, 157); brilliant concert-pieces, fantasias, variations, etc.

May′er, Emilie, composer; b. Friedland, Mecklenburg, May 14, 1821. Pupil of Löwe, Marx, and Wieprecht; lived in Berlin, where she died in 1883.—Works: 7 symphonies and 12 grand overtures; an operetta, *Die Fischerin;* pf.-concerto; the 118th Psalm, with orch.; 14 string-quartets; 2 pf.-quartets; 12 sonatas for pf. and violin; 11 pf.-trios; other pf.-music; over 150 songs, etc. (about 50 numbers were publ.).

Mayer, Joseph Anton, b. Pfullendorf, Baden, 1855. Pupil of the Stuttgart Cons., and of Bargiel and Taubert at the Akad. Meisterschule in Berlin; joined the orch. of the court opera at Stuttgart in 1880; since 1892 mus.-dir. there, and since 1890 prof. of theory at the Cons. Comp. of the operas *Der Stern von Bethlehem* and *Magdelenenbrunnen* (Augsburg, 1912); the choral works with orch. *Kyffhäuser, Der Geiger von Gmünd, Jephtha, Würde der Frauen, Festhymne zu Schillers 100. Todestage;* pf.-pcs.; choruses and songs.

Mayer, Max, b. Hamburg, May 31, 1859. St. pf. with J. Levin and L. Meinardus in his native city, then with Pruckner and Seyfriz in Stuttgart, and finally with Liszt in Weimar; living since 1883 in Manchester, where he has been prof. of pf. at the R. C. M. since 1908; has appeared frequently in chamber-music concerts and as accompanist in his own songs, which were first introduced by Muriel Foster. Has publ. numerous songs (mostly on Ger. texts), and pf.-pcs.

May'er, Wilhelm (pseudonym **W. A. Remy**), b. Prague, June 10, 1831; d. Graz, Jan. 23, 1898. Music pupil of C. F. Pietsch; law-student, graduated as *Dr. jur.* in 1856, and held a government appointment till 1861. Gave up the law in 1862, and became conductor of the Graz Mus. Society, resigning in 1870 to apply himself to teaching and composing. As a teacher of piano, and more especially of counterpoint and composition, he was very eminent; among his pupils were F. Busoni, W. Kienzl, Reznicek, F. Weingartner, R. Sahla, etc.—Works: 3 symphonies; symphonic poem *Helene;* overture *Sardanapal; Slavisches Liederspiel* and *Östliche Rosen* (fantasias for 2 pfs. with orch.); and a concert-opera, *Waldfräulein* (Graz, 1876); songs, part-songs, etc.

Mayer-Mahr, Moritz, fine pianist and teacher; b. Mannheim, Jan. 7, 1869; since 1892 prof. of pf. at the Klindworth-Scharwenka Cons. in Berlin. Has publ. charming pf.-pcs. and songs.

Mayer-Reinach, Albert, b. Mannheim, Apr. 2, 1876. St. 1894–9 in Munich and Berlin; Dr. phil., Berlin, 1899, with the dissertation *K. H. Graun als Opernkomponist;* having filled several positions as operatic cond., he establ. himself as Dozent for musicol. at the Univ. of Kiel in 1904; app. cond. of the 'Philharmonischer Chor' in 1905; since 1908 dir. of the Cons. there; made 'Kgl. Musikdirektor' in 1913. Has publ. *Zur Geschichte der Königsberger Hofkapelle,* in 'Sbd. Int. M.-G' (vi. 1); ed. Graun's opera *Montezuma* in 'Dkm. deutscher Tonk.' (vol. xv); is now (1917) preparing 2 vols. of comps. by early Königsberg composers.

May'erhoff, Franz, b. Chemnitz, Jan. 17, 1864; pupil of Leipzig Cons.; theatre-Kapellm. at Lübeck (1883), Memel, and Tilsit; since 1885 in Chemnitz; 1888 cantor of the Petrikirche; cond. of the Mus. Soc.; 1898, cantor at the Jacobikirche; 1910, cond. of the Lehrer-Gesangverein; made R. Prof. in 1911.—Works: 2 symphonies (B m. and C m.); op. 21, *Frau Minne* for sop. and bar. solo, m. ch. and orch.; op. 24, *Lenzfahrt* for solo quartet, mixed ch. and orch.; op. 29, *Heilige Nacht* for str.-orch. and org.; *Die Nonne,* dram. scene for sop. and orch.; choruses for men's and women's vcs.; songs. Also wrote *Instrumentenlehre* (1909).

May'lath [mī'laht], **Heinrich,** b. Vienna, Dec. 4, 1827; d. New York, Dec. 31, 1883. Pupil of his father in pf.-playing; on tours 1863–5; in Russia till 1867; then settled as a teacher in New York. Classical pianist and thorough musician; wrote excellent instructive pf.-music, and concert-pieces of depth and some difficulty; many transcriptions.

Mayr [mīr], **(Johann) Simon,** famous teacher and dramatic composer; b. Mendorf, Bavaria, June 14, 1763; d. Bergamo, Dec. 2, 1845. Pupil of the Jesuit Seminary, Ingolstadt; then of Lenzi at Bergamo, whither he had gone as the tutor of a Swiss nobleman, De Bessus; later of Bertoni at Venice, settling here as a composer, and bringing out oratorios, a Passion, a requiem, and other masses and church-music, until, by Piccinni's advice, he wrote the very successful opera *Saffo, ossia i riti d'Apollo Leucadio* (1794), after which he brought out, in 30 years, about 70 others. These works, in which the more elaborate harmonization and orchestration of German type influenced contemporary Italian production (to its benefit), held the Italian stage between Cimarosa and Rossini (circa 1800–1815). In 1802 Mayr became m. di capp. at Santa Maria Maggiore, in Bergamo, and, at the foundation of the Mus. Inst. there in 1805, its Director. His most eminent pupil was Donizetti. He publ. *Breve notizie istoriche della vita e delle opere di Giuseppe Haydn* (1809); theoretical works in MS.—BIBLIOGRAPHY: F. Alborghetti and M. Galli wrote *Donizetti e Mayr, notizie e documenti* (Bergamo, 1875); C. Schmidl, *Cenni biografici su G. S. M.* (Milan, 1901); C. Scotti, *G. S. M.* (Bergamo, 1903); H. Kretzschmar, *Die musikgeschichtliche Bedeutung S. M.'s,* in Peters' 'Jahrb.' (Leipzig, 1904); L. Schiedermair, *Beiträge zur Geschichte der Oper um die Wende des 18. und 19. Jahrhunderts: S. M.* (2 vols., Leipzig, 1907, '10).—See Q.-Lex.

Mayr'berger, Karl, b. Vienna, June 9, 1828; d. Presburg, Sept. 23, 1881. Pupil of Preyer; from 1864, Kapellm. of Presburg Cathedral.—Works: Opera *Melusina* (Presburg, 1876); burlesque opera *Die Entführung der Prinzessin Europa* (1868); music to Oehlschlägel's drama *Yrsa;* male choruses, songs, etc.; also wrote *Lehrbuch der musikalischen Harmonik* (1878) and *Die Harmonik R. Wagners* (1883).

Mayseder [mī'-], **Joseph,** celebrated violinist and comp.; b. Vienna, Oct. 26, 1789; d. there Nov. 21, 1863. Pupil of Suche and Wranitzky; début as violinist in 1800; studied pf. and comp. with E. Förster in 1802; played in the famous Schuppanzigh Quartet (2d violin); entered the court orch. in 1816, became solo violinist at the court opera in 1820, and Imperial chamber-virtuoso in 1835, also playing in the Cathedral (Stephankirche). He never went on tours, and rarely gave concerts; yet he was a finished virtuoso, admired even by Paganini. An eminently successful teacher, and a composer of well-written and effective soli and concerted pieces (3 violin-concertos, 2 concertinos, 3 string-quintets, 7 string-

quartets, 4 pf.-trios, a fantasia for pf. and vln.; also variations, polonaises, rondos, duets, studies, etc., for violin; many published; others MS.).

Mazas [măh-zah′], **Jacques-Féréol,** violinist; b. Béziers, France, Sept. 23, 1782; d. 1849. Pupil at Paris Cons. of Baillot, 1802–5, winning 1st prize; joined the orch. of the Italian Opera; toured Europe 1811–29, taught in Orléans, and from 1837–41 was Director of the town Music-School at Cambrai. His tone was powerful and mellow, his compositions very effective; he wrote a Method for Violin (new ed. by. J. Hřimaly) and numerous valuable studies; a Meth. for Viola; concertos, string-quartets, trios, violin-duets, fantasias, variations, romances, etc.; also 3 operas.

Mazzola′ni, Antonio, b. Ruina, Ferrara, Dec. 26, 1819; d. Ferrara, Jan. 25, 1900. Pupil of Zagagnoni and Puccini (cpt.) and Ferrari and Lodi (pf.). Produced the operas *Nicolò de' Lapi* (Lucca, 1852), *Gismonda* (Ferrara, 1854,) and *Enrico Charlis* (Ferrara, 1876); all quite successful. His choruses with soli were popular in Italy and elsewhere.

Mazzin′ghi [măh-tsĭn′gē], **Joseph,** b. London, Dec. 25, 1765; d. 1839. Of noble Corsican parentage; pupil of J. C. Bach, Anfossi, and Sacchini; 1789, mus. dir. of King's Th.; music-teacher to Princess of Wales. He wrote (mostly with Reeve) several operas, melodramas, etc.; also comp. many songs, glees, trios, etc., and sonatas and other pf.-music.—A violinist **Thomas M.,** who died at Downside, n. Bath, Jan. 15, 1844, was probably his brother. Of his works 6 soli for vl. (op. 1) are extant.—See Q.-Lex.

Mazzocchi [măh-tsŏh′kē], **Domenico,** b. Veja, n. Civita Castellana, Rome, c. 1590; d. c. 1650. A learned Roman lawyer, he was a music-pupil of Nanini, and publ. a book of *Madrigali a 5 voci in partitura* (1640) in which appear, for the first time, the conventional mus. signs for the crescendo and decresc. (<——— ———>), piano (**p**), forte (**f**), and trillo (**tr**), which he explains in a Preface. Also comp. madrigals and motets, an opera, *La catena d'Adone* (Rome, 1626), an oratorio, etc.—Cf. H. Prunières, *L'opéra italien en France avant Lulli* (Paris, 1913). —See Q.-Lex.

Mazzocchi, Virgilio, brother of preceding; b. Veja, n. Civita Castellana; d. there Oct., 1646. In 1628 m. di capp. at S. Giovanni Laterano; from 1629 do. at St. Peter's, Rome. Together with Marco Marazzoli he wrote the first comic opera, *Chi soffre speri* (Rome, 1639); also a Latin oratorio, motets, psalms, etc.—See Q.-Lex.

Mazzuca′to, Alberto, born Udine, July 28, 1813; d. Milan, Dec. 31, 1877. He renounced the study of mathematics for music, his teacher being Bresciano at Padua, where his first opera, *La Fidanzata di Lammermoor,* was successfully performed in 1834; six others had similar temporary success, but were thrown into the shade by Verdi's fresher style; his other comps. have also left no lasting impression; but he was really eminent as a violinist (leader at La Scala, Milan, 1859–69), and still more so as a teacher. From 1839–51 he taught a girls' vocal class at the Cons.; 1851, teacher of composition; 1852, lecturer on history and esthetics; 1872, succeeded Lauro Rossi as Director. For several years he was editor of the Milanese 'Gazzetta Musicale' (founded 1845); wrote *Principî elementari di musica di Asioli, riformati ed ampliati* (Milan; Ricordi); also publ. an Atlas of Ancient Music (*Atlante della musica antica . . .*) with an historical preface; a *Trattato d'estetica musicale;* and Italian translations of Garcia's Singing-Method, Berlioz's Instrumentation, Fétis's Harmony, Segond's *Hygiene for Singers,* and Panofka's *Vocal A-B-C.*

Mead, Olive, b. Cambridge, Mass., Nov. 22, 1874. Began study of violin at 7; pupil of Jul. Eichberg, and later of Fr. Kneisel. Talented concert-violinist; has played in many concerts in New England cities, New York, etc.; together with Vera Fornaroff, Gladys North, and Lillian Littlehales, she formed the O. M. Quartet, whose performances have won high praise.

Me′deritsch, Johann, called **Gallus,** Bohemian pianist and composer; b. Nimburg, c. 1765; was living at Lemberg in 1830. Mus. director at Ofen 1794–6; resided chiefly in Vienna, where he prod. several Singspiele and operettas, music to *Macbeth* and other dramas, and publ. considerable chamber-music, sonatas and variations for pf., etc.—See Q.-Lex.

Me(d)tner [māt′-], **Nikolai,** b. (of German parents) Moscow, Dec. 24, 1879. Ent. the Cons. there in 1891 and st. pf. with Safonov, graduating in 1900 as winner of the gold medal; in the same year he won the Rubinstein prize (Vienna); for the next two years he appeared with much success as a pianist in the European capitals; 1902–3, prof. of pf. at the Moscow Cons.; resigned in order to devote himself entirely to comp. His earlier works, which show the influence of Brahms, raised high hopes for his future, but he rapidly drifted away from classical models, and espoused unconditionally the principles of the extreme modernists. His works (chiefly for pf.) comprise op. 5, Sonata in F m.; op. 11, *Sonaten-Triaden* (A♭, D m., C); op. 22, Sonata in G m.; op. 25, *Märchen-Sonate* in C m. and Sonata in E m.; op. 27,

Sonaten-Ballade; numerous minor pcs. (*Märchen, Dithyramben, Novellen, Tragödie-Fragment,* etc.); op. 21, a vl.-sonata in B m.; some songs.—Cf. E. Newman, *N. M.,* in 'M. T.,' Jan., 1915.

Meerens [mā′-], **Charles,** b. Bruges, Dec. 26, 1831. He studied 'cello-playing under Bessems, Dumont, and Servais; then became a tuner in his father's piano-factory, and devoted himself to acoustical researches.—Writings: *Le Métro-mètre, ou moyen simple de connaître le degré de vitesse d'un mouvement indiqué* (1859); *Instruction élémentaire de calcul musical* (1864); *Phénomènes musico-physiologiques* (1868); *Hommage à la mémoire de M. Delezenne* (1869); *Examen analytique des expériences d'acoustique musicale de M. A. Cornu et E. Mercadier* (1869); *Le Diapason et la notation musicale simplifiées* (1873); *Mémoire sur le diapason* (1877); *Petite méthode pour apprendre la musique et le piano* (1878); *La Gamme majeure et mineure* (1890; 2d ed. 1892); *Acoustique musicale* (1892); *L'avenir de la science musicale* (1894); *La science musicale à la portée de tous les artistes et amateurs* (1902).

Meerts [mārts], **Lambert (-Joseph),** b. Brussels, Jan. 6, 1800; d. there May 12, 1863. Violinist; pupil of Lafont and Habeneck at Paris; from 1835, prof. at Brussels Cons. Among his important instructive works for violin are *Études pour violon avec accompagnement d'un second violon; Mécanisme du violon* (advanced studies); 12 *études* on double-stopping; 3 books on the 2d, 4th and 6th positions; 12 books of studies on rhythm, on motives by Beethoven; 3 studies on the fugued and staccato styles; 12 studies on bowing; 6 2-part fugues for solo violin; 3 *Études brillantes.*

Mees, Arthur, b. Columbus, Ohio, Feb. 13, 1850. Pupil at Berlin, 1873–6, of Th. Kullak (pf.), Weitzmann (theory), and H. Dorn (score-reading and conducting). From 1880–6 cond. of the Cincinnati May Festival chorus; 1886–7, asst.-cond. of American Opera; 1888–1911, cond. Orange Mendelssohn Union; 1891–1913, cond. Albany Musical Assoc.; 1898–1904, cond. Mendelssohn Glee Club; since 1903 cond. of the Newark Orpheus; since 1908 cond. of the Worcester Festivals, and since 1913 also cond. of the Bridgeport Oratorio Soc. From 1896–8 he was asst.-cond. of the Chicago Symph. Orch. (Th. Thomas). Wrote analytical programs for the New York Philharm. Soc. (1887–96), and for the Thomas Orch. (1896–8). Received degree of Mus. Doc. from Alfred Univ. in 1901. Author of *Choirs and Choral Music* (1901).

Meh′lig, Anna, pianist; b. Stuttgart, July 11, 1843, where she studied with Lebert, and later at Weimar with Liszt (1869); was long considered the principal exponent of the 'Stuttgart' school of pf.-playing, but since her marriage with the merchant Falk of Antwerp has been less before the public. Her tours on the Continent, also to England and (1869–70) in America, have been successful.

Mehr′kens, Friedrich Adolf, b. Neuenkirchen, n. Otterndorf-on-Elbe, April 22, 1840; d. Hamburg, May 31, 1899. Pupil of Leipzig Cons. 1861–2; settled in Hamburg as pianist, teacher, and conductor of singing-societies; from 1871, cond. of the Bach-Gesellschaft. Wrote a symphony, a Te Deum, and minor works.

Méhul [mā-ül′], **Étienne-Nicolas,** French opera-composer; b. Givet, Ardennes, June 22, 1763; d. Paris, Oct. 18, 1817. By dint of hard work, and with the friendly aid of a blind old organist, he learned to play the organ, and at ten was organist of the Couvent des Recollets at Givet. The fame of Wilhelm Hanser, organist at Lavaldieu monastery, attracted the boy; the abbot admitted him as a novice, so that he might be taught by Hanser, whose assistant he became in 1777. Next year he went to Edelmann in Paris for lessons in piano-playing and composition, supporting himself by teaching. Hearing Gluck's *Iphigénie en Tauride,* he was moved to seek an introduction to the master, by whose advice he turned from sacred to dramatic composition. For the sake of practice he wrote three operas (*Psyché, Anacréon, Lausus et Lydie*); a fourth, *Alonzo et Cora,* though accepted by the Académie de musique, was not perf. until 1791; meanwhile *Euphrosyne et Coradin, ou le tyran corrigé,* came out at the Th. Italien in 1790 with great success; good fortune likewise attended the production of *Stratonice* (1792), *Le congrès des rois* (1793, written with 11 others), *Le jugement de Pâris* (ballet; 1793), *Le jeune sage et le vieux fou* (1793), *Horatius Coclès* (1794), *Phrosine et Mélidore* (1794), and *La caverne* (1795); in this year M. was app. one of the four Inspectors of the newly established Conservatoire, and also elected a member of the Académie. In 1797 3 operas, *Doria, La toupie et le papillon,* and *Le jeune Henri,* were produced; the last was hissed off the stage, after the overture had been twice repeated in response to clamorous applause, because of the reverence still felt by republican France for the hero, Henri IV; this overture still survives. Now followed *Le pont de Lodi* (1797), *Adrien* (1798), *Ariodant* (1799), *Épicure* (1800), *Bion* (1800), *l'Irato, ou l'emporté* (1801; a vain attempt to imitate the Italian opera-buffa style, but so successful with the public that M. employed this lighter

vein in several subsequent works), *Une Folie* (1802), *Le Trésor supposé* (1802), *Joanna* (1802), *l'Heureux malgré lui* (1802), *Helena* (1803), *Le Baiser et la quittance* (1803, with Boieldieu, Isouard, and Kreutzer), *Les Hussites* (1804), *Les deux aveugles de Tolède* (1806), *Uthal* (1806), *Gabrielle d'Estrées* (1806), and on Feb. 17, 1807, at the Théâtre Feydeau, his greatest work, the 3-act opera *Joseph*, which at first obtained only a *succès d'estime* in Paris, though much better received in the French provinces and Germany. For four years, M. wrote only the ballets *Le retour d'Ulysse*, and *Persée et Andromède; Les Amazones, ou la fondation de Thèbes* (1811), *Le Prince troubadour* (1813), *l'Oriflamme* (1814; with Berton, Kreutzer, and Paër), and *La Journée aux aventures* (1816), were still performed before his death; *Valentine de Milan* was completed by Daussoigne-Méhul, and brought out in 1822; *Hypsipyle, Arminius, Scipion, Tancrède et Clorinde, Sésostris, Agar dans le désert* and *Le roi Œdipus* have never been performed. Méhul's fame rests wholly upon his operas, in which he develops a robust dramatic style and fine orchestral effects. His overtures are often masterly; his symphonies were correctly written, but uninspired, and his pf.-sonatas were insignificant; some choral works (*Chant du départ, Chant de victoire, Chant de retour*, etc.) attained a certain vogue. He fell a victim to consumption, and his death was probably hastened by chagrin at the comparatively slight success of the last operas, due in part to Spontini's increasing celebrity. —Cf. P. Vieillard, *E.-N. M.* (Paris, 1859); A. Pougin, *M. Sa vie et ses œuvres* (ib., 1889; 2d ed. 1893); R. Brancour, *M.* (ib., 1912). —See Q.-Lex.

Mei'bom (or **Meibo'mius**), **Marcus**, b. Tönning, Schleswig, in 1626; d. Utrecht, 1711. An erudite philologian, for some years prof and librarian at Upsala University; lived thereafter principally in Utrecht, ending in such poverty that he had to sell part of his library. His chief work is *Antiquae musicae auctores septem, graece et latine, Marcus Meibomius restituit ac notis explicavit* (Amsterdam, 1652; 2 vols.); it contains treatises on music by Aristoxenos, Euclid (*Introductio harmonica*), Nicomachos, Gaudentius Philosophos, Bacchius Senior, Aristides Quintilianus, and M. Capella (Book ix of the *Satyricon*); until the publication of the new ed. of those authors by Karl Jan, M.'s work was the only accessible source of information.

Mei'fred, Joseph-Jean-Pierre-Émile, horn-virtuoso; born Colmars, Basses-Alpes, Nov. 22, 1791; d. Paris, Aug. 29, 1867. Pupil of Dauprat at Paris Cons., where he was prof. 1833–65. Wrote *De l'étendue, de l'emploi et des ressources du cor en général, et de ses corps de rechange en particulier . . .* (1829); *Méthode pour le cor à deux pistons; Méthode de cor chromatique* (*avec 3 pistons*); horn-duets, etc.

Meinar'dus, Ludwig (Siegfried), comp. and writer; b. Hooksiel, Oldenburg, Sept. 17, 1827; d. Bielefeld, July 12, 1896. Pupil of Leipzig Cons. 1846–7; then until 1849 private pupil of F. A. Riccius; also studied a short time in Berlin, in Weimar with Liszt, and, after acting as theatre-cond. at Erfurt and Nordhausen, with Marx at Berlin. 1853–65, cond. of the Singakademie at Glogau; then teacher in Dresden Cons.; from 1874 till 1887 he lived in Hamburg as a composer and critic, then going to Bielefeld. From the Grand Duke of Oldenburg he received the title of 'Musikdirektor' in 1862.—Principal compositions: Operas *Bahnesa* and *Doktor Sassafras* (not perf.); the oratorios *Simon Petrus, Gideon, König Salomo, Luther in Worms, Emmaus*, and *Odrun;* the choral ballades *Rolands Schwanenlied, Frau Hitt, Die Nonne, Jung Baldurs Sieg; Deutsche Messgesänge*, for chorus and org.; *Wanderlied*, for ch. and wind-instrs.; *Passionslied*, for soli, ch. and orch.;—2 symphonies, a pf.-quintet, 3 pf.-trios, string-quartets, an octet for wind, sonatas for vln. and pf., a sonata for 'cello and pf., pf.-pieces, songs.—Writings: *Kulturgeschichtliche Briefe über deutsche Tonkunst* (2d ed. 1872); *Ein Jugendleben* (1874, 2 vols.; a sort of autobiography); *Rückblick auf die Anfänge der deutschen Oper* (1878); *Mattheson und seine Verdienste um die deutsche Tonkunst* (1879); *Mozart: ein Künstlerleben* (1882); *Die deutsche Tonkunst im 18.-19. Jahrhundert* (1887); *Klassizität und Romantik in der deutschen Tonkunst* (1893); *Eigene Wege* (1895).

Mei'ners, Giovanni Battista, b. Milan, 1826; d. Cortenova, Como, Aug. 6, 1897. Pupil 1833–43 of Milan Cons., where he wrote the operas *Francesca da Rimini* (not perf.) and *Il Disertore svizzero* (1842). Studied further with Donizetti, and at Vienna with Sechter; then became m. di capp. at the basilica in Vercelli, writing sacred music. He was for a time theatre-cond. at Turin, and later prof. at the Guildhall School of Music, London, for some years.—Other operas: *Elodia di San Mauro* (Milan, 1855); *Riccardo III* (Milan, 1857); *Veronica Cybo* (Florence, 1866); and *Gabriella di Thetschen* (not prod.).

Mei'ster, Karl Severin, b. Königstein (Taunus), Oct. 23, 1818; d. Sept. 30, 1881, at Montabaur (Westerwald), where from 1851 he had been head-teacher at the Seminary and town musical director. Wrote the valuable work *Das katholische deutsche Kirchen-*

lied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des 17. Jahrhunderts (1862); continued by Bäumker (2d vol. 1883); vol. i, revised ed., 1886. Also publ. organ-accompaniments to the hymns in the 'Gesangbuch' of the Limburg diocese; a Method of Modulation; hymns for male choir: cadenzas and preludes for organ; etc.

Me'la, Vincenzo, opera-composer and singer; b. Isola della Scala, Verona, in 1821; d. Cologna Veneta, Nov., 1897.—Works: *Il Feudatorio* (Verona, 1853); *L'Alloggio militare* (1855; farce); *Il Convento di San Nicola* (1858); *La Testa di bronzo* (1855); *Cristoforo Colombo* (1857); *Il Casino di campagna* (Milan, 1865; Paris, 1866, in which the principal rôle was sung by his own daughter, called 'la tenoressa,' her voice being said to resemble that of a tenor in quality).

Melar'tin, Erkki Gustaf, b. Kexholm, Finland, Feb. 7, 1875. Pupil of Wegelius at the Cons. in Helsingfors and of R. Fuchs in Vienna; taught theory at the Cons. until 1908; 1908–11, cond. of the symph. orch. in Viborg; since 1911, dir. of the Cons. in Helsingfors. He has won a place among the foremost of contemporary Finnish composers. —Works: The opera *Aino* (Helsingfors, 1907); 4 symphonies (C m., E m., F, E); 2 symph. poems, *Siikajoki* and *Traumgesicht;* a suite for orch.; a vl.-concerto; 4 str.-quartets (E m., G m., E♭, F); a vl.-sonata (E); incid. music to *Prinsessan Törnrosa;* pf.-pcs.; male and mixed choruses; songs.—Cf. K. Flodin, *Finska musiker* (Stockholm, 1900).

Melba, Nellie [stage-name of Mrs. **Nellie Porter Armstrong,** *née* **Mitchell**], famous coloratura-soprano; b. Burnley, n. Melbourne, May 19, 1861. Her father, who had decided objections to anything connected with the stage, was nevertheless fond of music and proud of his daughter's talent. When she was only 6 years old he allowed her to sing at a concert in the Melbourne Town-Hall, but would not consent to her having singing-lessons; instead, she was taught piano, violin and harp, and even had instruction in harm. and comp. As she grew older she frequently played the organ in a local church and was known among her friends as an excellent pianist, while all the time her chief desire was to study singing. Not until after her marriage in 1882 to Captain Charles Armstrong was she able to gratify her ambition, when she began to study with a local teacher, Cecchi; her first public appearance as a singer was in Dec., 1885, in a performance of *The Messiah* in Sidney. The next year her father received a government appointment in London, and she accompanied him, determined to begin an operatic career. Her first concert in London (June 1, 1886) convinced her of the necessity of further study, and she went to Mme. Marchesi in Paris. Her début as Gilda at La Monnaie in Brussels (Oct. 12, 1887) created a veritable sensation; Sir A. Harris immediately engaged her for the spring season at Cov. Garden, where she appeared on May 24, 1888, as Lucia amid scenes of indescribable enthusiasm; with similar demonstrations she was received wherever she appeared: Paris (Opéra, as Ophélie, May 8, 1889), Petrograd May, 1890), Milan (La Scala, Mar., 1893; immense triumph over a carefully planned opposition), Stockholm and Copenhagen (Oct., 1893), New York (M. O. H., as Lucia, Dec. 4, 1893), Melbourne (Sept. 27, 1902). From her first appearance at Cov. Garden she has sung there regularly with the only exception of the seasons of 1909, '12 and '13; besides having been one of the most brilliant stars of several seasons at the M. O. H., she has also sung with Mr. Damrosch's company (1897–8) and at Hammerstein's Manhattan Opera (1906–7), and has made several transcontinental concert-tours of the U. S. Bemberg wrote for her *Elaine* and Saint-Saëns *Hélène*, in both of which operas she created the title-rôles (Cov. Garden, July, 1892, and Monte Carlo, Feb. 18, 1904 [resp.]). By nature Mme. M. was gifted with a voice of extraordinary beauty and bell-like purity: through her art she has made this fine instrument perfectly even throughout its entire compass ($b\flat$-f^3) and wonderfully flexible, so that she executes the most difficult *fioriture* without the least effort. As an actress she does not rise above the conventional, and for this reason she is at her best in parts demanding brilliant coloratura (Gilda, Lucia, the Queen, Violetta, Rosina, Lakmé, etc.). On a single occasion she attempted the tremendous rôle of Brünnhilde (*Siegfried*, M. O. H., Dec. 30, 1896), and met with disaster. As a coloratura singer she has not now, and possibly never had, a superior.—Cf. A. Murphy, *M. A Biography* (London, 1909; with a chapter on singing written by M.).

Melcer [měhl'tsĕr], **Henrik,** b. Kalisch, Posen, Sept. 21, 1869. Pupil of Noskowski and Strobl at the Warsaw Cons. and of Leschetizky in Vienna (1891–3). After successful concert-tours of Russia, Germany and France he taught pf. for a short time at the Cons. in Helsingfors; 1901–2, prof. at the Cons. in Lemberg and cond. of the Philh. Soc.; 1903–6, prof. at the Vienna Cons.; since 1908 cond. of the Warsaw Philh. Soc. He is among the most prominent of contemporary Polish composers.—Works: The operas *Marja* (Warsaw, 1904) and *Protasilaos and Laodamia; Pani Twardowska* for soli, ch. and orch.; 2 pf.-concertos, No. 1 in E m. (won Rubinstein prize, 1895) and No. 2

in C m. (won Paderewski prize, 1898); a pf.-trio in G m. (op. 2); a vl.-sonata in G; pf.-pcs.; transcriptions for pf. of several songs of Moniuszko.

Mel'chior, Edward A., b. Rotterdam, Nov. 6, 1860; music-teacher there. Publ. a *Wetenschappelijk en biografisch woordenboek der Toonkunst* (1889), in which contemporary Dutch musicians are well represented.

Melchio'ri, Antonio, b. Parma, Nov. 25, 1827; d. Milan, July, 1897. Violinist and teacher; composed 'balli teatrali' for La Scala and La Canobbiana (theatres); also 'pezzi' for violin, and 'ballabili' for piano.

Mel'gunov, Julius von, born Vetluga, Govt. of Kostroma, Russia, Sept. 11, 1846; d. Moscow, Mar. 31, 1893. Pupil of Henselt and the Rubinsteins; also at Moscow Cons. of Dreyschock (pf.) and Laroche (theory); later of R. Westphal, whose system of rhythmic articulation he applied to Bach's preludes and fugues. Publ. a coll. of Russian folk-songs, harmonized, part I with Klenovsky (1879), part II with Blaramberg (1885). 12 choruses were publ. posthumously by Blaramberg.

Melis [mā'liss], **Carmen,** dramatic sop.; b. Cagliari, Sardinia, c. 1885. St. with Teresina Singer and Carlo Carignani in Milan, and later with J. de Reszké in Paris; début as Iris at the San Carlo Th. in Naples (1906); met with instant success, and for the next two years sang in Palermo, Rome, Milan, Venice, Cairo, Odessa and Warsaw; eng. by Hammerstein, she made her Amer. début at the Manhattan Op. H. as Tosca (N. Y., Nov. 26, 1909); 1911–13, member of the Boston Opera Co. She uses her fine voice with great skill, and is gifted with splendid dramatic instinct. Her rôles (chiefly modern works) include Aida, Desdemona, Nedda, Thaïs, Mimi, Maliella, Cio-Cio-San, Minnie (*Girl of the Golden West*), etc.

Melo'ne, Annibale (imperfect anagram Alemanno Benelli or Bonelli). See BOTTRIGARI, ERCOLE.

Melsa, Daniel, violinist; b. Warsaw, Aug. 14, 1892. Pupil of Carl Flesch in Berlin; made a very successful début, Jan. 15, 1913, in London, where he has appeared frequently since then; also heard in Germany and France. His favorite number is the Brahms concerto.

Meluz'zi, Salvatore, distinguished church-comp.; b. Rome, July 22, 1813; d. there Apr. 17, 1897. He was m. di capp. at the basilica of St. Peter's in the Vatican, and for 45 years had been director of the Cappella Giulia. Thoroughly versed in the old Italian masters, a fine organist and eminent composer, his works include masses, requiems, antiphones, motets, hymns, psalms, a fine Stabat Mater, and a beautiful Miserere.

Membrée [măhn-brā'], **Edmond,** b. Valenciennes, Nov. 14, 1820; d. château Damont, n. Paris, Sept. 10, 1882. Pupil, at Paris Cons., of Alkan and Zimmerman (pf.), and Carafa (comp.).—Works: The operas *François Villon* (Grand Opéra, 1857), *l'Esclave* (ibid., 1875), *Les Parias* (Op.-Popul., 1876), and *La courte échelle* (Op.-Com., 1879); music to choruses of *Œdipe roi;* cantata *Fingal;* chansons, ballads, etc. Two operas, *Colomba* and *Freyghor,* were not perf.—Cf. L. Mention, *Un Compositeur valenciennois: E. M.* (Paris, 1908).

Men'del, Hermann, writer; b. Halle, Aug. 6, 1834; d. Berlin, Oct. 26, 1876. Pupil of Mendelssohn and Moscheles in Leipzig, and of Wieprecht (1853) in Berlin. Active contributor to the 'Echo,' the 'Tonhalle,' the 'Theaterdiener,' and the 'Berliner Montagszeitung'; founder (1870) and editor of the 'Deutsche Musiker-Zeitung,' in which appeared his interesting biographical sketch of Nicolai. He also publ. *G. Meyerbeer, eine Biographie* (1868), and *G. Meyerbeer, sein Leben und seine Werke* (1869); edited 'Mode's Opernbibliothek' (about 90 opera-libretti with preface, short review, biography, etc.), and a 'Volksliederbuch.' His great work was the 'Musikalisches Conversations-Lexikon' (1870–83, written by M. to letter M; completed by Reissmann).

Mendelssohn, Arnold, son of a cousin of the master; b. Ratibor, Dec. 26, 1855. St. jurisprudence at Tübingen, then ent. the Kgl. Hochschule für Musik in Berlin, where he st. pf. with Löschhorn, org. with Haupt, and comp. with Grell, Kiel and Taubert. 1880–3, organist and instr. of music at Univ. in Bonn; 1883–5, cond. of the Musikverein in Bielefeld; 1885–90, prof. at the Cologne Cons.; since then prof. of music at the Gymnasium, and dir. of church-mus. in Darmstadt; since 1912 also prof. at Hoch's Cons. in Frankfort; made R. Prof. in 1899.—Works: The operas *Elsi, die seltsame Magd* (Cologne, 1896), *Der Bärenhäuter* (Berlin, 1900), *Die Minneburg* (Mannheim, 1909); for mixed ch., soli and orch., *Abendkantate, Das Leiden des Herrn, Auferstehung, Neckreigen, Der Hagestolz, Frühlingsfeier, Paria;* for male ch., soli and orch., *Schneiders Höllenfahrt, Pandora; Aus tiefer Not,* cantata for sop., mixed ch., org. and orch.; Psalm 137 for do.; many fine a capp. choruses and songs. He has ed. several of Schütz's oratorios and 3 *Geistliche Concerte* (Br. & H.).—Cf. E. O. Nodnagel, *Jenseits von Wagner und Liszt* (Königsberg, 1902); W. Nagel, *A. M.,* in vol. i of 'Monographien moderner Musiker' (Leipzig, 1906).

Men'delssohn, Felix (full name **Jacob**

Ludwig Felix Mendelssohn-Barthol'dy), b. Hamburg, Feb. 3, 1809; d. Leipzig, Nov. 4, 1847. Grandson of the philosopher Moses Mendelssohn; son of the banker Abraham M., who removed to Berlin in 1812, during the French occupation of Hamburg; his mother was Lea Salomon-Bartholdy, of Berlin, and from her he received his first piano-lessons, in company with his elder sister Fanny [1805–47]. These lessons were continued by L. Berger; M.'s other teachers were Zelter (theory), and Hennings (violin); also Mme. Bigot for a short time in 1816 at Paris, whither M. had accompanied his father on a business trip. On Apr. 11, 1819, he entered the Singakademie (cond. by Zelter) as an alto; on Sept. 18 a composition by M., the 19th Psalm, was performed by the Akademie, of which, after the change of his voice to a tenor in his 16th year, he still remained a favorite member. M.'s talent for composition was likewise fostered by the Sunday performances of a small orchestra at his father's house, his own works finding speedy production. In 1825 his father again took him to Paris, to ask Cherubini's opinion on the adoption of a musical career by Felix; this opinion was strongly affirmative, and the master even offered to undertake the boy's further training, but the elder Mendelssohn considered the home atmosphere preferable. Indeed, M.'s genius could nowhere have been more healthfully stimulated; as early as 1820 he was regularly engaged in composition, producing in that year between 50 and 60 movements (a cantata, *In rührend feierlichen Tönen;* a little musical comedy for voices and pf.; a pf.-trio; 2 pf.-sonatas; a sonata for violin and pf.; 2 songs for 4 men's voices; songs, etc.); this many-sided activity is characteristic of his work through life. As a piano-player, his début was even earlier—on Oct. 24, 1818, he played at a public concert the piano-part of a trio with 2 horns, by Wölffl. In 1821 his talent for extemporizing was already noteworthy; being presented to Goethe in that year, and requested to execute a Bach fugue, his memory played him false, but not his quick wit, for he extemporized the forgotten development! The overture to *A. Midsummer Night's Dream* was written in 1826, and is a most astonishing proof of the young composer's mental maturity, showing no less mastery and finish of form than the remaining numbers composed fifteen years later. In 1827 his opera, *Die Hochzeit des Camacho,* was performed with much applause at the Berlin Opera, but was nevertheless soon withdrawn by Spontini, then general musical director with almost unlimited powers, who had a dislike to M. In no single instance is the thoroughness of M.'s musical training more apparent than in his determination to bring out Bach's *Passion acc. to St. Matthew* in the Singakademie; in spite of Zelter's opposition, grudgingly withdrawn, the performance (the first anywhere since Bach's death) took place on March 11, 1829, and gave the initial impulse to the successful Bach propaganda in which M. was long the leading figure. In 1830, M. declined the proffered chair of music at the Berlin Univ. in favor of Marx. His first journey to England, undertaken at Moscheles' suggestion, had been made in the preceding year; on May 25 (1829) he conducted his symphony in C minor seated, after the fashion of the time, at the piano; some months after this performance the London Philharmonic Society, to which he dedicated the symphony, elected him an honorary member. Later he played the *Concertstück* by Weber, and (for the first time in England) Beethoven's concerto in E♭. Here it should be remarked, that M. was not only a pianist of the highest rank, but also a finished organist. Following this active concert-season, a long pleasure-tour through Scotland stimulated his teeming imagination. This was followed 1830–32 by travels through Germany, Austria, Italy and Switzerland to Paris; he then made his second visit to London, where he conducted the *Hebrides* overture, and played his G m. concerto and B m. *Capriccio brillante.* Here, too, his first book of 6 *Songs without Words,* finished in Venice, 1830, was published. In England, now and later, he found the musical environment far more genial than in Berlin, where, for some reason, he was not generally popular—witness his failure, in competition with Rungenhagen, to obtain the conductorship of the Singakademie on his return in 1833. And this after he had arranged a series of concerts for the benefit of the Orchestral Pension-Fund, himself conducting his *Reformation* symphony, the three overtures, *Midsummer Night's Dream, Hebrides,* and *Calm Sea and Prosperous Voyage,* etc. He was called to conduct the Lower Rhine Musical Festival at Düsseldorf in May, 1833; after a short visit to London, he returned to Düsseldorf to take charge, as Town Musical Director, of the church-music, the opera, and two singing-societies, all for the annual salary of 600 Thaler (about $450)! He gave most of the theatrical work into the hands of Julius Rietz within six months; after conducting the Lower Rhine Festival at Cologne, June 7–9, 1835, he accepted a call to the conductorship of the Gewandhaus Orchestra in Leipzig—an epoch-making point, not only in his personal career, but for the musical life of Leipzig and the world. Leipzig was not slow to respond to his masterly activity as a con-

ductor, composer, and player; the University created him, in 1836, *Dr. phil.* (hon. c.); he infused new life into the orchestra, and, by calling Ferdinand David to his aid, gave it a leader who not merely (and most ably) seconded his own efforts, but who, by native force of character and musicianly ability, gave a tone of precision and pliability to this body of players which is still a tradition of vital force in the Gewandhaus. M.'s oratorio *Paulus* was brought out at the Lower Rhine Festival in Düsseldorf, May 22–24, 1836, he himself conducting. On March 28, 1837, he married Cécile Charlotte Sophie Jeanrenaud of Frankfort, the daughter of a French Protestant clergyman. Five children, Carl, Marie, Paul, Felix and 'Lili' (Elisabeth) were born to them, and their union was happy. During four weeks of this year M. was in England, and conducted *Paulus* (St. Paul) at the Birmingham Festival. In 1841 Friedrich Wilhelm IV invited M. to Berlin to take charge of the grand orchestral and choral concerts; but M. found the attitude of the court, the musicians, and even the public, more or less openly hostile, and wished to resign in October, 1842, but, at the King's especial request, remained to organize the music in the cathedral; the chosen body of singers later became famous as the 'Domchor' (cathedral-choir). M. also received the title of Royal General Musical Director; residence in Berlin was not required. Late in 1842, with von Falkenstein, Keil, Kistner, Schleinitz and Seeburg as directors, and Schumann, Hauptmann, David, Becker and Pohlenz as teachers, Mendelssohn organized the Conservatorium of Music at Leipzig (from the beginning under the patronage of the King of Saxony, and since 1876 the 'Royal' Cons.); it was opened on Jan. 16, 1843. M. himself taught when his other manifold duties permitted. The financial nucleus of the foundation was a legacy from Blümner of 20,000 Thaler ($15,000), left at the disposal of the King of Saxony for the promotion of art; M. had made a special journey to Dresden to interest the King in the conservatory-project. During his frequent absences, Hiller conducted the Gewandhaus Concerts 1843–4, and Gade 1844–5; in the autumn of 1845, M. resumed the bâton. During the summer of 1844, he conducted the Philharmonic Concerts in London, and took part, as a pianist, in numerous other concerts, everywhere receiving a most enthusiastic welcome. This was his eighth visit to Britain; his ninth was made memorable by his conducting the first performance of *Elijah* (at Birmingham, August, 1846). Returning to Leipzig, he resigned the Gewandhaus conductorship to Gade, and the superintendency of the piano-department to Moscheles, whom he invited from London to accept the position. For several years he had been jaded by overwork; the sudden death of his favorite sister, Fanny, was a shock which his overwrought nervous system could not withstand, and in a few months he followed her.—Mendelssohn left no mark as a dramatic composer, although he long and eagerly sought after a suitable libretto. Besides *Die Hochzeit des Camacho* he left fragments of the opera *Lorelei* (an Ave Maria, a vintage chorus, and the beautiful finale to Act I); the operetta *Son and Stranger*, op. 89; and 5 small unpubl. operas. His grandest productions are the oratorios *Paulus* (St. Paul) and *Elias* (Elijah), op. 36 and 70 respectively, the greatest works of their kind since the time of Handel and Haydn; *Christus*, op. 97, is unfinished. Other important vocal works with orch. are the symphony-cantata *Lobgesang*, op. 52; the ballade *Die erste Walpurgisnacht*, op. 60, for soli, ch., and orch.; 2 'Festgesänge,' *An die Künstler* (for male ch. and brass), and *Zur Säcularfeier der Buchdruckerkunst* ('Gutenberg Cantata,' for male ch. and orch.); music to the choruses, etc., of *Antigone* (op. 55), *Athalie* (op. 74), *Œdipus in Colonos* (op. 93), and *A Midsummer Night's Dream* (op. 61); Hymn for alto solo, ch. and orch. (op. 96); *Lauda Sion* for ch. and orch. (op. 73); *Tu es Petrus*, for 5-p. ch. w. orch. (op. 111); Psalms 115 (op. 31) and 95 (op. 46) for soli, ch. and orch.; Psalms 114 (op. 51) and 98 (op. 91), for male ch. and orch.; prayer *Verleih' uns Frieden*, f. ch. and orch.; soprano concert-aria *Infelice!* with orch. (op. 94).—VOCAL WORKS WITHOUT ORCH. are Psalm 42, f. ch. and organ; Psalms 2, 22, and 43, *a* 8, a cappella; Funeral Song f. mixed ch. (op. 116); *Kyrie eleison* f. double ch.; 6 anthems ('Sprüche') f. 8-p. ch. (op. 79); 3 motets f. soli, ch., and organ (op. 23); 3 motets f. female ch. and organ (op. 39); 3 motets for solo and ch. a cappella (op. 69); 21 quartets for men's voices, and 28 quartets for mixed voices (among these vocal quartets are some of his finest and most popular compositions); 13 vocal duets; and 83 songs for solo voice w. pf. (*Es ist bestimmt in Gottes Rat, Wer hat dich, du schöner Wald, O Täler weit, o Höhen*, and many others, have become genuine folk-songs in Germany).—ORCHESTRAL WORKS: 4 symphonies (op. 11, in C m.; op. 56, in A m., 'Scotch'; op. 90, in A, 'Italian'; op. 107, in D, 'Reformation'); the concert-overtures *A Midsummer Night's Dream* (*Sommernachtstraum;* op. 21), *Hebrides* (*Die Fingalshöhle;* op. 26), *Calm Sea and Prosperous Voyage* (*Meeresstille und glückliche Fahrt;* op. 27), *The Lovely Melusine* (*Die schöne Melusine;* op. 32), *Ruy Blas* (op. 95), and the 'Trumpet' overture (op. 101); also an overture for wind-

band (op. 24); Andante, Scherzo, Capriccio, and Fugue, f. string-orch. (op. 81); Funeral March (op. 103) and March (op. 108); pf.-concerto No. 1, in G m. (op. 25), and No. 2, in D m. (op. 40); *Capriccio brillante* f. pf. w. orch. (op. 22); *Rondo brillante*, f. do. (op. 29); *Serenade* and *Allegro giojoso*, f. do. (op. 43); 1 violin-concerto in E m. (op. 64; a classic, and one of the finest of its class; while writing it, M. constantly consulted and often deferred to David's judgment.)—CHAMBER-MUSIC: An octet f. strings, op. 20; 2 string-quintets, op. 18, 87; a pf.-sextet, op. 110; 7 string-quartets, op. 12, 13, 44 [3], 80, 81; 3 pf.-quartets, op. 1, 2, 3; 2 pf.-trios, op. 49, 66; 2 trios f. clar., basset-horn and pf., op. 113, 114; 2 sonatas f. 'cello and pf., op. 45, 58; a sonata f. violin and pf., op. 4; *Variations concertantes* (op. 17) and *Lied ohne Worte* (op. 109), f. 'cello w. pf.—PIANOFORTE-MUSIC: 3 sonatas, op. 6, 105, 106; *Capriccio*, op. 5; *Charakterstücke*, op. 7; *Rondo capriccioso*, op. 14; Fantasia on 'The last rose of summer,' op. 15; 3 Fantasias, op. 16; the original and popular *Songs without Words* (*Lieder ohne Worte*), in 8 books (op. 19b, 30, 38, 53, 62, 67, 85, 102); Fantasia in F♯ min., *Sonate écossaise*, op. 28; 3 Caprices, op. 33; 6 preludes and fugues, op. 35; *Variations sérieuses*, op. 54; 6 *Kinderstücke*, op. 72; Variations in E♭, op. 82; do. in B♭, op. 83; 3 preludes and 3 studies, op. 104; *Albumblatt*, op. 117; *Capriccio* in E, op. 118; *Perpetuum mobile*, op. 119; etc.—4-hand Variations in B♭ op. 83a; 4-hand *Allegro brillante*, op. 92; *Duo concertant* (with Moscheles) f. 2 pfs., on the march-theme in *Preciosa*.—ORGAN-MUSIC: 3 Preludes and Fugues, op. 37; 6 Sonatas, op. 65; Preludes in C m.

M.'s complete works, ed. by Julius Rietz, were publ. by Breitkopf & Härtel (1874–7); the same firm publ. a *Thematisches Verzeichniss* in 1846; 2d ed. 1853. The third ed. (1882) is absolutely complete and also contains a full bibliography to date.

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Mendès [mähn-däs′], **Catulle**, poet, dramatist, novelist; b. Bordeaux, May 22, 1841; d. Paris, Feb. 8, 1909; wrote the libretti of several popular operas and operettas, e. g., *Le Capitaine Fracasse* (music by Pessard), *Gwendoline* (Chabrier), *La Femme de Tabarin* (Chabrier), *Isoline* (Messager), *Le docteur Blanc* (Pierné).

Mengal [mähn-gähl′], **Martin-Joseph**, horn-virtuoso; b. Ghent, Jan. 27, 1784; d. there July 3, 1851. Pupil of Duvernoy (horn), Catel (harm.) and Reicha (comp.) in Paris Cons.; belonged to the Imperial

Guard, the orch. of the Odéon, and that of the Th. Feydeau; after failure as a theatre-manager in Ghent, he became conductor there and in Antwerp, and in The Hague; from 1835, Director of Ghent Cons.—Brought out 5 operas, and wrote 2 horn-concertos, chamber-music f. wind and strings, duos f. horn and harp, fantasias f. horn and pf., etc.

Men'gelberg, Josef Willem, famous conductor; b. Utrecht, Mar. 28, 1871. Pupil of the Cons. there, and later of Seiss, G. Jensen and Wüllner at the Cologne Cons. App. munic. mus.-dir. in Lucerne in 1891, his work there attracted so much attention that in 1895 he was placed at the head of the famous 'Concertgebouw-Orkest' in Amsterdam, a position which he has filled with signal distinction since then; in addition he became cond. of the choral society 'Toonkunst' in Amsterdam (1898), and of the 'Museumskonzerte' in Frankfort (1907). Beginning in 1903 he has appeared frequently as star cond. in all European countries; in England he has been an annual visitor (many concerts of the London Philh. Soc.); appeared with the N. Y. Philh. Soc. in 1905. R. Strauss, who regards him as an unsurpassable interpreter of his (S.'s) works, dedicated the score of *Ein Heldenleben* to him.

Menges, Isolde, talented violinist; b. Brighton, England, 1894. Received her first instruction from her father (dir. of a Cons. at Brighton); then st. with Leo Sametini (now prof. at Chicago Mus. Coll.), and was from 1909–12 a pupil of L. Auer in Petrograd; London début Feb. 4, 1913; first appearance in the U. S., New York, Oct. 21, 1916.

Men'gewein, Karl, b. Zaunroda, Thuringia, Sept. 9, 1852; d. Berlin, Apr. 7, 1908. From 1876–86 teacher at Freudenberg's Cons., Wiesbaden, and with the latter founded a Cons. at Berlin in 1886, of which he was co-director till 1896; founded in 1895 the 'Oratorienverein' and the next year the 'Madrigal' for the production of a capp. music.—Works: Oratorio *Johannes der Täufer* (1892); festival cantata *Martin Luther;* operetta *Schulmeisters Brautfahrt* (Wiesbaden, 1884); overture *Dornröschen;* several 'Singspiele,' a requiem, female choruses, etc. Also wrote *Die Ausbildung des musikalischen Gehörs* (1908).

Mengoz'zi, Bernardo, b. Florence, 1758; d. Paris, March, 1800. Pupil of P. Potenza at Venice; sang on Italian stages, and at concerts in London and Paris, also for years at the Th. de Monsieur. He brought out 13 operas and a ballet in Paris; from 1795 was prof. of singing in the Cons.; and wrote the greater part of the *Méthode de chant du Cons.* publ. by Langlé.

Ménil [mā-nēl'], **Félicien de,** b. Boulogne-sur-Mer, July 16, 1860. App. prof. of hist. of mus. at the École Niedermeyer in 1899; comp. of a comedy-opera *La Janelière* (1894), an operetta *Gosses* (1901); the ballets *Divertissement oriental* and *À la Ducasse* (both 1902). Has publ. *Monsigny* (1893), *Josquin de Près* (1896); *L'école contrapunctiste flamande du XVme siècle* (1895; considerably augmented as *L'école contrapunctique flamande au XVme et au XVIme siècle,* 1906); *Histoire de la Danse à travers les âges* (1904).

Men'nicke, Karl, b. Reichenbach, May 12, 1880. He was educated at the Gymnasium and the Univ. in Leipzig; in 1901, attended for a short time the Cons., then cont. his mus. studies with H. Riemann; *Dr. phil.* in 1905, with the dissertation *Hasse und die Brüder Graun als Symphoniker* (with thematic cat.); 1907–11, cond. of the 'Singakademie' in Glogau; since then cond. in various cities (Liegnitz, Trier, Helsingfors, etc.). He originated the idea of honoring Riemann's 60th birthday by the publication of a 'Festschrift,' to which a number of the most eminent writers contributed, M. acting as editor, and writing a biogr. sketch of R. and an essay on Strauss's *Elektra* (1909).

Men'ter, Joseph, b. Deutenkofen, Bavaria, Jan. 19, 1808; d. Munich, Apr. 18, 1856. 'Cello-pupil of Moralt at Munich, where he entered the court orch. in 1833. Won fame by tours in Germany, Austria, Belgium, Holland, and England. Wrote fantasias, etc., f. 'cello w. orch.—His daughter,

Men'ter [Menter-Popper], Sophie, distinguished pianist; b. Munich, July 29, 1848; pupil there of Schönchen, later of Lebert and Niest. Début 1863; in 1867, after sensational successes at Frankfort, Tausig persuaded her to study with him; she met Liszt in 1869, who recognized and zealously promoted her wonderful talent. Married the 'cellist Popper in 1872 (divorced 1886). Court pianist to the Prince of Hohenzollern and the Emperor of Austria. Professor at Petrograd Cons., 1883–87. Both in technique and style her playing approaches perfection. Vassily Sapellnikov was her pupil. Resides at her country-seat, Castle Itter, in the Tyrol. She has publ. *Ungarische Zigeunerweisen* for pf. and orch. (instrumentation by Tchaikovsky) and pf.-pcs.

Mer'becke, John. See MARBECK.

Mercadan'te, (Giuseppe) Saverio (Raffaele), b. Altamura, Sept. [bapt. 17th], 1795; d. Naples, Dec. 17, 1870. Favorite pupil of Zingarelli in the R. Collegia di Musica, Naples; after having comp. 2 symphonies (praised by Rossini), concertos, quartets, a 4-p. mass w. orch., and a cantata, his career

as a dramatic composer began with *L'apoteosi d'Ercole* (San Carlo Th., Naples, Jan. 4, 1819), a grand success. Up to 1866 he produced about 60 operas with fluctuating fortune, the last being *Virginia* (Naples, Apr. 7, 1866). His greatest triumphs were won with *Elisa e Claudio* (Milan, La Scala, Oct. 30, 1821; the work which secured his fame), *I Briganti* (Paris, Th. Italien, Mar. 22, 1836), *Il Giuramento* (Milan, La Scala, Mar. 11, 1837; considered his best), and *Il Bravo* (ibid., Mar. 9, 1839). He composed operas for different cities, residing, after the manner of Italian opera-composers, in the city for which he was writing; thus he lived in Rome, Bologna, Turin, Milan, Venice, Madrid (1827–8), Lisbon (1827–9), Paris, and Vienna (where he prod. 3 operas in 1824). In 1833 he succeeded Pietro Generali as m. di capp. at Novara Cathedral; here he lost the sight of one eye, and in 1862 total blindness ensued. In 1839 he became m. di capp. at Lanliano; and in 1840 succeeded Zingarelli as director of the Naples Cons.—Other works: A *Messa solenne*, and some 20 other masses; *Le 7 parole di Nostro Signore*, f. 4 voices w. string-quartet; a Salve Regina, a De profundis, 2 Tantum ergo, litanies, vespers, psalms; cantatas, hymns (one to Garibaldi in 1861; to Rossini in 1866); funeral symphonies to Rossini, Donizetti, Bellini, Pacini; orchestral fantasias (*L'aurora, La rimembranza, Il lamento dell'Arabo, Il lamento del Bardo* (written after he had become blind); pieces for various instrs.; many songs; solfeggî for the Conservatory; etc.

Mercadier [mĕhr-kăh-d'yā'], **Jean-Baptiste**, b. Belesta, Ariège, France, Apr. 18, 1750; d. Foix, Jan. 14, 1815. Wrote *Nouveau système de musique théorique et pratique* (1776), a critique of Tartini's and Rameau's systems, favoring Rameau.

Mercandetti. See GENERALI, PIETRO.

Méreaux [mā-roh'], **Jean-Nicolas-Amédée Lefroid de**, b. Paris, 1745; d. there 1797. Organist; prod. 7 operas, etc.; also oratorios and cantatas.—His son, **Joseph-Nicolas Lefroid de M.**, b. Paris, 1767, was an organist and pianist, and wrote pf.-sonatas; his son, **Jean-Amédée Lefroid de M.**, b. Paris, 1803, d. Rouen, Apr. 25, 1874; pianist, pupil of Reicha; publ. an interesting coll. of clavecin-music, *Les Clavecinistes de 1637 à 1790* (1867); comp. pf.-music, etc. His widow publ. a number of M.'s essays as *Variétés littéraires et musicales* (1878; with biogr. sketch of M. by F. A. Marmontel).

Me'rian, Hans, b. Basel, 1857; d. Leipzig, May 28, 1905. Publ. *Mozarts Meisteropern* (1900); *Geschichte der Musik im 19. Jahrhundert* (1902; 2d ed. by A. Smolian, 1906; 3d ed. by B. Egg as *Illustrierte Geschichte der Musik von der Renaissance bis auf die Gegenwart*, 1914); also wrote a number of guides to instrl. and operatic masterpieces.

Mériel [mā-r'yĕhl'], **Paul**, b. Mondonbleau, Loire-et-Cher, Jan. 4, 1818; d. Toulouse, Feb. 24, 1897. As a boy he earned his living as violinist in an orch.; taught later by Aless. Nepoleão in Lisbon, and Somma. Became chef d'orchestre of a travelling orch.; prod. a comic opera, *Cornélius l'argentier*, at Amiens; then settled in Toulouse, bringing out a symphony, *Le Tasse* (Tasso), a dramatic oratorio, *Cain*, chamber-music, and a 4-act grand opera *l'Armorique* (Toulouse, 1854) of which he wrote text and music. Then app. Director of the Toulouse Cons.; later chev. of the Legion of Honor. Afterwards prod. the 1-act comic opera *Les précieuses ridicules* (1877) and the comic operas *Le Retour au pays, l'Orphéon en voyage*, and *Les Pâques de la Reine* (1886).

Merikan'to, Oskar, b. Helsingfors, Aug. 5, 1868. Studied there, and in 1887 in Leipzig and Berlin; org. of St. John's Ch. and cond. of the National Opera in Helsingfors; eminent organ-virtuoso, and a composer of national tendencies.—Works: The operas *Pohjan neiti* (*The Girl of Pohja;* Helsingfors, 1899) and *Elinan surma* (*The Death of E.*); pcs. for vl. and pf.; pf.-pcs.; songs; instructive works for organ. Also a coll. of folk-songs.

Merk [märk], **Joseph**, 'cello-virtuoso; b. Vienna, Mar. 18, 1795; d. Ober-Döbling, June 16, 1852. Trained by Schindlöcker; in 1818, 1st 'cello at the court opera; 1823, teacher at the Cons.; 1834, Imp. chamber-virtuoso. Many successful tours in Germany and Italy.—Works (f. 'cello): Concerto in D (op. 5), concertino in A m. (op. 17), fantasias, polonaises, etc.; his 'cello-études, op. 11 and 20, are excellent.

Merkel [mär'kĕl], **Gustav (Adolf)**, born Oberoderwitz, Saxony, Nov. 12, 1827; d. Dresden, Oct. 30, 1885. Pupil of Joh. Schneider (org.) and Jul. Otto (cpt.); also aided by Schumann and Reissiger. Org. of the Waisenhauskirche, Dresden, 1858; of the Kreuzkirche, 1860; of the Catholic Court Ch., 1864. Taught in the Cons. from 1861; cond. the Dreyssig Singakademie 1867–73.—Valuable organ-works: 9 sonatas, op. 30 [f. 4 hands, w. double pedal], op. 42, 80, 115, 118, 137, 140, 178, 183; *Introduktion u. Doppelfuge*, op. 41; *Weihnachts-Pastorale*, op. 56; *Einleitung und Doppelfuge*, op. 105; *Konzertsatz*, op. 141; 5 fantasias; 30 pedal-studies; chorales and fugues; an Organ-method (op. 177); etc.; also pf.-pieces, motets, songs.

Mer'kel, Karl Ludwig, medical prof. at Leipzig Univ.; publ. *Anatomie und Physiologie des menschlichen Stimm- und Sprachor-*

gans (1856; 2d ed. 1876); *Die Funktionen des menschlichen Schlund- und Kehlkopfes* (1862); *Physiologie der menschlichen Stimme* (1866); *Der Kehlkopf* (1873).

Merklin', Joseph, famous organ-builder; b. Oberhausen, Baden, Jan. 17, 1819; d. Nancy, June 10, 1905. Trained in the workshops of his father, organ-builder at Freiburg, and Walcker; established himself in Brussels, 1843; won a medal at the National Exposition of 1847; took his brother-in-law, F. Schütze, into partnership, changing the firm-name to 'Merklin, Schütze & Cie.' in 1853, and to 'Merklin-Schütze' in 1858. In 1855 they bought out Ducroquet of Paris, and established a branch in that city.

Mérö [mā'rö], **Yolanda,** fine pianist; b. Budapest, Aug. 30, 1887. At the age of 5 she began to study pf. with her father; by the end of a year she had made such astonishing progress that she was admitted to the Cons., although still under the age required for admission; pupil there of Auguste Rennebaum (herself a pupil of Liszt), and twice winner of the state prize; début in Feb., 1903, with the Dresden Philh. Soc. (Liszt's E♭ concerto); then toured Europe with considerable success until 1909; Amer. début with Russian Symph. Orch., N. Y., Nov. 3, 1909 (Chopin's F m. and Liszt's A major conc.); since then she has played with much applause every season in the U. S.; app. prof. of pf. at the Nat. Cons. in Budapest in 1908. In 1909 she married Herman Irion of N. Y.

Mersenne [mär-sĕhn'], **Marin,** b. Oize (Maine), France, Sept. 8, 1588; d. Paris, Sept. 1, 1648. Franciscan monk, living in Paris.—Wrote: *Traité de l'harmonie universelle* (1627), later expanded to *Harmonie universelle* (1636–7; 2 large folio vols. with illustrations and musical examples; includes a *Traité des instruments,* depicting and describing all instrs. of the 17th century; his most important work); *Quaestiones celeberrimae in Genesin* (1623; chiefly on Hebrew music); *Questions harmoniques* (1634); *Les préludes de l'harmonie universelle* (1634); *Harmonicorum libri XII* (1635; enlarged ed. 1648); etc.—Cf. Ch. Adam, *Le Père M. et ses correspondants en France.* (Paris, 1897); A. Pirro, *Les correspondants du Père M.,* in 'S. I. M.' (1909).—See Q.-Lex.

Mertens, Joseph, b. Antwerp, Feb. 17, 1834; d. Brussels, June 30, 1901. 1st violin at the Opera there; violin-teacher at the Cons.; cond. of the Flemish Opera, Brussels, 1878–9; then inspector of the Belgian music-schools, and finally dir. of the R. Th. at The Hague. Brought out a number of Flemish and French operettas and operas with local success; *De zwaarte Kapitein* (The Hague, 1877) was also prod. in Germany; other operas are *De Vrijer in de strop* (1866), *La méprise* (1869), *l'Egoïsa* (1873), *Thécla* (1874), *Liederik l'intendent* (1875), *Les trois étudiants, Le vin, le jeu et le tabac, Le Capitaine Robert, Les évincés.* Wrote one oratorio, *l'Angelus.*

Mert'ke, Eduard, pianist; b. Riga, June 17, 1833; d. Cologne, Sept. 25, 1895. Pupil of S. von Lützau (pf.) and Agthe (theory). Played in public at ten; succ. concerts in Petrograd and Moscow, 1850; from 1853–9, 1st violin in the Gewandhaus, Leipzig; pianistic tour in Norway and Sweden, 1859; after living at Wesserling (Alsatia), Lucerne, Freiburg, and Mannheim, he was app. (1869) teacher of pf. at the Cologne Cons.—Works: *Lisa, oder die Sprache des Herzens,* opera (Mannheim, 1872); the posth. opera *Kyrill von Thessalonica;* 2 cantatas, *Des Liedes Verklärung* and *Blumengeister* (f. sopr. and alto soli, fem. chorus and 2 pfs.); pf.-suite in G min., op. 8; 4 pf.-pieces, op. 7; Nocturne and Valse, op. 23; technical exercises and School of Octaves f. pf.; arrs. of Mendelssohn's, Weber's, and Hummel's concerted pieces, f. pf. w. 2d pf.; edited Chopin's works; publ. a coll. of *Melodies of the Ukraine.*

Me'rula, Tarquinio, early composer for violin, and a native of Bergamo; 1623, m. di capp. at S. Maria Maggiore in Bergamo; 1639, org. and m. di capp. at the Cath. there; 1652, do. at the Cath. in Cremona. Publ. *Canzoni ovvero sonate per chiesa e camera a 2 e 3* (4 books; 1623–51); other sonatas in his *Concerti spirituali* (1628) and *Pegaso musicale* (1640). A *Sonata cromatica* for org. was publ. by L. Torchi in vol. iv of 'L'Arte Musicale.'—See Q.-Lex.

Me'rulo (*recte* **Merlotti**), **Claudio,** called **da Coreggio** because born in Coreggio, Apr. 8, 1533; d. Parma, May 4, 1604. A pupil of Menon and G. Donati; organist at Brescia; from July 2, 1557, organist of the 2d organ at San Marco, Venice, and from 1566–86 Padovano's successor as 1st organist there. Thereafter court organist to the Duke of Parma. One of the greatest organists of the time, he stands at the head of the Venetian School, and his works open a new era of independent composition for the king of instruments: *Toccate d'intavolatura d'organo* (1604; 2 books), and *Ricercari d'intavolatura d'organo* (1605). Among his pupils were Angleria, Bonizzi and Conforti. He also prod. an opera in madrigal-style, *La Tragedia* (Venice, 1574), and publ. 4 vols. of madrigals *a* 3–5 (1566–1604), 2 vols. of motets *a* 5 (1578), *Ricercari da cantare a* 4 (1607, 1608), and *Canzoni alla francese* (1620).—Cf. A. Catelani, *Memorie della vita di C. M.* (Milan, 1859); Q. Bigi, *Di C. M.* (Parma, 1861); *C. M. da Correggio* (Parma, 1904; essays by 8 Italian scholars).—See Q.-Lex.

Mertz [märts], **Joseph Kasper,** distinguished guitar-player; b. Presburg, Hungary, Aug. 17, 1806; d. Vienna, Oct. 14, 1856. His parents were poor, and he was early obliged to give music-lessons to support himself. In 1840 he took part in a concert at Vienna; then made a tour through Moravia, Silesia, Poland and Prussia (Royal Theatre, Berlin); gave concerts in 1842 at Dresden, where he met and married the piano-virtuosa Joséphine Plantin, with whom he played in Chemnitz, Leipzig, Dresden, and Prague, when ill health compelled his return to Vienna in February, 1843. There they played before the Empress, and settled as music-teachers; gave several concerts in 1851; made a trip to Salzburg in 1853, again playing before the Empress, King Ludwig of Bavaria, and other notabilities, performing some duos for guitar and pianoforte of their own composition, and giving two more successful concerts. After this, M.'s health failed rapidly.

Merz [märts], **Karl,** born Bensheim, near Frankfort-on-Main, Sept. 19, 1836; d. Wooster, Ohio, Jan. 30, 1890. Pupil of his father and F. J. Kunkel. Went to the United States in 1854, and lived in Philadelphia and other cities as a teacher. He was a contributor to various periodicals; his collected essays, *Music and Culture*, edited by his son, Dr. Chas. H. M., were publ. at Philadelphia, 1890.

Messager [měhs-săh-zhā′], **André (-Charles-Prosper),** b. Montluçon, Allier, France, Dec. 30, 1853. Pupil at the Niedermeyer School of E. Gigout (cpt.), A. Laussel (pf.) and C. Loret (org.); then of Saint-Saëns. Org. of the choir at St.-Sulpice, 1874; chef d'orchestre at Brussels; org. at Saint-Paul-Saint-Louis; then maître de chapelle at Sainte-Marie des Batignolles; in 1898 app. by Carré orchestral conductor of the Opéra-Comique; 1901–7, artistic dir. of opera at Cov. Garden, London; 1908–14, dir. and chef d'orch. of the Grand Opéra, Paris; in 1908 he succ. Marty as cond. of the 'Concerts du Cons.' Officer of the Legion of Honor (1907). —Works: OPERAS: *François les Bas-bleus* (Fol.-Dram., 1883; score begun by F. Bernicat and completed after his death by M.); *La Fauvette du Temple* (ib., 1885); *La Béarnaise* (Bouffes-Par., 1885); *Le Bourgeois de Calais* (Fol.-Dram., 1887); *Isoline* (Th. de la Ren., 1888); *La Basoche* (Op.-Com., 1890); *Madame Chrysanthème* (Th. de la Ren., 1893); *Mirette* (Savoy-Th., London, 1894); *Le Chevalier d'Harmental* (Op.-Com., 1896); *Véronique* (Bouffes-Par., 1898); *Les Dragons de l'Impératrice* (Th. des Var., 1905); *Fortunio* (Op.-Com., 1907); *Béatrice* (Monte Carlo, 1914). OPERETTAS: *Le Mari de la Reine* (Bouffes-Par., 1889); *Miss Dollar* (Casino, Paris, 1893); *La Fiancée en Loterie* (Fol.-Dram., 1896); *Les p'tites Michu* (Bouffes-Par., 1897; immense succ.). BALLETS: *Fleur d'Oranger* (1878); *Les Vins de France* (1879); *Mignons et Vilains* (1879); *Les deux Pigeons* (1886); *Scaramouche* (1891); *Amants éternels* (1893); *Le Chevalier aux Fleurs* (1897); *Le Procès des Roses* (1897); *Une Aventure de la Guimard* (1900).—Incid. music to Delair's *Hélène* (1891) and Moreau and Carré's *La Montagne enchantée* (1897); the dram. scenes *Don Juan et Haydée* (1876; won gold medal of the Académie de St.-Quentin, 1877) and *Prométhée enchaîné* (MS.; won 2d prize of City of Paris); some pf.-pcs. (op. 10-15); about 20 songs. A symphony in 4 movems. (MS., 1875) won the gold medal of the Société des Compositeurs in 1876, and was prod. by Colonne in 1878.—Cf. 'Musica,' No. 72 (Paris, Sept., 1908; articles by various writers about M.; also autobiogr. sketch).

Messchaert [měhs′hahrt], **Johannes Martinus,** eminent concert-baritone; b. Hoorn, Holland, Aug. 22, 1857. Was first trained as a violinist, but then st. singing with Schneider in Cologne, Stockhausen in Frankfort, and Wüllner in Munich; began his career as a teacher and cond. of choral societies in Amsterdam; comparatively late he began to appear as a Lieder-singer in Holland, then with enormous success in Germany; has been living for many years in Berlin; since 1911 prof. of singing at the Kgl. Hochschule.—Cf. F. Martienssen, *J. M. Ein Beitrag zum Verständnis echter Gesangskunst* (Berlin, 1914).

Mes′serschmidt-Grün′ner (Frau), b. Vienna, c. 1847; d. there Oct. 15, 1895; celebrated for organizing at Vienna, in 1870, the first Ladies' Orchestra, a successful and widely imitated enterprise.

Messiter, Arthur Henry, organist; b. Frome, Somersetshire, Apr. 12, 1834; d. New York, July 2, 1916; organist and choirm. at Trinity Ch., New York, 1866–97; after that lived in retirement in N. Y. Publ. *History of the Choir and Music of Trinity Church* (1907).

Mestri′no, Niccolò, b. Milan, 1748; d. Paris, Sept., 1790. Solo violin in the orchestras of Prince Esterházy and Count Erdödy; successful concerts in Italy, Germany, and (1786) Paris, where he settled as a teacher; 1789, cond. of the Th. de Monsieur.—Publ. 12 violin-concertos, duets, études and caprices f. vln., and sonatas f. do. w. figured bass.—See Q.-Lex.

Metasta′sio, Pietro Antonio Domenico Bonaventura (son of the Papal soldier Trapassi, but changed his name at the instance of Gravina, his patron); b. Rome, Jan. 3, 1698; d. Vienna, Apr. 12, 1782. Celebrated poet and dramatist; from 1730 until his death he was court poet at Vienna. Of 34

opera-texts written by him, and set to music by Gluck, Hasse, Porpora, Handel, Jommelli, Caldara, Galuppi, and others, Mozart's *La Clemenza di Tito* (1791) alone still holds the stage. His libretti were less remarkable for dramatic power than for graceful and melodious verse; some have been composed 30 or 40 times. His complete works were publ. in Paris (1780–2; 12 vols.) and Mantua (1816–20; 20 vols.).—Cf. S. Mattei, *Memorie per servire alla vita del M.* (Colle, 1785); M. Zito, *Studio su P. M.* (Naples, 1904); E. M. Leonardi, *Il melodramma del M.* (Naples, 1909). Also A. Wotquenne, *Alphabet. Verzeichnis der Stücke in Versen . . . von Zeno, M., und Goldoni* (Leipzig, 1905).

Meth'fessel [māt'-], **Albert Gottlieb,** b. Stadtilm, Thuringia, Oct. 6, 1785; d. Heckenbeck, near Gandersheim, Mar. 23, 1869. 1832–42, court composer at Brunswick, then retiring on pension.—Works: Opera *Der Prinz von Basra;* oratorio *Das befreite Jerusalem;* sonatas and sonatinas f. pf.; and still popular songs and part-songs, publ. in his *Liederbuch, Liederkranz,* and other collections. —Cf. W. H. Riehl, *Musikal. Charakterköpfe* (Stuttgart, 1879; vol. iii).—His brother, **Methfessel, Friedrich,** b. Stadtilm, Aug. 27, 1771; d. there May, 1807; publ. songs w. guitar-accomp.—**Ernst Methfessel,** a relative; b. Mülhausen, 1802; d. Bern, Nov. 19, 1878, as mus. cond. [Not the same as **Ernst M.** (1811–1866), conductor at Winterthur.]

Metner, Nikolai. See MEDTNER.

Métra, (Jules-Louis-) Olivier, b. Reims, June 2, 1830; d. Paris, Oct. 22, 1889. An actor's son, and himself a boy-actor, he was taught music by Ed. Roche, and was in turn violinist, 'cellist and double-bass player in minor Parisian theatres. Pupil in Paris Cons. of Elwart (1849–54), then of Ambr. Thomas for a short time, then conducting the orch. at the Th. Beaumarchais, and successively at various dance-halls; the masked balls at the Opéra-Comique (1871); the orch. at the Folies-Bergère (1872–7); the balls at the Th. de la Monnaie, Brussels (1874–6); finally the Opéra balls. His waltzes, mazurkas, polkas, quadrilles, etc., are extremely popular; at the Folies-Bergère he prod. 18 operettas and ballet-divertissements; and at the Opéra the 3-act ballet *Yedda* (1879; mod. succ.).

Met'tenleiter, Dominicus, b. Tannenhausen, Württemberg, May 20, 1822; d. Ratisbon, May 2, 1868; *Dr. theol.* and *phil.;* wrote *Musikgeschichte der Stadt Regensburg* (1866), *Musikgeschichte der Oberpfalz* (1867); and contributed to his brother's *Enchiridion.* His fine mus. library was united with Proske's in the Bishop's Library, Ratisbon.

Met'tenleiter, Johann Georg, b. St. Ulrich, n. Ulm, Apr. 6, 1812; d. Ratisbon, Oct. 6, 1858, as choirmaster and organist at the cathedral. An erudite church-composer, he publ. *Manuale breve cantionum ac precum* (1852), and an *Enchiridion chorale . . .* (1855), both with added organ-accompaniments; also Psalm 95, for 6 male voices (1854); other works in MS. (masses; a Stabat Mater; 2 Misereres; Ave Maria for double chorus, etc.).—Biography, *J. G. M., ein Künstlerbild,* publ. 1866 by his brother.

Metz'dorff, Richard, b. Danzig, June 28, 1844. Pupil at Berlin of Fl. Geyer, Dehn, and Kiel; Kapellmeister successively at Düsseldorf (1865), Berlin, Nuremberg, Brunswick, and Hanover. In 1875 he prod. the grand opera *Rosamunde* at Weimar; in 1893 the opera *Hagbart und Signe,* also at Weimar, with great success. Has also written 3 symphonies (in F, D m. ['tragic'], and E♭); overture *King Lear; Frau Alice,* ballade f. contralto, ch. and orch.; *Phantasiestück* for orch.; a symphonic concerto f. violin w. orch., op. 48; a pf.-quintet; a string-quartet; pf.-trios; sonatas and other pf.-pieces; songs.

Metzger-Lat'termann, Ottilie, distinguished dramatic contralto; b. Frankfort, c. 1880. St. with Frau Nicklas-Kempner, G. Vogel and E. Reicher; début in Halle; since 1903 principal contralto at the Hamburg opera; has sung with notable success in the principal cities of Germany (3 summers at Bayreuth), Belgium, Austria and England; equally famous as a concert-singer; has made two concert-tours of the U. S. (1914 and '15). On March 26, 1910, she married Theodor Lattermann, basso at the Hamburg opera.

Metz'ler & Co., music-publishers in London. Valentine M. founded the firm about 1790 as a business for selling instrs.; the publishing department was added in 1816.

Metz'ler-Löwy, Pauline, alto stage-singer; b. Theresienstadt, Aug. 31, 1853. Eng. at Leipzig City Th. 1875–87. Married the piano-teacher Ferdinand Metzler in 1881; living since 1897 as teacher in Leipzig.

Meuerer [moi'-], **Johannes Georg,** born Würzburg, July 8, 1871. Pupil of the Kgl. Musikschule there; app. instr. at the music-school of the 'Steiermärkische Musikverein' in Graz; 1899, org. and choirm. of the Ch. of the Sacred Heart; since 1904, org. and Kapellm. at the Cath. A notable church-composer, he has publ. about 20 masses (some with orch.), a Requiem, litanies, offertories, motets; *Auferstehungschor* for mixed vcs., org., 2 tpts. and 2 trombones; also an organ-school.

Meu'sel [moi'zĕl], **Johan Georg,** born Eyrichshof, Mar. 17, 1743; d. Erlangen, Sept.

19, 1820, as prof. of history in the Univ.—Publ. *Deutsches Künstler-Lexicon* (1778, 1789; 2 vols.; 2d ed. 1808–9; suppl. 1814); *Das gelehrte Deutschland* (as the 4th ed. of Hamburger's work, edited by M.; 1783–4, 4 vols., and 3 supplementary vols. 1786–8; 5th ed. 1802–20, in 17 vols.); *Deutsches Museum für Künstler und Liebhaber* (periodical; 1772–89); *Miscellaneen artistischen Inhalts* (1779–83).

Mey [mī], **Kurt Johannes,** b. Dresden, June 24, 1864; d. there Sept. 21, 1912. Pupil of K. A. Fischer in Dresden; then of Spitta at Univ. of Berlin, and of Paul at Univ. of Leipzig; 1890–3, Repetitor in Karlsruhe; from 1894 in Dresden.—Works: *Der Meistergesang in Geschichte und Kunst* (1892; revised ed. 1901); *Die Musik als tönende Weltidee. I. Teil: Die metaphysischen Urgesetze der Melodik* (1901); numerous essays in the 'Bayreuther Blätter,' 'Wartburgstimmen,' etc.

Mey'er, Gustav, b. Königsberg, Prussia, June 14, 1859. Pupil there of Robert Schwalm; from 1880–4, of Reinecke and Jadassohn in Leipzig Cons. Held positions as Kapellm. in Liegnitz, Görlitz, Eisenach, Dorpat, Breslau (5 years), Stettin, and finally, since 1895, at the Leipzig City Theatre.—Works: The 4-act farce with songs, *Aus bewegter Zeit* (Bremen); ballet-pantomine *Künstlerfest* (Breslau); the operettas *Der Hochstapler* (Leipzig, Old Th., 1897;) *Die Talmigräfin* (ib., 1897); *Pariser Frauen* (Brunswick, 1905); *Onkel Lajos* (Prague, 1913); the ballet *Electra* (Leipzig); and upwards of 30 melodious songs.

Mey'er, Jenny, b. Berlin, Mar. 26, 1834; d. there July 20, 1894. Excellent concert-singer, taught singing from 1865 at the Stern Cons., of which she became owner and directress in 1888.

Mey'er, Julius Eduard, b. Altenburg, Germany, Sept. 5, 1822; pupil of Schumann, Moscheles, Hauptmann and David at Leipzig; became a vocal teacher at Mendelssohn's suggestion, taught successfully, and settled in Brooklyn, N. Y., in 1852, remaining there till his death on Sept. 20, 1899, despite two offers of a vocal professorship at the Leipzig Cons.

Mey'er, Leopold von (called **de Meyer**), b. Baden, n. Vienna, Dec. 20, 1816; d. Dresden, Mar. 5, 1883. Piano-virtuoso of great technical ability; pupil of Czerny and Fischhof. From 1835, after his début, he spent most of his life on extended pianistic tours throughout Europe and America (1845–7), sojourning 1867–8 in Vienna. He abjured classical music in favor of his own shallow compositions, chiefly light *salon*-pieces and dances, which he played, however, in peculiarly effective style, somewhat marred by extravagant contortions.—Cf. *The Biography of L. de M.* (London, 1845).

Mey'er, Waldemar, b. Berlin, Feb. 4, 1853. Violinist; pupil of Joachim; from 1873–81, member of the Berlin Court Orch.; since then, concert-player of repute, and leader of an excellent quartet. Has publ. several comps. for vl. (*Tanzender Faun* [concert-étude], *Legende*, etc.).

Mey'er-Hel'mund, Erik, b. Petrograd, Apr. 25, 1861. His first instruction was received from his father; subsequently he studied in Berlin under Kiel and Stockhausen; from 1881–1906 he travelled extensively as a concert-singer, introducing his own songs. He is best known to the general public as a song-composer, and more than 200 of his light and graceful, but highly effective, vocal numbers have been published, to many of which he himself has written the words. His other works include a number of male choruses, pf.-pieces (*Wonnetraum*, *Ballgeflüster*, *Sérénade rococo*, etc.); a *Fantasie* for vl. and orch. (op. 44); *Serenade* f. orch. (op. 62); the operas *Margitta* (Magdeburg, 1889), *Der Liebeskampf* (Dresden, 1892), *Taglioni* (1-act, Berlin, 1912), *Traumbilder* (ib., 1912), *Die schöne Frau Marlies* (Altenburg, 1916); the operettas *Trischka* (Riga, 1894), *Lucullus* (ib., 1905), *Die Heiratslustigen;* the ballet *Rübezahl* [or *Der Berggeist*] (Leipzig, 1893); the 'Tanzspiel' *Münchener Bilderbogen* (Munich, 1910).

Mey'er-Lutz, Wilhelm, b. Münnerstadt, n. Kissingen, 1829; d. London, Jan. 31, 1903. Pupil of Eisenhofer and Keller, Würzburg; from 1848 in England (org. at Birmingham, Leeds, and St. George's R. C. Ch., London), also 1851–5 cond. at Surrey Th., and from 1869 at Gaiety Th. He brought out 8 operas and several masses; also chamber-music.

Mey'er-Ol'bersleben, Max, b. Olbersleben, n. Weimar, Apr. 5, 1850. Pupil of his father; then of Müller-Hartung and Liszt at Weimar. On Liszt's recommendation he received a liberal allowance from the Duke for further study; passed two years at Munich under Cornelius, Rheinberger and Wüllner; a year at Brussels; then another at Munich. In 1876, teacher of pf. and theory at Wüllner-Hartung's Orchestra-School, Weimar; in 1877, teacher of cpt. and comp. at the R. Cons. of Music, Würzburg; dir. since 1907; cond. of the famous 'Würzburger Liedertafel' in 1879; 'Royal Prof.' in 1885; in 1896, elected member of Board of Directors of the 'Deutscher Sängerbund,' and directed, with Kremser, the Fifth National Sängerfest at Stuttgart. As a composer, his talent was early shown by chamber-music, pf.-pieces, and songs; his numerous choruses take high rank. —Works: A 3-act romantic opera, *Clare*

Dettin (Würzburg, 1896); 3-act comic opera *Der Haubenkrieg* (Munich, 1902); 2 overtures, *Feierklänge* (op. 18) and *Festouvertüre* (op. 30); pf.-trio, op. 7; 3 pcs. f. pf. and 'cello, op. 10; sonata f. vla. and pf., op. 14; sonata f. flute and pf., op. 17; 50 male choruses (of which op. 52, *Konradin*, op. 45, *Gothentreue*, op. 56, *Tanzreigen*, op. 62, *Des deutschen Liedes Sendung*, op. 67, *Wanda*, op. 69, *Das Fest*, op. 71, *Jubelhymne*, op. 82, *Der Spielmann*, op. 84, *Des Königs Einzug*, are w. orch.); 7 mixed choruses (op. 40, *Das begrabene Lied*, op. 54, *Der Blumen Rache*, op. 64, *Zigeunermädchen*, op. 65, *Eine alte Mär*, w. orch.); 9 3-part female choruses (op. 51, *Das blinde Elflein*, is a cantatina f. sopr. and alto soli, female ch., w. pf. or orch.); *Sonnenhymnus*, symph. poem, op. 90; about 30 characteristic pf.-pieces in modern and original style; and about 60 songs for one voice (*Loreley* is a dramatic scene w. orch. or pf.).

Meyer-Stol'zenau, Wilhelm, b. Bückeburg, Sept. 2, 1868. From 1885–9, pupil of the Grossherzogl. Musikschule in Weimar; 1893–1901, teacher and cond. of choral societies in Hanover; 1901–6, cond. of the 'Liedertafel' in Gumbinnen; since then again in Hanover as teacher. Comp. of the operas *Der Nachtwächter* (Magdeburg, 1900) and *Klein-Däumling* (Hanover, 1906); an operetta, *Grosspapa* (Hamburg, 1906); a symph. poem, *Hero und Leander* (op. 26; after Grillparzer's *Des Meeres und der Liebe Wellen*); choruses; pf.-pcs.; songs.

Mey'erbeer, Giacomo, famous dramatic composer, b. Berlin, Sept. 5, 1791; d. Paris, May 2, 1864. Of Jewish family, his real name was **Jakob Liebmann Beer**; a wealthy relative made him his heir on condition that he should prefix the name 'Meyer' to his patronymic; and 'Giacomo' (Jacob Italianized) was later assumed as an artist-name. He was a piano-pupil of Lauska and Clementi, and played in public at 7; began the study of theory under Zelter, but soon left this strict master for Anselm Weber, and from 1810–12 lived and studied with Abbé Vogler at Darmstadt, C. M. von Weber and Gänsbacher being his fellow pupils. Here he wrote an oratorio, *Gott und die Natur* (Singakademie, Berlin, 1811), and 2 operas, *Jephthas Gelübde* (Court Opera, Munich, 1813) and *Abimelek, oder die beiden Kalifen* (Munich, 1813); the first two were failures, but *Abimelek* was accepted for Vienna, and thither M. repaired. Already a brilliant pianist, Hummel's suave style so impressed him that he deferred his own début at Vienna for several months, successfully working to acquire the same fluent ease and finish. His opera was rather coolly received in Vienna (and later, as *Wirth und Gast*, in Prague and Dresden); still, despite pianistic triumphs, he felt dramatic composition to be his real vocation. Acting on Salieri's suggestion that Italian melody would prove a corrective for his heavy contrapuntal style, M. went to Venice in 1815; the vogue of Rossini's operas indicated the path to popularity, and M. entered it with a series of operas in the Italian vein—*Romilda e Costanza* (Padua, 1818), *Semiramide riconosciuta* (Turin, 1819), *Emma di Resburgo* (Venice, 1819; in Germany as *Emma von Leicester*), *Margherita d'Angiù* (La Scala, Milan, 1820), *L'esule di Granata* (Milan, 1822), and *Il crociato in Egitto* (Venice, 1824), this last with immense success. While writing it, he had visited Berlin with the vain hope of bringing out a 3-act German opera, *Das Brandenburger Thor*, and embraced the opportunity to call on his old friend Weber, in Prague, whose strong remonstrances against M.'s Italian transformation of himself seem to have borne fruit. Certain it is, that for six years M. produced no more operas. In 1826 he went to Paris to prepare the first representation of *Il crociato*. After this, his father's death, his own marriage, and the death of two of his children, also serve to explain his silence. But at this time he was also, on Mendel's authority, immersed in the study of French opera, from Lully onward; the result being Meyerbeer's third style of operatic composition, in which 'he united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied, piquant rhythm of the French.' Combining with these M.'s undeniable fecundity and originality of orchestral effect, and the theatrical ability and routine of his librettist, Scribe, it is no wonder that M.'s first French 'grand opera,' *Robert le Diable* (Grand Opéra, Nov. 21, 1831), fairly electrified the Parisians, and (incidentally) caused the Opéra to prosper financially. *Les Huguenots* followed on Feb. 20, 1836, and was recognized by cultured critics as vastly superior to *Robert;* though the general public, enjoying the flamboyant unrealities of the latter, was disappointed at first. Two years later M. began the composition of *l'Africaine*, which was destined to occupy him through life; irritated by the composer's continual demand for changes, Scribe after a while testily withdrew the libretto, but was mollified by M.'s entering heart and soul into the composition of another of his texts, *Le Prophète*, finished in the year 1842–3. After the production of *Les Huguenots* at Berlin, 1842, M. was called to that city by King Friedrich Wilhelm IV as General Mus. Director. Here his opera, *Das Feldlager in Schlesien* (1843), achieved only moderate success until Jenny Lind assumed

the rôle of Vielka in 1844. He visited Vienna and London in 1847; on his return to Berlin, he brought out Wagner's *Rienzi*. In 1849, *Le Prophète* was at last produced at the Grand Opéra, Paris, on April 16; in 1854, it was followed by *l'Étoile du Nord* at the Opéra-Comique (much of the music taken from *Das Feldlager in Schlesien*), where *Dinorah, ou le Pardon de Ploërmel*, was brought out in 1859. Last in the series was *l'Africaine* (Grand Opéra, Apr. 28, 1865), just a year after his death; he had returned to Paris to take charge of the rehearsals in the spring of 1864.—M.'s fame is inseparably knit with his dramatic music, the popularity of which has long been on the wane.—Other works: Incidental music to *Struensee* (tragedy by Michael Beer, his brother; Berlin, 1846), one of his finest works; choruses to Æschylus' *Eumenides;* festival-play *Das Hoffest von Ferrara;* monodrama *Thevelindens Liebe*, f. sopr. solo, ch., with clar. obbligato (Vienna, 1813); *Gutenberg* cantata; cantata *Maria und ihr Genius*, for the silver wedding of Prince and Princess Carl of Prussia; Serenade *Brautgeleite aus der Heimat*, for the wedding of Princess Luise of Prussia; cantata *Der Genius der Musik am Grabe Beethovens;* ode to Rauch (the sculptor), f. soli, ch. and orch.; 7 sacred odes by Klopstock, f. 4 voice-parts a cappella; *Festhymnus* for the King of Prussia's silver wedding, f. 4 voices and chorus; *Freundschaft*, f. 4-part male ch.; Psalm 91, *a* 8; Pater noster *a* 4 w. organ; in MS. are 12 Psalms f. double choir, a Te Deum, a Stabat Mater, and a Miserere. *Quarante mélodies à une et plusieurs voix* were publ. in Paris (Brandus); others are *Neben dir*, f. tenor w. 'cello obbl.; *Des Jägers Lied*, f. bass w. horns obbl.; *Des Schäfers Lied*, f. tenor w. clar. obbl.; *A Venezia*, barcarolle; *Dichters Wahlspruch*, canon f. 3 voices.—INSTRUMENTAL: 4 *Fackeltänze* for wind-band, (also scored f. orch.); Grand March for the Schiller Centenary (1859); overture in march-form (for opening of London Exhibition, 1862); Coronation March for King Wilhelm I (1863); pf.-music in MS.

M. left by will 10,000 Thaler ($7,500) for the foundation of a **Meyerbeer Scholarship;** only Germans under 28, and pupils of the Berlin 'Hochschule,' the Stern Cons., and the Cologne Cons., may compete. Competitors must submit a vocal fugue *a* 8 (for double chorus), an overture f. full orch., and a dram. cantata *a* 3, w. orch. (text of cantata, and text and theme of fugue, are given). Six months in Italy, six in Paris, and six more in Vienna, Munich, and Dresden together, is the plan of study mapped out for the winner of the scholarship.—BIBLIOGRAPHY: A. de Lasalle, *M., sa vie et le catalogue de ses œuvres* (Paris, 1864); A. Pougin, *Meyerbeer* (ib., 1864); H. Blaze de Bury, *M., sa vie, ses œuvres et son temps* (1865); Ella, *Personal Memoir of M., with an analysis of 'Les Huguenots'* (1868); H. Mendel, *G. M.* (Berlin, 1868); the same in epitome, *M., sein Leben und seine Werke* (ib., 1869); A. Kohut, *M.* (Leipzig, 1890); J. Weber, *M. Notes et souvenirs d'un de ses secrétaires* (Paris, 1898); H. de Curzon, *M. Biographie critique* (ib., 1910); H. Eymieu, *L'œuvre de M.* (ib., 1910); L. Dauriac, *M.* (ib., 1913); A. Hervey, *G. M.* (London, 1913).

Mézeray [māz-rā′], **Louis-Charles-Lazare-Costard de,** b. Brunswick, Nov. 25, 1810; d. Asnières, n. Paris, Apr., 1887. At 15, 2d leader in the Strassburg Th.-orch.; studied under Talliez and Wachethal, and brought out a little opera, *Le Sicilien;* at 17, maître de chapelle at the Liège Th., also cond. of the Cons. concerts and the Concerts Grétry. In 1830, 1st cond. at the Court Th., The Hague; in 1832 he prod. the heroic opera *Guillaume de Nassau;* studied under Reicha in Paris (1833), was cond. at Ghent, Rouen, and Marseilles, and baritone singer at Bordeaux, Montpellier, Antwerp, and Nantes; finally (1843) 1st m. de chap. at the Grand Théâtre, Bordeaux, which, under his 30 years' sway, won a high reputation. He founded the Société Sainte-Cécile in 1843.

Miceli [mē′chĕ-lē], **Giorgio,** b. Reggio di Calabria, Italy, Oct. 21, 1836; d. Naples, Dec. 2, 1895. Studied in Naples under N. Gallo and G. Lillo; his first opera, *Zoe*, was successful (1852). In 1872, Director of the R. Educandati Femmenili, Naples; 1887–94, Dir. of Palermo Cons.—Works: Operas (all first given in Naples): *Zoe* (1852), *Gli amanti sessagenari* (1853), *Il conte di Rossiglione* (1854; v. succ.), *La Somnambule* (French operetta, 1869; reprod. in Italian, 1871, as *L'Ombra bianca*), *La Fata* (1875), *Il Convito di Baldassare* (1878), and 2 biblical operas, *La leggenda di Pisa* (1885) and *La Figlia di Jefte* (1886). Also church- and chamber-music.

Michaelis [mĭ-yhăh-ā′lis], **Christian Friedrich,** b. Leipzig, 1770; d. there, as 'Dozent' (reader) at the University, Aug. 1, 1834.—Publ. *Ueber den Geist der Tonkunst mit Rücksicht auf Kants Kritik der aesthetischen Urtheilskraft* (2 vols., 1795, 1800); *Entwurf der Aesthetik, als Leitfaden bei akademischen Vorlesungen* (1796); *Catechismus über J. B. Logiers System der Musikwissenschaft* (1828); short essays; translation of Busby's *Hist. of Music* (1820); etc.

Michae′lis, Gustav, b. Ballenstedt, Jan. 23, 1828; d. Berlin, Apr. 20, 1887.—Kapellm. at the Wallner Th., Berlin; prod. musical farces and operettas.—His brother,

Michae'lis, Theodor, b. Ballenstedt, Mar. 15, 1831; d. Hamburg, Nov. 18, 1887. Orchestral player. Comp. *Die türkische Schaarwache, Die Schmiede im Walde,* and other popular open-air pieces.

Michalek [mĭ-yhah'lĕhk], **Bohumil,** concert-violinist and teacher; b. Chicago, Mar. 11, 1885. St. at first with Jan van Oordt, then in Brussels and, finally, in Prague with O. Ševčik, whose asst. he was for some time; app. concert-master at the Bohemian Opera, Prague, in 1907; declining a professorship at the Cons. there, he returned in 1908 to Chicago, where he establ. the M. Master School for Violinists.

Michel (the clarinettist). See Yost.

Michi [mē'kē] (**Mihi**), **Orazio,** called **O. della Arpa** (because of his virtuosity upon the harp), b. c. 1595 at Alisa, Caserta; d. Rome, Oct. 27, 1641; from 1614–23 in the service of Cardinal Montalto in Rome; after that with Cardinal Maurice of Savoy. Until 1914 nothing was known of his works except 5 arias publ. in Bianchi's coll. 'Raccolta d'arie' (Rome, 1640) and a sixth one publ. by Torchi in vol. v of 'Arte mus. in Italia.' In April, 1914, A. Cametti publ. a full description and complete thematic cat. ('Riv. mus. Ital.', xxi, 2) of 43 comps. for 1–3 voices with basso cont. (chiefly arias) by M. which he had discovered in various Ital. libraries, and which prove M. to have been one of the earliest and most important Roman masters of the monodic style.

Mick'witz, Paul Harald von, pianist; b. Helsingfors, May 22, 1859. Pupil of Brassin and Rimsky-Korsakov at the Petrograd Cons., and of Leschetizky at Vienna (1880–5). 1886, teacher of advanced piano-classes at the Karlsruhe Cons.; 1893–5, ditto at Wiesbaden Cons. Came to U. S. in 1897 as mus. dir. of a school in Sherman, Texas; 1906–8, head of pf.-dept. at Bush Cons., Chicago; returned to his former post in Sherman in 1908; lived again in Chicago, 1912–16; since 1916 dean and dir. of dept. of Fine Arts at Southern Meth. Univ., Dallas, Texas. Has publ. elegant pf.-music; in MS., a pf.-concerto and violin-sonatas.

Middelschulte, Wilhelm, eminent organist; b. Werne, n. Dortmund, Apr. 3, 1863. Pupil of A. Knabe in Soest; then ent. the Kgl. akad. Inst. für Kirchenmusik in Berlin, where his teachers were Löschhorn (pf.), Haupt (org.), Commer and Schröder (comp.); 1888–91, org. at the Ch. of St. Luke in Berlin (succ. Dr. J. Alsleben); 1891–5, org. at the Cath. of the Holy Name, Chicago; since 1899 org. at St. James' there and prof. of org. and theory at the Wis. Cons. of Music, Milwaukee; since 1894 he has also been organist of the Theo. Thomas (Chicago Symph.) Orch. He has made a name as a Bach player in the U. S. and Germany.—Works: *Passacaglia* in D m.; *Kanon und Fuge über 'Vater unser im Himmelreich'; Toccata über 'Ein' feste Burg';* Concerto for org. and orch. (on a theme by Bach); *Kanonische Fantasie über BACH,* with fugue on 4 themes by Bach; has arr. for org. Bach's *Chaconne* in D m. for vl., and Busoni's *Fantasia contrapuntistica* (on the last number of Bach's 'Kunst der Fuge').

Mieksch. See Miksch.

Mielck, Ernst, b. Viborg, Finland, Oct. 24, 1877; d. Locarno, Italy, Oct. 22, 1899. Pupil of A. Tietze for pf. (Petrograd, 1887); from 1890–4, of H. Ehrlich and R. Radecke at the Stern Cons. in Berlin, and from 1894–7 of Max Bruch. Although he did not live long enough for his talent to reach its full development, his works exhibit considerable technical skill and inventive power of a high order; some of them even strike the note of decided individuality.—Works: Op. 1, Str.-quartet in G m.; op. 2, *Macbeth,* overture; op. 3, Str.-quintet in F; op. 4, Symphony in F m. (1897; rev. 1899); op. 5, *Altböhmisches Weihnachtslied* for mixed ch. and orch.; op. 6, Dramatic overture; op. 7, *Altgermanisches Julfest* for bar. solo, male ch. and orch.; op. 8, *Konzertstück* in D for vl. and orch.; op. 9, *Finnish Fantasy* for pf. and orch.; op. 10, *Finnish Suite* for orch.; pf.-pcs. and songs.—Cf. K. Flodin, *Finska musiker* (Stockholm, 1900); W. Mauke, *E. M. Ein kurzes Künstlerleben* (Leipzig, 1901).

Mielke [mēl'kĕ], **Antonia,** dramatic sop.; b. Berlin, c. 1852; d. there Nov. 15, 1907. She made her début at Dessau, then singing in Würzburg, Vienna, Rotterdam and Cologne; at first she sang chiefly coloratura-rôles, but gradually assumed the great dramatic parts, for which she was admirably fitted because of the quality of her voice, her fine stage-presence, and her ability as an actress; during the season of 1890–1 she sang with much applause the Wagner heroines at the M. O. H. (succeeding Lilli Lehmann), and the following season made an equally successful concert-tour of the U. S.; after that she was a great favorite at the principal German opera-houses; from her retirement in 1902 until her death she lived in Berlin as a teacher.

Miersch, Paul Friedrich Theodor, b. Dresden, Jan. 18, 1868. Pupil at the Kgl. Akademie in Munich of Werner (vcl.) and Rheinberger (comp.); settled in New York in 1892; 1893–8, solo 'cellist of the N. Y. Symph. Orch.; since then do. at the M. O. H.—Comp. a vcl.-concerto; a vln.-concerto;

Indian Rhapsody for orch.; pcs. for str.-orch.; pcs. for vcl.; do. for pf.; songs.

Mignard [mē-ñahr′], **Alexander Konstantinovitch** (real name **Sheltobru′chov**), b. Warsaw, Aug. 13, 1852. Pupil of Freyer in Warsaw, and of Saint-Saëns at the Paris Cons. from 1869–71; then st. jurisprudence, entering the civil service in 1876; living in Moscow since 1893. Has written the operas *Kolma*, *Vorosheya*, and *The Widow;* 2 symphonies; 2 overtures; much church-music; pf.-pcs.; songs.

Miha′lovich, Edmund von, b. Fericsancze, Slavonia, Sept. 13, 1842. Pupil of Mosonyi at Pest, then (1865) of Hauptmann at Leipzig; later at Munich of v. Bülow (pf.); living as a composer in Pest and for many years director of the 'Landes-Schauspielakademie' there; in 1887 he succ. Liszt as dir. of the 'Landes-Musikakademie.' A disciple of the neo-German school.—Works: The romantic opera *Hagbarth und Signe* (Dresden, 1882); the 3-act opera *Toldi* (Pest, 1893; succ.); ballads f. full orch. (*Das Geisterschiff*, *Hero und Leander*, *La ronde du sabbat* [V. Hugo], *Die Nixe*); a symphony in D m. (publ.; 3 others in MS.); *Trauerklänge* f. orch.; pf.-music, etc.

Mikorey [mĭ′koh-rī], **Franz,** b. Munich, June 3, 1873. Pupil of H. Schwarz, L. Thuille and H. Levi in Munich, and of H. von Herzogenberg in Berlin; in 1894 he acted as asst.-cond. in Bayreuth and Munich; then 3d Kapellm. at the Landestheater in Prague; after filling positions as 1st cond. in Ratisbon, Elberfeld, and at the court opera in Vienna, he succ. Klughardt in 1902 as Hofkapellm. in Dessau; made Generalmusikdirektor in 1912.—Works: The opera *Der König von Samarkand* (Dessau, 1910); *Nordische Sommernacht* for ten. and bar. soli, male ch. and orch.; *Frühlingsgesänge* for ten. and orch.; 2 symphonies (*Tragische*, *An der Adria);* a pf.-concerto in A; a pf.-quintet in E m.; a pf.-trio in B; male choruses and songs. From Mahler's sketches he completed the 10th symphony (prod. as *Symphonie Engadiana*, Berlin, 1913).—Cf. E. Hamann, *F. M.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Miksch, Johann Aloys, b. Georgental, Bohemia, July 19, 1765; d. Dresden, Sept. 24, 1845. Choir-boy in Dresden, 1777; 'Ceremoniensänger' at the Court Church, 1786; baritone singer in the Italian Opera, 1797; chorusmaster of the German Opera, 1820, pensioned 1831. A celebrated teacher of singing; the Schröder-Devrient, A. Mitterwurzer, and Agnes Schebest, were his pupils.

Mi′kuli, Karl, b. Czernowitz, Bukowina, Oct. 20, 1821; d. Lemberg, May 21, 1897. A student of medicine at Vienna (1839), his pronounced talent for music won him over; in 1844 he went to Paris, and studied under Chopin (pf.) and Reicha (comp.), returning home on the outbreak of the revolution of 1848. After highly successful pianistic tours through Russia, Rumania, and Galicia, he was app. Artistic Director of the Lemberg Cons. in 1858; in 1888 he founded a music-school of his own, which was well attended. His edition of Chopin's works, containing numerous emendations made by Chopin as marginal notes in M.'s student-copies, was regarded as a standard. He has publ. a number of pf.-pieces generally influenced by Chopin's style; Serenade f. clar. and pf. (op. 22); *Scherzino* f. 3 vls. (op. 25); *Die Reue* f. bar. and str.-orch. (op. 30); 48 *Airs nationaux roumains* (arr. for pf.).

Milanol′lo, Teresa and **Maria,** sisters; b. Savigliano, n. Turin, Aug. 28, 1827, and July 19, 1832, respectively. Teresa, a pupil of Caldera and Morra at Turin, became a celebrated violinist, travelling in Italy, France, Belgium, Holland, and England from 1836; from 1838 with her sister Maria (also a violinist), who died of consumption in Paris, Oct. 21, 1848. Teresa, after her marriage in 1857 to the military engineer Parmentier, ceased to appear in public. She lived in Paris, where she died Oct. 25, 1904.—Cf. C. M., *T. M. et M. M.* (Nantes, n. d.).

Milch′meyer, Philipp Jakob, b. Frankfort-on-Main, 1750; d. as a pf.-teacher in Strassburg, March 15, 1813. From 1780, court mechanician at Mayence. Invented a 3-manual pianoforte; publ. *Anfangsgründe der Musik* . . . (a pf.-method; 1797).

Milde, Franz von, son and pupil of Hans Feodor; dramatic baritone in Weimar, 1876–8; from 1878–1907, in Hanover; since then prof. of singing and stage-deportment at the Kgl. Akademie der Tonkunst in Munich.

Mil′de, Hans Feodor von, stage baritone, the creator of Telramund in *Lohengrin* at Weimar, 1850, and a life-member of the Weimar Court Opera, was born on the estate Petronek, near Vienna, April 13, 1821; d. Weimar, Dec. 10, 1899; was a pupil of Hauser and Manuel Garcia.—His wife **Rosa** (*née* **Agthe**), b. Weimar, June 25, 1827; d. there Jan. 26, 1906; created the rôle of Elsa, and sang at Weimar till 1876.—Cf. Natalie von Milde, *P. Cornelius. Briefe . . . . an F. und R. v. M.* (Weimar, 1901).

Mildenberg, Albert, b. New York, Jan. 13, 1878. St. in N. Y., pf. with R. Joseffy (1900–4) and comp. with B. O. Klein and C. C. Müller; went to Sgambati, in Rome, 1905; with Massenet in Paris, 1906–8; with Jemain at the Cons. there, 1909–12; cond.

of the 'Société symphonique' in Paris, 1907; since 1913 prof. of music at Meredith Coll., Raleigh, N. C. Mus. Doc., Wake Forest Coll., 1916; member of 'Société des Compositeurs.'—Works: A 1-act opera, *Rafaello* (Naples, 1910; in concert-form); 2 comedy-operas, *Wood-Witch* (N. Y., 1909) and *Love's Locksmith* (ib., 1912); a cantata, *The Garden of Allah* (Brighton, Engl., 1911); pf.-pcs.; songs. The scores and material of a 3-act grand opera, *Michael Angelo*, sent to the prize-competition of the M. O. H. in 1911, were lost in transit.

Mildenburg, Anna von, celebrated dramatic soprano; b. Vienna, Nov. 29, 1872. Pupil at the Cons. there of Rosa Papier and Pollini; début in concert with the 'Musikverein' in Klagenfurt in 1895; operatic début same year in Hamburg, where her splendid voice and remarkable dramatic gifts rapidly established her reputation, so that as early as 1897 she was invited to appear in Bayreuth; since 1898 one of the brilliant stars of the Vienna court-opera; made k. k. Kammersängerin in 1901. Her répertoire includes all the great Wagner-rôles from *Rienzi* to *Parsifal;* especially famous as Brünnhilde. On Aug. 24, 1909, she married the poet and dramatist Hermann Bahr, with whom she wrote *Bayreuth und das Wagner-Theater* (Leipzig, 1910; 2d ed. 1912; Engl. tr. by T. W. Makepeace, London, 1912). Bahr alone wrote *Parsifalschutz ohne Ausnahmegesetz* (Berlin, 1912).

Mil'der-Haupt'mann, Pauline Anna, dramatic soprano; b. Constantinople, Dec. 13, 1785; d. Berlin, May 29, 1838. She was 'discovered' by Schikaneder, and taught by Tomaschelli and Salieri at Vienna. Début 1803; sang in the Vienna Court Opera; Beethoven wrote the rôle of Fidelio for her. Prima donna in Berlin, 1816–29, leaving on account of difficulties with Spontini. Toured Russia, Sweden, etc.; farewell appearance Vienna, 1836. Her voice was so powerful that Haydn said to her, 'Liebes Kind, Sie haben eine Stimme wie ein Haus' [Dear child, you have a voice like a house].

Mild'ner, Moritz, b. Turnitz, Bohemia, Nov. 7, 1812; d. Dec. 4, 1865, at Prague, where he had been a violin-pupil of Pixis in the Cons., teaching there from 1842. He was a leader in the theatre-orch.; among his pupils were Laub, Hřimaly, and Zajic.

Mililotti, Leopoldo, b. Ravenna, Aug. 6, 1835. Settled in Rome, where he had studied music, as a singing-teacher. Publ. many beautiful songs, and wrote (with his brother **Giuseppe** [1833–1883]) 2 operettas, *La vendetta d'un folletto*, and *Un sogno nella luna* (both Rome, 1875).

Mil'lard, Harrison, b. Boston, Mass., Nov. 27, 1830; d. there Sept. 10, 1895. Sang in a church-choir, and at 10 in the chorus of the Handel and Haydn Soc. Studied 1851–4 in Italy; tenor concert-singer; toured Great Britain with Catherine Hayes. Returned to Boston, 1854; settled in New York, 1856, as a singer, composer, and vocal instructor.—Works: The 4-act Italian opera *Deborah* (not perf.); Grand Mass; Church-services; 4 Te Deums; he was a noted song-composer, having publ. over 350 songs, besides adaptations from the French, Italian and German.

Miller, Edward, English composer and theorist; b. Norwich, 1731; d. Doncaster, Sept. 12, 1807. Apprenticed to a street-paver, he ran away and studied music under Burney at Lynn. Organist at Doncaster, 1756–1807; Mus. Doc., Cambridge, 1786.—Publ. 6 solos f. German flute (with remarks on double-tonguing; 1752); 6 harpsichord-sonatas; elegies, songs, and an ode, w. instrl. parts; psalms and hymns; etc.; also *Institutes of Music, or Easy Instructions for the Harpsichord* (1771); *Elements of Thorough-bass and Composition* (1787); etc.

Miller, Reed, concert tenor; b. Anderson, S. C., Feb. 29, 1880. While attending Clemson Coll. he played the cornet in the college-band; was 1st cornet in the First S. C. Regiment during the Spanish-Amer. War; began to study singing in 1900 with E. G. Powell in Birmingham, Ala.; 1902–5, soloist at Calvary M. E. Ch., New York; 1905–8, at Plymouth Ch., Brooklyn; since then at Brick Presb. Church, N. Y. First appearance in concert and oratorio, 1903; has sung with all large orchestras and choral societies in every state of the Union; his répertoire includes all the standard oratorios and over 100 concert-numbers. In 1909 he married the soprano Nevada van der Veer, with whom he has since appeared in joint recitals.

Miller, Russell King, b. Philadelphia, May 10, 1871. Student at Princeton Univ.; pupil of C. Sternberg (pf.) in Phila.; then of S. P. Warren (org.), X. Scharwenka and B. O. Klein (comp.), in New York; has filled various positions as org. in Phila. churches; since 1902, org. at Temple Keneseth Israel, and since 1910 dir. of music at the Penna. Inst. for the Blind; has given recitals at Buffalo and St. Louis Expos.—Works for organ: *Symphonic Scherzo* (1895), *Nocturne* and *Epilogue* (1897), *Festival March* (Prize of A. G. O., 1903), *Festival Prelude* (1904), *Impromptu* (1904), *Cortège* (1904), *Elegy* (1905), *Chanson pastorale* (1907), *Berceuse* and *Serenade* (1908); church-music, pf.-pcs., and songs.

Millet [mĭl-yĕht′], **Luis,** b. Barcelona, Apr. 18, 1867. Pupil there of Vidiella and Pedrell; founded in 1891 the 'Orfeo Catalá' for the production of extended choral and orchestral works. Comp. of several orchl. fantasies on folk-songs; sacred and secular choruses.

Milligen, Simon van, b. Rotterdam, Dec. 14, 1849; was for 15 years munic. music-dir. in Gouden; lived some time in Paris, and then for many years in Amsterdam as teacher and mus. critic of the 'Handelsblad.' Comp. of the operas *Brinio* and *Darthula* (The Hague, 1898); *Snowa* for soli, ch. and orch.; a concert-overture; a string-quartet; cantatas; etc.

Mil'löcker, Karl, operetta-composer; b. Vienna, May 29, 1842; d. Baden, n. Vienna, Dec. 31, 1899. Studied in the Cons. there; theatre-Kapellm. at Graz, 1864; at the Harmonie Th. in Vienna, 1866; from 1869, at the Th. an der Wien. M.'s music is melodious and sprightly, and, like the instrumentation, well suited to the situations. —Works: *Der todte Gast* and *Die beiden Binder* (both in Graz, 1865); *Diana* (Vienna, 1867); *Die Fraueninsel* (Pest, 1878); and the following (all at Vienna): *Der Regimentstambour* (1869), *Drei Paar Schuhe* (1870), *Die Musik des Teufels* (1870), *Ein nagender Wurm* (1872); *Ein Abenteuer in Wien* (1873), *Das verwunschene Schloss* (1878, with songs in Upper Austrian dialect), *Gräfin Dubarry* (1879), *Apajune der Wassermann* (1880), *Die Jungfrau von Belleville* (1881), *Der Bettelstudent* (Dec. 6, 1881; popular everywhere; in Italian as *Il Guitarrero*), *Gasparone* (1884), *Der Feldprediger* (1884), *Der Dieb* (1885 [Berlin]), *Der Viceadmiral* (1886), *Die Sieben Schwaben* (1887), *Der arme Jonathan* (1890), *Das Sonntagskind* (1892), *Der Probekuss* (1895), and *Das Nordlicht* (1897). He also brought out a number of musical farces, and for years contributed piano-pieces to the monthly 'Musikalische Presse.'

Mills, Charles Henry, b. Nottingham, Jan. 29, 1873. Received his mus. education at the G. S. M., London; then private pupil of E. Prout and F. Niecks; 1892–3, pianistic tour of the U. S.; 1898–1900, cond. of Aberdeen Operatic Soc.; in 1900 app. city-org. there; 1906–7, borough-org. in Salford, Manchester; 1907–8, prof. of hist. and theory of music in Syracuse (N. Y.) Univ.; 1908–14, dir. of school of music, Univ. of Ill.; since 1914 do. at Univ. of Wis.—A. R. C. M., 1898; F. R. C. O., 1905.—Has written *Ode to St. Cecilia* for soli, double ch. and orch.; *The Wreck of the Hesperus* for orch.; Magnificat in F for soli and ch.; songs; has also contrib. articles to mus. journals.

Mills, Sebastian Bach, noted pianist; b. Cirencester, England, Mar. 13, 1838; d. Wiesbaden, Dec. 21, 1898. Taught by his father, by C. Potter, and by Sterndale Bennett, he played before Queen Victoria at the age of 7; studied later at the Leipzig Conserv. (Moscheles, Plaidy, Karl Mayer, Julius Rietz, and Hauptmann); later the pf. with Liszt. Was organist of the R. C. Cath., Sheffield, in 1855; played in a Gewandhaus Concert on Dec. 2, 1858, and went to New York in 1859, where he was so well received at his début in Schumann's *Concertstück* (with the Philharm. Soc.), that he settled there. In 1859, '67, and '78, he made brilliant tours in Germany; he also toured America, and up to 1877 played in New York in every season. He did yeoman service in the cause of good music in the United States; and was a most successful teacher.—Works: Pf.-music (*Barcarolle vénitienne*, op. 12; 2 Tarantellas, op. 13, 20; *Murmuring Fountain*, op. 22; *Recollections of Home*, op. 23; *Fairy Fingers*, op. 24; polka *Toujours gai*, op. 25; etc.).

Mills, (Robert) Watkin, born Painswick, Gloucestershire, England, Mar. 4, 1856. Bass-baritone singer (basso cantante) in oratorio and concert, with a compass from *E♭* to *f*¹. Pupil of Edwin Holland at the R. A. M., and of F. Blasco, Milan; later of Sir J. Barnby, Randegger, and Blume. Very succ. début at the Crystal Palace, May 17, 1884. Has filled many engagements in oratorio, in which his popularity is great. In America 1894–5.

Milton, John, father of the English poet; d. 1646 (7?). A scrivener in Bread Street, Cheapside, London, he was an excellent musician; his fine 6-part madrigal *Fayre Oriana in the Morne* was published in the 'Triumphes of Oriana' (1601); 4 motets were publ. in 'Teares and Lamentacions' (1614); also psalm-tunes in Ravenscroft's 'Whole Booke of Psalms' (1621).

Minchejmer [mĭn′hī-mĕr], **Adam,** b. Jan. 4, 1831; d. Warsaw, Jan. 28, 1904. Pupil of Freyer, Alois Tausig and A. B. Marx; in 1858 app. ballet-master at the Grand Th. in Warsaw; 1861, prof. at the Mus. Inst. there; 1902, chief librarian of the Warsaw theatres.—Works: The operas (all prod. at Warsaw) *Otton lucznik* (*Otto the Hunter;* 1864), *Stradiota* (1876), *Mazepa* (1890), *Msciciel* (*The Avenger;?*); incid. music to several plays; a ballet [with Moniuszko], *Figle Szatana* (*The Devil's Tricks*); 4 overtures; a mass; motets; also re-orchestrated Chopin's E m. concerto, and arr. other works for orch.

Mingot'ti, Regina, *née* **Valentini,** famous soprano; b. Naples, 1721; d. Neuburg-on-Danube, Oct. 1, 1808. Pupil of Porpora, and the rival at Dresden of Faustina Hasse;

they left the Dresden stage in the same year (1751), and M. then sang for two years at Madrid under Farinelli; later in London, Italy, Munich (1763), and Neuburg (1787).

Mino'ja, Ambrosio, b. Ospedaletto, n. Lodi, Oct. 22, 1752; d. Milan, Aug. 3, 1825. From 1814–24, prof. of comp. at the R. Cons., Milan; from 1789–1809 also maestro al cembalo at La Scala, where his opera *Tito nelle Gallie* was prod. in 1787.—Works: A symphony; cantatas; hymns; a De Profundis *a* 3; celebrated Solfeggî (M. was an excellent singing-teacher); and *Lettere sopra il canto* (Milan, 1812; publ. in German as *Über den Gesang;* 1815).

Miolan-Carvalho. See CARVALHO-MIOLAN.

Mirande [mē-răhn'd], **Hippolyte,** born Lyons, May 4, 1862. Pupil of Dubois and Guiraud in Paris Cons.; 1886–90, prof. in the Acad. of Music and the Cons. at Geneva; since 1890, Secretary-General of the Grand Th., Lyons, and prof. of mus. history at the Lyons Cons. He is also critic of the Lyons 'Progrès,' and organist at the synagogue.——Works: *Une fête Directoire,* ballet (Lyons, 1895; 45 representations up to 1898); overtures *Rodogune, Frithjof, Macbeth, Prométhée* and *La mort de Roland;* Suite de ballet for pf. 4 hands; pf.-music; songs.

Mirecki [mē-rĕht'skē], **Franz,** b. Cracow, Apr. 1, 1791; d. there May 29, 1862. Pupil of Hummel (1814) in Vienna and of Cherubini (1817) in Paris; lived in Milan, 1822–26; in Geneva, 1826–38; after that in Cracow as dir. of a school for operatic singing.—Works: The operas *Cyganie* (*Gypsies;* Warsaw, 1822), *Evandro in Pergamo* (Genoa, 1824), *I due forzati* (Lisbon, 1826), *Cornelio Bentivoglio* (Milan, 1844), *Noc w Apeninach* (*A Night in the Apennines;* Cracow, 1845); 3 ballets; a mass; numerous vars. and other pcs. for pf.; also publ. (in 12 vols.) 50 psalms of B. Marcello, with added instrl. acc.; and a *Trattato intorno agli stromenti ed all' istromentazione* (1825).

Mi'ry, Karel, b. Ghent, Aug. 14, 1823; d. there Oct. 5, 1889. Pupil of Mengal and Gevaert. He wrote 18 Flemish operas and operettas for Brussels, Antwerp, and Ghent, where he was prof. of harm. and Vice-Director of the Cons.

Mis'sa, Edmond-Jean-Louis, dramatic comp.; b. Reims, Marne, June 12, 1861; d. Paris, Jan. 29, 1910. Pupil of Massenet at Paris Cons.; won the Prix Cressent. Lived in Paris as a comp., teacher, and org. at S.-Thomas d'Aquin.—Works: *Juge et Partie,* 2-act opéra comique (Op.-Com., 1886); *Lydia,* 1-act do. (Dieppe, 1887); *Le Chevalier timide,* 1-act do. (Paris, Menus-Plaisirs, 1887); *La belle Sophie,* 3-act opera (ibid., 1888); *Doctoresse,* 1-act pantomime (1888); *La Princesse Nangara,* 3-act opera (Reims, 1892); *Mariage galant,* 3-act opera (Paris, 1892); *Tararaboum-revue* (1892); *l'Hôte,* 3-act pant. (1893); lyric comedy *Dinah* (3 acts, 1894); *Le dernier des Marigny,* 4-act revue (1896); *Les deux Peuples,* 1 act (1896); *Ninon de Lenclos,* 4-act lyric episode (1895); Babette (1900); Muguette (1903); *Dans la lumière et les parfums* (féerie symbolique, 1905); also orchl. music, pf.-pieces, songs, etc.

Mit'terer, Ignaz Martin, b. St. Justina, Tyrol, Feb. 2, 1850. St. singing with his uncle, Anton M., mus. dir. there; pf. and org. with B. Huber; then was chorister at Neustift, n. Brixen, where he st. the works of the early masters with K. Höllwarth; ordained priest in 1874; st. again (1876–7) at the Kirchenmusikschule in Ratisbon under G. Jakob, M. Haller and F. X. Haberl; 1882–5, Kapellm. at the Cath. in Ratisbon; since then mus. dir. at the Cath. in Brixen. He has won for himself a distinguished place among modern masters of the Palestrina style. His works (over 160 opus-numbers, exclusively for the church) comprise about 20 masses (*a* 2-5), a *Missa solemnis* with orch. (op. 89), 4 Requiems, a *Stabat Mater* (op. 57), vespers, litanies, offertories, motets, etc. Has also publ. *Praktischer Leitfaden für den römischen Choralgesang* (1896), *Die wichtigsten kirchlichen Vorschriften für Kirchenmusik* (4th ed. 1905), *Praktische Chor-Singschule* (4th ed. 1908).

Mit'terwurzer, Anton, baritone stage-singer; b. Sterzing, Tyrol, Apr. 12, 1818; d. Döbling, n. Vienna, Apr. 2, 1876. Pupil of Gänsbacher, his uncle; choir-boy at St. Stephen's, Vienna; stage-début Innsbruck, as the Jäger in *Das Nachtlager von Granada.* Sang in Austrian provincial theatres; eng. 1839 at Dresden Court Opera; pensioned 1870. Favorite rôles: Flying Dutchman, Hans Heiling, Don Giovanni, Hans Sachs, etc.

Mittler, Franz. b. Vienna, Apr. 14, 1893. Pupil of J. Fischer, Labor, Heuberger and Prohaska; comp. of a str.-quintet in F, a pf.-trio, a 'cello-sonata, pf.-pcs. and songs.

Mittmann, Paul, born Habelschwerdt, June 18, 1868. St. with G. Kothe at the seminary there, and later (1893) with G. Riemenschneider; 1st org. and mus. dir. at St. Michael's, Breslau; since 1901 also mus. critic of the 'Breslauer Zeitung.' Comp. of fine male and mixed choruses (several in Silesian dialect), a *Festmesse* in G (op. 140), and other church-music.

Mizler [mĭts'-], **Lorenz Christoph** (later ennobled as Mizler von Kolof), b. Heidenheim, Württemberg, July 25, 1711; d. War-

saw, Mar., 1778. Pupil of J. S. Bach on the clavichord and in comp.; graduate of Leipzig Univ. (*Dissertatio, quod musica ars sit pars eruditionis musicae,* 1734; 2d ed. 1736); lecturer at the Univ., 1736; establ. the 'Societät der musikalischen Wissenschaften,' 1738; from 1743, private tutor in Warsaw. His 'Neu eröffnete musikalische Bibliothek . . ' (1736–54) was one of the earliest mus. periodicals. Publ. *Die Anfangsgründe des Generalbasses, nach mathematischer Lehrart abgehandelt* (1739); a transl. of Fux's Gradus as *Gradus ad Parnassum, oder Anführung zur regelmässigen mus. Composition* (1742); etc. —See Q.-Lex.

Mlynar'ski, Emil, b. Kibarty, Poland, July 18, 1870. From 1880–9 pupil at the Petrograd Cons. of L. Auer (vl.), A. Rubinstein (pf.), and A. Liadov (comp.); début as violinist in Petrograd (1889), followed by tours of Germany and England; 1893–4, 2d cond. at the Warsaw opera, also directing the symphony concerts; 1894–7, prof. of vl. at the mus. school of the Imp. Russ. Mus. Soc. in Odessa; 1897–1903, 1st cond. at the Warsaw opera; 1901–5, cond. of the Philh. Soc., and from 1904–9 dir. of the Cons. there; at that time he began his very successful tours as visiting cond. (Petrograd, Moscow, London, Paris, etc.); settled in London in 1909; since 1910 permanent cond. of the Scottish Orch. (Glasgow and Edinburgh), visiting London every season. With the London Symph. Orch. he gave concerts devoted entirely to Slavonic music (1912 and '13), and in 1915 a British Musical Festival (devoted exclusively to British composers). —Works: Vln.-concerto in D m. (op. 11; won the Paderewski prize in Leipzig, 1898); a symphony in F, *Polonia* (op. 14); effective pcs. for vl. and pf. (op. 2, 4, 6, 7); pf.-pcs. (op. 1, 3, 5). A comic opera, *A Summer Night,* was finished in 1915 (not yet prod.); at present (1917) he is writing a second vl.-concerto.—Cf. 'M. T.,' May, 1915.

Mocquereau [mŏhk-roh'], Dom **André,** b. La Tessoualle, near Cholet (Maine-et-Loire), June 6, 1849. In 1875 he joined the order of Benedictines at the Abbey of Solesmes, devoted himself to the study of the Gregorian chorale under the direction of Dom Pothier, and became teacher of choral singing in the Abbey. After the expulsion, in 1903, of the Order from France they found a refuge on the Isle of Wight (Quarr Abbey, Ryde), where M. is now (1917) prior. Founder (1889) and editor of the great work 'Paléographie musicale,' published serially, and containing photographic facsimiles of ancient MSS., together with transcriptions of the neumes into *nota quadrata,* and comprehensive essays on neume-notation. The following numbers have appeared: (1) Codex 339 of the St. Gall library, *Antiphonale missarum S. Gregorii* (10th century), with a general Introduction, notes on the St. Gall library, a description of the Codex, and the essay *Origine et classement des différentes écritures neumatiques;* — (II and III) Responsorium graduale *Justus ut palma* in facsimile after more than 200 MS. antiphonaries of the 9th–17th centuries, together with the essays (1) *Les neumes-accents* and (2) *De l'influence de l'accent tonique latin et du cursus sur la structure mélodique et rythmique de la phrase grégorienne:* A. *L'accent tonique et la psalmodie;* —(IV) Codex 121 of the Einsiedeln library, *Antiphonale missarum S. Gregorii* (9th–10th centuries), together with the second half of the essay on neumes, B. *Le cursus et la psalmodie;*—(V and VI) Codex addit. 34209 of the British Museum, *Antiphonarium Ambrosianum* (12th century), with Introd. and description;—(VII and VIII) Codex H. 159 of the faculty of Med. at Montpellier, *Antiphonarium tonale missarum* (11th century), in double notation of neumes and letters, with the essay *Du rôle et de la place de l'accent tonique latin dans le rythme grégorien;*—(IX) Codex 601 of the capitular library in Lucca, *Antiphonaire monastique* (12th–13th centuries), together with a 'tonale' collating the notation of the Lucca MS. with the notation of one from Toledo;—(X) Codex 239 of the library of Laon, *Antiphonale missarum S. Gregorii* (9th–10th centuries), with the essays *Les signes rythmiques Sangalliens et Solesmiens* and *L'introitus de la messe 'In Medio' et la mélodie authentique du 'Credo' selon l'Ed. Vaticana;*—(XI) Codex 47 of the library of Chartres, *Antiphonale missarum S. Gregorii* (10th century).—The greater part of the preceding essays have also been printed separately. Of these essays Riemann says: 'The method of the Benedictine of Solesmes appears to be the sole trustworthy one, resting as it does on a judicious maintenance of tradition upon a cautiously broadened foundation.'

Mof'fat, Alfred Edward, b. Edinburgh, Dec. 4, 1866. Pupil of L. Bussler at Berlin, 1882–88; composer, residing in London and Germany in turn.—Works: Cantatas (for female or children's voices) *The Passing Year, The Dressing of the Well, The Children of Samuel, A Christmas Dream;* album of ten trios for female voices; many duets and duettinos; 12 sacred rounds; 8 books of school-songs; songs, etc.;— a pf.-quartet; pieces for vln. and pf.; pieces for 'cello and pf.; many vocal arrangements ('The Minstrelsie of Scotland,' 'Folk-songs of England,' etc.); also instrl. arrs., chiefly of classical pieces.

Mohaupt [moh'howpt], **Franz,** b. Jäckels-

thal, Bohemia, Aug. 29, 1854. St. at the Teachers' Seminary in Leitmeritz (1869–72), taught in various towns, and became dir. of St. John's Orphan Asylum in Prague; since 1896 dir. of a school in Böhmisch-Leipa.—Works: Two operas, *Der Graf von Gleichen* (Reichenberg, 1901) and *Schwedennot* (not prod.); a suite for orch. (op. 17); a pf.-quintet in C (op. 11); *Missa solemnis* (op. 16); *Lied der Pappenheimschen Reiter* (op. 12) and *Deutsche Heimat* (op. 24) for male ch. and orch.; *Lied vom Zwergenkönig Laurin* (op. 9) for mixed ch., vl., harp, harmonium and pf.; pf.-pcs.; many songs.

Mohr, Hermann, b. Nienstedt, Oct. 9, 1830; d. Philadelphia, May 26, 1896. Pupil of the Teachers' Seminary, Eisleben; went to Berlin in 1850; founded the Luisenstadt Cons. there; taught in Zeckwer's Cons., Phila., from 1886.—Works: Cantata *Bergmannsgruss;* male choruses (e. g., *Jauchzend erhebt sich die Schöpfung*, *Am Altare der Wahrheit*); songs; instructive pf.-pieces; etc.

Möh'ring, Ferdinand, born Alt-Ruppin, Jan. 18, 1816; d. Wiesbaden, May 1, 1887. Pupil for composition of the Berlin Akademie; in 1840, org. and mus. dir. at Saarbrücken; 1844, 'Royal Music-Director'; 1845, org. and singing-teacher at Neu-Ruppin.—Works: 2 unsucc. operas, *Das Pfarrhaus*, and *Schloss Warren;* many male choruses (e. g., *Normannenzug*), widely known and appreciated; other music in MS.

Moir, Frank Lewis, born Market Harborough, Engl., Apr. 22, 1852; d. Deal, July 14, 1904. While a student of painting at S. Kensington, he also learned music; won scholarship in the Nat. Training School (1876), and made a name as a song-composer.—Works: A comic opera, *The Royal Watchman;* church-services; madrigal *When at Chloe's eyes I gaze* (Madr. Soc. prize, 1881); duets; choruses; over 200 songs; *Melody* in A, for vln. and pf.; etc.

Mojsisovics [moĭ-sē'sŏh-vĭtch], **Roderich von,** b. Graz, May 10, 1877. Pupil there of E. Degner, of Wüllner and Klauwell at the Cologne Cons., and of Thuille at the Akademie der Tonkunst in Munich; in 1903 cond. of the 'Männergesangverein' in Brünn; 1908, dir. of the music-school of the Musikverein in Pettau, Styria; 1910–11, mus. critic of the 'Volkszeitung' in Leipzig; since 1912 cond. of the 'Steiermärkischer Musikverein' in Graz.—Works: The operas *Tantchen Rosmarin* (Brünn, 1913) and *Die roten Dominos* (finished 1915); a symph. poem, *Stella;* 2 symphonies, *In den Alpen* (B♭ m.) and *Barock-Idylle* (G); Serenade for str.-trio, op. 21; a vl.-sonata, op. 29; a str.-quartet, op. 33; an organ-sonata, op. 38; a vln.-concerto in F♯ m., op. 40; *Chorus mysticus* from 'Faust,' op. 4, for soli, double ch., org. and orch.; *Weihnachtskantilene*, op. 45b, for soli, ch., org. and str.-orch.; 2 melodramas, *Ninion* and *Wahnsinn;* melodram. music to Sophocles' *King Oedipus* (for harp only); choruses; pf.-pcs. Has written guides for several modern operas in Schlesinger's 'Opernführer' and analyses of Liszt's *Bergsymphonie* and *Heldenklage* in B. & H.'s 'Kleiner Konzertführer.'

Molique [mŏh-lēk'], **Wilhelm Bernhard,** famous violinist and comp.; b. Nuremberg, Oct. 7, 1802; d. Kannstadt, May 10, 1869. His first teacher was his father, a town-musician; King Maximilian I, hearing of his extraordinary talent, had him trained (1816) by Rovelli at Munich. A member of the court orch. at Vienna in 1818, in 1820 he succeeded Rovelli as leader in the Munich orch. After finishing-lessons from Spohr, he made his first artistic tour in 1822; in 1826 Lindpaintner called him to Stuttgart as leader, with the title of 'Musikdirektor.' He won celebrity abroad by extended tours in Holland, Russia, England and France. The political crisis of 1849 caused him to settle in London, where he remained (excepting a visit to Stuttgart, Munich, and Frankfort, in 1859) until 1866, enjoying deserved success as a soloist, quartet-player, and teacher. He retired to Kannstadt in 1866.—Works: The oratorio *Abraham* (Norwich Festival, 1860; comp. in 3 months); 2 masses, a symphony, 2 pf.-trios; his highly prized compositions for violin include the 6 concertos (real classics), a concertino, 8 string-quartets; concertantes for violin and pf., and for violin and flute; violin-duets; fantasias, rondos, etc., for solo vln.; besides a 'cello-concerto, concertantes for flute and pf., etc.

Molitor, Raphael Fidelis, b. Sigmaringen, Feb. 2, 1873. St. philosophy and theol. in the Benedictine monastery Beuron; ordained priest in 1897; 1898–1904, lecturer there on canon-law, and organist; since 1904 prior of Benedictine monastery St. Joseph n. Coesfeld, Westphalia; app. in the same year a member of the advisory board of the 'Editio Vaticana.' He is one of the foremost authorities on Gregorian Chant. Has publ. *Reformchoral* (1901), *Die nachtridentinische Choralreform* (2 vols., 1901, '02), *Choralwiegendrucke* (1904), *Der gregorianische Choral als Liturgie und Kunst* (1904); important essays in the 'Gregoriusblatt,' 'Greg. Rundschau,' 'Kchm. Jahrb.,' 'Sbd. Int. M.-G.', etc.

Mol'lenhauer, Eduard, b. Erfurt, April 12, 1827; d. Owatoma, Minn., May 7, 1914. Vln.-pupil of Ernst (1841) and Spohr (1843); after concertizing some years in Germany, he went to London, where he joined Jullien's Orch., of which an older brother, **Friedrich**

(1818–85), also a violinist, was a member; the orch. made a tour of the U. S. in 1853, and at the conclusion of the engagement the two brothers settled in New York as teachers; they were the originators of the Conservatory system in America. Eduard also appeared frequently as a soloist, especially with the N. Y. Philh. Soc.—Works: The opera *The Corsican Bride* (New York, 1861); the comic operas *Breakers* (N. Y., 1881) and *The Masked Ball;* a vln.-concerto in A; a concerto for 2 vls. in C; 3 symphonies; string-quartets; solo-pcs. for vl. (*La Sylphide*, etc.); songs.

Mol'lenhauer, Emil, nephew of preceding, son of **Friedrich;** b. Brooklyn, N. Y., Aug. 4, 1855. A violinist, he appeared at the old Niblo's Garden, New York, in his ninth year; in 1872 he entered Theodore Thomas's orch. as one of the first violins, remaining here some 8 years. He then joined the Damrosch Orch., and a few years later became a member of the Bijou Th. orch. at Boston; was 1st violin in the Boston Symphony Orch. 1885–8, then assuming the conductorship of the Germania and Boston Festival Orchestras, touring the country with the latter with famous vocal and instrumental soloists (Calvé, Nordica, Melba; Campanari, Plançon, Ben Davies; Rummel, Joseffy, Ysaÿe, Marteau). In 1899 he was elected conductor of the Boston Handel and Haydn Society, succeeding Mr. Lang; since 1900 also cond. of the Apollo Club (male ch.), and since 1915 of the Brookline Choral Soc. He cond. the concerts of the Boston Symph. Orch. at the St. Louis Expos. (1904) and at the Panama Expos. (San Francisco, 1915).

Mollenhauer, Henry, brother of Eduard; fine violoncellist; b. Erfurt, Sept. 10, 1825; d. Brooklyn, Dec. 28, 1889. In 1853 he was a member of the R. Orch. in Stockholm; toured the U. S. from 1856–8 with Thalberg, Gottschalk and Carlotta Patti; he settled in Brooklyn as teacher and concert-'cellist; founded the H. M. Cons. in 1868, which is still (1917) flourishing under the direction of his sons Henry and Adolph.

Mollenhauer, Louis, eldest son of Henry; violinist; b. Brooklyn, Dec. 17, 1863. Pupil of his uncle, Eduard; concertized for several years as soloist and member of the Schubert and Mollenhauer Quintette Clubs; after his father's death he succeeded him as dir. of the Cons. for two years (1889–91); since then dir. of his own Cons. in Brooklyn.

Mol'ler (or **Möller**), **Joachim.** See BURGK.

Molloy, James Lyman, b. Cornclore, King's County, Ireland, 1837; d. Wooleys, Bucks, Feb. 4, 1909. An amateur comp. and writer, whose operettas (*Students' Frolic, My Aunt's Secret, Very Catching*), numerous songs, and Irish melodies with new accompaniments, have enjoyed considerable vogue.

Molter, Johann Melchior, d. Durlach, Jan. 12, 1765; was Kapellm. in Durlach from 1722–33; Kirchenmusikdirektor at Eisenach, 1733–43; then again in Durlach till his death. He was one of the most prolific instrl. composers of the century.—Works (all in MS. in the Landesbibl. at Karlsruhe): 169 symphonies, 14 overtures, 61 concertini *a* 5, 12 concerti *a* 4, 22 concerti *a* 3.—Cf. L. Schiedermair, *J. M. M.*, in 'Sbd. Int. M.-G.' (xiv, 3).—See Q.-Lex.

Momigny [moh-mē-ñē'], **Jérôme-Joseph de,** b. Philippeville, Jan. 20, 1762; d. Paris, July, 1838. At 12, org. at St.-Omer, later at Ste.-Colombe, and 1785 at Lyons; establ. a music-business in Paris, 1800; lived later in Tours, but seems to have returned to Paris.—Comp. string-quartets, string-trios, pf.-sonatas, vln.-sonatas, an opera, *Arlequin-Cendrillon*, cantatas, etc. Wrote *Cours complet d'harmonie et de composition d'après une théorie neuve* (3 vols., 1806; bases the scales on the overtone-series up to 13); and other books supporting his theories. In this work he lays the foundations of the theory of phrasing. Lussy, Westphal and Riemann have really advanced no new theories, but only elaborated the principles laid down by M. He also wrote the musical articles for vol. ii (1818) of Framéry and Ginguené's 'Encyclopédie méthodique,' giving in condensed form the theories advanced in his *Cours complet* (under *Mesure, Motif, Période, Phrase, Ponctuation, Proportion, Rythme*).

Momolet'to. See ALBERTINI, MICHAEL.

Monaste'rio, Jesús, b. Potes, Spain, Mar. 21, 1836; d. Santander, Sept. 28, 1903. Distinguished violinist; début 1845 as infant prodigy; studied Brussels Cons., 1849–51, under de Bériot; after long and brilliant tours, he founded the Quartet Soc. at Madrid in 1861. Influential in forming taste for classical music in Spain. Court violinist; prof. in, and (1894) Director of, Madrid Cons., succeeding Arrieta. Publ. various violin-pieces, some of which (e. g., *Adieux à l'Alhambra*) were very popular.

Monbel'li, Marie, famous stage-soprano; b. Cadiz, Feb. 13, 1843. Pupil of Mme. Eugénie Garcia in Paris; from 1869, prima donna at Covent Garden, London, after sensational tours with Ullmann.

Mondonville [mŏhn-dŏhn-vēl'], **Jean-Joseph Cassanea de** [de Mondonville was his wife's maiden-name], b. Narbonne, Dec. 25, 1711; d. Belleville, n. Paris, Oct. 8, 1772. A violinist in the Concerts spirituels, Paris, he prod. successful motets, and succeeded

Gervais in 1744 as Intendant of the 'musique de la chapelle' at Versailles; 1755–72, cond. of the Concerts spirituels, succeeding Royer. —Also comp. operas and oratorios.—Cf. M. L. Galibert, *J.-J. C. de M.* (Paris, 1856); F. Hellouin, *Feuillets d'histoire* (ib., 1903). —See Q.-Lex.

Moniuszko [mŏh-ñŏŏsh'kŏh], **Stanislaw,** b. Ubiel, Govt. of Minsk, Lithuania, May 5, 1819; d. Warsaw, June 4, 1872. Pupil of the organist A. Freyer in Warsaw (1828) and of Rungenhagen in Berlin 1837–9, earning his living there as an organist and music-teacher. Then settled in Vilna. In 1858 he was app. Director of the Warsaw Opera; later prof. at the Cons. His career as a composer began with songs, of which, after long waiting, he publ. 6 books in Vilna; he also wrote many masses with accomp. of org. or orch., several cantatas w. orch., the *Ostrobramer Litany* for ch. and orch., and other church-music; but his most famous works are his 15 national (Polish) operas, written in melodious and graceful style (*The Lottery, Ideal* [1846], *The New Don Quixote, Night-camp in the Apennines, Idylle, Betly, The Gypsies, Halka* (Vilna, 1854 [in concert-form 1847]; the first thoroughly national Polish opera), *Jawnuta* [The Paria], *The Raftsman, Verbum nobile, Rokitschana, The Countess, The Haunted Castle, Beata,* and *Tea* [unfinished]).—Biography in Polish by A. Walicki (Warsaw, 1873).

Monk, Edwin George, b. Frome, Somersetshire, Engl., Dec. 13, 1819; d. Radley, Berkshire, Jan. 3, 1900. Organist and comp., pupil of G. A. Macfarren; Mus. Bac., Oxon., 1848; Mus. Doc., 1856. 1858–83, Camidge's successor as organist of York Minster.—Works: *Ode to the Nativity* [Milton]; ode *The Bard;* unison service in A; other comps.; edited 'Anglican Chant Book'; 'Anglican Choral Service Book'; 'Anglican Hymn Book' (with Singleton); 'The Psalter and Canticles pointed for chanting' (with Ouseley); and 'Anglican Psalter Chants' (with Ouseley).

Monk, William Henry, b. London, Mar. 16, 1823; d. Stoke Newington, London, Mar. 18, 1889. Pupil of T. Adams, J. A. Hamilton, and G. A. Griesbach. Org. in various London churches; 1847 choirmaster, 1849 organist, and 1874 prof. of vocal music in King's College, London; prof. of music at the School for the Indigent Blind, 1851; prof. in Natl. Training College, 1876; in Bedford Coll., London, 1878; Mus. Doc. *hon. causa* (Durham), 1882. He edited for the Church of Scotland 'The Book of Psalms in Metre,' 'Scottish Hymnal,' 'The Psalter,' and 'Book of Anthems'; was the mus. editor of 'Hymns, Ancient and Modern,' and comp. many popular hymn-tunes (*Eventide*), also anthems, chants, etc.; he edited 'The Parish Choir,' and lectured in London, Edinburgh, etc.

Monleo'ne, Domenico, composer of the operas *Cavalleria Rusticana* (Amsterdam, 1907; rewritten as *La Giostra dei Falcatori,* Florence, 1914), *Alba eroica* (Genoa, 1910), *Arabesca* (Rome, 1913; won 1st prize at the competition of the City of Rome [1912]), *Suona la ritirata* (Milan, 1916).

Monod [moh-noh'], **Edmond,** b. Lyons, Feb. 4, 1871. St. pf. with B. Roth in Dresden and Varette Stepanov and Leschetizky in Vienna; 1899–1906, asst. to Mme. Stepanov; since 1907 prof. of pf. at the Geneva Cons.; composer of songs. Has publ. *Harmonie et Mélodie: Le rôle de l'élément mélodique dans la formation de l'harmonie dissonante* (1906; Ger. tr., 1908); *Mathis Lussy et le rythme musical* (1912); essays in 'Rev. mus. de Lyon.'

Monsigny [mŏhn-sē-ñē'], **Pierre-Alexandre,** b. Fauquembergue, n. St.-Omer, Oct. 17, 1729; d. Paris, Jan. 14, 1817. Forced at an early age, by his father's death, to support his family, he obtained a clerkship in 1749, and later the post of 'maître d'hotel' to the Duke of Orléans; renouncing former musical studies until, in 1754, a performance of Pergolesi's *Serva padrona* so fired his imagination, that he, after a five-months' course of harmony under Gianotti, succeeded in scoring a 1-act comic opera, *Les Aveux indiscrets,* most successfully prod. at the Th. de la Foire in 1759. The same theatre having brought out in quick succession and with increasing success 3 more operas of his, *Le Maître en droit* (1760), *Le Cadi dupé* (1761), and *On ne s'avise jamais de tout* (1761), the Comédie Italienne, jealous of its rival's good fortune, closed it by exercise of a vested privilege, and took over its best actors. M. thenceforward wrote exclusively for the Comédie Italienne: *Le Roi et le fermier* (1762), *Rose et Colas* (1764), *Aline, reine de Golconde* (1766), *l'Île sonnante* (1768), *Le Déserteur* (1769), *Le Faucon* (1772), *La belle Arsène* (1773), *Le rendezvous bien employé* (1774), were a series of triumphs culminating in *Félix, ou l'enfant trouvé* (1777). Here M. stopped abruptly; either fearful that he had done his best, or (as he himself modestly explained it) for lack of ideas. He lost a government position, and the stewardship of the Duke of Orléans' estates, in the Revolution, but the Opéra-Comique allowed him a pension of 2,400 francs; in 1800 he was made Inspector of Instruction at the Cons. (resigning in 1802). In 1813 he was elected to Grétry's chair in the Académie. He had a wonderful gift of melody, and rare sensibility in dramatic expression, but his theoretical training was deficient; still, he is regarded as one of the

creators of French comedy-opera.—Cf. Quatremère de Quincy, *Notice hist. sur la vie et les ouvrages de M.* (Paris, 1818); M. Alexandre, *Éloge historique de P.-A. M.* (Arras, 1819); M. Hédouin, *Éloge de M.* (Paris, 1820); A. Pougin, *M. et son temps* (Paris, 1908). —See Q.-Lex.

Montana'ri, G., b. Salerno, 1881; pupil of the Cons. at Naples; composer of a very successful lyric comedy, *Il birichino di Parigi* (Milan, 1913).

Monte, Filippo de [Philippe de Mons, or **Philippus de Monte],** b. Mons (or Malines), 1521; d. Vienna, July 4, 1603. Kapellmeister to Emperor Maximilian II; later to Rudolf II. Celebrated contrapuntist; publ. masses and many books of motets and madrigals; numerous others in MS. Some of these are also in collections; a few others are found in modern works (Hawkins's 'History' has a madrigal *a* 4; Dehn's 'Sammlung,' and Commer's 'Collectio,' each contains a motet).—Cf. G. van Doorslaer, *Ph. de M.* (Malines, 1895).—See Q.-Lex.

Montéclair [mŏhn-tā-klär'], **Michel Pignolet de,** b. Chaumont, 1666; d. Saint-Denis, n. Paris, Sept., 1737. One of the earliest players on the modern double-bass, he was a member of the Opéra orch., Paris, 1707–37. He prod. at the Opéra *Les Fêtes de l'été,* ballet-opera (1716), and *Jephté,* 3-act grand opera (1732); also comp. cantatas, a requiem (1736), 6 trios (sonatas) for 2 violins and bass, 'Brunettes' for flute and violin, flute-duos, etc.—Wrote *Méthode pour apprendre la musique* (1700; revised eds. 1709, 1736), and a *Méthode pour apprendre à jouer du violon* (1720; a pioneer violin-method; 2d ed. 1736).—See Q.-Lex.

Montemez'zi, Italo, b. Verona, 1875; pupil of the Milan Cons. Comp. of a cantata, *Cantico dei cantici* (1900), and of the operas *Giovanni Gallurese* (Turin, 1905), *Hellera* (ib., 1909), and *L'amore dei tre rè* (Milan, 1913; M. O. H., 1914).

Montever'di [Monteverde], Claudio (Giovanni Antonio), b. Cremona [bapt. May 15], 1567; d. Venice, Nov. 29, 1643. He began his career as a viola-player in the orch. of Duke Gonzaga of Mantua, and studied counterpoint under the Duke's maestro, Ingegneri. His first published works, Canzonette *a* 3 (1584) and 5 books of madrigals *a* 5 (1587–99), foreshadowed his course as a composer; the harmonic progressions show a strong feeling for modern tonality, and the dominant seventh and other dissonances enter without preparation. M. was one of the reformers attacked by Artusi in the pamphlet *L'Artusi ovvero delle imperfettioni della moderna musica* (1600); he was, indeed, heartily in sympathy with the efforts of the Florentines Caccini and Peri to establish a modern musical drama. In 1603, he succeeded Ingegneri as maestro to the Duke, and wrote, for the wedding of the latter's son with Margherita of Savoy, his first dramatic work, *Orfeo,* received with unbounded enthusiasm. In 1608 he set to music Rinuccini's *Arianna,* and a ballet, *Ballo delle ingrate.* Meantime he had not only continued secular composition in the smaller forms (*Scherzi musicali a tre voci* in the French chanson-style [1607]), but had also won fame as a sacred composer (vespers and motets were publ. 1610); and in 1613 was elected to succeed Martinengo as maestro di cappella at San Marco, Venice, at a salary of 300 ducats (raised to 500 in 1616), and a house, besides travelling expenses. For several years his duties as composer for the church, and chorusmaster, absorbed his attention; in 1624 his epico-dramatic *Il combattimento di Tancredi e Clorinda,* in which a narrator ('testo') connects the dialogue, was brought out at the palace of Senator Mocenigo; in 1627 he wrote 5 dramatic intermezzi in episodes from *Bradamante* and *Dido* for the court of Parma, and in 1630 an opera, *Proserpine rapita,* was performed at the wedding of Mocenigo's daughter. In 1637 the first opera-house was opened at Venice, the Teatro di S. Cassiano, followed by a dozen more within sixty years; up to this time operas had been performed at the palaces of the nobility. M. now produced the operas *Adone* (Teatro SS. Giovanni e Paolo, Venice, 1639), *Le Nozze di Enea con Lavinia* (ibid., 1641), *Il ritorno di Ulisse in patria* (T. S. Cassiano, 1641), and *L'Incoronazione di Poppea* (SS. Giovanni e Paolo, 1642). He enlarged the orchestra, selected and combined with skill the instruments accompanying the voices, and first employed the *tremolo* of strings (Orpheus' lament, in *Il combattimento di Tancredo,* is accomp. by bass viols *tremolo*); besides this, his recitative is far freer and more dramatic, sometimes expanding to an arioso, and of a sentiment and force greatly surpassing the monotonous first-fruits of the 'stile rappresentativo.' Portions of *Orfeo* (publ. 1609) were republ. 1881 by the 'Gesellschaft für Musikforschung' (vol. x); portions of *Poppea* were republ. by H. Goldschmidt in his *Studien zur Geschichte der ital. Oper* (vol. ii, 1904). 3 more books of madrigals were publ.; Book vi, *a* 5, a 'dialogue' *a* 7 (1614), Book vii, *Il concerto, a* 1–6, and some songs (1619), and Book viii, *Madrigali guerrieri ed amorosi con alcuni opuscoli in genere rappresentativo* (1638). A few detached madrigals and other numbers have been reprinted in modern works. Besides the vespers and motets (1610), a

mass *a* 6, masses *a* 4, psalms *a* 1–8, with litanies to the Virgin (1650), and *Selva morale e spirituale* (a collection of masses, psalms, hymns, Magnificats, motets, Salves, and a Lamento from *Arianna;* in MS. in the Vienna Library), have been preserved.—BIBLIOGRAPHY: E. Vogel, *C. M.*, in 'Vschr. für M.-W.' (vol. iii, 1887); G. Sommi Picenardi, *C. M. a Cremona* (Milan, 1896); A. Heuss, *Die Instrummentalstücke des 'Orfeo' . . . .* (Leipzig, 1903); H. Leichtentritt, *C. M. als Madrigalkomponist*, in vol. x of 'Sbd. Int. M.-G.'; A. Heuss, *C. M. als Charakteristiker in seinen Madrigalen*, in 'Liliencron-Festschr.' (Leipzig, 1910); R. Mitjana, *C. M. y los orígenes de la ópera italiana* (Malaga, 1911). —See Q.-Lex.

Moody, Charles Henry, b. Stourbridge, Worcestershire, March 22, 1874. Pupil of T. W. Morgan, organist at Bangor Cath.; 1893, org. at St. Michael's Coll., Tenbury; 1894, deputy-org. at Wells Cath.; 1895, org. at Parish Ch., Wigan, and the next year app. cond. of the District Choral Soc., Church Choral Assoc., and Wigan Amateur Operatic Soc.; 1899, org. and choirm. at Holy Trinity, Coventry; since 1902 org. and master of choristers at Ripon Cath., cond. of the Festival Chorus and Ripon Choral Soc., and lecturer on music at the Diocesan Training Coll. Has publ. a Festival Magnificat, anthems, services and songs (the latter under the pen-name of **Coulthart Brayton**); *Music and Emotion, The Evolution of Ecclesiastical Music, Selby Abbey from 1069–1908.*

Moody, Fanny (M.-Manners), dramatic soprano; b. Redruth, Cornwall, Nov. 23, 1866. She st. singing with Mme. Sainton-Dolby, and made her concert-début in a performance of her teacher's cantata *Florimel* (London, Apr. 25, 1885); her operatic début occurred as Arline (*Bohemian Girl*) with the Carl Rosa company in Liverpool (Feb., 1887); in April she won great success at Drury Lane, but remained with the Rosa company until her marriage to Charles Manners (q. v.) on July 5, 1890; since then she has always accompanied her husband on his tours as the principal soprano of his company. She is an artist of considerable versatility, having sung the entire Wagner répertoire as well as early and modern French and Italian works; her voice is rather light, but very sympathetic, and she is at her best in such parts as Eva, Elsa, Juliet, Marguerite, etc. She created the title-rôle in Pizzi's *Rosalba* (1902), Militza in MacAlpin's *Crescent and the Cross* (1903) and Tatiana in the Engl. première of Tchaikovsky's *Eugen Onegin* (1892).

Moór [mohr], **Emanuel,** b. in Hungary, c. 1862. He st. in Budapest and Vienna; toured the U. S. from 1885–7 as dir. of the 'Concerts artistiques,' at which appeared soloists of the rank of Lilli Lehmann, Ovide Musin, Franz Rummel, etc.; in New York (probably in 1886) he married a wealthy lady, Miss Burke; nothing was heard from him then until 1894, when he played some of his own comps. for pf. in London; in 1895 the London Symph. Orch. prod. one of his symphonies; in 1899 R. Rettich played some chamber-music works in Berlin; in 1902 two of his operas were prod. in Cologne and in 1908 another opera in Kassel; at different times he lived in London, Lausanne and Munich. M.'s is a case without parallel in modern music; although he has publ. many important works (over 150 opus-numbers) through such houses as Schott, Simrock, Ricordi, Schirmer, etc., it seems impossible to discover his hiding-place, and while his works have not been played frequently, actual performances have been given by Ysaÿe, Thibaud, Casals, Marteau, etc. The works themselves give evidence not only of fine workmanship, but of real talent.—Works: The operas *Die Pompadour* (Cologne, 1902), *Andreas Hofer* (ib., 1902), *Hochzeitsglocken* (Kassel, 1908), *Der Goldschmied von Paris;* 7 symphonies (publ. op. 45, D m.; op. 65, E m. [No. 6] and op. 67, C [No. 7]); for str.-orch., op. 16, *Serenade;* op. 38, *Barcarolle;* op. 73, *Suite* in C; for full orch., op. 63, *Improvisationen über ein eigenes Thema;* op. 75, *Pensées symphoniques;* 2 pf.-concertos (op. 57, 58); 2 vcl.-concertos (op. 61, 64); 4 vln.-concertos (op. 62, 66, 72, 84); a triple-concerto for pf., vl., vcl. and orch. (op. 70); 2 suites for vl. and pf. (op. 50, 52); 7 vl.-sonatas (op. 12, 21, 23, 51, 54, 56, 74); 3 vcl.-sonatas (op. 22, 53, 55); a pf.-quintet (op. 19); a str.-quartet (op. 59); a suite for double str.-quintet (op. 103); a mass for soli, ch. and orch. (op. 127); numerous pf.-pieces; over 500 songs.

Moore, Graham Ponsonby, b. Ballarat, Australia, Apr. 14, 1859. St. pf. with Th. Kullak, X. Scharwenka and M. Moszkowski; prof. of pf. at the R. C. M., and examiner for the R. A. M. Has publ. some meritorious pf.-music: Op. 12, *Hochzeit im Dorfe;* op. 22, *Fünf Klavierstücke für den Konzertvortrag;* op. 24, *Chromatische Etüden;* op. 25, *Lyrische Tonbilder;* op. 35, *Neun Klavier-Gedichte in Etüden-Form*, etc.

Moore, John W., b. Andover, N. H., Apr. 11, 1807; d. Boston, 1887. Publ. *Complete Encyclopædia of Music, Elementary, Technical, Historical, Biographical, Vocal and Instrumental* (1854); and a *Dictionary of Musical Information* (1876).

Moore, Thomas, the famous poet, was b.

in Dublin, May 28, 1779; d. Sloperton Cottage, near Devizes, Feb. 25, 1852. He had no regular musical training, but picked up an amateurish knowledge of piano-playing with the aid of the organist, William Warren, and possessed a naturally pleasing voice. He set to music many of his 125 Irish songs and sang them with great effect to his own accompaniment, in the home-circle. Some of his original melodies are *Love thee, dearest, When 'midst the gay, One dear smile,* and *The Canadian Boat-song.* He also composed short concerted vocal pieces; the terzetto *O lady fair,* and the 3-part glee *The Watchman,* won wide popularity.

Moos [mohs], **Paul,** distinguished writer on esthetics; b. Buchau, Upper Swabia, Mar. 22, 1863. Pupil of Thuille, Rheinberger, Bussmayer and others at the Kgl. Akademie der Tonkunst in Munich; now (1917) living in Ulm. Author of *Moderne Musikästhetik in Deutschland* (1902); *R. Wagner als Ästhetiker* (1906); *Die psychologische Ästhetik in Deutschland;* has also contrib. many valuable essays to the 'Sbd. Int. M.-G.', 'Ztschr. Int. M.-G.', 'Kunstwart,' etc.

Mora'les, Cristóbal [Cristofero], b. Sevilla, Jan. 2, 1512; d. Malaga, June 14, 1553. From 1535–40 he was a singer in the Papal Chapel. Compositions by this eminent Spanish contrapuntist are still sung at Rome. Modern reprints of motets and parts of masses, etc., are in colls. by Eslava, Choron, Martini, Proske, and Rochlitz; 2 books of masses, many motets, Magnificats and Lamentations were publ. during his lifetime. —See Q.-Lex.

Morales, Olallo Juan Magnus, b. (of a Span. father and Swedish mother) Almeria, Spain, Oct. 13, 1874. He received his first mus. instruction in Göteborg; 1891–9, pupil at the Stockholm Cons. of H. Thegerström, J. Dente and W. Stenhammar; 1899–1901, of H. Urban and Teresa Carreño in Berlin; 1901–4, teacher of pf. and mus. critic in Göteborg; 1904–5, cond. of the Philh. Orch. in Lausanne; 1905–9, again in Göteborg as cond. of various societies; since 1909 living in Stockholm as critic of 'Dagens Nyheter'; app. prof. at the Cons. in 1911, and critic of the 'Svensk Dagblad.' In 1902 he married **Clary Asplund** (b. Kristinehamn, May 31, 1876), a pupil of J. Hey, and a fine concert-singer.—Works: Symphony in G m.; a concert-overture, *Försommar; Serenade* in E♭; *Andante lugubre* for orch.; *Berceuse* for fl. and vl. with str.-orch.; *Ballade and Berceuse* for vl. and pf.; a pf.-sonata and other pcs. for pf.; songs.

Mo'ralt, Joseph, the eldest in a famous Munich quartet-party of brothers, and 1st violin; b. Schwetzingen, n. Mannheim, Aug. 5, 1775; d. 1828 at Munich as orchestral leader;—**Johann Baptist,** the 2d violin; b. Mannheim, Jan. 10, 1777; d. Munich, Oct. 7, 1825; also comp. symphonies, quartets, and concertantes and duos for violin;—**Philipp,** the 'cellist, b. Munich, 1780; d. there 1829;—and **Georg,** the viola, b. Munich, 1781; d. there 1818.—See Q.-Lex.

Mo'ran-Ol'den, Fanny, distinguished dramatic soprano; b. Oldenburg, Sept. 28, 1855; d. Berlin, Feb. 13, 1905. Taught by Haas at Hanover, and Auguste Götze at Dresden, she made her début as 'Fanny Olden' (her real name was Tappenhorn) at a Gewandhaus concert in 1877; sang the rôle of Norma at Dresden a few months later, and was eng. as leading soprano at Frankfort in the autumn of 1878. From 1884–91 she sang in opera at Leipzig (City Th.); then until 1895 at the court opera, Munich. Sang in New York in 1888–9. Twice married: in 1879 to the tenor Karl Moran, and in 1897 to Herr Bertram, court singer at Munich.

More, Félicité. See PRADHER.

Morel', Auguste-François, self-taught dramatic composer; b. Marseilles, Nov. 26, 1809; d. Paris, April 22, 1881. From 1836–50 in Paris, as a song-composer and writer; also set to music Autran's *La fille d'Eschyle* (1848), and a ballet, *l'Étoile du marin* (1850); then returned to Marseilles, becoming director of the Cons. there in 1852. Prod. a grand opera, *Le Jugement de Dieu* (Grand Th., 1860); wrote much fine chamber-music (a string-quintet, 5 string-quartets, and a pf.-trio), for which he twice won the 'Prix Chartier'; also 2 symphonies, overtures, cantatas, etc.

Morel'li, Giacomo, b. Venice, April 14, 1745; d. there May 5, 1819. Librarian at San Marco, and the discoverer of the fragments of Aristoxenos' *Art of Rhythm,* which he publ. in 1785.

Morelot [mohr-loh'], **Stéphen,** b. Dijon, Jan. 12, 1820; d. Beaumont, Côte d'Or, Oct. 7, 1899. Dean of the Faculty of Jurisprudence there, and a connoisseur of sacred music. Co-editor from 1845 of Danjou's 'Revue de la musique religieuse, populaire et classique'; sent to Italy in 1847 by the Ministry of Public Instruction to study church-music and sacred song. Publ. numerous essays, among them *De la musique au XVe siècle* . . . (1856; pp. 28, and 24 music-pages containing several motets and chansons by Dunstable, Haynes, and Binchois, in modern notation), *Éléments de l'harmonie appliqués à l'accompagnement du plain-chant, d'après les traditions des anciennes écoles* (1861; pp. 196; an excellent work). His *Manuel de Psalmodie en faux-bourdons à 4 voix* . . . (1855) is an ingenious attempt to revive the ancient style of harmonization.

Morena [-rā′-], **Berta,** dramatic soprano; b. Mannheim, Jan. 27, 1878. Her great physical beauty attracted the attention of the famous painter von Lenbach; he introduced her to von Possart, intendant of the R. Opera in Munich, who advised her to study. After brief training under Frau Sophie Röhr-Brajnin in Munich, she made a most successful début as Agathe (*Freischütz*) at the court opera in 1898, and was immediately engaged. She assumed one after another the rôles of her distinguished predecessor, Milka Ternina, who generously aided the younger artist with advice and suggestions. Although she had never sung outside of Munich, she was engaged for the M. O. H., where she made a successful début as Sieglinde (Mar. 4, 1908), and remained a favorite for five consecutive seasons; in 1914 she sang at Cov. Garden. She is still (1917) a member of the Munich court opera, singing also at the Prinzregenten-Th. Equally great as a singer and as an actress, her répertoire comprises the rôles of Senta, Elisabeth, Elsa, Eva, Sieglinde, Isolde, the three Brünnhildes, Fidelio, Selika, Santuzza, etc.

Moret′ti, Giovanni, b. Naples, 1807; d. Ceglie, near Naples, Oct., 1884. Pupil of Casella, Furno, Tritto, Zingarelli, etc., at Naples Cons.; was leader at several theatres, and m. di capp. at the San Carlo. From 1829–60 he wrote 24 operas; also, comp. 12 masses, a Requiem, litanies, and other church-music.

Morgan, George Washbourne, b. Gloucester, Engl., Apr. 9, 1823; d. Tacoma, Washington, in July, 1892. Sang in the Gloucester Philh. chorus, 1834; articled to John Amott; org. in several churches, and cond. of the Gloucester Philh. about 1845; went to New York in 1853; org. at St. Thomas's (1854–5), Grace Ch. (1855–68), St. Ann's R. C. Ch. (1868–9), St. Stephen's R. C. Ch. (1869–70), Brooklyn Tabernacle (1870–82), and the Dutch Ref. Ch. at Madison Av. and 29th St. (1886–8).—Works: A Morning Service, and anthems f. quartet, ch. and orch.; ballads and songs; organ- and pf.-music.

Morgan, John Paul, b. Oberlin, Ohio, Feb. 13, 1841; d. Oakland, Cal., in Jan., 1879. Talented organist, for many years in New York. Composed church-music, chamber-music, organ-pieces, songs. Made the first English translation of Richter's *Manual of Harmony* (New York, 1867).

Morgan, Maud, concert-harpist; daughter of George W. M.; b. New York, Nov. 22, 1864. She received her first instruction from her father, then st. with A. Toulmin, and finally with K. Oberthür in London; début in 1875 in a concert with Ole Bull, and has made tours of the U. S.; since 1895 solo harpist at Grace Ch., New York.

Morgan, Robert Orlando, b. Manchester, Mar. 16, 1865. St. with Barnett, Gadsby and Dr. Jordan at the G. S. M., where he won several prizes, and was app. instr. of pf. and theory in 1887, which post he still holds (1917). Comp. of a comic opera, *Two Merry Monarchs* (Savoy Th., 1910); an oratorio, *The Crown of Thorns;* 2 cantatas for fem. vcs., *Zitella* and *The Legend of Eloisa;* 3 vl.-sonatas; pf.-pcs.; choruses; songs. Also publ. *Exercises on the Elements of Music and Harmony.*

Morja. Pen-name of MORIZ JAFFÉ.

Morlacchi [-läh′kē], **Francesco,** b. Perugia, June 14, 1784; d. Innsbruck, Oct. 28, 1841. Pupil of Mazzetti and Caruso in Perugia, of Zingarelli at Loreto, and of Padre Martini at Bologna, where he received the diploma of 'maestro compositore' from the Liceo Filarmonico in 1805. Besides a coronation-cantata for Napoleon (as King of Italy), he prod. a Te Deum, a Miserere *a* 16, a Pater noster, a cantata, and other church-music. His dramatic firstling was a farce, *Il Simoncino* (Parma, 1803); an operetta, *Il Poeta spiantato, o il Poeta in campagna,* (Florence, 1807), and a comic opera *Il Ritratto, ossia la Forza dell'astrazione* (Verona, 1807), aided his growing reputation; 7 more were prod. up to 1810, when he was eng. as Kapellm. for the Italian Opera at Dresden, his tenure for life being confirmed in 1811. Here, according to Chilesotti in *I nostri maestri del passato,* M. formed a classic style blending Italian vivacity with German philosophical profundity; he brought out 11 more operas in Dresden and Italy, and wrote much sacred music: Requiem for the King of Saxony, 10 grand masses w. orch., a Passion-oratorio (1812), the oratorios *Isacco* (1817) and *La morte di Abele* (1821), cantatas, hymns, etc.; besides organ-pieces and songs.

Morley, Thomas, English contrapuntist; b. 1557; d. 1603. A pupil of Byrd; Mus. Bac., Oxford, 1588; Gentleman of the Chapel Royal, 1592, also Epistler and Gospeller.—Publ. compositions: *Canzonets, or Little Short Songs to three voyces* (1593); *Madrigalls to Foure Voyces* (1594); *The First Booke of Balletts to fiue voyces* (1595; reprinted 1842 in score by the Mus. Antiq. Soc.); *The First Booke of Canzonets to Two Voyces* (1595); *Canzonets, or Little Short Aers to fiue and sixe voices* (1597); *The First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base-Viol* (1600; contains the song *It was a lover and his lass* from 'As you like it,' reprinted in Knight's 'Shakespeare,' and Chappell's 'Popular Music of the Olden Time').—M.'s works are unusually melodious

for the period, and many of the madrigals and ballets are still popular; the canzonets *a* 3–4, and madrigals, were publ. in modern score by Holland and Cooke; 5 sets of harpsichord-lessons are in 'Queen Elizabeth's Virginal Book'; services and anthems are in Barnard's and Boyce's colls.—M. edited 'Canzonets or Little Short Songs to Foure Voyces. Celected out of the best and approued Italian Authors' (1598); 'Madrigals to fiue voyces [ditto]' (1598); and 'The Triumphes of Oriana, to fiue and sixe voyces, composed by diuers seuerall aucthors' (1601; reprinted in score by Wm. Hawes).—He wrote the first regular treatise on music publ. in England: *A Plaine and Easie Introduction to Practicall Musicke* . . . (1597; an excellent work; publ. in German as *Musica practica*); and edited the curious treatise, 'The First Booke of Consort Lessons, made by diuers exquisite Authors for sixe Instruments to play together, viz. the Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute, and the Treble Violl' (1599; rev. ed. 1611).—Cf. O. Becker, *Die englischen Madrigalisten W. Bird, Th. M. und J. Dowland* (Bonn, 1901).—See Q.-Lex.

Mornington, Garret Colley Wellesley, Earl of; the father of Wellington; b. Dangan, Ireland, July 19, 1735; d. May 22, 1781. He excelled as a glee-composer. In 1776 and '77 the Catch Club awarded him prizes for catches; and in 1779 for the glee *Here in a cool grot.* Sir H. R. Bishop edited a complete coll. of his glees and madrigals (1846). He was Mus. Doc., Dublin, and prof. 1764–74 at Dublin Univ.

Morse, Charles Henry, born Bradford, Mass., Jan. 5, 1853. Graduate (a) of the New Engl. Cons., Boston, 1873, under J. C. D. Parker (pf.), S. A. Emery (harm.), and Geo. E. Whiting (org.); (b) of the Boston Univ. College of Music, 1876, under Parker, J. K. Paine, and Whiting. Then st. pf. 1 year with Perabo, and 3 years with Baermann. Mus. Bac., Boston Univ., 1879. Teacher of pf. and org. at N. E. Cons., 1873–8; Mus. Dir. at Wellesley College, 1875–84; founder and director of the Northwestern Cons. of Music, Minneapolis, 1885–91; 1891–99, org. and choirmaster at Plymouth Church, Brooklyn; Pres. of N. Y. State M. T. A., 1894–6; Pres. of Alumni, and Trustee of N. E. Cons.; co-founder, and first 'Sub-Warden,' of A. G. O. Excellent organist and chorus-cond.; teacher of organ-playing and voice-building.—Publ. a Choral Song, Agnus Dei, anthems, Christmas Carols; many arrs. for org., and several valuable compilations ('The Contemporary Organist,' 'A March-Album,' 'The Church-Organist,' 'The Junior Church-Organist,' 'The Wellesley Coll.', 'Songs for the Chapel,' etc.).

Mor'telmans, Lodewijk, born Antwerp, Feb. 5, 1868. Pupil of the Cons. there and in Brussels; especially famous in his native country for his songs, which have won for him the title 'the prince of Flemish song.' Has also written a symphony, *Germania;* a symph. poem, *Wilde Jagd;* a cantata, *Sinai; Ariadne,* dram. scene for ten. and orch.; pcs. for str.-orch.

Mortier de Fontaine [môr-t'yā'], **Henri-Louis-Stanislas,** pianist; b. May 25, 1816, Wisniewiec, Volhynia, Russia; d. Balham, London, May 10, 1883. Début Danzig, 1832; 1833 in Paris; 1837, Italy; 1842, again in Paris, going to Russia in 1850, and settling in Petrograd 1853–60 as a teacher; taught 1860–8 in Munich; travelled; and spent his last years in London. Noted as the first to play in public one of the 5 last Beethoven sonatas (op. 106); also among the earliest pianists to play works of Bach in recitals.

Mortimer, Peter, a Moravian brother; b. Puttenham, Surrey, Dec. 5, 1750; d. Dresden, Jan. 8, 1828. Wrote a valuable treatise on the old church-modes, *Der Choralgesang zur Zeit der Reformation* (1821).

Mosca, Giuseppe, b. Naples, 1772; d. Messina, Sept. 14, 1839. Pupil of Fenaroli; accompanist at the Th. Italien, Paris, 1803–9; m. di capp. at Palermo Th., 1817–21; mus. dir. of Messina Th., from 1823. Very prolific opera-composer; 44 operas (comic, serious), and 2 ballets, were prod. on leading Italian stages.—His brother,

Mosca, Luigi, b. Naples, 1775; d. there Nov. 30, 1824. Likewise a pupil of Fenaroli, and a dramatic comp., having prod. 14 operas. He was maestro al cembalo at the San Carlo Th., and later prof. of singing at the Cons. di San Sebastiano. Also comp. an oratorio, *Joas,* a festival mass, etc.

Mo'scheles [mŏh'shĕ-less], **Ignaz,** eminent pianist, pedagogue and composer; b. Prague, May 30, 1794; d. Leipzig, Mar. 10, 1870. His father was a Jewish merchant. From 1804 he was trained by Dionys Weber at the Prague Cons., and at 14 played publicly a concerto of his own composition. On his father's death, shortly after, he went to Vienna to study under Albrechtsberger (cpt.) and Salieri (comp.), earning his living as a pianist and teacher. His conspicuous talents won him access to the best circles; he prepared the pf.-score of Beethoven's *Fidelio* under the composer's supervision, and entered into friendly rivalry with Meyerbeer, then a brilliant pianist, and Hummel. On tours to Munich, Dresden and Leipzig (1816), and to Paris (1820), his remarkable playing was

much applauded; he was the pioneer in developing the various modifications of tone by touch, afterwards exploited by Liszt and his following of the 'orchestral' school. In 1821 M. settled in London; though he made frequent trips to the Continent, and gave Mendelssohn piano-lessons at Berlin in 1824. He had increasing success in London both as a teacher and composer, and his concerts were thronged. His friendship with Mendelssohn was cemented by the latter's repeated visits to London; and in 1846 he was persuaded to join Mendelssohn's staff of teachers in the newly founded Leipzig Conservatorium. Here he contributed in no small measure to the fame of the institution, and trained a host of pupils from all quarters of the globe. He was noted for his sympathetic interpretation of compositions of the most various schools, and for fine flights of free improvisation; his playing was energetic, brilliant, and strongly rhythmical—features equally characteristic of his compositions (of very unequal merit), in which a sustained loftiness of style is at times blended with no mean emotional power.—Works (142 opus-numbers; those up to 80 appeared before 1830): 8 pf.-concertos:—No. 1, op. 45; No. 2, op. 56 in E♭; No. 3, op. 60 in G m.; No. 4, op. 64; No. 5, op. 87 in C; No. 6, op. 90 in B♭ (*fantastique*); No. 7, op. 93 (*pathétique*); No. 8, op. 96 (*pastoral*); Nos. 3, 5 and 6 are favorites;—also f. pf. and orch., *Marche d'Alexandre*, op. 32; *Souvenirs d'Irlande*, op. 62; *Anklänge aus Schottland*, op. 75; *Souvenirs de Danemark*, op. 72;—f. pf. w. other instrs., Grand septuor (pf., vln., vla., clar., horn, 'cello, d.-bass), op. 88; Grand sextuor (pf., vln., flute, 2 horns, 'cello), op. 35; Vars. on an Austrian melody (pf., 2 vlns., vla., 'cello, d.-bass), op. 42; pf.-trio, op. 84; duos with violin, with horn, and with guitar; sonata f. pf. and 'cello, op. 121; etc.;—f. 2 pfs., *Hommage à Händel*, op. 92 (very effective); Duo concertant on *Preciosa*, op. 87b; *Les Contrastes*, op. 115 (2 pfs., 8 hands);—f. pf. 4 hands, Sonata in E♭, op. 47, and *Sonate symphonique* in B m., op. 112;—f. pf. solo, *Sonate caractéristique*, op. 27; *Sonate mélancolique*, op. 49; *Allegro di bravura*, op. 51; *La Tenerezza* (rondo), op. 52; *Les Charmes de Paris*, op. 54; also excellent studies (24 Characteristic St., op. 70; 12 ditto, op. 95; 54 *Études de concert*, op. 111; *l'Ambition*, and *l'Enjouement* [2 études]; etc.). M. translated Schindler's biogr. of Beethoven into Engl. (with numerous additions), publ. as *The Life of B.* (2 vols., London, 1841).—His wife, **Charlotte M.**, *née* Embden (d. Detmold, Dec. 13, 1889), wrote *Aus Moscheles' Leben. Nach Briefen und Tagebüchern herausgegeben* (Leipzig, 1872; 2 vols.; Engl. transl. by Coleridge, London, 1873). His correspondence with Mendelssohn was publ. by his son, F. Moscheles (Leipzig and London [Ger. and Engl.]); F. Moscheles also publ. *Fragments of an Autobiography* (London, 1899).

Mo'sel, Ignaz Franz, Edler **von,** b. Vienna, Apr. 2, 1772; d. there Apr. 8, 1844. Composer (operas, overtures, etc.), conductor, vice-director of the court theatres (1820), and from 1829 custodian of the Imperial Library. In 1816 he cond. the first concert of the 'Gesellschaft der Musikfreunde.' He also was the first conductor in Vienna who directed with the bâton (1812).—Wrote *Versuch einer Ästhetik des dramatischen Tonsatzes* (1813); *Über das Leben und die Werke des Antonio Salieri* (1827); *Über die Originalpartitur des Requiems von W. A. Mozart* (1829); *Geschichte der Hofbibliothek* (1835); and *Die Tonkunst in Wien während der letzten fünf Decennien* (1818, in the Vienna 'Allgem. musikal. Zeitung'; separate reprint 1840).—Cf. R. Batka, *Moseliana*, in 'Musikbuch aus Österreich' (1911 and 1912).

Mo'senthal [-tahl], **Joseph,** b. Kassel, Nov. 30, 1834; d. New York, Jan. 6, 1896. Pupil of his father and Spohr: for 4 years leader of 2d violins in the court orch. cond. by Spohr. Went to America 1853; became organist and choirmaster in Calvary Ch., New York, in 1860, resigning in 1887. From 1867 to the day of his death, he was cond. of the N. Y. Mendelssohn Glee Club; played for forty years with the first violins in the Philharm. Orch.; and was 2d violin in the Mason and Thomas Quartet during the 12 years of its existence.—Publ. works: Anthems, hymns, etc., for the Episcopal church; part-songs f. male ch. (*Thanatopsis*, *Blest pair of Sirens*, *Music of the Sea*, etc.); *Sunday Lyrics* (6 songs); psalm *The earth is the Lord's;* numerous songs.

Moser, Andreas, b. Semlin, Hungary, Nov. 29, 1859. Pupil of Joachim in 1878 at the Kgl. Hochschule in Berlin. When a nervous affection of his arm compelled him to renounce the career of a virtuoso, he became Joachim's asst., showing unusual ability as a teacher, so that in 1888 he was app. instr. at the Hochschule; made Prof. in 1900. He has written a biogr. of Joachim (1899), which after the latter's death was entirely rewritten and enlarged, *J. J. Ein Lebensbild* (2 vols., 1908); ed. *Joh. Brahms im Briefwechsel mit J. J.* (1908; vols. v and vi of the B. corresp.) and [with Joh. Joachim] *Briefe an und von J. J.* (3 vols., 1911, '12, '13). Also ed. (with Joachim) Beethoven's Str.-quartets and Bach's Partitas for vl.; (with H. Becker) Mozart's and Schubert's Str.-quartets; (with G. Schreck) Bach's Violin-concertos and Violin-sonatas.

Moser, Hans Joachim, son of preceding;

b. Berlin, May 25, 1889. Pupil of H. van Eyken, G. Jenner and R. Kahn, and in singing of Oskar Noë and Felix Schmidt; st. from 1907–10 at the Univs. of Marburg, Berlin and Leipzig musicol., Germanic phil., and hist.; *Dr. phil.*, Rostock, 1910, with the dissertation *Die Musikergenossenschaften im deutschen Mittelalter;* living as concert-baritone in Berlin. Has publ. a number of songs (op. 1–5); in MS. *Gesang der Vestalin* for alto and orch.; *Proserpina* for alto solo, m. ch. and orch.; *Tanzreigen* for orch. To the music of Weber's *Euryanthe* he wrote an entirely new text, *Die sieben Raben* (Berlin, 1915). Has written *Joş. Joachim* (1908; not to be confused with his father's larger work), *Goethe und die musikalische Akustik* (1910; in 'Liliencron-Festschr.'), *Technik der deutschen Gesangskunst* (1911; with O. Noë). Ready for publication (1916) *Geschichte des Streichinstrumentenspiels im Mittelalter* and *Die Entstehung des Durgedankens.*

Mö'ser, Karl, violinist; b. Berlin, Jan. 24, 1774; d. there Jan. 27, 1851. Pupil of Böttcher and Haacke. Joined the royal orch.; then travelled for several years, and rejoined it in 1811. Received the title of 'Royal Kapellm.' In 1826 he cond. the first perf. of Beethoven's Ninth Symph. in Berlin. His son **August,** b. Berlin, Dec. 20, 1825, died while touring America in 1859; he publ. a few violin-pieces.

Mose'wius, Johann Theodor, b. Königsberg, Sept. 25, 1788; d. Schaffhausen, Sept. 15, 1858. Opera-singer in Königsberg and Breslau; in 1829, Univ. Mus. Dir. in Breslau, and 1831 Dir. of the Acad. Inst. for Church-music. By establishing the Singakademie (1825), and giving masterly performances of the finest classical works from Bach to Beethoven, he exercised a mighty influence on the musical life of Breslau.—Publ. *J. S. Bach in seinen Kirchencantaten und Choralgesängen* (1845), and *J. S. Bachs Matthäuspassion* (1852).—Cf. A. Kempe, *Erinnerungen an J. T. M.* (Breslau, 1859).

Moson'yi, (real name **Michael Brandt,**) b. Boldog-Aszony, Hungary, Sept. 4, 1814; d. Pest, Oct. 31, 1870. At first a piano-teacher, and, as a composer, a disciple of the classic school, he became enamoured of the national music. Liszt (who later regarded him as the noblest representative of Hungarian music) proposed in 1857 to bring out M.'s German opera *Maximilian,* but ventured to suggest some changes, whereupon the composer threw the MS. into the fire. From 1842 he lived in Pest; the transformation of his style took place about 1860, and in 1861 he prod. an Hungarian opera, *Szép Ilonka;* a second, *Almos,* was not perf. His other works are a funeral symphony for Count Szechenyi; a symphonic poem, *Triumph and Mourning of the Honved;* an overture with the national song 'Szozat'; piano-pieces (*Studies for the Improvement of Hungarian Music; Childhood's Realm*); etc.

Moszkowski [möhsh-köhf'skē], **Alexander,** brother of Moritz; b. Pilica, Poland, Jan. 15, 1851. Living in Berlin; for many years mus. critic for the 'Deutsches Montagsblatt', and joint-editor of the Berliner Wespen. Now (1917) ed. of 'Lustige Blätter.' Has publ. the humorous booklets *Anton Notenquetschers Neue Humoresken* (1893; 9th ed. 1904), *Anton Notenquetschers heitere Dichtungen* (1894); etc. A serious work is *Die Kunst in 1000 Jahren* (1910). He has transl. Haweis's *Music and Morals* as *Die Tonkunst und ihre Meister* (1912).

Moszkow'ski, Moritz, brilliant concert-pianist, teacher, and composer; b. Breslau, Aug. 23, 1854. His father, a Polish gentleman of independent means, early recognized his son's mus. talent. M. was trained at home, in the Dresden Cons., and at the Conservatories of Stern and Kullak in Berlin, in which latter he taught for several years. His first public concert, at Berlin, 1873, was highly successful, and, followed by tours to other German cities, and to Warsaw and Paris, establ. his fame as a pianist. Until 1897, M. made Berlin his headquarters; since then he has been living in Paris. In 1899 he was elected a member of the Berlin Akademie.—As a composer he is most widely known by his elegant and dainty *salon*-music for piano; the *Spanish Dances* brought his pieces into vogue, and the concert-studies, concert-waltzes, gavottes, *Skizzen,* a Tarantella, a Humoresque, etc., have also won favor among pianists. In larger forms he has successfully produced an opera, *Boabdil, der Maurenkönig* (Berlin, 1892); the music to Grabbe's *Don Juan und Faust* (1896); a ballet, *Laurin* (1896); a symphonic poem, *Jeanne d'Arc,* op. 19; *Phantastischer Zug* f. orch.; *Aus aller Herren Länder* f. orch., op. 23; 2 orchl. suites (F, op. 39; G m., op. 47); a violin-concerto, op. 30; a pf.-concerto in E, op. 59; *Der Schäfer putzte sich zum Tanz,* scene from 'Faust' for soli, ch. and orch.; a *Suite* for 2 violins and pf., op. 71. About 75 opus-numbers have appeared.

Mosz'kva, Prince of the [**Joseph Napoléon Ney,** eldest son of Marshal Ney]; b. Paris, May 8, 1803; d. St.-Germain-en-Laye, July 25, 1857. A senator, and Brigadier-Gen. under Napoleon III, he was a thorough and talented musician. In 1843 he establ. the 'Soc. de musique vocale, religieuse et classique' (for prod. works of the 16th–17th centuries), himself conducting the concerts in his palace; the society publ. 11 vols. of

these works. He brought out 2 successful operas at the Opéra-Comique, *Le Cent-suisse* (1840), and *Yvonne* (1855); also prod. à solemn mass w. orch. in 1831.

Motta, José da. See DA MOTTA.

Mottl, Felix, b. at Unter-St. Veit, near Vienna, Aug. 24, 1856; d. Munich, July 2, 1911. His fine boy-soprano voice gained him admission to the Löwenberg 'Konvikt'; he studied thereafter at the Vienna Cons. under Hellmesberger (conducting), Dessoff (comp.), Bruckner (theory), and Scheuer and Door (pf.), graduating with high honors. In 1875 he went to Wagner as one of the 'musikalische Assistenz' during the preparations for the first Bayreuth festival. He cond. the Academical 'Wagnerverein' for some time, and in 1880 [correct date] succeeded Dessoff as court Kapellm. at Karlsruhe, where he also cond. the Philharm. Concerts until 1892; in 1893 the Grand Duke app. him General Musical Director. In 1886 he acted as conductor-in-chief at Bayreuth, and his distinguished success in that capacity won the flattering offer of an appointment as court Kapellm. of the Berlin Opera, which he declined. In 1898 he was also obliged to decline a similar call to Munich. As a 'travelling conductor' M. directed successful concerts in London (1893, '94) and Paris. In 1903 he resigned his position in Karlsruhe, and went as 'Generalmusikdirektor' to Munich; in 1904 he was app. co-dir. (with H. Bussmeyer) of the 'Kgl. Akademie der Musik'; in 1907 he also became dir. of the court opera. In 1903 he was engaged by Conried to conduct the projected performances of *Parsifal* at the M. O. H. in New York, but after careful preparation of the work he withdrew at the last moment owing to the protests of the Wagner family, leaving the direction of the work to Alfred Hertz. However, he cond. some of the other Wagner works, and a symphony concert at the M. O. H., during the season of 1903–4. In 1892 M. married the opera-singer Henriette Standhartner, from whom he was subsequently divorced; shortly before his death he married Zdenka Fassbender (b. Tetschen, Dec. 12, 1879), since 1906 principal soprano at the Munich court-opera.—M. was one of the greatest conductors of his time, a man of wonderful versatility. On Feb. 1, 1884, he brought out Cornelius's *Barbier von Bagdad* in a new version, entirely reorchestrated; when he became convinced that this 'arrangement' had turned out somewhat too radical, he made a new arrangement with Hermann Levi, and in this form the work has become a fixture in the répertoire of German opera-houses. In 1890 he also cond. the first complete performance of both parts of Berlioz's *Les Troyens* (Karlsruhe, Dec. 7, 8 [in German]); he orchestrated Wagner's *Fünf Gedichte;* edited Wagner's early overtures, *König Enzio, Polonia, Christoph Columbus* and *Rule Britannia* (1907); his complete vocal scores of Wagner's dramatic works were publ. posthumously in the 'Ed. Peters' (1914). He also orchestrated works of Handel, Rameau, Mozart, Loewe and Schubert. His few original comps., showing masterly workmanship without real inspiration, are the operas *Agnes Bernauer* (Weimar, 1880), and the 1-act *Fürst und Sänger* (Karlsruhe, 1893); a 'Festspiel,' *Eberstein* (Karlsruhe, 1881); a 'Tanzspiel,' *Pan im Busch* (ib., 1900); a string-quartet in F♯ m. (1898); 2 books of songs.—Cf. E. Kloss, *F. M.*, in 'Monographien moderner Musiker,' vol. iii (Leipzig, 1909).

Mount-Edgcumbe, Richard, Earl of, English amateur composer; b. Sept. 13, 1764; d. Richmond, Surrey, Sept. 26, 1839. Prod. an opera, *Zenobia,* at the King's Th., London, 1800. Wrote *Mus. Reminiscences of an Amateur . . .* chiefly on Ital. opera from 1773–1823 (London, 1823; 4th ed. 1834).

Mouquet [moo-kā′], **Jules,** born Paris, July 10, 1867. Pupil at the Cons. of X. Leroux (harm.) and Th. Dubois (comp.); won 1st Prix de Rome in 1896 with the cantata *Mélusine;* Prix Trémont in 1905, and Prix Chartier (for chamber-music) in 1907; since 1913 prof. of harm. at the Cons.; in 1908, Vice-pres. of 'Soc. des Compositeurs de Musique.'—Works: The oratorios *Le Sacrifice d'Isaac* and *Le Jugement dernier;* for orch.: op. 2, *Diane et Endymion,* symph. prelude; op. 4, *Nocturne;* op. 5, *Persée et Andromède,* symph. poem; op. 11, *Au Village,* symph. sketch.; op. 14, *Danse grecque;* op. 18, *Marche antique.* Op. 23, *Divertissement grec* for fl. and harp.; op. 15, Sonata for fl. and pf. (*La Flûte de Pan*); op. 19, do. in A for vl. and pf.; op. 24, do. in E m. for vcl. and pf.; 2 Str.-quartets, op. 3 (C m.) and op. 20 (w. harmonium); a Sonata (op. 10) and a Suite (op. 9) for 'Mustel' org. or harm.; minor works for fl. and pf., oboe and pf., bassoon and pf., saxophone and pf.; organ-works (*Suite symph.*, etc.); a Septuor for wind-instrs.; pf.-pcs. (3 Sonatinas, *Études antiques,* etc.). Has also written a *Cours complémentaire d'harmonie.*

Mouret [moo-rā′], **Jean-Joseph,** b. Avignon, April 11, 1682; d. in Charenton insane asylum, Dec. 20, 1738. Cond. of the Concerts spirituels, and comp. to the Comédie Italienne. He prod. ephemeral operas and ballets.—See Q.-Lex.

Moussorgsky. See MUSSORGSKY.

Mouton [moo-tŏhn′], (**Jean de Hollingue,** called Mouton,) important contra-

puntist; born Holling (?), near Metz; d. St.-Quentin, Oct. 30, 1522. A pupil and follower of Josquin; chapel-singer to Louis XII and Francis I; canon at Thérouanne and St.-Quentin. He was Willaert's teacher. Many masses and motets were publ. between 1508 and 1540; many in MS. are in the Munich Library. Glarean's *Dodekachordon* (republ. by P. Bohn, 1889) contains some motets, etc.; 3 motets and a hymn are in the histories of Burney, Forkel, Hawkins, and Busby; also in Commer's 'Collectio'; a mass, *Alma Redemptoris*, was republ. by H. Expert in his 'Maîtres Musiciens' (vol. ix).—See Q.-Lex.

Mouzin [moo-zăn'], **Pierre-Nicolas** (called **Édouard**), b. July 13, 1822, at Metz; d. Paris, 1894. He studied in the branch of the Paris Cons. at Metz; a teacher there in 1842, and Director in 1854; from 1871 (after the Franco-German war), teacher in the Paris Cons.—Works: 2 operas; cantatas, symphonies, church-music, songs; historical sketches of the Metz Music-school and the 'Société chorale de l'Orphéon' there; also a *Petite grammaire musicale* (1864).

Mo'zart, (Maria) Anna ['Nannerl'], daughter of Leopold; b. Salzburg, July 30, 1751; d. there Oct. 29, 1829. Taught by her father from 1759, she quickly developed into an excellent pianist, at first the equal of her gifted brother; but after their Vienna trip in 1768 she remained at home, aided in supporting the family by teaching, and in 1784 married Baron von Berchthold zu Sonnenburg. After his death she resumed lesson-giving; in 1820 her eyesight failed.

Mo'zart, (Johann Georg) Leopold, the father of Wolfgang Amadeus; b. Augsburg, Nov. 14, 1719; d. Salzburg, May 28, 1787. A poor bookbinder's son, he learned music as a choir-boy in Augsburg and at Salzburg, whither he went to study law, supporting himself by giving music-lessons. An excellent violinist, he entered the Prince-Bishop's orchestra in 1743, was app. court composer, and vice-Kapellm. in 1762. He married Anna Maria Pertlin of Salzburg in 1747; of their 7 children only two, 'Nannerl' and Wolfgang, passed the age of one year. The parents devoted their lives to the musical education of these two (cf. MOZART, W. A.). Leopold M. was a noteworthy composer: 12 oratorios, other sacred music, operas (probably written by his son), pantomimes, etc.; many symphonies (18 publ.), serenades, divertimenti (the *Musikalische Schlittenfahrt* was publ.), concertos, chamber-music (6 trio-sonatas for 2 violins w. basso continuo were publ.), organ-music, pf.-music (12 pieces, *Der Morgen und der Abend*, were publ.). His celebrated violin-method, *Versuch einer gründlichen Violinschule* (1756; 2d rev. ed. 1770; then often republ. up to 1804; in French 1770 and 1801; also in Dutch), is thought to be the earliest after Geminiani's (1740). A selection from his works was publ. by M. Seiffert in 'Dkm. der Tonk. in Bayern' (vol. ix, 2).—Cf. E. A. Engel, *Aus L. und des Sohnes W. M.'s irdischem Lebensgang* (Salzburg, 1902).—See Q.-Lex.

Mozart [moh'tsahrt], **Wolfgang Amadeus,** (baptismal names **Johannes Chrysostomus Wolfgangus Theophilus,**) was born in Salzburg, Jan. 27, 1756; d. in Vienna, Dec. 5, 1791. In his fourth year he manifested such eager and intelligent interest in his sister's clavichord-lessons, that his father began teaching him, as well; he also composed little pieces. His progress was so rapid that in January, 1762, the father ventured to introduce his children to the public on a concert-trip to Munich, and in September to Vienna; the Emperor, Francis I, frequently invited the children to the palace, where Wolfgang was wholly at his ease amid the brilliant assemblage, caring only for the approval of connoisseurs. Some of the pieces which he played were sonatas by D. Paradies and J. C. Bach, and a concerto by Lucchesi. While in Vienna, a small violin was given him, on which he learned to play without instruction; he learned the organ in the same manner, after the use of the pedals had been explained. A longer journey, to Paris, was undertaken in 1763; the brother and sister gave private and public concerts on the way, and in Frankfort Wolfgang played concertos both on the harpsichord* and the violin; accompanied symphonies on the harpsichord; and finished by long improvisations 'out of his head.' In Paris the pair played before the royal family, and gave two brilliant public concerts. Here Wolfgang's first publ. compositions appeared, op. 1 and 2, each comprising *II Sonates pour le clavecin* [2 harpsichord-sonatas] with violin *ad lib.* The travellers' reception in England (1764) was so cordial, that they remained there about 15 months; the King tried M.'s faculty for sight-reading with works by Bach, Handel, Abel, etc., and greatly admired his playing. Here Wolfgang composed six sonatas for violin and harpsichord, and his first symphonies, which were performed repeatedly. Of his marvellous progress his father wrote home: "Our high and mighty Wolfgang knows everything in this, his eighth year, that one can require of a man of forty." On the return-journey they passed through Lille, The Hague, Paris,

*The clavichord and harpsichord were his instruments up to 1777, when he visited Augsburg and tried the new pianofortes constructed by Stein; with which he was so delighted that he thenceforward played on, and wrote for, the pianoforte.

Dijon, Bern, Zurich, Donaueschingen, Ulm, Munich, etc.; and arrived in Salzburg in November, 1766, having been absent three years. After an interval of rest and serious study, during which M. composed his first oratorio (1767), they revisited Vienna in 1768, and M. wrote, at the Emperor's request, his first opera, *La finta semplice;* its production was prevented by intrigues, although Hasse and Metastasio declared that thirty operas, in no way equal to the boy's, had been given there (it was brought out at Salzburg in 1769). However, the 'Liederspiel' *Bastien und Bastienne* was privately performed; and M. made his first appearance at a large public concert as a conductor, directing his own Solemn Mass (Dec. 7, 1768). Returning to Salzburg, he was appointed Konzertmeister to the Archbishop. For the purpose of broadening his son's education, Leopold Mozart decided on an Italian tour, leaving home in Dec., 1769. The program of a concert at Mantua, Jan. 16, 1770, exhibits M.'s versatility at the age of 14:—A Symphony of his own composition; a Clavichord-concerto, which will be handed to him, and which he will immediately play *prima vista;* a Sonata handed him in like manner, which he will provide with variations, and afterwards repeat in another key; an Aria, the words for which will be handed to him, and which he will immediately set to music and sing himself, accompanying himself on the clavichord; a Sonata for clavichord on a subject given him by the leader of the violins: a Strict Fugue on a theme to be selected, which he will improvise on the clavichord [harpsichord?]; a Trio, in which he will execute a violin-part *all'improvviso;* and finally, the latest Symphony composed by himself.—It was in Rome that M., after twice hearing Allegri's famous Miserere, wrote out the entire score from memory, without a mistake. This journey was a veritable triumphal progress; his concerts were crowded, his genius recognized by the highest musical authorities; the Pope conferred on him the order of the Golden Spur, and he was elected a member of the Bologna Philharmonic Academy, after passing the required examinations. At Milan his 3-act opera seria *Mitridate, re di Ponto,* was enthusiastically received on Dec. 26, 1770, and had 20 consecutive performances under M.'s own direction. He returned to Salzburg in March, 1771; but in August again visited Milan to bring out a dramatic serenade, *Ascanio in Alba,* written for the wedding festivities of Archduke Ferdinand (Oct. 17, 1771); it quite eclipsed Hasse's festival opera *Ruggiero.* Next year his friendly protector, the Archbishop of Salzburg, died; his unmusical successor, Hieronymus, Count of Colloredo, cared little for M.'s genius, and in the end heaped indignities upon him. It was for his installation (1772) that M.'s dramatic *Il sogno di Scipione* was penned. *Lucio Silla* (Milan, Dec. 26, 1772) and *La finta giardiniera* (Munich, Jan. 13, 1775) were the occasion of trips to those cities for their production. On April 23, 1775, *Il re pastore* was brought out at Salzburg during Archduke Maximilian's visit. M.'s insufficient income caused him to resign his position in 1777; accompanied by his mother, he repaired to Munich, in hopes of obtaining an appointment commensurate with his abilities; disappointed here, and also in Augsburg and Mannheim, they journeyed to Paris, where a symphony of M.'s was performed at a Concert spirituel. But the war between the Gluckists and Piccinnists was at its height, and little attention was paid to the young composer. He had the further misfortune to lose his mother, who died July 3, 1778. His expectations unrealized, M. resumed his function of Konzertmeister at Salzburg, also succeeding Adlgasser as court organist in 1779, with a salary of 400 florins. The opera *Idomeneo* (Munich, Jan. 29, 1781) was the first dramatic work in his mature (classic) style. In the summer of that year M. definitively left the service of the Archbishop, whose treatment had grown unbearable; and settled in Vienna. (Koželuch declined the Archbishop's offer of Mozart's place, at a salary of 1,000 florins, with the remark, "If he lets such a man go, how would he treat me!") Commissioned by the Emperor to write an opera, M. composed *Belmonte und Constanze, oder Die Entführung aus dem Serail,* which was most successfully produced, despite the machinations of the theatrical clique, on July 12, 1782; a month later he married Constance Weber, the sister of his youthful flame Aloysia, whom he had met in Mannheim. A period of real poverty set in. His wife was a careless housekeeper, and he himself an improvident liver, fond of pleasant company and fine dress, of dancing, bowling, billiards, and kindred pleasures (but, despite allegations to the contrary, never dissipated or dissolute); the meagre receipts for compositions and concerts were quickly spent, and, though an indefatigable worker, he was never free from pecuniary anxieties. A musical comedy, *Der Schauspieldirektor,* was produced at Schönbrunn, February 17, 1786; on May 1 his admirable opera buffa *Le nozze di Figaro* (Marriage of Figaro) came near failing in Vienna through the intentional lapses of the jealous Italian singers (at that time Paisiello, Sarti, and Cimarosa, were the supreme arbiters of musico-dramatic

taste in Vienna). But the hearty and spontaneous welcome accorded to this masterpiece and its author in Prague, partially made up for this rebuff; he was invited to lodge in the palace of Count Thun, and every attention was bestowed on him. Next year, the unexampled success of his grandest work, *Don Giovanni* [Don Juan] at Prague (Oct. 29, 1787), coupled with the fear that M. might accept favorable offers to go to England, moved the Emperor to show tardy and scanty recognition of his genius by appointing him 'chamber-composer' at 800 florins annually (Gluck, just deceased, as court composer had 2,000 florins). In this year (1788) M. ceased giving public concerts at Vienna, appearing there but once more, in 1791. In 1789 he accompanied Prince Carl Lichnowski to Berlin, on the way playing before the Dresden court, and in the Thomaskirche at Leipzig. King Friedrich Wilhelm II, after hearing him at Potsdam, offered him the post of 1st Royal Kapellmeister, with 3,000 Thaler ($2,250) a year; but M., with simple trust in and loyalty to his 'good Kaiser,' refused the benevolent offer—his last opportunity, as it proved, of ridding himself of money-troubles. For the Emperor's only response to the news of the King's offer, was an order for a new opera (*Così fan tutte;* Vienna, Jan. 26, 1790), which seems to have made little impression beside the fashionable Italian works. In October M. attended the coronation of Emperor Leopold II at Frankfort, full of joyful anticipations which, as usual, were not realized. He came back to Vienna in time to bid farewell to his fatherly friend Haydn, then about to set out for London. For the coronation of Leopold II at Prague, as King of Bohemia, M. was invited to write a festival opera; and *La clemenza di Tito* was performed on Sept. 6, 1791, the eve of the ceremony. Already suffering from illness, overwork, and the excitement and fatigue of the journey, he returned to Vienna, and still, at Schikaneder's entreaty, composed *Die Zauberflöte* [Magic Flute] (Vienna, Sept. 30, 1791). The writing of his last work, the Requiem, was interrupted by fainting fits, and in his morbid depression of spirits he imagined that he had been poisoned. The Requiem was just completed when he died (*v.* Engl's pamphlet on the Mozart Centenary, 1891). The immediate cause of his death was malignant typhus; the funeral was in the open air, near St. Stephen's Cathedral, and the coffin was accompanied by a few friends only part way to the cemetery of St. Marx, where he was buried in the ground allotted to paupers. Thus even his last resting-place is not exactly known. A monument was erected to his memory in the above cemetery in 1859; Salzburg had honored him with a grand monument in 1841.

Mozart is one of the brightest stars in the musical firmament. In his music breathes the warm-hearted, laughter-loving artist, living in and for art, whose genial nature all the slings and arrows of outrageous fortune might wound, but could not embitter. Joy is the keynote of his compositions; the rare note of tragedy or mourning is but a brief minor episode. From an instinctive repugnance to demonstrative excess of feeling, flowed plastic serenity of form; in his heartfelt melody German depth of emotion is expressed with Italian frankness, making his great dramatic works perennially fresh. That his piano-works are less so, is due chiefly to a century of progress in technical means of expression; yet his D-major concerto of 1788 (for example) still charms by suave euphony, like many lesser pieces. Among his symphonies the 'Jupiter,' in C, and those in G minor (1789) and E♭, are prominent. In finish of form, Cherubini and Mendelssohn are most akin to M.; in soulful melody, Schubert is his lineal successor. Like Schubert and Mendelssohn, his productivity was astounding, and embraced all departments of musical composition. The first complete edition of M.'s works (528 comps. in 24 series), prepared by Köchel, Nottebohm, Rietz, Espagne, Reinecke, Brahms et al., was issued by Breitkopf & Härtel from 1876–86; it contains: (1) CHURCH-MUSIC [Series 1–4]: 15 masses, 4 litanies, 1 Dixit, 1 Magnificat, 4 Kyries, a madrigal, a Veni Sancte, a Miserere, an Antiphone, 3 Regina coeli, a Te Deum, 2 Tantum ergo, 2 German church-songs, 9 offertories, a De profundis, an aria, a motet f. sopr. solo, a 4-p. motet, a Graduale, 2 hymns, a Passion cantata, and the cantatas *Davidde penitente*, and (masonic) *Maurerfreude* and *Kleine Freimaurercantate.*—(2) STAGE-WORKS [Series 5]: *Die Schuldigkeit des ersten Gebots* (only partially by M.), *Apollo et Hyacinthus* (Latin comedy with music), *Bastien et Bastienne*, *La finta semplice*, *Mitridate*, *Ascanio in Alba*, *Il sogno di Scipione*, *Lucio Silla*, *La finta giardiniera*, *Il re pastore*, *Zaïde* (German operetta; unfinished), *Thamos, König in Ägypten* (heroic drama; choruses and entr'actes; Berlin, 1786), *Idomeneo, re di Creta, ossia Ilia ed Idamante*, *Belmonte und Constanze*, *Der Schauspieldirektor*, *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito*, *Die Zauberflöte.*—(3) VOCAL CONCERT-MUSIC [Series 6]: 27 arias, and 1 rondo, f. sopr. w. orch.; 1 alto aria; 8 tenor arias; 5 arias and an arietta f. bass; a German warsong; a duet f. 2 soprani; a comic duet f. sopr. and bass; 6 terzets; 1 quartet.— (4) SONGS, ETC. [Series 7]: 34 songs f. solo voice w. pf.; a song w. ch. and org.; a 3-part chorus w. org.; a comic terzet w. pf.; 20

canons *a* 2–12.—(5) ORCHESTRAL WORKS [Series 8–11]: 49 symphonies, 2 symphonic movements, 31 divertimenti, serenades, and cassations, 9 marches, 25 dances, *Masonic Funeral-music, A Musical Jest* f. string-orch. and 2 horns; further (f. various instrs.) a sonata f. bassoon and 'cello, an Adagio f. 2 basset-horns w. bassoon, an Adagio f. 2 clarinets and 3 basset-horns, an Adagio f. harmonica, Adagio and Allegretto f. harmonica, flute, oboe, viola and 'cello, Phantasie f. Glockenspiel, Andante f. barrel-organ.—(6) CONCERTOS AND SOLO PIECES W. ORCH. [Series 12 and 16]: 6 violin-concertos, 6 soli f. violin, a *Concertone* f. 2 violins, a *Concertante* f. violin and viola, a bassoon-concerto, a concerto f. flute and harp, 2 flute-concertos, an Andante f. flute, 4 horn-concertos, a clarinet-concerto, 25 pianoforte-concertos, a Concert Rondo f. pf., a double concerto f. 2 pfs., a triple concerto f. 3 pfs.—(7) CHAMBER-MUSIC [Series 13–15, 17, 18]: 7 string-quintets (w. 2 violas); a quintet f. violin, 2 violas, horn [or 'cello], and 'cello; a quintet f. clar. and strings; 26 string-quartets; a *Nachtmusik* f. string-quintet (incl. double-bass); Adagio and Fugue f. string-quartet; a quartet f. oboe w. string-trio; a divertissement f. string trio; 2 duos f. vln. and vla.; 1 duo f. 2 vlns.; a quintet f. pf., horn, oboe, clar. and bassoon; 2 pf.-quartets; 7 pf.-trios; 1 pf.-trio w. clar. and viola; 42 violin-sonatas; an Allegro f. pf. and vln.; 2 sets of variations f. pf. and vln.—(8) PIANOFORTE-MUSIC [Series 19–22]: (a) 4 hands: 5 sonatas, and an Andante w. variations; (b) f. 2 pfs.: a Fugue, and a Sonata; (c) solo pieces: 17 sonatas; a Fantasia and fugue; 3 Fantasias; 15 sets of variations; 35 cadences to pf.-concertos; several minuets; 3 rondos, a suite, a fugue, 2 Allegros, an Allegro and Andante, Andantino, Adagio, Gigue.—(9) FOR ORGAN [Series 23]: 17 sonatas, mostly w. 2 violins and 'cello;—SUPPLEMENT [Series 24]: Unfinished works, doubtful works, and arrangements.

In the 'Ztschr. I. M.-G.' (Nov., 1908) Wyzewa and St.-Foix adduce conclusive evidence that certain works listed by Köchel and publ. in B. & H.'s ed. are not original works of M., but copies in his handwriting of works of other composers. The works in question are: Symphony No. 3 (Köchel 18) is by K. F. Abel; Symphony No. 37 (K. 444) is by Michael Haydn; the first four pf.-concerts (K. 37, 39, 40, 41) are studies after works by Joh. Schobert.

There should be mentioned, finally, (1) the **Mozart Scholarship,** based on the surplus receipts of a Musical Festival given by the Frankfort 'Liederkranz' on June 25, 1838. The interest of the fund, amounting in 1915 to 1800 marks, is applied quadrennially to the aid of talented young composers of limited means; and (2) the **Mozarteum** at Salzburg, a celebrated municipal musical institute founded in 1842 in memory of Salzburg's greatest son; it consists of an orchestral society, pledged to perform M.'s church-music in the 14 churches of the town, and to give 12 philharm. concerts yearly; a music-school, in which the musicians of the orchestra give instruction; and an interesting museum of Mozart relics, etc. Since 1880 a yearly report has been issued. Under the collective title of 'Internationale Mozartgemeinde' branches were established in 1888 in Austria and Germany, of which those in Berlin and Dresden have been especially active.

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Mo'zart, Wolfgang Amadeus, son of the great composer; b. Vienna, July 26, 1791; d. Karlsbad, July 29, 1844. Talented pianist and composer, pupil of A. Streicher, Albrechtsberger, and Neukomm. Founded the Cecilia Society at Lemberg, where he lived many years as a music-teacher, then going to Vienna and Karlsbad.—Works: 2 pf.-concertos, a string-quartet, a pf.-trio, a violin-sonata, a pf.-sonata, variations, polonaises, etc., f. pf.—Cf. J. Fischer, *W. A. M.* (Karlsbad, 1888).

Mraczek [mrăh'chĕhk], **Joseph Gustav,** b. Brünn, Mar. 12, 1878. He received his first instruction from his father, the 'cellist Franz M. (d. 1898); from his eighth year he sang as chorister in various churches and attended the mus.-school of the Musikverein at Brünn; 1894–6, pupil of Hellmesberger, Stocker and Löwe at the Vienna Cons.; after travelling a year as a violin-virtuoso he was from 1897–1902 concert-master at the Stadtth., and since 1898 prof. of vl. at the mus.-school of the Musikverein in Brünn. He attracted wide and favorable attention with his symphonic burlesque *Max und Moritz* (Brünn, 1911; since then played throughout Germany and by several larger orchs. in the U. S.). Other works: *Ruslans Traum*, symph. interlude for orch.; incid. music to *Kismet;* a pf.-quintet in E♭; pcs. for vl. and pf.; pf.-pcs.; the operas *Der gläserne Pantoffel* (Brünn, 1902), *Der Traum* (Berlin, 1912), *Die Insel Äbelō* (Breslau, 1915). Another opera, *Idkar*, was finished in 1916.

Muck [mŏŏk], **Karl,** famous orchl. conductor; b. Darmstadt, Oct. 22, 1859. He received his first mus. instruction from his father, and also st. pf. for a short time with Kissner at the Kgl. Musikschule in Würzburg; being, however, destined for a learned career, he st. classical philol. at the Univs. of Heidelberg and Leipzig; *Dr. phil.*, 1880. At Leipzig he also attended the Cons., and in 1880, shortly after receiving his degree, he made a very successful début as pianist at the Gewandhaus; instead of continuing a career begun so auspiciously, he accepted a position as chorus-master at the municipal opera in Zurich, where his ability soon secured him the post of Kapellm.; then went in a similar capacity to Salzburg, Brünn, and Graz; there Angelo Neumann heard him, and in 1886 engaged him as Kapellm. for the Landesth. in Prague, and as Seidl's successor for his travelling Wagner-Th. In these positions M. had ample opportunity to demonstrate his extraordinary qualities as cond., especially through his performances of the Ring-dramas (1889) in Petrograd and Moscow, and (1891) at the Lessing Th. in

Berlin. Here he was eng. in 1892 as 1st Kapellm. at the R. Opera, also frequently cond. the Symphony concerts of the Kgl. Kapelle; of the numerous invitations to appear as visiting cond. he could accept only a limited number; from 1894–1911 he cond. the Silesian Mus. Festivals; 1899, the Wagner répertoire at Cov. Garden; 1903–6, alternating with Mottl, the Philh. concerts in Vienna; besides, he appeared with enormous success in Paris, Madrid, Brussels, Copenhagen, Rome, etc.; since 1901 he has been the reg. cond. of the *Parsifal* perfs. at Bayreuth. During the winter of 1906–7 he obtained leave to direct the Boston Symph. Orch. (Amer. début Boston, Oct. 12, 1906), and attempts were made to secure him as permanent cond.; but, he obtained leave only for the season of 1907–8. On his return to Berlin he was made General-Musikdirektor (1908). After long negotiations Emperor William in 1912, with great reluctance, consented to release him; in the fall M. returned to America as permanent cond. of the Boston Symph. Orch. His farewell appearance at the R. Opera (he had chosen *Tristan und Isolde*) was made the occasion of a tumultuous demonstration. During the 20 years of his activity in Berlin he conducted 1,071 performances of 103 operas, of which 35 were novelties. He is the recipient of numerous orders and decorations. As a matter of curiosity it may be recorded that M. does not compose.

Mudie, Thomas Molleson, b. Chelsea, Engl., Nov. 30, 1809; d. London, July 24, 1876. Pupil of Crotch and Potter at the R. A. M., 1823–32; prof. of pf. there, 1832–44; organist at Galton, Surrey, 1834–44; then taught in Edinburgh, and returned to London in 1863.—Works: Symphonies in C, B♭, F, and D; string-quintets, -quartets, -trios, etc.; pf.-music; anthems, sacred duets and songs, songs, etc. Macfarren praises 3 symphonies, a quintet, and a trio, prod. by the Soc. of British Music.

Muf'fat, Georg, noteworthy comp.; b. Schlettstadt, c. 1645; d. Passau, Feb. 23, 1704. He studied Lully's style in Paris for 6 years, was org. of Strassburg Cath. till 1674, to the Bishop of Salzburg till 1687, then org. and (1690) Kapellm. to the Bishop of Passau.—Publ. organ-works, sonatas for various instrs., orchl. suites and 'concerti grossi.' *Suavioris harmoniae . . . . florilegium* (2 parts, 1695, '98) was republ. by H. Rietsch in 'Dkm. der Tonk. in Österreich' (vols. i, 2 and ii, 2); *Auserlessener . . . Instrumentalmusik erste Versamblung* (1701), with selections from *Armonico tributo* (1682), republ. by E. Luntz, ib. (vol. xi, 2).—See Q.-Lex.

Mugellini [moo-jĕhl-lē'nē], **Bruno,** b. Potenza, Dec. 24, 1871; d. Bologna, Jan. 15, 1912. Pupil of Tofano, Busi and Martucci; after successful appearances in Italy as a concert-pianist he was app. prof. of pf. at the Liceo musicale in Bologna in 1898, and succ. Martucci as dir. of the institution in 1911. Comp. of an opera, *Catullo;* a symph. poem, *Alla Fonte del Clitumno;* a pf.-quartet; a 'cello-sonata; pcs. for orch.; several sonatas and minor pcs. for pf.; some church-music.

Mugnone [mŏŏ-ñoh'nĕ], **Leopoldo,** b. Naples, 1858. Pupil of the Cons. there; his excellent work as cond. at the Costanzi Th. in Rome attracted the attention of Verdi, who entrusted to him the première of Falstaff (Milan, 1893); one of the most active and efficient apostles of Wagner in Italy; together with Mariani he shares the honor of being the first of the great interpretative Italian conductors. Comp. of the operas *Don Bizarro e le sue figlie* (Naples, 1875), *Il Birichino* (Venice, 1892), *Vita Brettona* (Naples, 1905).

Mühl'dorfer, Wilhelm Karl, b. Graz (Styria), Mar. 6, 1836 [son of **Wilhelm M.,** court Inspector of Theatres at Mannheim; b. 1803; d. Mannheim, Apr. 22, 1897]. St. at Linz-on-Danube, and Mannheim; he began his stage-career as an actor at Mannheim; 1855, Kapellm. at the City Th., Ulm; 1867–81, 2d Kapellm. at Leipzig; 1881–1906, 1st Kapellm. at Cologne; since then living in retirement in Cologne.—Operas *Im Kyffhäuser* (1868); *Der Commandant von Königstein* (Leipzig, 1869); *Prinzessin Rebenblüthe* (ib., 1879); *Der Goldmacher von Strassburg* (Hamburg, 1886); lyric-romantic opera *Iolanthe* (Cologne, 1890; succ.); the ballets *Waldeinsamkeit* (1869), *Aschenbrödel* (1870) and *Der Alpenstrauss* (1871); incid. music to several dramas; overtures; part-songs and songs.

Mühl'feld, Richard, famous clarinettist; b. Salzungen, Feb. 28, 1856; d. Meiningen, June 1, 1907. St. vl. with Fleischhauer and theory with E. Büchner in Meiningen; entirely self-taught on the clarinet; joined the Meiningen court-orch. in 1873 as violinist; from 1876 1st clar.; was 1st clar. in Bayreuth from 1884–96. For him Brahms wrote the Trio, op. 114 (clar., vcl. and pf.), the Quintet, op. 115 (clar., 2 vls., vla. and vcl.) and the 2 clar.-sonatas, op. 120.

Müh'ling, August, b. Raguhne, Sept. 26, 1786; d. Magdeburg, Feb. 3, 1847, as R. Mus. Dir. and cathedral-organist.—Works: Oratorios *Abbadona, Bonifazius, David, Die Leidensfeier Jesu;* 2 symphonies (C, D); 2 overtures (D m., E♭); a concerto for bassoon and orch. (op. 24); 3 str.-quartets (op. 20 [2], 59); a quintet for fl., 2 vls., vla. and vcl. (op. 27); sacred duets and songs (e. g., 40 poems from Spitta's *Psalter und Harfe*).

Mukle, May, fine 'cellist; b. London, May 14, 1880. St. the 'cello with J. E. Hambleton, and later at the R. A. M. with Pezze; played in public as early as 1889; has appeared with principal orchs. in England and made successful tours of the Continent, Australia, South Africa and America. She is especially fond of chamber-music, and was for a number of years a member of the Nora Clench and Langley-M. quartets. A. R. A. M. since 1900.

Mül'ler (*recte* **Schmidt**), **Adolf,** Sr., born Tolna, Hungary, Oct. 7, 1801; d. Vienna, July 29, 1886. In 1826, singer in the Kärnthner court theatre; 1828, Kapellm. and composer at the Th. an der Wien, Vienna. Brought out sixty or more 'Singspiele,' mus. farces, etc., 2 operas, and many instrumental and vocal pieces, all of mediocre quality.—His son,

Mül'ler, Adolf, Jr., b. Vienna, Oct. 15, 1839; d. there Dec. 14, 1901. 1875–83, cond. of the German Opera at Rotterdam; after that Kapellm. at the Th. an der Wien. Prod. the operas *Heinrich der Goldschmidt, Waldmeisters Brautfahrt, Van Dyck;* and the operettas *Das Gespenst in der Spinnstube, Der kleine Prinz, Der Hofnarr, Der Liebeshof, Des Teufels Weib, Die Kammerjungfer* (1890), *Der Millionen-Onkel* (1892), *Lady Charlatan* (1894), *General Gogo* (1896), and *Der Blondin von Namur* (Vienna, 1898; succ.).

Mül'ler, August, eminent double-bass player; b. 1810; d. Dec. 25, 1867, as Konzertmeister in Darmstadt.—Publ. variations, etc., for double-bass.

Mül'ler, August Eberhard, b. Nordheim, Hanover, Dec. 13, 1767; d. Weimar, Dec. 3, 1817. In 1789, organist of St. Ulrich's, Magdeburg; in 1794, of the Nikolaikirche, Leipzig; in 1800, asst. to Joh. Adam Hiller, whom he succeeded in 1804 as cantor of the Thomasschule, and mus. dir. of the Thomas- and Nikolaikirche. In 1810, court Kapellm. at Weimar.—Publ. 3 concertos and 18 sonatas f. pf., and many lesser pieces; cadenzas to Mozart's concertos; suites, choral variations, and a sonata for organ; a pf.-trio; 2 violin-sonatas; 11 concertos and one fantasia f. flute and orch.; flute-duos; vocal pieces; 11 church-cantatas; motets; an operetta, *Der Polterabend;* etc. Also an excellent pf.-method (1805; really the 6th ed. of Löhlein's *Pianoforte-Schule*, rev. by M.; on it Kalkbrenner's method is based; Czerny publ. the 8th ed. in 1825); a Guide to the interpretation of Mozart's concertos; a flute-method; etc.

Mül'ler, Bernhard, b. Sonneberg, Jan. 25, 1824; d. Meiningen, Dec. 5, 1883. Pupil of Bogenhardt and Mahr in the Hildburghausen Seminary. 1850, cantor in Salzungen, where he organized a celebrated church-choir, the performances of which in various cities were looked upon as events in mus. circles. He was made superintendent of church-music in the public schools, for the Duchy of Saxe-Meiningen.

Mül'ler, Carl Christian, b. Saxe-Meiningen, July 3, 1831; d. New York, June 4, 1914. F. W. and Heinrich Pfeiffer were his teachers for pf. and organ, Andreas Zöllner for comp. Went to New York in 1854; was at first eng. in a pf.-manufactory, then as leader of the Barnum's Museum orch. From 1879–95 prof. of harmony at the N. Y. College of Music. Transl. Sechter's *Grundsätze der musikalischen Composition* (as *Fundamental Harmony;* New York, 1871, and 9 subsequent editions); also supplemented it by 4 sets of Tables, on primary instruction, modulation, chord-succession, and harmonization (1882–93).—Publ. works: For pf., *Pleasant Recollections*, and *Golden Hours;* 3 organ-sonatas, op. 47 (F m., B m.,) and op. 57 (D m.); sonata f. violin and pf., op. 61, in A; string-quartet in A m., op. 63; 4-part male choruses; songs; and for organ, 2 Pastorales, a Scherzo, *March of the Crusaders*, and *Resignation*.—In MS., symphony in D m.; orchl. suite in G m; Idyl f. orch. (on an excerpt from *Hiawatha*); overture to *Nathan der Weise;* Romanze for horn, harp and orch.; Schiller's *Die Kraniche des Ibicus*, for soli, ch. and orch.; etc. (in all, 69 works).

Mül'ler, Christian, organ-builder at Amsterdam c. 1720–70. Built the great organ at Haarlem in 1738 (sixty registers).

Mül'ler, (Karl Wilhelm) Ernst, b. Leipzig, Aug. 2, 1886. Pupil at the Cons. there of Ruthardt, Reinecke and Homeyer; st. at the same time musicol. at the Univ. under Kretzschmar and Paul; was teacher of singing at the Realgymnasium and cantor at St. Andrew's in Leipzig; since 1893 critic for the 'Leipziger Zeitung,' and since 1907 org. at the 'Universitätskirche.' Has written a symphony; a symph. prologue to *Ahasverus;* 2 suites for orch.; 2 cantatas; motets; pcs. for org., for pf. and for vl.; choruses; songs.

Mül'ler, Franz (Karl Friedrich), b. Weimar, Nov. 30, 1806; d. there Sept. 2, 1876, as government councillor. One of the first to recognize Wagner's real importance.—Publ. the treatises *Tannhäuser* (1853), *R. Wagner und das Musikdrama* (1861), *Der Ring des Nibelungen: eine Studie* (1862), *Tristan und Isolde* (1865), *Lohengrin* (1867), and *Die Meistersinger von Nürnberg* (1869), the last three at the desire of King Ludwig II of Bavaria; also *Im Foyer* (1868; on theatrical affairs in Weimar).

Mül'ler, Friedrich, b. Orlamünde, Dec.

10, 1786; d. Rudolstadt, Dec. 12, 1871. Fine clarinettist; 1803, in the royal orch. at Rudolstadt, succeeding Eberwein in 1831 as Kapellm.; pensioned 1854.—Works: 2 symphonies (E♭, C m.); overtures; a hymn for soli and mixed ch. with orch.; 2 concertos, 2 concertinos, and other clar.-music; vars. for clar. and strings; clar. études; quartets and terzets for horns; vars. for bassoon w. orch.; a prize-quartet for clar. and strings; 4-part male choruses; etc.

Mül'ler, Gustav. See BRAH-MÜLLER.

Mül'ler, Hans, writer on mus. history; b. Cologne, Sept. 18, 1854; d. Berlin, Apr. 11, 1897. Son of the poet Wolfgang Müller von Königswinter. *Dr. phil.*, Leipzig; 1888 teacher, 1889 Royal prof. of hist. of music, at the Hochschule für Musik, Berlin; also First Permanent Secretary, and Senator, of the Acad. of Fine Arts.—Principal works: *Die Musik Wilhelms von Hirschau* (1884); *Hucbalds echte und unechte Schriften über Musik* (1884); and an *Abhandlung über Mensuralmusik* (Leipzig, 1886).

Mül'ler, Heinrich Fidelis, b. Fulda, April 23, 1827; d. there Aug. 30, 1905; was for many years choirm. at the Cologne Cath. Comp. of the oratorios *Weihnachtsoratorium* (op. 5), *Die heilige Elisabeth* (op. 12), *Die Passion unseres Herrn* (op. 16); several masses, motets, male choruses, etc.

Mül'ler, Ivan [Iwan], clarinettist; born Reval, Dec. 13, 1786; d. Bückeburg, Feb. 4, 1854. Inventor of the clarinet with 13 keys; also of the 'Altclarinet' (superseding the basset-horn). Went to Paris in 1809, and establ. a clarinet-factory, which failed on account of the prejudiced opposition of the Academy, despite which the improved instrs. soon won general popularity. M. died as court musician at Bückeburg.—Publ. a Method for his new instrs.; 3 quartets for clar. and strings; a concertante f. 2 clars.; pieces for clar. and pf.; 6 flute-concertos; etc.

Mül'ler, Johannes, b. Koblenz, July 14, 1801; d. Berlin, Apr. 28, 1858. Ordinary prof. of physiology at Bonn, 1830–33.—Wrote *Untersuchungen über die menschliche Stimme* (1837), *Über die Compensation der physischen Kräfte am menschlichen Stimmorgan* (1839), and valuable articles on the organs of speech and hearing in his *Handbuch der Physiologie des Menschen* (1833, '40; 2 vols.).

Mül'ler, Joseph, b. 1839; d. Berlin, June 18, 1880, as secr. of the Hochschule für Musik. Editor (1871–4) of the 'Allg. mus. Zeitung.' Publ. a valuable catalogue, *Die musikalischen Schätze der königlichen und Universitätsbibliothek zu Königsberg* (1870).

Mül'ler, Karl, conductor; b. Weissensee, n. Erfurt, Oct. 21, 1818; d. Frankfort, July 19, 1894. Pupil of Götze at Weimar, and violinist there under Hummel; 1846–60, mus. dir. at Münster; 1860–92, cond. of the Cecilia Soc., Frankfort.—Comp. successful cantatas (*Tasso in Sorrent; Rinaldo*); overtures; etc.

Mül'ler, Peter, b. Kesselstadt, n. Hanau, June 9, 1791; d. Langen, Aug. 29, 1877. While a teacher in the Friedberg Seminary, he wrote his renowned *Jugendlieder*, also male choruses, organ-preludes, and 2 string-quintets; in 1839 he became pastor at Staden, writing 5 more quintets (often perf. at Darmstadt). His opera *Die letzten Tage von Pompeii* [after Bulwer] was prod. at Darmstadt, Dec. 25, 1853. Another opera, *Claudine von Villa bella*, a string-quartet, etc., are in MS.

Mül'ler Quartets. Two famous German quartet-parties, their members being

(1) The brothers **Karl** (1797-1873); **Gustav** (1799-1855); **Theodor** (1802-1875); and **Georg** (1808-1855); they were all born in Brunswick, and belonged to the orchestra there, Karl as Konzertmeister, Theodor as 1st 'cello, Gustav as symphony-director, and Georg as Kapellm. Their artistic tours included not only all large German cities, but also Vienna and Paris (1833), Copenhagen (1838), Petrograd in 1845, and Holland in 1852.—Cf. L. Köhler, *Die Gebrüder M. und das Streichquartett* (Leipzig, 1858); E. Stier, *Das Streichquartett der Gebrüder M.*, in 'Braunschweigisches Archiv' (July, 1913).

(2) The four sons of Karl, all b. in Brunswick (this quartet-party organizing in 1855, after the death of two members of the first one); **Karl,** 1st violin, b. April 14, 1829; d. Stuttgart, Nov. 11, 1907; **Hugo,** 2d violin, b. Sept. 21, 1832; d. Brunswick, June 26, 1886; **Bernhard,** viola, b. Feb. 24, 1825; d. Rostock, Sept. 4, 1895; and **Wilhelm,** 'cello, b. June 1, 1834; d. New York, Sept., 1897. For ten years they held the position of court quartet at Meiningen; then, after extended and successful travels, they settled in Rostock as members of the orch., Karl being appointed Municipal Mus. Dir. The party was broken up by the appointment of Wilhelm (1873) to succeed Sweerts as 1st 'cello in the R. Orch. at Berlin, and prof. in the Hochschule. Karl lived from then at Stuttgart and Hamburg; was also a noted composer (**Müller-Berghaus,** Berghaus being the maiden-name of his wife Elvira), his works including an operetta, the cantata *Jephthas Tochter*, an overture to *Fiesco*, a symphony, 2 str.-quartets, a Hungarian concerto for vl. and orch., concert-pieces for violin and f. 'cello, songs, etc.; also arr. numerous works for orch.

Mül'ler, Richard, singing-master; b. Kamenz, Mar. 12, 1853. St. Natural Sciences at the Univ. of Leipzig, receiving the degree

of Ph. D.; then st. singing with Luise Ress in Berlin; settled in 1888 in Dresden as priv. teacher; app. prof. of singing at the Lehrerinnenseminar and the Musikschule; made R. Prof. in 1902; resigned in 1904 to devote himself to private pupils.

Mül'ler, Wenzel, b. Tyrnau, Moravia, Sept. 26, 1767; d. Baden, n. Vienna, Aug. 3, 1835. Kapellm. at the Leopoldstadt Th., Vienna, from 1813. His 200 operas, 'Singspiele,' etc., were extremely popular in their day, e. g., *Das Neusonntagskind* (1793), *Die Schwestern von Prag* (1794), etc. A full list of his works is given in the 2d supplement to Riemann's *Opernhandbuch* (Leipzig, 1887).—Cf. W. Krone, *W. M. Ein Beitrag zur Geschichte der komischen Oper* (Berlin, 1906).

Mül'ler-Berg'haus. See KARL MÜLLER in the Junior Müller Quartet.

Mül'ler-Brunow, Bruno, born 1853; d. Dec. 11, 1890, in Leipzig, where he had been living since 1887 as a singing-teacher. He publ. *Tonbildung oder Gesangsunterricht* (1890; 3d ed. 1901), in which he first advanced the theory of the 'primary tone,' denying the existence of 'registers' in the human voice.

Mül'ler-Har'tung, Karl (Wilhelm), b. Sulza, May 19, 1834; d. Berlin, June 11, 1908. Pupil of Kühmstedt at Eisenach, succeeding him in 1859 as mus. director and teacher at the Seminary; 1864, 'Professor'; 1865, dir. of church-music in Weimar; 1869, opera-Kapellm.; 1872, Director of the Grand Ducal 'Orchester- und Musikschule,' which he founded. He resigned other positions in 1889; retired altogether in 1903.—Works: Organ-sonatas; part-songs f. male ch.; church-music; also a system of mus. theory, of which vol. i, *Harmonielehre*, appeared in 1879.

Mül'ler-Reu'ter, Theodor, b. Dresden, Sept. 1, 1858. Pupil of Fr. and Alwin Wieck (pf.); J. Otto and Meinardus (comp.); and the Hoch Cons., Frankfort (1878–9). Teacher of pf. and theory at Strassburg Cons., 1879–87; went to Dresden 1887, becoming cond. of the male chorus 'Orpheus' in 1888; also 1889 of the Dreyssig 'Singakademie.' 1892, teacher in the Cons. In 1893 he went to Krefeld as cond. of the 'Konzertgesellschaft'; since 1902 dir. of the Cons. there; made Kgl. Musikdirektor in 1897; Prof. in 1907.—Works: The operas *Ondolina* (Strassburg, 1883), and *Der tolle Graf* (Nuremberg, 1887); Paternoster f. mixed ch. and orch.; *Ruth* for soli and mixed ch. a capp. (op. 22); *Das Lied des Sturmes* f. double ch. and orch. (op. 23); *Hackelberends Begräbnis* f. mixed ch. and orch. (op. 24); female choruses w. pf.; male choruses with and without accomp.; songs; pf.-pieces and studies. He wrote a valuable *Lexikon der deutschen Konzert-Litteratur* (vol. i, 1909).

Mül'ler von der Ocker, Fritz, b. Brunswick, Feb. 21, 1868. Pupil of H. Riedel there; vlnst. in the munic. orch. in Magdeburg; now (1917) cond. of the 'Volks-Singakademie' and Kitzel's 'Quartettverein.'—Works: The operas (all at Magdeburg) *Die Nixe* (1907), *Lurley* (1912), *Jung Joseph* (1913), *Die Nilbraut* (not yet prod.); an operetta, *Ohne Männer geht's nicht* (Karlsruhe, 1911); *Frau Minne* for soli, ch. and orch.; orchl. works; chamber-music; male and fem. choruses; songs.

Mül'ler von der Wer'ra, artist-name of **Friedrich Konrad Müller,** b. Ummerstadt, Meiningen, Nov. 14, 1823; d. Leipzig, Apr. 26, 1881. Popular poet; founder of the 'Deutscher Sängerbund'; editor of the 'Neue Sängerhalle' 1861–71, and of the 'Allgemeines Reichskommersbuch' for students.

Munck, Ernest de. See DEMUNCK.

Münzer, Georg, born Breslau, Sept. 4, 1866; d. Berlin, Apr. 24, 1908. Pupil of Brosig, Bohn and Schäffer in Breslau; then st. in Berlin with Klindworth (pf.), and at the Univ. with Helmholtz (acoustics) and Bellermann and Spitta (musicol.); *Dr. phil.*, 1890, with the dissertation *Beiträge zur Konzertgeschichte Breslaus;* lived as teacher and critic in Breslau, and from 1902 in Berlin. Wrote *R. Wagners Ring des Nibelungen* (1900), *Heinrich Marschner* (1901), *Das Singebuch des Adam Puschmann* (1907), *Die Notation der Meistersinger* (1907; in the report of the Basel Congress of the 'Int. M.-G.'); numerous essays in mus. journals.

Muratore [mü-răh-tohr'], **Lucien,** dramatic tenor; b. Marseilles, 1878. Pupil of the Marseilles Cons., graduating in 1897 as winner of the 1st prize. After a short career as an actor at the Variétés and the Casino at Monte Carlo he served 3 years in the army; returning to Paris, he played leading rôles with Mme. Réjane at the Odéon. Here Carré, the dir. of the Op.-Comique, heard him, and induced him to enter the Paris Cons. to prepare for opera; début at the Op.-Comique, Dec. 16, 1902, creating the principal tenor rôle in Hahn's *La Carmélite* with such success that the following year the creation of Missa's *La Muguette* was entrusted to him; in 1905 he sang for the first time at the Grand Opéra as Rinaldo in Gluck's *Armide*. When Massenet heard him, he was so impressed by M.'s singing and acting that he offered him the creation of the chief part in *Ariane* (1906); other creations during his engagement at the Opéra were in Massenet's *Bacchus* (1909) and *Roma* (1912), Février's *Monna Vanna* (1909), Hüe's *Le Miracle* (1910), and in the first performances at the Opéra of Strauss's *Salome* (1910), Giordano's *Siberia* (1911), and

Saint-Saëns's *Déjanire* (1911). Since 1913 he has been a member of the Chicago Opera Co., though it was not until the season of 1915–16 that he won his position among the stars of the first magnitude. During the summer of 1917 he was eng. for the season at the Colón Th. in Buenos Aires. On July 10, 1913, he married the dram. soprano Lina Cavalieri. His répertoire includes practically all modern French operas.

Muris [mü-rēs′], **Johannes de** (called **de Francia,** also **Julianus de M.**), eminent theorist of the 14th century; in 1321 prof. at the Sorbonne in Paris; elected rector in 1350. A friend of Philippe de Vitry, he was an ardent advocate of the latter's Ars nova (counterpoint) and held advanced views, in opposition to those of his English namesake. Before Dr. Hirschfeld brought evidence of the existence of two different theorists of the same name, musical historians had been puzzled by the direct contradictions found in the various treatises publ. under the same name and all ascribed to the English J. de M. The French J. de M. is the author of *Musica practica, Musica speculativa, Quaestiones super partes musicae, De discantu et consonantiis* (all reprinted in Gerber's 'Scriptores,' vol. iii); probably also of *Ars contrapuncti secundum J. de M.*, *Ars discantus per J. de M.* and *Libellus practicae cantus mensurabilis* (reprinted in Coussemaker's 'Scriptores,' vol. iii). See bibliogr. under next article.

Mu′ris, Johannes de [called **Normannus**], master of mathematics at Oxford; eminent mus. theorist, a disciple of Franco. Author of a treatise, *Speculum musicae*, written (probably) about 1325, in 7 books (I. Miscellaneous; II. On Intervals; III. Mus. Ratios; IV. Consonance and Dissonance; V. Theory of Ancient Music, after Boetius; VI. Church-modes, and Solmisation; VII. Measured Music, and Discant); books VI and VII printed by Coussemaker in 'Scriptores,' vol. ii; 2 MSS. are in the Paris Library.—Cf. Dr. Robert Hirschfeld's dissertation *Johannes de Muris* (Vienna, 1884); H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898); J. Wolf, *Geschichte der Mensuralnotation von 1200–1450* (ib., 1904).

Murphy, Lambert, concert-tenor; born Springfield, Mass., Apr. 15, 1885. Graduated from Harvard Univ. in 1908 (A. B.); st. singing with Thomas Cushman in Boston, 1904–8; soloist in various Boston churches until 1910; 1910–12, at St. Bartholomew's, New York, studying at the same time with I. Luckstone; later (1915–16) with H. Witherspoon; since 1910 he has made several tours with the Boston Festival Orch. (E. Mollenhauer) and the Chicago Symph. Orch.; he is a special favorite at the great annual festivals (Worcester, Cincinnati, Norfolk, Evanston, etc.). From 1910–14 he was a member of the M. O. H., where he sang minor rôles.

Murska [mŏŏrs′kăh], **Ilma di,** famous dram. soprano; b. in Croatia, 1836; d. Munich, Jan. 14, 1889. Pupil of the Marchesis in Vienna; début at the Pergola Th., Florence, 1862; after singing at Pest, Berlin, and Hamburg, she was eng. at Vienna. London début May 11, 1865, at H. M.'s Th., as Lucia; also sang Linda, Amina, and Astrifiammante; and at the Philharm. on May 29. Up to 1873 she was repeatedly eng. at H. M.'s Th., Covent Garden, and Drury Lane; sang in Paris and other Continental cities; visited America, Australia, etc., 1873–6; and England again in 1879. With a voice of nearly 3 octaves' compass, great in coloratura, she united brilliancy and originality of acting.—Other rôles: Dinorah, Isabella, Martha, Ophelia, Marguerite de Valois, Gilda, etc.

Musard [mü-zahr′], **Philippe,** b. Paris, 1793; d. there Mar. 31, 1859. Famous dance-composer, private pupil of Reicha; first came into public view at the promenade concerts begun Nov., 1833, in a bazaar of the Rue St. Honoré, at which Dufresne's soli on the cornet à pistons were a novel feature; M. also cond. the Opéra balls 1835–6, his orch. of 70 pieces winning great applause. Up to 1852 he held first place in France as a conductor of promenade concerts and dance-composer. His quadrilles and galops enjoyed immense popularity; he was called the 'king of quadrilles.' In London he cond. the promenade concerts at Drury Lane from Oct. 12, 1840 (his English début), till March, 1841, and reappeared at the Lyceum the following autumn.—His son **Alfred** (1828–81), was likewise an orch.-cond. and quadrille-comp., but of mediocre talent.

Musin, Bonaventura. See FURLANETTO.

Musin [mü-zăn′], **Ovide,** noted violinist; b. Nandrin, n. Liège, Sept. 22, 1854. Pupil of Heynberg and Léonard at Liège Cons., entering at 9 and taking 1st violin-prize at 13. Following Léonard to the Paris Cons., he won, at 15, the gold medal for solo and quartet-playing. In 1870 he began his career as solo violinist at the Th. Royal in Spa, and made his first concert-tour in 1873–4, filling, upon the recommendation of Léonard, engagements which L. and Wieniawski could not undertake. From 1874–82 he made triumphal tours throughout Europe. In 1883 he went to America, and organized a concert-troupe of his own; from 1892–7 he made 2 tours of the world, returned to Liège in 1897, and was app. head of the advanced class for violin at the Cons. In 1898 he

succeeded César Thomson as violin-prof.; also made arrangements to spend half his time in New York. In 1908 he resigned this post and established in New York his own school of music. In 1875 he organized the 'Quatuor de Musique moderne' in Paris, which introduced the chamber-music of Brahms to the French capital. In 1876 he was app. 'Court violinist' to the King of Holland. He is Officer of Public Instruction, Officer of the Order of Leopold (Belgium), of Bolivar (Venezuela), and the recipient of numerous decorations. He has publ. a number of brilliant solo pieces for violin (with orch. and pf.); *System of Daily Practice* (1899); *The Belgian School of the Violin* (1916; a combination of his own and Léonard's methods).

Mu'siol, Robert Paul Johann, b. Breslau, Jan. 14, 1846; d. Fraustadt, Posen, Oct. 19, 1903. Attended the Seminary at Liebenthal, Silesia; from 1873 teacher and cantor at Röhrsdorf, n. Fraustadt, Posen; pensioned 1891.—Publ. *Musikalisches Fremdwörterbuch; Catechismus der Musikgeschichte;* edited Tonger's *Conversations-Lexikon der Tonkunst* (1888) and *Musikerlexikon* (1890), also the 10th ed. of J. Schuberth's *Musikalisches Conversations-Lexikon* (1877); and wrote *Wilhelm Fritze*, and *Theodor Körner und seine Beziehung zur Musik* (1893). Wrote for mus. periodicals; comp. male part-songs, pieces for pf. and for organ, songs, etc.

Mussorg'sky, Modest Petrovitch, b. Karev, Govt. of Pskov, Russia, Mar. 28, 1835; d. Petrograd, Mar. 28, 1881. He received his first instruction from his mother on the pf., on which instrument his progress was very rapid; when he ent. the military acad. at Petrograd he continued to take pf. lessons from Gerke, with no intention of taking up music as a profession; after graduation in 1856 he joined one of the crack regiments. There he made the acquaintance of Dargomÿzhsky, who introduced him to Cui and Balakirev; the latter recognized M.'s original talent, and persuaded him to devote himself to music; thereupon M. left the army, but, instead of taking a systematic course in theory, began to study by himself, with some advice from Balakirev, the works of Beethoven, Schumann and Glinka. He had, indeed, become a good pianist, but he never acquired an adequate command of the technic of composition. Besides this handicap, poverty compelled him in 1863 to accept an uncongenial position in the government service, which he was never able to resign. It is not surprising, therefore, that his musical output is limited; yet it is sufficient to establish his place among the most talented and original of Russian composers. His best works are his songs (about 30), which for power of expression and depth of feeling stand perhaps unrivalled by any other Russian musician. However, he is best known for his national 4-act opera, *Boris Godunov*, begun in 1868, finished two years later, and first prod. at the Maryinsky Th. in Petrograd on Feb. 5, 1874. It was revised and entirely reorchestrated by Rimsky-Korsakov in 1896, and in this form it has found its way into the répertoire of the principal opera houses of Europe; the Amer. première took place at the M. O. H. on Mar. 19, 1913. *Chovantchina*, a 5-act opera (also on a national subject) was left almost completed in vocal score; Rimsky-Korsakov added the last few pages, revised and orchestrated the entire work, and had it prod. at Petrograd in 1885. Of the operas *Salammbô* (1863), *The Marriage* (1868) and *The Fair at Sorochinsk* (1887) only portions were written.—Other works: For ch. and orch. *The Defeat of Sennacherib* (1867), *Jesus Narin* (1877), and a chorus from *Œdipus;* for orch. *Intermezzo in modo classico* in B m., *Scherzo* in B, *Turkish March, A Night on the Bare Mountain* (symph. fantasy); pf.-pcs. (*Pictures from the Exhibition* [10 sketches], *On the Southern Shore of the Crimea, Méditation, Une Larme*, etc.).—BIBLIOGRAPHY: V. Baskin, *M. P. M.* (Moscow, 1887; Russian); P. d'Alheim, *M.* (Paris, 3d ed. 1896); M. Olénin-d'Alheim, *Le Legs de M.* (ib., 1908); M.-D. Calvocoressi, *M.* (ib., 1908; Engl. transl. London, 1916); J. Rivières, *Études* (Paris, 1911); R. Newmarch, *M.'s Operas*, in 'M. T.' (July, 1913).

Mustel [müs-těhl'], **Victor,** celebrated builder of harmoniums; b. Havre, 1815; d. Paris, 1890. He began life as a plain carpenter; went to Paris in 1844, where he worked in several shops, becoming foreman in Alexandre's harmonium factory; establ. himself in 1853, invented 'the double expression' the following year, which won the first prize at the Expos. of 1855; since 1866 the firm has become famous as 'V. Mustel et ses Fils.' He also constructed an instrument consisting of graduated tuning-forks in a resonance-box, operated by a keyboard; this was patented in 1886 by his son **Auguste** as 'Celesta.'

Müthel [mü'tel], **Johann Gottfried,** b. Mölln, Lauenburg, 1720; d. Riga, after 1790. Pupil of J. P. Kunzen in Lübeck; 1738, chamber-musician and court org. in Schwerin; went in 1750 for further study to J. S. Bach in Leipzig, and after the latter's death st. for a short time with his pupil, Altnikol, in Naumburg; settled in Riga in 1753 as Kapellm. of the private orch. of Freiherr

von Vietinghoff; app. asst.-org. in 1755, and later became 1st org. at the Hauptkirche. His music is severe, almost sombre, and remarkable for bold modulation.—Works: 2 pf.-concertos (C m. and D m.; publ.), 2 others in MS.; a duet for 2 pfs.; 3 pf.-sonatas; 12 vars. and other pcs. for pf.; a volume of odes and songs.—See Q.-Lex.

Muzio [moo'ts'yŏh], **Claudia,** dramatic soprano; b. Pavia, 1892. Practically growing up on the stage (her father was asst. stage-mgr. at the M. O. H. and Cov. Garden), she heard the greatest singers; at a very early age she began to play the harp and pf., making remarkable progress on both instruments; became in 1908 a pf.-pupil of Mme. Casaloni in Turin, who discovered and trained her voice. Her successful début as Manon at Arezzo (Feb. 7, 1912) was followed by engagements at the leading Italian theatres (Milan, Palermo, Turin, Naples, Genoa, etc.); has sung also in South America, Cuba, Paris and London (1914); Amer. début at the M. O. H. on Dec. 4, 1916, as Tosca. She created the principal rôles in Carini's *Baronessa* (Palermo, 1913) and Zandonai's *Melenis* (Milan, 1914); her répertoire includes Desdemona, Mistress Ford (*Falstaff*), Mimi, Gilda, Carmen, Norma, Nedda, Eva, Sieglinde, etc.

Mu'zio, Emanuele, b. Zibello, n. Parma, Aug. 25, 1825. Pupil of Provesi and Verdi, and (for pf.) of the latter's first wife, Margherita Barezzi. In 1852 he cond. the Italian Opera at Brussels; was later in London and New York (Acad. of Music), and settled in Paris (1875) as a singing-teacher (Carlotta Patti and Clara Louise Kellogg were his pupils).—Works: The operas *Giovanna la pazza* (Brussels, 1852), *Claudia* (Milan, 1853), *Le due Regine* (Milan, 1856), and *La Sorrentina* (Bologna, 1857); also many songs and pf.-pieces.—Cf. A. Belforti, *E. M., l'unico allievo di G. Verdi* (Milan, 1895).

Mysliveczek [mĭs-lĭ-vet'shĕk], **Joseph,** called 'Il Boemo,' or 'Venatorini,' in Italy; b. in a village n. Prague, Mar. 9, 1737; d. Rome, Feb. 4, 1781. Pupil of Habermann and Segert at Prague, and in 1760 publ. 6 symphonies named after the months Jan.–June. Studied dramatic music with Pescetti at Venice, 1763; brought out a successful opera at Parma, 1764; and was commissioned to write *Bellerofonte* for Naples (1767). His operas, about 30 altogether, were extraordinarily popular with the public and singers alike; but M. was poorly remunerated, and of extravagant habits, consequently always in financial difficulties. Mozart greatly admired his pf.-sonatas. He also wrote 2 oratorios, and publ. 12 string-quartets and 6 string-trios.—See Q.-Lex. [MISLIWECZEK].

Mysz-Gmeiner [müsh gmī'nĕr], **Lula,** distinguished concert-contralto; b. Kronstadt, Transylvania, Aug. 16, 1876. At the age of 6 she began to st. violin with Olga Grigorowicz; st. singing with mus.-dir. R. Lassel in Kronstadt (1892–5), G. Walter in Vienna (1895–6), and from 1896–1900 in Berlin with Emilie Herzog-Welti, Etelka Gerster and Lilli Lehmann; début in Berlin in 1900. Since then she has sung with emphatic success in the principal cities of most European countries; especially famous as an interpreter of Schubert, Brahms, Wolf and Strauss. In 1905 she was made 'k. k. Kammersängerin'; married in 1900 to the Austrian naval officer Ernst Mysz; living in Berlin since 1907.

N

Nach'baur, Franz, famous dramatic tenor; b. Schloss Giessen, n. Friedrichshafen, Mar. 25, 1835; d. Munich, Mar. 21, 1902. While attending the Polytechnic School at Stuttgart, Pischek noticed his fine voice, and instructed him in singing. He sang at Basel as a chorister, and then at theatres in Lunéville, Mannheim, Hanover, Prague, Darmstadt, and Vienna; engaged at Munich 1866–90, with the title of 'Kammersänger'; then pensioned. He created Walther von Stolzing in *Die Meistersinger* (Munich, June 21, 1868), and Froh in *Das Rheingold* (Munich, Sept. 22, 1869); also sang in Italy, creating Lohengrin at Rome, 1878. Favorite rôles were Raoul, Prophet, Arnold.

Na'chez [năh'chĕz], **Tivadar (Theodor Na'schitz),** b. Pest, May 1, 1859. Brilliant violin-virtuoso, a pupil of Sabatil at Pest, Joachim at Berlin (3 years), and Léonard at Paris (1 year). Established himself at Paris, making tours on the Continent, and finally went to London, where he was eminently successful. After further Continental tours, he settled (1889) in London as concert-player and composer; living since 1916 in Santa Barbara, Cal.—Works: 2 concertos for violin and orch. (op. 30, 36); 2 Hungarian Rhapsodies (op. 16, 25), and 4 Hung. dances (op. 14); 2 Romances and various minor pieces for vln. w. orch.; Suite in 6 movem., for vln. and pf.; Requiem Mass for soli, ch. and orch.; arrangements; songs.

Nadaud [năh-doh'], **Gustave,** b. Roubaix, France, Feb. 20, 1820; d. Paris, Apr. 28, 1893. Celebrated *chansonnier* (poet-composer); 15 vols. of his works, each containing 20 chansons, have been publ.; also a vol. of *Chansons légères.* Monument in Roubaix.—He prod. 4 operettas: *Le docteur Vieuxtemps, La Volière, Le Roseau chantant* and *Porte et fenêtre.*

Na'dermann, François-Joseph, harpist;

b. Paris, 1773; d. there Apr. 2, 1835. Pupil of Krumpholz; 1816 court harpist at Paris, and 1825 harp-prof. at the Cons. In his father's harp-factory, continued by him and his brother **Henry** [b. 1780, asst.-harpist in the King's music, and asst.-prof. in the Cons. till 1835], the old-fashioned instrs. with crooks were made until wholly driven out by Érard's inventions. N. publ. a great deal of music for harp (100 opus-numbers).

Na'gel, Dr. **Willibald,** was born at Mülheim-on-Ruhr, Jan. 12, 1863. A pupil of Ehrlich, Spitta, Bellermann, etc., in Berlin. Establ. himself as Privatdozent at the Univ. of Zürich, lived 1893–6 in London, studying early Engl. music; in 1898 he settled in Darmstadt as lecturer on mus. science at the Technical Academy. As Academical Mus. Dir. he conducts the Acad. Singing Society; is also a successful concert-pianist.—Works: *Über die dramatisch-musikalische Bearbeitung der Genovefa-Legende* (1888); *Geschichte der Musik in England* (2 vols., 1894, '7; down to Purcell's death); *Annalen der englischen Hofmusik, 1509–1649* (1894); *Johannes Brahms* (n. d.); *Geschichte der Musik am Darmstädter Hof, 1570–1800* (1901); *Beethoven und seine Klaviersonaten* (2 vols., 1903, '05); *C. Graupner als Sinfoniker* (1912); other musico-historical essays, etc., in various magazines ('Musikal. Magazin,' 'Sbd. Int. M.-G.', etc.). He revised and ed. the 6th edition of Köstlin's *Geschichte der Musik im Umriss* (1910).

Nä'geli, Johann (Hans) Georg, b. Wetzikon, n. Zurich, May 16, 1773; d. there Dec. 26, 1836. Music-publ. at Wetzikon (establ. 1792); founder and president of the Swiss Assoc. for the Cultivation of Music; singing-teacher at a primary school, applying the Pestalozzian system. As a song-composer he is best known by *Freut euch des Lebens* (Life let us cherish). He wrote *Gesangsbildungslehre nach Pestalozzischen Grundsätzen* (w. M. Pfeiffer; 1812); *Christliches Gesangbuch* [an 'Auszug' of the same] (1818); *Vorlesungen über Musik mit Berücksichtigung der Dilettanten* (1826); *Musikalisches Tabellwerk für Volksschulen zur Herausbildung für den Figuralgesang* (1838); and a polemical pamphlet against Thibaut, *Der Streit zwischen der alten und neuen Musik* (1827); etc. Monument at Zurich, 1848.—Biographies by Bierer (1844), Keller (1848), and Schneebeli (1873).—Cf. also H. Kling, *Beethoven et ses relations avec. . . . . H. G. N.* (Turin, 1912).

Na'giller, Matthäus, b. Münster, Tyrol, Oct. 24, 1815; d. July 8, 1874, at Innsbruck, as cond. of the 'Musikverein.'—Works: An opera, *Herzog Friedrich von Tirol* (Munich, 1854); successful orchl. and choral comps.

Na'gler, Franziskus, b. Prausitz, Saxony, July 22, 1873. Pupil of his father, an organist; sang as soprano soloist at St. Thomas's, Leipzig; later ent. the Cons. there, and st. pf. with Wendling and Reinecke, comp. with Jadassohn and O. Paul, singing with Rebling. While singing in St. Paul's choir, he acted as asst.-cond. to Kretzschmar; 1898–1902, org. and cantor in Limbach; since then do. in Leisnig; made Kgl. Musikdirektor in 1910. Comp. of numerous fine male choruses (op. 63, *Helgoland*, w. orch.); several 'Singspiele' and 'Kinderfestspiele'; op. 69, *Hildegunde* for soli, mixed ch. and orch.; op. 73, *Die heilige Nacht* for soli, double ch., boys' ch. and orch.; sacred music; etc.

Nani'no, Giovanni Bernardino, brother and pupil of Giov. Maria; b. Vallerano, c. 1560; d. Rome, 1624. From 1599 m. di capp. at the French church of St.-Louis; later at San Lorenzo in Damaso. Proske printed 4 psalms *a* 4 in 'Musica divina.'—Publ. 3 books of madrigals *a* 5 (1598–1612); 4 of motets *a* 1–5, w. organ-bass (1608–18); Psalms *a* 4 and 8 (1620); and a *Venite exultemus a* 3, w. org. (1620). Many other works in MS.—See Q.-Lex.

Nani'no [Nanini], Giovanni Maria, b. Vallerano, Italy, c. 1540; d. Rome, Mar. 11, 1607. Pupil of Palestrina; after completing his studies, he officiated in Vallerano as m. di capp.; but on Palestrina's resignation as maestro at Santa Maria Maggiore, Rome, he was called thither in 1571. Resigning in 1575, he founded the first public school of music opened in Rome by an Italian, in which his brother, Giovanni Bernardino, and Palestrina were active instructors. N.'s compositions were performed at the Sistine Chapel; in 1577 he became a member of the Papal choir, and, in 1604, m. di capp. of the Sistine Chapel. His works are among the best of the Palestrina epoch; the 6-part motet *Hodie nobis coelorum rex* is still sung annually on Christmas morning in the Sistine Chapel. Haberl publ. a sketch of N. in the 'Kirchenmusikalisches Jahrbuch' for 1891, with 5 hitherto unpubl. Lamentations *a* 4. Other printed works are motets *a* 3–5 in canon-form with cantus firmus (1586); 4 books of madrigals *a* 5 (1578–86); canzonets *a* 3 (1587); psalms in Constantini's 'Psalmi a 8 voci' (1614); other motets and madrigals in colls. of the time. 3 motets *a* 3, one *a* 4, and a Miserere, are in Proske's 'Musica divina'; detached numbers in the collections of Rochlitz, Tucher, Lück, and Prince von der Moszkva. An admirable work in MS. is the *Cento cinquanta sette contrappunti e canoni a 2-11 voci, sopra del canto fermo intitolato la base di Costanzo Festa;* also a *Trattato di contrappunto.*—Cf. G. Radiciotti,

G. M. N., musicista tiburtino. . . Vita ed opere (Pesaro, 1906).—See Q.-Lex.

Napoleão [-lā-ăhn'], **Arthur,** pianist; b. Oporto, Mar. 6, 1843. After sensational concerts at the courts of Lisbon and London (1852), and Berlin (1854), he studied under Hallé at Manchester, made tours throughout Europe, and N. and S. America. Settled in Rio de Janeiro in 1868 as a dealer in music and instrs. Has publ. comps. for pf. and orch., solo pieces for pf., etc.; has also acted as a conductor.

Nápra'vnik, Eduard Frantsovitch, b. Bejšt, n. Königgrätz, Aug. 24, 1839. Pupil of the Prague Organ-School 1853–4; from 1856, teacher in the Maydl Inst. for Music in Prague; 1861, Kapellm. to Prince Yussupov at Petrograd; then organist, and 2d conductor at the Russian Opera, and from 1869 1st cond. From 1870–82 he was Balakirev's successor as cond. of the symphony concerts of the Mus. Soc. He is a distinguished pianist, conductor, and composer.—Works: The operas *The Tempest; The Inhabitants of Nishnij Novgorod* (Petrograd, 1868); *Harold* (ib., 1886); *Dubrovsky,* in 4 acts (ib., 1895; Leipzig, 1897; succ.); *Francesca da Rimini* (ib., 1903); incid. music to A. Tolstoi's *Don Juan* (op. 54); 4 symphonies (No. 3 in E m., *The Demon,* op. 18); a symph. poem, *The Orient* (op. 40); 6 *Danses nationales* for orch. (op. 20); *Concerto-symphonie* for pf. and orch. (op. 27); *Fantasie* f. vl. and orch. (op. 30); *Festival March* for orch. (op. 33); *Fantaisie russe* for pf. and orch. (op. 39); *Marcia funebre* for orch. (op. 42 b.); *Pièces espagnoles* for do. (op. 51); *Suite* for vl. and orch. (op. 60); *Deux pièces russes* for orch. (op. 74); 2 overtures, *Vlasta* (op. 4) and *Triumphal* (op. 14); a str.-quintet (op. 19); 3 str.-quartets (op. 16, 28, 65); a pf.-quartet (op. 42); 2 pf.-trios (op. 24, 62); 2 suites for vcl. and pf. (op. 29, 36); a vl-sonata (op. 52); 3 songs with orch., *Kasak* (op. 22), *Voyevoda* and *Tamara* (op. 26); minor pcs. for vl.; do. for vcl.; choruses a capp.; male and mixed choruses; songs; pf.-pcs.—Cf. P. Weymarn, *E. F. N.* (Petrograd, 1888; Russian); N. Findeisen, *E. F. N.* (ib., 1898; do.).

Nardi'ni, Pietro, fine violinist; b. Fibiana, Tuscany, 1722; d. Florence, May 7, 1793. Pupil of Tartini at Padua; from 1753–67, solo violinist in the court orch., Stuttgart; lived with Tartini until the latter's death in 1770; then maestro of the court music at Florence. Both Leopold Mozart and Schobert praised his playing.—Publ. 6 violin-concertos; 6 sonatas for vln. and bass; 6 violin solos; 6 violin-duets; 6 string-quartets; 6 flute-trios. Sonatas are in Alard's 'Les maîtres classiques' and David's 'Hohe Schule des Violinspiels'; others in Jensen's 'Klassische Violinmusik.'—See Q.-Lex.

Nares, James, English comp. and organist; b. Stanwell, Middlesex, April, 1715; d. London, Feb. 10, 1783. Chorister in the Chapel Royal under Gates; also studied with Pepusch. Deputy-organist of St. George's Chapel, Windsor; org. of York Cath., 1734; in 1756 he succeeded Greene as org. and comp. to the Chapel Royal; Mus. Doc., Cantab., 1757; Master of the Children, at the Ch. Royal, 1757–80.—Publ. a dramatic ode, *The Royal Pastoral;* a coll. of catches, canons, and glees (1772); methods for harpsichord, organ and singing; etc. Detached pieces are in Arnold's 'Cathedral Music,' Page's 'Harmonia Sacra,' and Stevens' 'Sacred Music.'—See Q.-Lex.

Naret-Koning, Johann Joseph David, b. Amsterdam, Feb. 25, 1838; d. Frankfort-on-Main, Mar. 28, 1905. Violinist; pupil of David at Leipzig; 1859–71 leader of the Mannheim orch., also cond. of the Mus. Soc. and the Sängerbund (until 1878). From 1871 leader at the City Th., Frankfort, and member of the Heermann Quartet; made R. Prof. in 1896. Has publ. songs, etc.

Nasoli'ni, Sebastiano, b. Piacenza, c. 1768; d. probably in Naples, c. 1816. Prolific opera-composer, producing 38 operas from 1788–1816 at Venice, Milan, Florence, Naples, Vicenza, etc. For list of operas see Sonneck's *Catalogue of Opera Librettos* (Washington, 1914).

Nathan, Isaac, b. Canterbury, 1792; d. Sydney, Australia, Jan. 15, 1864. Pupil of D. Corri.—Works: Music to the comedy *Sweethearts and Wives* (1823, very popular); an opera, *The Alcaid* (1824); an operetta, *The Illustrious Stranger* (1827); *Hebrew Melodies* [Byron], w. Braham (1822, 1861); songs. *Musurgia Vocalis, an essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice* (1823, 2d ed. 1826); *Life of Madame Malibran de Bériot. . .* (1836).

Na'torp, Bernhard Christian Ludwig, b. Werden-on-Ruhr, Nov. 12, 1774; d. Münster, Feb. 8, 1846. Studied theology and pedagogics at Halle Univ.; pastor at Essen, 1798; Counsellor of the Consistory at Potsdam, 1808; General Supt. at Münster, 1819.—Publ. *Anleitung zur Unterweisung im Singen für Lehrer an Volksschulen* (2 courses, 1813, 1820; often republ.); *Lehrbüchlein der Singekunst* (2 courses, 1816, 1820); *Über den Gesang in der Kirche der Protestanten* (1817); *Über den Zweck, die Einrichtung und den Gebrauch des Melodienbuchs für den Gemeindegesang in den evangelischen Kirchen* (1822), followed by the *Melodienbuch* (1822); *Choral-*

buch für evang. Kirchen (1829; harmonized in 4 parts w. preludes and interludes by Rinck); and *Über Rincks Präludien* (1834).—By his labors the singing in churches and schools was greatly improved.

Nau, Maria Dolores Benedicta Josefina, noted soprano stage-singer; born of Spanish parents at New York, Mar. 18, 1818. Pupil of Mme. Damoreau-Cinti at the Paris Cons. from 1832, taking 1st prize in 1834; début at the Opéra, 1836, as Page in the *Huguenots;* sang in minor rôles here for 6 years; then with much success in Brussels, London, etc., and was reëngaged at the Opéra for leading rôles (1844–8). In 1848 she went to London, and thence to America; returning to London, she sang for 18 months at the Princess's Th.; then again at the Opéra in Paris from 1851–3. She revisited America in 1854, and was welcomed with extravagant enthusiasm; she retired in 1856.

Nau'bert, Friedrich August, celebrated song-composer; b. Schkeuditz, Saxony, Mar. 23, 1839; d. Neubrandenburg, Aug. 26, 1897, where he was organist and singing-teacher at the Gymnasium; wrote about 200 songs and choruses.

Naudin [noh-dăn'], **Emilio,** operatic tenor; b. (of French parentage) Parma, Oct. 23, 1823; d. Boulogne-sur-Mer, May, 1890. Pupil of Panizza at Milan; début at Cremona; sang in several Italian theatres, toured Europe, and was eng. 1862 at the Th. Italien, Paris. At Meyerbeer's testamentary desire he created the rôle of Vasco on the production of *l'Africaine* (Opéra, 1865), but soon returned to the Th. Italien.

Nau'e, Johann Friedrich, b. Halle, Nov. 17, 1787; d. there May 19, 1858. Pupil of Türk; in 1813, mus. dir. of the Univ., and organist. He spent an inherited fortune in collecting a fine mus. library, and on preparations for the Halle Mus. Festivals of 1829 and 1835; and died poor.—Works: *Versuch einer musikalischen Agende* (1818); *Allgem. evang. Choralbuch mit Melodien, grösstentheils aus den Urquellen berichtigt, mit vierstimmigen Harmonien* (1829, with histor. Introd.); he comp. a triumphal march for chorus and wind-orch., church-music, pf.-pieces, etc.—Cf. H. Abert, *Geschichte der Robert Franz-Singakademie zu Halle* (Halle, 1908).

Nau'enburg, Gustav, baritone concert-singer and excellent singing-teacher; b. Halle, May 20, 1803; d. after 1862. He wrote valuable studies (*Tägliche Gesangstudien, Tägliche Coloraturstudien*); wrote for various mus. papers; and publ. *Ideen zu einer Reform der christlichen Kirchenmusik* (1854).

Naumann [now'-], **Emil,** grandson of Joh. Gottlieb N.; b. Berlin, Sept. 8, 1827; d. Dresden, June 23, 1888. Pupil of Schnyder von Wartensee at Frankfort; of Mendelssohn, 1842; and of Leipzig Cons., 1843–4; then attended Bonn Univ. In 1848 his first great work, the oratorio *Christus der Friedensbote,* was prod. at Dresden; also the opera *Judith.* In 1856 his treatise on *Die Einführung des Psalmengesanges in die evang. Kirche* procured his appointment as mus. dir. in the court church, Berlin, for which he comp. motets, psalms, etc., publishing *Psalmen auf alle Sonn- und Feiertage des evang. Kirchenjahres* [vols. viii-x of Commer's 'Musica sacra']. The Univ. of Berlin conferred on him the title of *Dr. phil.* for *Das Alter des Psalmengesanges;* his masterwork, *Die Tonkunst in der Kulturgeschichte* (2 vols.; 1869, 1870), brought him that of 'Professor.' He went to Dresden in 1873, and lectured on mus. history at the Cons. His opera *Loreley* was prod. posth. in Berlin (Apr., 1889; complete fiasco).—Other writings: *Deutsche Tondichter von Seb. Bach bis auf die Gegenwart* (1871; often republ.); *Ital. Tondichter von Palestrina bis auf die Gegenwart* (1876); *Illustrierte Musikgeschichte* (1880–85; Engl. tr. by F. Praeger, 1886; new Ger. ed., brought down to date, by E. Schmitz, 1908); *Musikdrama oder Oper* (1876; *contra* Wagner); *Zukunftsmusik und die Musik der Zukunft* (1877).

Nau'mann, Johann Gottlieb, b. Blasewitz, n. Dresden, Apr. 17, 1741; d. Dresden, Oct. 23, 1801. Intended for a school-teacher, he was trained in the Dresden Kreuzschule, where he learned singing. In 1757 a Swedish musician named Weeström offered to take him to Italy; they travelled thither *via* Hamburg, and Weeström studied at Padua under Tartini, not allowing N., however, to share the master's instruction. On account of this slight, and general ill-treatment, N. left his former patron; Tartini taught him gratuitously; in 1761 he went to Rome and Naples with the violinist Pitscher to study dramatic composition; studied counterpoint later with Padre Martini at Bologna; brought out his first opera, *Il Tesoro insidiato,* in 1763 at the San Samuele Th., Venice; and returned to Dresden in 1763, receiving next year the appointment of court composer of sacred music, and of 'chamber-comp.' in 1765. On a second Italian tour he brought out several operas; then, after refusing an offer from Frederick the Great, he was app. Kapellm. at Dresden (1776), advancing in 1786 to Kapellm.-in-chief. In 1777 he was also invited to Stockholm to reorganize the orchestra, and brought out operas then and in 1780. In all he prod. 24 operas; also a ballet, 11 oratorios, 21 masses, cantatas and other sacred music (incl. the fine *Vater unser,* after Klopstock); an elegy, *Klopstocks Grab;*

18 symphonies; sonatas for pf., violin and harmonica; songs (new complete ed. by Breitkopf & Härtel); etc. (Mannstein publ. a catalogue of N.'s comps.).—BIBLIOGRAPHY: A. G. Meissner, *Bruchstücke aus Naumanns Lebensgeschichte* (2 vols.; Prague, 1803–4; 2d ed. Vienna, 1824); G. H. von Schubert *Des sächs. Kapellm. J. G. N. Leben* (Dresden, 1844); 'Emil Naumann, in the 'Allgem. deutsche Biographie'; M. J. Nestler, *Der kursächs. Kapellm. N. aus Blasewitz* (Dresden, 1901).—See Q.-Lex.

Nau'mann, Karl Ernst, grandson of J. G. N.; b. Freiberg, Saxony, Aug. 15, 1832; d. Jena, Dec. 15, 1910. St. in Leipzig (1850) under Hauptmann, Richter, Wenzel and Langer; took degree of *Dr. phil.* at the Univ. in 1858 for his dissertation *Über die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen und reinen Quintensystems für unsre Musik;* then studied for 2 years in Dresden under Joh. Schneider (org.), soon afterward being called to Jena as academical music-director and organist; 'Professor' in 1877; retired in 1906. Composed chiefly chamber-music (wrote the first sonata f. viola and pf., op. 1); publ. many valuable revisions and arrangements of classical works, especially for the Bach-Gesellschaft.—Works: Pastorale in F, for small orch., op. 16; Serenade in A (nonet for strings, flute, oboe, bassoon and horn), op. 10; 2 string-quintets, op. 6 and 13; string-trio, op. 12; pf.-trio, op. 7; string-quartet in G m., op. 9; etc.

Nava [nah'văh], **Gaetano,** singing-master; b. Milan, Mar. 16, 1802; d. there Mar. 31, 1875. Taught by his father (Ant. Maria N., 1775–1826), and Pollini; then at Milan Cons. 1817–24 by Orlandi, Ray, Piantanida, and Frederici. App. 1837 prof. of solfeggio at the Cons.; in 1848, maestro of choral singing and harmony for the alumni. Wrote a great number of excellent solfeggî and vocalizzi; also a *Metodo pratico di vocalizzazione;* church-music, songs, pf.-pieces, a *Notturino* for harp and harmoniflûte, etc.

Navál, Franz, lyric tenor; b. Laibach, Carniola, Oct. 20, 1865; pupil of Gänsbacher; début at Frankfort-on-Main in 1888; 1895–98 at the Berlin Court Opera as first lyric tenor; 1898–1902 at the Vienna Court Opera. Sang in New York at the M. O. H., 1903–4; then again in Vienna, where he is now (1917) living as 'k. k. Kammersänger'.

Navrátil [-vrah'-], **Karl,** b. Vienna, Oct. 7, 1836; d. there Apr. 6, 1914. Pupil of Nottebohm (cpt.). Excellent teacher; Essipov, Schütt and A. Rückauf were his pupils.—Publ. works: Psalm xxx, for soli, ch. and orch.; an overture, op. 5; *Grosse Messe* for soli, ch. and orch., op. 26; 2 pf.-quintets, op. 16 (D) and 17 (C m.); 2 str.-quartets, op. 18, 21 (both in D m.); 2 pf.-trios, op. 9 (E♭) and 11 (F); a vl.-sonata, op. 20 (F); a vcl.-sonata, op. 24 (D m.); songs; pianoforte-pieces.

Navrátil, Karl, b. Prague, April 24, 1867; pupil of Ondříček (violin) and G. Adler (theory); composer, living in Prague.—Works: The lyric drama *Hermann;* opera *Salambo;* the symphonic poems *Der weisse Berg, Lipany, Jan Hus, Žižka,* and *Žalco;* a symphony in G m.; a pf.-concerto in F m.; a violin-concerto in E m.; a pf.-concerto; sonata for violin; sonata for viola; male choruses; songs; a biography of Smetana, essays on Hugo Wolf, etc.

Naylor, Edward Woodall, son of John N.; b. Scarborough, Feb. 9, 1867. Pupil of his father, and from 1888–92 of the R. C. M.; Mus. Doc., Cambridge, 1897; org. at St. Mary's, Kilburn, 1896–8; since 1908 org. at Emanuel Coll., Cambridge.—Works: An opera, *Angelus* (London, 1909; won the Ricordi prize); *Merlin and the Gleam,* dram. scene (1892); a cantata, *Arthur the King* (1902); male choruses; services; anthems; a pf.-trio in D. (MS.). Has also publ. *Shakespeare and Music* (1896), *An Elizabethan Virginal-book* (1905); essays in the 'Mus. Antiquary,' 'Proceedings of the Mus. Assoc.'

Naylor, John, Engl. comp.; b. Stanningley, n. Leeds, June 8, 1838; d. at sea, May 14, 1897. Choir-boy at Leeds Parish Ch., while S. S. Wesley and R. S. Bunton were organists. Org. of Scarborough Ch., 1856; Mus. Bac., Oxon., 1863; Mus. Doc., 1872. Org. of All Saints', Scarb., 1873; in 1883 org. and choirmaster of York Minster, and also (1892) cond. of York Mus. Soc., succeeding Burton.—Works: 4 cantatas, *Jeremiah, The Brazen Serpent, Meribah,* and *Manna;* church-services, anthems, hymns, part-songs, organ-pieces, and a well-known book of chants.

Naylor, Sidney, b. London, July 24, 1841; d. Shepherd's Bush, Mar. 4, 1893. Chorister at the Temple Ch.; pupil of Dr. Hopkins (org. and harm.). Organist, successively, at 4 London churches, a skilful accompanist, often touring with Sims Reeves. In 1868 he married Miss Blanche Cole, the well-known soprano concert-singer [b. 1851; d. London, Aug. 31, 1888].

Neate, Charles, b. London, Mar. 28, 1784; d. Brighton, Mar. 30, 1877. Pupil of W. Sharp ('cello), John Field (pf.), and Woelfl (comp.); appeared with great success as a pianist in 1800 in London; in 1815 he spent 8 months in Vienna, making the acquaintance of Beethoven and profiting from the master's advice; then spent 5 months

in Munich, where he took a course in cpt. with Winter. He was one of the founders of the London Philh. Soc. (1813), and frequently appeared at its concerts as performer and conductor. He publ. 2 pf.-sonatas (C m. and D m.); a quintet for pf., wood-wind and double-bass; 2 pf.-trios; a fantasia for vcl. and pf.

Ned'bal, Oscar, b. Tábor, Bohemia, Mar. 26, 1874. Pupil of Bennewitz (vl.), Knittl and Stecker (theory), and Dvořák (comp.) at the Prague Cons., where he grad. in 1892. From 1891–1906 he played viola in the famous Bohemian String Quartet (Karl Hoffmann, Josef Suk, N., Hans Wihan); 1896–1906 he also cond. orchl. concerts of Bohemian music in Prague and Vienna; since 1906 cond. of the 'Tonkünstler-Orch.' in Vienna. A fine cond. and talented comp.—Works: Op. 5, *Scherzo-Caprice* for orch.; op. 6, *Romanze und Serenade* for vl. and pf.; op. 9, Vl.-sonata in B m.; op. 15, Suite for orch.; the ballets *Der faule Hans* (1902), *Grossmütterchens Märchenschätze* (1908), *Prinzessin Hyazintha* (1911), *Des Teufels Grossmutter* (1912), *Andersen* (1914); the operettas *Die keusche Barbara* (Prague, 1910) and *Polenblut* (Vienna, 1913; very succ.).

Neeb [nāp], **Heinrich,** born Lich, Upper Hesse, 1807; d. Frankfort, Jan. 18, 1878. Pupil of Peter Müller at Friedberg, and Aloys Schmitt at Frankfort, where he cond. the 'Germania,' 'Neeb's Quartet,' the 'Teutonia,' and the 'Neeb'scher Männerchor.'—Works: 4 operas, *Domenico Baldi*, *Der Cid* (Frankfort, 1857), *Die schwarzen Jäger* (ib., 1858), and *Rudolf von Habsburg* (not prod.); popular ballads (*Die Zobeljagd*, *Andreas Hofer*, *Der todte Soldat*, *Der sterbende Trompeter*, etc.); a cantata, *Das deutsche Lied und sein Sänger*. Other comps. in MS.

Neefe [nā'fĕ], **Christian Gottlob,** born Chemnitz, Feb. 5, 1748; d. Dessau, Jan. 26, 1798. While a law-student at Leipzig, he had lessons in music with A. Hiller; acted as a conductor at Leipzig and Dresden, then of Seyler's travelling opera-troupe, and (1779) of the Grossmann-Hellmuth company at Bonn, where he was app. deputy-organist, and succeeded van den Eeden as Electoral mus. dir. in 1782, also as Beethoven's teacher. In 1796 he became cond. of the Dessau opera.—Works: 8 vaudevilles and operas for Leipzig and Bonn; Klopstock's ode *Dem Unendlichen*, for 4 voices and orch.; double concerto for pf., violin and orch.; sonatas, variations, and fantasias for pf.; songs; etc. —Cf. H. Lewy, *C. G. N.* (Rostock, 1902). —See also Q.-Lex.

Nef [nĕhf], **Karl,** b. St. Gall, Aug. 22, 1873. Ent. the Leipzig Cons. in 1891, studying with Reckendorf (pf.), J. Klengel (vcl.), and Jadassohn (theory); attended the lectures on musicol. by Kretzschmar at the Univ., and in 1896 became *Dr. phil.* with his dissertation *Die 'Collegia musica' in der deutsch-reformirten Schweiz von ihrer Enstehung bis zum Beginn des 19. Jahrhunderts* (publ. St. Gall, 1897). Settled in Basel in 1897; 1898–1909, ed. of 'Schweizerische Musikzeitung'; 1900, Privatdozent for musicol. at the Univ.; since 1909 Prof. extraord. Has publ. *Ferd. F. Huber* (1898); *Zur Geschichte der deutschen Instrumentalmusik in der zweiten Hälfte des 17. Jahrh.* (1902; in 'Beihefte Int. M.-G.' [No. 5]); *Die Musik im Kanton St. Gallen, 1803–1903* (1903); *Katalog der Musikinstrumente im histor. Museum zu Basel* (1906); *Schriften über Musik und Volksgesang* (1908, bibliogr. of books and essays by Swiss writers); essays in various journals. Has also ed. J. Rosenmüller's *Kammersonaten* (vol. 18 of 'Dkm. deutscher Tonk.').

Neff, Fritz, b. Durlach, Baden, Nov. 20, 1873; d. Munich, Oct. 3, 1904. Pupil of Thuille and Mottl in Karlsruhe; a composer of great promise unfulfilled.—Publ. works: Op. 4, *Ein schön teutsch Reiterlied* for male ch. and orch.; op. 5, *Chor der Toten* for mixed ch. and orch.; op. 6, *Schmied Schmerz* for do.; op. 7, *Die Weihe der Nacht* for do.; songs (*Die Polenschenke*, with orch.).

Nehrlich [nār'liyh], **Christian Gottfried,** b. Ruhland, Upper Lusatia, Apr. 22, 1802; d. Berlin, Jan. 8, 1868. A vocal teacher, who establ. a school for singing at Leipzig, later going to Berlin. His work, *Die Gesangskunst . . .* (1841), followed by a *Gesangschule für gebildete Stände* (1844), though twice republ., had no lasting success.

Neid'linger, William Harold, b. Brooklyn, N. Y., July 20, 1863. Pupil of Dudley Buck and C. C. Müller in New York (1880–90, comp. and orch.), and of E. Dannreuther in London (1896–8). Until 1896 he was an organist in Brooklyn; cond. of the 'Amphion Male Chorus' and 'Cecilia Women's Chorus' in Brooklyn, and the 'Treble Clef Club' and 'Mannheim Glee Club' in Philadelphia; then lived in London and Paris as singing-teacher until 1901; returning to the U. S., he settled in Chicago, where for several years he was one of the most prominent singing-teachers; Frank King Clark was one of his pupils, and, for a time, his asst. The remarkable success of *Small Songs for Small Singers* (1896), which has become a standard work for kindergartens, turned his special attention to that line of composition and to the study of child-psychology; the latter pursuit gradually absorbed his interest to such an extent that he practically abandoned music, and established a school for sub-normal children in East Orange, N. J.—Works: 2

comic operas, *Ulysses* (Cleveland, 1901) and *Sweet Anne Page* (Albany, 1903); *Prayer, Promise, and Praise*, sacred cantata; pf.-pcs.; about 200 sacred and secular songs; choruses. He is best known for his books of children's songs: *Earth, Sky, and Air in Song* (1900; 2 books); *The Owl and the Woodchuck; The Squirrel and the Crow; Little Folks' Song Book.*

Neit'hardt, August Heinrich, b. Schleiz, Aug. 10, 1793; d. Berlin, April 18, 1861. Pupil of Ebhardt and Graner in Schleiz; oboist in the Gardejäger Corps in the War of Liberation; app. bandmaster in 1816, and bandmaster of the Kaiser Franz Grenadier Regt. in 1822–40; in 1843, teacher of singing for the Domchor (Berlin cathedral-choir), and in 1845 its conductor. For its improvement he inspected the Imp. Choir at Petrograd in 1846, and the Sistine Chapel at Rome in 1857; under his conductorship the Domchor became famous.—Works: An opera, *Manfred und Julietta* (Königsberg, 1834); fine music for military band; male choruses; songs (he set to music Thiersch's *Ich bin ein Preusse*); horn-quartets and -trios, pf.-music; his chief work is as ed. of Commer's 'Musica sacra'; vols. v, vii and xii are by N. himself.

Neitzel, Otto, b. Falkenburg, Pomerania, July 6, 1852. Pupil of Kullak's Acad., Berlin, and studied also at the Univ. (*Dr. phil.*, 1875); then made a concert-tour, as pianist, with Pauline Lucca and Sarasate; and in 1878 became cond. of the 'Musikverein' at Strassburg, where (1879–81) he likewise conducted in the City Th. Until 1885 he taught at the Moscow Cons.; then at the Cologne Cons.; since 1887 also critic for the 'Kölnische Zeitung'; visited the U. S. in 1906–7 as lecturer, pianist and conductor. —Works: The operas *Angela* (Halle, 1887), *Dido* (Weimar, 1888; N. wrote both text and music), *Der alte Dessauer* (Wiesbaden, 1889), *Die Barberina* (Wiesbaden, 1904), *Walhall in Not* (Bremen, 1905), *Der Richter von Kaschau* (Darmstadt, 1916); *Das Leben ein Traum* for vl. and orch.; a pf.-concerto in C (op. 26); *Capriccio* for pf. and orch. (op. 40); 2 cantatas, *Vaterland* and *Priesterwald;* pf.-pcs.; songs. Wrote *Führer durch die Oper der Gegenwart* (3 vols., 1890–3; 4th ed. 1908); *Saint-Saëns* (1898); *Beethoven's Sinfonien nach ihrem Stimmungsgehalt erläutert* (1901); *Aus meiner Musikantenmappe* (1913).—Cf. A. Dette, *Die Barberina* (Fulda, 1913; guide to the opera, contains biogr. sketch).

Nejedlý [ně-yĕhd'lē], **Zdenek,** b. Leitomischl, Bohemia, Feb. 10, 1878. St. music with Zdenko Fibich in Prague, and musicol. at the Univ. there with O. Hostinsky; *Dr. phil.*, 1900; establ. himself as Privatdozent of musicol. there in 1905; since 1909 prof. extraord. Editor of the mus. journal 'Smetana' and the quarterly 'Hudebni Slovnik.' —Writings (in Bohemian): *History of Bohemian Music* (1903; in form of a catechism); *History of Music in Bohemia* (3 vols. I. *Hist. of pre-Hussite Hymnology* [1904]; II. *The Beginnings of Hussite Hymnol.* [1907]; III. *Hist. of Hussite Hymnol. in the time of the Hussite Wars* [1913]); *Smetana's Operas* (1909); *The Modern Bohemian Opera since Smetana* (1911); *Gustav Mahler* (1912; extensive biogr.); biographical sketches of Hostinsky, Smetana, Fibich and Jos. Förster; guides to Beethoven's string-quartets and Strauss's *Rosenkavalier* and *Ariadne auf Naxos.* Also contrib. (in German) to 'Sbd. Int. M.-G.'

Nekes [nā'kĕs], **Franz,** notable church-composer; b. Huttrop, n. Essen, Feb. 14, 1844; d. Aix-la-Chapelle, May 6, 1914. Until 1910 he was Kapellm. at the Cath. and prof. at the Inst. for Organists in Aix-la-Chapelle.—Works (mostly a capp.): 15 Masses, several litanies, offertories, antiphones, etc.

Ne'ri, Filippo, b. Florence, July 21, 1515; d. Rome, May 26, 1595. He took holy orders in 1551, and began giving lectures in the oratory of San Girolamo (later at Santa Maria, Vallicella), for which Animuccia, and after his death Palestrina, composed the 'Laudi spirituali' as a kind of musical illustration of the lectures, growing after many years into the art-form of the oratorio, which derives its name from the 'oratory' (Ital. 'oratorio') in which the lectures were held. The attendance on these lectures increased, and in 1575 N. organized a seminary for secular priests, recognized by Pope Gregory XIII as the 'Congregazione dell' Oratorio.'—Cf. P. G. Bacci, *Vita di San F. N.* (Naples, 1855; Engl. tr. by F. I. Antrobus [2 vols.], St. Louis, 1903); A. Capecelatro, *La Vita di San F. N.* (Milan, 1884); F. Bazet, *Vie de S. Ph. de N.* (Abbeville, 1902).

Neruda, Franz, brother of Wilma M. F.; b. Brünn, Dec. 3, 1843; d. Copenhagen, Mar. 19, 1915. Fine violoncellist. At an early age he appeared in concerts with his father and sister; 1864–76, member of the R. Orch. in Copenhagen, where in 1868 he founded the 'Soc. for Chamber-music'; succ. Gade in 1892 as cond. of the 'Music Soc.', and also was cond. of a similar organization in Stockholm; made 'Prof.' in 1894.—Works: An orchl. suite, *Aus dem Böhmerwald* (op. 42) and *Slovakische Märsche* (op. 30) for orch.; a 'cello-concerto in D m. (op. 59); string-quartets; pieces for 'cello, piano-pieces, organ-pieces, songs.

Neru'da [Lady **Hallé**], **Wilma Maria Francisca,** celebrated violinist; b. Brünn, Mar. 29, 1839; d. Berlin, Apr. 15, 1911. Her

father was an organist. She studied under Jansa, and first played in public at Vienna, 1846, with her sister Amalie, a pianist; thence making a tour with her father, sister, and brother Franz (a 'cellist) through Germany. In 1849 she played at a Philharm. concert in London; after prolonged travels on the Continent, chiefly in Russia, she gave sensational concerts at Paris in 1864, and there married Ludwig Norman (div. 1869). She returned to London in 1869, and played every winter and spring season at the Popular Concerts, the Philharm., the Crystal Palace, Hallé's recitals and the Manchester Concerts, etc. On July 26, 1888, she married Sir Charles Hallé, and with him made triumphal tours to Europe, Australia and South Africa until her husband's death in 1895. When she announced her intention of retiring, a number of admirers, headed by the Prince of Wales (Edward VII), raised a subscription and presented her with a palace at Asolo, near Venice. But after the death (1898) of her oldest son she resumed her concert-work with an American tour in 1899; after 1900 she made her headquarters in Berlin; in 1901 Queen Alexandra conferred upon her the title of 'Violinist to the Queen.' She was regarded as the rival of the greatest masters of her instrument. Her violin, a Stradivarius dated 1709, considered one of the finest in existence, was presented to her in 1876 by the Duke of Edinburgh, Earl Dudley and Earl Hardwicke.

Ness'ler, Victor E., b. Baldenheim, Alsatia, Jan. 28, 1841; d. Strassburg, May 28, 1890. A student of theology and music (Th. Stern) at Strassburg, he prod. a successful opera, *Fleurette*, in 1864, and threw himself into the arms of art. Studied further in Leipzig, where he became very popular as chorusmaster at the City Th., cond. of the 'Sängerkreis,' and a composer of operas which strongly appealed to popular taste; the above theatre brought out his romantic fairy opera *Dornröschens Brautfahrt* (1867), and the operettas *Die Hochzeitsreise* (1867), *Nachtwächter und Student* (1868), and *Am Alexandertag* (1869); then followed the operas *Irmingard* (1876), *Der Rattenfänger von Hameln* (1879), *Der wilde Jäger* (1881), and *Der Trompeter von Säkkingen* (1884; N.Y., 1888); the *Rattenfänger* and the *Trompeter* have achieved more than passing success; *Otto der Schütz* (1886), and *Die Rose von Strassburg* (Munich, 1890), closed the series.—Other works: *Der Blumen Rache*, ballade for soli, ch., and orch.; double chorus *Sängers Frühlingsgruss*, for men's voices; a part-song cycle, with soli and pf.-accomp., *Von der Wiege bis zum Grabe;* Psalm 137 for soli, ch. and orch.; male quartets; popular songs, also comic (*Drei Schneider*, *Frater Kellermeister*, etc.).

Nesvad'ba, Joseph, b. Vyskeř, Bohemia, Jan. 19, 1824; d. Darmstadt, June 20, 1876. While studying philosophy at Prague, he brought out an opera, *Blaubart*, at the Bohemian Th. in 1844; then acted as theatre-cond. at Karlsbad (1848), Olmütz, Brünn, Graz, the Bohemian Th. in Prague (1857–8, as 1st Kapellm.), the Italian Opera, Berlin (1859–60), the City Th., Hamburg (1861–3); and from 1864 as court Kapellm. at Darmstadt, where he prod. several ballets. His Bohemian songs and choruses are prized in Bohemia.

Nešvera [něhsh-vā'răh], **Joseph,** b. Proskoles, Bohemia, Oct. 24, 1842; d. Olmütz, Apr. 13, 1914. From 1878–85, mus. dir. of the Episcopal Ch. in Königgrätz; from 1885, Kapellm. at Olmütz Cath.—Works: The operas *Bratránek; Mlynarski* (Brünn, 1884); *Lesni vzduch* (Scent of the Forest; Olmütz, 1896); *Perdita* (Prague, 1897); *Radhošt* (The Monk of the Mountain; Brünn, 1906); an oratorio, *Job* (1913); Psalm 129 for soli, ch. and orch.; a symphony in G m.; a vln-concerto in G; a suite for orch.; Serenade for str.-orch.; many minor pcs. for orch.; male and mixed choruses; Bohemian songs; Idyll for 3 violins, 2 violas, 'cello and bass; violin-music and pf.-pieces.

Net'zer, Joseph, b. Imst, Tyrol, Mar. 18, 1808; d. Graz, May 28, 1864. After studies with local teachers, he went to Vienna, becoming a pupil of Gänsbacher and Sechter. Brought out there the operas *Die Belagerung von Gothenburg* (1839), *Mara* (1841), and *Die Eroberung von Granada* (1844); was Lortzing's asst.-Kapellm. at Leipzig, 1844–5; in 1846 Kapellm. at the Th. an der Wien, Vienna, producing there the opera *Die seltene Hochzeit;* in 1849, Kapellm. at Mayence, 1853 at Graz. Besides over 100 songs, he also wrote symphonies, overtures, and string-quartets.

Neubauer [noi'-], **Franz Christoph,** b. Horzin, Bohemia, 1760; d. Bückeburg, Oct. 11, 1795. A violinist, taught by the village schoolmaster, he led a wandering life; prod. an operetta, *Ferdinand und Yariko*, at Munich in 1784; then went to Vienna, where he met Mozart and Haydn; in 1789, Kapellm. to Prince Weilburg; later court composer and Chr. Fr. Bach's successor as court Kapellm. at Bückeburg.—Publ. 12 symphonies; 10 string-quartets; concertos for pf., for flute, and for 'cello; other chamber-music, songs, etc.—See Q.-Lex.

Neuendorff [noi'-], **Adolf,** b. Hamburg, June 13, 1843; d. New York, Dec. 4, 1897. Went to America in 1855; pupil of G. Matzka and J. Weinlich (vln.), and Dr. Schilling (pf.). Début as pianist, 1859; also 1st violin in the old Stadt Theatre, New York; 1861.

tour of Brazil as violinist; 1863, mus. dir. of German theatre, Milwaukee; 1864–7, cond. of German opera, N. Y.; 1867–71, cond. of Stadt Theatre (*Lohengrin* given for first time in America, April 15, 1871). In 1871 he brought Wachtel over; 1872, cond. opera in Acad. of Music, N. Y.; 1872–4, manager of Germania Th.; 1875, brought over Wachtel and Pappenheim; 1877, director and conductor of Wagner Festival at N. Y. (*Walküre* given first time, April 3, 1877); 1878, cond. of N. Y. Philharm.; 1884–9, concert director in Boston; 1889–91, cond. of the Juch Engl. Opera Co.; 1892, of English grand opera, N. Y.; 1893–5, in Vienna, his wife, Georgine v. Januschowsky, being prima donna at the Imp. Opera; then returned to N. Y., becoming (1896) dir. of music in the Temple Emanu-El; 1897, cond. of the Metropolitan Permanent Orch., succeeding Seidl.—Works: 4-act comic opera *The Rat-charmer of Hamelin* (1880); do. *Don Quixote* (1882); 3-act rom. comic opera *Prince Woodruff* (1887); comic opera *The Minstrel* (1892); 2 symphonies, overtures, cantatas, male quartets, many songs; etc.

Neuhoff [noi'hŏhf], **Ludwig,** b. Berlin, Aug. 11, 1859; d. Gardone, n. Brescia, April 1, 1909. St. comp. from 1885–9 in Munich with K. Sander, and in 1890–1 at the Leipzig Cons. On account of his health he lived from 1898 in Italy.—Works: A mass a capp.; a symphony; a vcl.-concerto; a vln.-sonata in E (op. 3); a str.-quartet in C (op. 10); 2 organ-sonatas, in E m. (op. 11) and F m. (op. 21); *Am Meeresstrande* for m. ch. and orch.; choruses for men's vcs.; do. for women's vcs.; songs.

Neukomm [noi'-], **Sigismund,** Ritter **von,** b. Salzburg, July 10, 1778; d. Paris, April 3, 1858. Pupil of the organist Weissauer, and of M. Haydn for comp.; at 15, Univ. organist; at 18, chorusmaster at the opera. From 1798 he studied at Vienna under J. Haydn, who showed him fatherly care. In 1806 he passed through Stockholm, where he was elected a member of the Acad., to Petrograd, there becoming cond. of the German opera. 1809 found him in Paris, an intimate of Grétry and Cherubini, and pianist to Talleyrand after Dussek. For his requiem in memory of Louis XVI (Vienna, 1814), Louis XVII ennobled him in 1815, decorating him with the cross of the Legion of Honor. In 1816 he went to Rio de Janeiro, and was app. court mus. dir. by Emperor Dom Pedro, whom he accompanied to Lisbon on the outbreak of the revolution in 1821. He was in Talleyrand's service until 1826; then travelled for many years; and finally resided alternately in London and Paris. He was extremely popular in England before Mendelssohn's advent in 1837. Despite his almost continuous travels, he was a most industrious composer of fluent and interesting works, now mostly consigned to oblivion. Besides much church-music (5 German and 2 Engl. oratorios [*Mount Sinai* and *David*], a complete Morning and Evening Service [for London], 15 masses, 5 cantatas, psalms in Ger., Engl., Ital., and Latin, etc.), he prod. 10 German operas [*Alexander am Indus*]; 3 Ital. dram. scenas; a symphony, 5 overtures and 7 fantasias for orch.; military marches; chamber-music (about 20 numbers); a pf.-concerto and many pf.-pieces; 57 organ-pieces; about 200 French, English, Italian and German songs; etc.—His autobiogr. was publ. as *Esquisses biographiques de S. N.* (Paris, 1859).—See Q.-Lex.

Neumann [noi'-], **Angelo,** b. Vienna, Aug. 18, 1838; d. Prague, Dec. 20, 1910. Began a mercantile career, but deserted it after vocal lessons from Stilke-Sessi, and after his début as a lyric tenor in 1859; sang at theatres in Cracow, Ödenburg, Presburg, Danzig, and the Vienna court opera (1862–76); from 1876–82 he was manager of the Leipzig opera under Förster; then gathered together a travelling company for prod. Wagner operas, journeying as far as Italy; from the end of 1882 to 1885 he was manager of the Bremen opera; then until his death, of the German opera in Prague (Landestheater).—Publ. *Erinnerungen an R. Wagner* (1907; Engl. transl. by E. Livermore, 1908).

Neumann [noi'-], **Franz,** b. Prerau, Moravia, June 16, 1874. Pupil of the Leipzig Cons.; Repetitor in Karlsruhe and Hamburg; Kapellm. in Ratisbon, Linz, and Reichenberg; since 1904, 2d Kapellm. in Frankfort. Comp. of the operas *Die Brautwerbung* (Linz, 1901), *Liebelei* (Frankfort, 1910); *Leyer und Schwert* (publ. 1901; not prod.); op. 30, *Heimgefunden* for ten. solo, male ch. and orch.; 2 ballets; a str.-quartet in C; a pf.-trio in E♭; male choruses; etc.

Neupert [noi'-], **Edmund,** b. Christiania, April 1, 1842; d. New York, June 22, 1888. 1858 student, later teacher, at Kullak's Acad. in Berlin; afterwards he taught at the Stern Cons., and in 1868 succeeded Anton Rees as pf.-teacher at the Copenhagen Cons.; in 1881 he followed N. Rubinstein as principal pf.-teacher in the Moscow Cons.; settled 1883 in New York, where he soon made a reputation, but fell a victim to ill-health. An excellent concert-pianist, his instructive pieces for pf. are of value: *Technical Studies; Concert-Études*, op. 17; *Octave Studies*, op. 18; *Studies in Style*, op. 19 and 20; *Poetical Études*, op. 25; *Poetiske Etuder*, op. 51; *Exercises for the Various Hand Movements and Modes of Touch*, op. 77.

Neuville [nö-vēl′], **Valentin,** b. Rexpoede, Belgium, in 1863; pupil of the Brussels Cons.; organist at the Ch. of St.-Nizier, Lyons.—Works: The operas *Le Trèfle à quatre; Tiphaine* (Antwerp, 1899); *Madeleine; l'Aveugle* (1901); *Les Willis* (1902); *l'Enfant;* oratorio *Notre-Dame de Fourvières;* 2 symphonies, 2 string-quartets, pieces for organ and for pf.;—a mass, motets, songs, etc.

Neva′da, Emma, stage-name of **Emma Wixom,** soprano stage-singer; b. Alpha, n. Nevada City, Cal., 1862. St. from 1877 with the Marchesi in Vienna. Début London, May 17, 1880, in *La Sonnambula;* sang at Trieste in the autumn; then in Florence, Leghorn, Naples, Rome and Genoa, and obtained an engagement for 21 nights at La Scala, Milan. Parisian début at the Opéra-Comique, May 17, 1883, as Zora in F. David's *Perle du Brésil.* During the season of 1884–5 she was a member of Col. Mapleson's company at the old Academy of Music in New York, singing on alternate nights with Patti. Sang in Chicago at the Opera Festival, 1885, and again in 1889. Since then she has sung with great applause in the principal opera houses of Europe. On Oct. 1, 1885, she married Dr. Raymond Palmer, an English surgeon; has been living for some years in Paris. Her voice, ranging from c^1-f^3, is very light and flexible, showing to its best advantage in brilliant coloratura-rôles. Leading rôles in *Il Barbiere, Traviata, Sonnambula, Rigoletto, Don Pasquale* (Spanish Widow), *Lakmé, Faust, Mignon* (sang Mignon a whole year in Paris), *Hamlet, Mireille, Perle du Brésil* (Zora), *I Puritani,* etc.

Nevada, Mignon, daughter of Emma N.; operatic soprano; b. Paris, c. 1887. Début at Costanzi Th., Rome, as Rosina in *Il Barbiere di Siviglia;* then sang a season at the San Carlos in Lisbon; after a season at the Pergola Th. in Florence she sang with great applause at Cov. Garden in the fall of 1910, and in subsequent seasons; has also appeared at La Monnaie, Brussels.

Nev′in, Arthur Finley, brother of Ethelbert N.; b. Edgeworth, Penn., April 27, 1871. Received his first mus. instruction from his father; from 1891–3 pupil of the N. E. Cons. in Boston, and from 1893–7 of K. Klindworth (pf.) and O. B. Boise (comp.) in Berlin. Since 1915 prof. of music at the Univ. of Kansas.—Works: The operas *Poia* (Berlin, 1910) and *Twilight* (not perf.); 2 orchl. suites, *Lorna Doone* and *Love Dreams;* 2 cantatas, *Roland* and *The Djinns;* a pf.-trio; a str.-quartet; choruses and songs.

Nev′in, Ethelbert Woodbridge, pianist and comp.; b. Edgeworth, Penn., Nov. 25, 1862; d. New Haven, Conn., Feb. 17, 1901. Pupil of von der Heide and W. Günther (pf.) at Pittsburgh; of von Boehme (voice) at Dresden (1877–8); of Pearce (N. Y.) and Lang and Emery (Boston); and of Bülow, Klindworth, and K. Bial at Berlin (1884–6). Lived at various times in Boston, New York, Berlin, Paris, Venice and Florence. His works consist chiefly of pf.-pcs. and songs, which show a fine melodic talent and marked individuality. Of the former *Narcissus* (op. 13, No. 4), and of the latter *The Rosary,* achieved immense popularity. A pantomime, *Lady Floriane's Dream,* was prod. in New York in 1898.—Cf. V. Thompson, *The Life of E. N.* (Boston, 1913); F. Rogers, *Some Memories of E. N.,* in 'Mus. Quar.' July, 1917.

Newcomb, Ethel, concert-pianist; born Whitney Point, N. Y., Oct. 30, 1879. She received her first instruction from an aunt, Stella Seymour, an excellent amateur pianist; went to Vienna in 1895, and st. with Leschetizky until 1903; the greater part of one summer L. spent in imparting to his pupil the art of teaching, in order to prepare her to become his assistant, a position which she filled from 1904–8; her début on Feb. 28, 1903, with the Vienna Philh. Orch. (Schumann concerto) was an unqualified success; in Oct., 1904, she played in London with the Queen's Hall Orch., at a concert cond. by R. Strauss, 3 concertos (Schumann's, Chopin's E m., and Saint-Saëns's C m.); in 1905 she received a medal and an autograph letter from the Mikado, thanking her for a benefit concert she had given in Vienna in aid of the Japanese. Since then she has appeared in recital and with orch. in Germany and the U. S., winning special applause in her all-Beethoven programs; as an ensemble player she is equally successful.

Newman, Ernest, b. Liverpool, Nov. 30, 1869. He prepared himself for the Indian Civil Service, but entered business in Liverpool, pursuing his musical studies as a favorite avocation. In 1903 he accepted an instructorship in the Midland Inst., Birmingham, and took up music as a profession; 1905, in Manchester as critic of the 'Guardian'; since 1906 living in Birmingham as critic for the 'Daily Post.' He is one of the best equipped and most influential of the English critics. He has publ. *Gluck and the Opera* (1895); *A Study of Wagner* (1899); *Musical Studies* (1905); biographies of *Wagner* (1904; a valuable book), *Elgar* (1906), *Hugo Wolf* (1907; Ger. tr. by H. von Hase, 1910), *R. Strauss* (1908); *Wagner as Man and Artist* (1914; one of the most impartial and best estimates); he has translated Weingartner's *Über das Dirigieren* and Schweitzer's *J. S. Bach;* for Breitkopf & Härtel's complete ed. of Wagner's works he

wrote entirely new and remarkably fine translations. He has edited *Fifty Songs of Hugo Wolf* (with critical introduction); editor of 'The New Library of Music' (histor. and biogr. monographs); he contributed the chapter on *The Post-Classical and Poetic Schools of Modern Germany* to 'The Art of Music' (1917).

Newmarch, Mrs. **Rosa Harriet** (*née* **Jeaffreson**), b. Leamington, 1857. Growing up in an artistic atmosphere, she ent. the Hetherley School of Art to study painting, but after a time abandoned that career for literary pursuits; settled in London in 1880 as contributor to various journals. Here she married Mr. Henry Charles N. in 1883. During her first visit to Russia in 1897 her association with some of the foremost Russian musicians aroused her enthusiasm for Russian music to such an extent that she studied with Vladimir Stassov; since then she has revisited Russia many times, and become the foremost English authority on Russian music. Since 1908 she has written the analytical notes for the programs of the Queen's Hall Orch.; she is editor of the series 'Living Masters of Music'; has contrib. numerous articles on Russian musicians to the 'Dict. of National Biogr.' and the second ed. of Grove.—Works: *Tchaikovsky* (1900); *Henry J. Wood* (1904); *Jean Sibelius* (1905; Ger. tr. by L. Kirschbaum, 1906); *Songs to a Singer* (1906); *Poetry and Progress in Russia* (1907); *The Russian Opera* (1914); *The Russian Arts* (1916). She has translated Deiters's *Brahms* (1887); Habets's *Borodin et Liszt* (1895); *The Life and Letters of Tchaikovsky* (1908; abridged from Modeste Tchaikovsky's biogr.).

Ney, Joseph Napoléon. See MOSZKVA.

Nibelle [nē-bĕhl′], **Adolphe-André,** born Gien, Loiret, Oct. 9, 1825; d. Paris, March, 1895. Pupil of the Paris Cons. His numerous light operas had considerable vogue in Paris. Among the most successful were *Le Loup-Garou* (1858), *Les Filles du Lac* (1858), *l'Arche-Marion* (1868), *La Fontaine de Berny* (1869), *Le 15 Août* (1869), *Les Quatre cents femmes d'Ali-Baba* (1872), *l'Alibi* (1873); also wrote a symphony-cantata, *Jeanne d'Arc,* and publ. *Heures musicales* (24 songs).

Niccolini, Giuseppe. See NICOLINI.

Niccolò de Malta. See ISOUARD.

Nich′oll, Horace Wadham, composer; b. Tipton, n. Birmingham, Engl., March 17, 1848. Son of an excellent musician, John N., his first teacher; studied from 16 to 18 with the organist Samuel Prince. Organist at Dudley, n. Birmingham, 1867–70; at Stoke-on-Trent, 1870–1; in the latter year he was induced by an American gentleman to accompany him to Pittsburgh, Pa., where he became org. at St. Paul's Cath. (4 or 5 years), later at the Third Presb. Ch., and also teacher at the Female College. During this time N. gave many recitals at Pittsburgh, Indianapolis, and elsewhere. Removing to New York in 1878, he became editor of the organ-dept. in Freund's 'Music Trades' Review'; 1879–80, org. at St. Mark's. From 1888–95, N. was associated with B. Boekelman as prof. of harmony and ensemble-playing at Miss Porter's school, Farmington, Conn.—Works: A cycle of 4 oratorios: *Adam* (op. 16), *Abraham* (op. 17), *Isaac* (op. 18), and *Jacob* (op. 19) [all MS.]; *Elsie, or The Golden Legend,* op. 4, for ch. and orch. MS.]; *Cloister Scene,* op. 6, for do. [publ.]; Mass No. 1, in E♭ [publ.];—FOR ORCH.: Suite, op. 3; symphonic fantasia, op. 5; do., op. 7; 1st symphony, in G m., *The Nation's Mourning,* op. 8; symphonic poem *Tartarus,* op. 11; 2d symphony, in C, op. 12; *Hamlet,* psychic sketch in C, op. 14 [publ.]; Scherzo-Fugue for small orch., op. 15;—For PF.: Concerto in D m., op. 10; 12 Concert Preludes and Fugues (in all the diff. cpts.); numerous studies and charact. pieces [several are publ.]; 16 pcs. for pf. 4 hands [9 publ.];—FOR ORGAN [all publ.]: Fantasia, 12 Grand Preludes and Fugues (masterpieces of contr. ingenuity; 6 single, 4 double, 1 triple, 1 quadruple); 6 Short Preludes and Fugues; 6 symphonic Preludes and Fugues; a sonata in A m., op. 42; a symph. poem, *Life,* op. 50; 3 melodic pieces;—a sonata, op. 13, for pf. w. 'cello [publ.]; sonata, op. 21, for pf. and violin; *Salve regina,* w. vln. and org. *ad lib.;* several songs and anthems; also a *Text-book on Harmony* (New York).

Nicholls, Agnes, distinguished concert-soprano; b. Cheltenham, July 14, 1877. She began her musical studies (vln. and singing) while a pupil in the Bedford High School. Winning a scholarship, she ent. the R. C. M. in 1894, where she st. singing with Visetti until 1900; after that she still took some lessons from John Acton in Manchester. She made her operatic début at the Lyceum Th., Nov. 20, 1895, as Dido (in a revival of Purcell's opera), and also sang Anne Page in the English première of Verdi's *Falstaff* (Dec. 11, 1896); concert début at the Gloucester Fest., 1897. In spite of her success she continued her regular studies, postponing the real beginning of her professional career until May 14, 1901, when she sang the Dewman in *Hänsel und Gretel* at Cov. Garden; from 1904–8 she sang there every season (Donna Elvira, Micaëla, Marguerite, Woglinde, etc.); has also toured South Africa and Australia with the Quinlan company. But her greatest triumphs she

achieved in oratorio and concert, appearing at the principal English festivals and the large orchl. concerts in London and Manchester. In 1904 she made a successful tour of the U. S. On July 15, 1904, she married the composer Hamilton Harty.

Nichols, Marie, violinist; b. Chicago, Oct. 16, 1879. Pupil of Emil Mollenhauer in Boston till 1892; then studied with Halir (Berlin) and Debroux (Paris). Début at the old Boston Music Hall, Nov. 12, 1899, playing Lalo's *Symphonie espagnole* with the Boston Festival Orch.; also toured South and West; abroad she has played successfully with the Berlin Philharm. Orch., the London Queen's Hall Orch. under H. J. Wood (Bruch's Serenade, op. 5; Miss Nichols was the first lady to play this work in public); also in Paris. Tour of the United States 1903–4; since then living in Boston as concert-violinist (soloist with the large orchestras).

Nicodé, Jean-Louis, gifted pianist and comp.; b. Jerczik, n. Posen, Aug. 12, 1853. Taught by his father, and the organist Hartkäs; ent. Kullak's Akad. der Tonkunst, Berlin, 1869 ((Kullak, pf.; Wüerst, harm.; Kiel, cpt. and comp.). Dwelt for some years in Berlin as a teacher and pianist; won renown on a concert-tour (1878) with Mme. Artôt through Galicia and Rumania; 1878–85, pf.-teacher at Dresden Cons.; till 1888, cond. of the Philharm. Concerts; establ. the 'Nicodé Concerts' in 1893, and, in order to enlarge their scope by the production of larger choral works (chiefly those seldom heard), formed the 'N. Chorus' in 1896. In 1900 he abandoned these concerts, retired to Langebrück, n. Dresden, and devoted himself to comp., with only occasional appearances (by invitation) as cond. of his own works. In 1897, temporary cond. of Leipzig 'Riedel-Verein,' succ. Kretzschmar. —Works: Four symphonic poems: *Maria Stuart*, op. 4; *Die Jagd nach dem Glück*, op. 11; *Das Meer* (with solo, m. ch. and org.), op. 31; *Gloria*, op. 34; *Italienische Volkstänze und Lieder*, op. 13; *Jubiläumsmarsch*, op. 20; *Faschingsbilder*, op. 24; *Sinfonische Variationen*, op. 27; 2 pieces for string-orch. with 2 oboes and 2 horns, op. 32; symphonic suite for small orch., op. 17; *Romanze* for vl. and orch., op. 14; *Erbarmen*, hymn for alto w. orch., op. 33; 2 sonatas for 'cello and pf., op. 23, 25. For pf. solo: Vars. and fugue, op. 18; Sonata in F m., op. 19; *Ein Liebesleben* (cycle of 10 pcs.), op. 22; minor pcs. For pf. 4 hands: Op. 7, 10, 16, 26, 29 (*Bilder aus dem Süden;* also arr. for orch.); songs (op. 30, *Dem Andenken an Amarantha* [cycle of 8 songs]).—Cf. Th. Schäfer, *J.-L. N. Ein Versuch kritischer Würdigung und Erläuterung seines Schaffens* (Berlin, 1907); O. Taubmann, *J.-L. N.*, in 'Monographien moderner Musiker' (vol. iii, Leipzig, 1909).

Ni'colai, Otto, gifted opera-comp.; b. Königsberg, June 9, 1810; d. Berlin, May 11, 1849. A pf.-pupil of his father, a singing-teacher, he escaped from parental tyranny at the age of 16, and found a protector in Justizrat Adler of Stargard, who sent him to Berlin in 1827 to study under Zelter and Klein. He had developed excellent ability as a teacher, when the Prussian ambassador at Rome, von Bunsen, app. him (1833) organist of the embassy chapel at Rome, where he also studied the old Italian masters under Baini. Going to Vienna in 1837, he was Kapellm. at the Kärnthnerthor Th. till Oct., 1838, when he returned to Rome, and launched out on the smooth sea of Italian opera-composition. He had great vogue, partly in consequence of his Italian-looking patronymic, bringing out *Rosmonda d'Inghilterra* (Turin, 1838; at Trieste, 1839, as *Enrico II*), *Il Templario* [after 'Ivanhoe'] (Turin, 1840; at Naples as *Teodosia;* at Vienna as *Der Templer*), *Odoardo e Gildippe* (Turin, 1841), and *Il Proscritto* (Milan, 1841; in Vienna as *Die Heimkehr des Verbannten*). Succeeding Kreutzer as court Kapellm. at Vienna, 1841–7, he founded the Philharmonic Soc. in 1842; also brought out his *Templer* and *Die Heimkehr* (see above). He began to compose *Die lustigen Weiber von Windsor*, the opera on which his fame rests, in Vienna; but was called to Berlin (1847) as Kapellm. of the opera and of the newly establ. 'Domchor.' His last-mentioned opera, (in English *The Merry Wives of Windsor*,) came out at Berlin, Mar. 9, 1849, only two months before his death by a stroke of apoplexy.—N.'s other works are a mass (dedicated 1843 to Fr. Wilhelm IV), a Festival Overture on *Ein' feste Burg* (1844), a pf.-concerto, and other pf.-pieces; 2 symphonies; a str.-quartet; a 'cello-sonata; a requiem; and a Te Deum; songs (op. 6, 16), and part-songs.—BIBLIOGRAPHY: H. Mendel, *Otto Nicolai: eine Biographie* (Berlin, 1868); G. R. Kruse, *O. N. Ein Künstlerleben* (ib., 1911); B. Schroeder, *O. N.'s Tagebücher, nebst biograph. Ergänzungen* (Leipzig, 1892); *O. N.'s Briefe aus den Jahren 1832–48*, in the 'Deutsche Rundschau' (Jan., 1897); G. R. Kruse, *O. N. als Symphoniker*, in the 'Allg. M.-Ztg.' (1908); id., *O. N.'s italienische Opern*, in 'Sbd. Int. M.-G.' (xii, 2; 1911); id., *O. N.'s musikalische Aufsätze* (Ratisbon, 1913).

Ni'colai, Willem Frederik Gerard, b. Leyden, Nov. 20, 1829; d. The Hague, Apr. 25, 1896. Pupil (1849) of Leipzig Cons. (Moscheles, Hauptmann, Richter, Rietz), and of Joh. Schneider at Dresden (org.); 1852,

prof. of org., pf., and harm. at the R. Music-school at The Hague, becoming Director on Lübeck's death (1865). A musician of modern tendency, he made his mark as a conductor and composer. For 25 years he was editor-in-chief of the 'Cicilia.' In 1892 he was created officer of the Paris Académie. —Works: Oratorio *Bonifacius;* Schiller's *Song of the Bell,* for soli, ch. and orch.; cantata *The Swedish Nightingale* (prod. Dec. 1, 1880, on the 25th anniversary of Jenny Lind's endowment of the Musicians' Pension-Fund at The Hague); cantata *Jahveh's Wraak* (Jehovah's Wrath; Utrecht, 1892); cantata *Hanske van Gelder;* a symphony, and several overtures, songs, etc.

Nicole, Louis, b. Geneva, Feb. 25, 1863. Pupil of the Leipzig Cons., and of Litolff in Paris. Went to Athens in 1890, where he lived several years, lecturing on the hist. of music at the Cons. there; also brought out an opera, *Le Fiancé de Claire* (1893), and made an arrangement of the first hymn to Apollo (discovered at Delphi, 1893); now (1917) living in London. Has also written a symph. poem, *Edelweiss;* a choral symphony, *La Bataille du Léman;* a Stabat Mater; Psalm 148 for ch. and org.; vl.-pcs.; pf.-pcs.

Nicoli'ni, stage-name of **Ernest Nicolas,** dramatic tenor; b. St.-Malo, France, Feb. 23, 1834; d. Pau, Jan. 19, 1898. Pupil of Paris Cons., taking a second *accessit* for comic opera in 1856; made his début in July, 1857, in Halévy's *Mousquetaires de la Reine,* at the Opéra-Comique, where he was eng. till 1859; then went to Italy, and sang as 'Nicolini' with fair success. From 1862–70 he sang at the Salle Ventadour, Paris, visiting London in 1866 (St. James's Hall, May 21). In 1871 he sang in opera at Drury Lane; from 1872 for several years at Covent Garden. After starring tours with Adelina Patti, he married her, on Aug. 10, 1886. His best rôles were Lohengrin, Faust, and Radames.

Nicoli'ni (or **Niccolini**), **Giuseppe,** b. Piacenza, Jan. 29, 1762; d. there Dec. 18, 1842. Pupil of Insanguine at the Cons. di San Onofrio, Naples, which he left in 1792, and in 1793 prod. his first opera, *La Famiglia stravagante,* at Parma, which was followed by some 60 others, written for Venice, Milan, Bergamo, Piacenza, Genoa, Rome, etc. Even after his appointment as maestro of Piacenza Cath. in 1819, he brought out half a dozen dramatic works, but not so successfully as before; he devoted himself principally, however, to sacred composition (7 oratorios, 40 masses, 2 requiems, 3 Miserere, 2 De profundis, 6 litanies, 100 psalms, cantatas). Also wrote sonatas for pf.; string-quartets; arias and canzonets (3 colls.).—See Q.-Lex.

Nicolò. See ISOUARD.

Niecks [nēks], **Frederick [Friedrich],** b. Düsseldorf, Feb. 3, 1845. St. the violin under Langhans, Grünewald, and Auer, and pf. and comp. with J. Tausch; début (as vlnst.) at Düsseldorf in 1857; until 1867 he was a member of the orch. there, the last years as Konzertmeister; in 1868, organist at Dumfries, Scotland, and viola-player in a quartet with A. C. Mackenzie. After 2 terms in Leipzig Univ. (1877), and travels in Italy, he won a position in London as critic for the 'Monthly Mus. Record' and 'Mus. Times'; in 1891, app. Reid Prof. of music in Edinburgh Univ. (his inaugural lecture on *Mus. Education and Culture* was publ.). There his duties included practical instruction in the various branches of mus. comp., lecturing, and the direction of not less than 4 historical concerts every winter. Although the Reid professorship had been founded in 1839, no practical results were shown until N.'s appointment (see REID, JOHN). In 1901 N. founded the Mus. Education Soc. He was made Mus. Doc. (hon. c.) by Dublin Univ. in 1898; LL.D. by Edinburgh Univ. Since his retirement in 1914 he has been living in Edinburgh. By his lectures and literary work he has risen to a high place in musical circles.—Works: *Dictionary of Musical Terms* (1st and 2d eds. 1884); *Frédéric Chopin as a Man and a Musician* (1888; German ed. 1889; an impartial and valuable work); a monograph on the history of the accidentals, *The Flat, Sharp, and Natural* (1890; in 'Proceedings of the Mus. Assoc.'); *The Two Keys to the Theory and Practice of Harmony* (1903; ib.); *Program Music in the Last Four Centuries* (1907).

Nie'den, zur. See ZUR NIEDEN.

Nie'dermeyer, Louis, b. Nyon, Switzerland, April 27,1802; d. Paris, Mar. 14, 1861. Pupil in Vienna of Moscheles (pf.) and Förster (comp.); in 1819, of Fioravanti in Rome, and Zingarelli in Naples, where he was intimate with Rossini, and prod. the opera *Il Reo per amore* (1821); lived in Geneva as an admired song-composer; and settled in Paris in 1823. Brought out 4 unsuccessful operas (*La Casa nel bosco,* Th. Italien, 1828; *Stradella,* Opéra, 1837; *Maria Stuart,* Opéra, 1844; and *La Fronde,* Opéra, 1853). He then bent his energies to sacred composition, and reorganized Choron's institute for church-music as the 'École Niedermeyer,' now a flourishing institution with government subvention; he also founded (with d'Ortigue) a journal for church-music, 'La Maîtrise'; and publ. with him a *Méthode d'accompagnement du plain-chant* (1856; 2d ed. 1876). His masses, motets, hymns, etc., were well received; his romances (*Le lac; Le soir; La*

mer; L'automne; etc.) are widely known; he also publ. organ-preludes, pf.-pieces, etc. His bust in bronze is in the foyer of the Grand Opéra.—Cf. A. Niedermeyer, *L. N. Son œuvre et son école* (Paris, n. d.); Anon., *Vie d'un compositeur moderne* (ib., 1893; with preface by Saint-Saëns).

Nielsen, Alice, operatic soprano; born Nashville, Tenn., 1876. Pupil of Ida Valerga in San Francisco. Début with the Burton Stanley Opera Co. as Yum-Yum (*The Mikado*) in Oakland, Cal., 1893; from 1896–8 she was the leading lady of the famous Bostonians; 1898–1901, the star of her own light opera company. While singing in *The Fortune Teller* in London, Henry Russel, later dir. of the Boston Opera Co., heard her, and upon his advice she went for further study to Rome; début as a grand opera singer at the Bellini Th. in Naples, Dec. 6, 1903, as Marguerite; sang at Cov. Garden 1904–6; toured the U. S. as member of the San Carlo Opera Co., 1906–9; member of the Boston Opera Co., 1909–14, appearing also with the Metropolitan and Chicago companies; has made numerous concert-tours (with Nordica, R. Martin, etc.). Her répertoire includes the rôles of Cio-Cio-San, Mimi, Gilda, Violetta, Lucia, Margherita (*Mefistofele*), Zerlina, Suzanna (*Nozze di Figaro*), Marta, etc. In 1892 she married the organist Benjamin Nentwig in Kansas City.

Nielsen, (August) Carl, b. Nörre-Lyndelse, Denmark, June 9, 1865. Pupil at the Copenhagen Cons. of V. Tofte (vl.) and O. Rosenhoff (comp.); won the Ancker stipend, and spent a year studying in Paris and Italy; 1890–1905, vlnst. in the court orch. in Copenhagen; 1908–14, Hofkapellm.; since 1914 dir. of the Cons. Has appeared frequently as visiting cond. (Amsterdam, Berlin, Dresden, Helsingfors, Stockholm, etc.). Knight of Danebrog; member of the R. Acad. in Stockholm.—Works: The operas *Saul and David* (Copenhagen, 1902) and *Maskerade* (ib., 1906); op. 12, *Hymnus Amoris* for soli, ch. and orch.; 4 symphonies (op. 7, G m.; op. 16, *De fire Temperamenter; Sinfonia espansiva; L'Inestinguibile*); op. 1, Suite for str.-orch.; op. 8, *Symphonische Suite*; op. 17, *Helios*, overture; 3 str.-quartets (op. 5, F m.; op. 13, G m.; op. 14, E♭); op. 2, *Romanze* for vl. and orch.; pf.-pcs.; songs.

Nielsen, Ludolf, b. Nörre-Tvede, Denmark, Jan. 29, 1876. Pupil at the Copenhagen Cons. of V. Tofte (vl.), A. Orth (pf.), Bondesen (harm.), O. Malling and F. P. E. Hartmann (comp.); during the winter of 1903–4 at the Leipzig Cons.; as winner of the Ancker stipend travelled in 1907 in Germany, Austria, and Italy. From 1897–1907 solo viola and asst.-cond. of the Tivoli Orch., and viola of the Björvig-Quartet; since then living in Copenhagen as teacher and composer.—Works: 3 Symphonies (op. 3, B m.; op. 19, E; op. 32, C); op. 2, *Ragnar Lodbrog*, symph. poem; op. 6, *Sommernatsstemning*, symph. picture; op. 7, *In Memoriam*, symph. mood-picture; op. 8, *Fra Bjaergene* (From the Mountains; symph. suite); op. 13, Concert-overture in C; op. 35, *Babelstaarnet* (The Tower of Babel), symph. poem w. soli, double ch., and brass-band at distance; op. 9, *Berceuse* f. vl. and orch.; op. 11, *Romanze* f. vcl. and orch.; op. 20, do. for vl. and orch.; op. 14, *St. Hans*, f. bar. solo, ch. and orch.; op. 31, *Herbstabend*, recitation w. orch.; 2 str.-quartets (op. 1, A; op. 5, C m.); the operas *Isabella* (1 act; Copenhagen, 1915) and *Uhret* (The Clock; 3 acts; not yet prod.); pf.-pcs.; choruses; songs.

Nie'mann, Albert, renowned dram. tenor; b. Erxleben, n. Magdeburg, Jan. 15, 1831; d. Berlin, Feb. 6, 1917. Endowed with a good natural voice, he appeared at Dessau (1849) in minor rôles, and sang in the chorus; he was then taken in hand by F. Schneider and the baritone Nusch; after this training he sang at Hanover, then went to study under Duprez at Paris, sang with good fortune at Halle and other towns, and was eng. at Hanover as dram. tenor 1860–6; from then, until his retirement in 1889, at the court opera in Berlin. Wagner eng. him to create the rôles of Tannhäuser at Paris, 1861, and Siegmund at Bayreuth, 1876. During the season of 1886–8 he was a member of the M. O. H., making his début as Siegmund (Nov. 10, 1886); there he created at the Amer. premières the rôles of Tristan (Dec. 1, 1886) and Siegfried in *Götterdämmerung* (Jan. 25, 1888). Although he was then no longer in his prime, and his voice was worn, he made a tremendous impression, for 'he took possession of the stage like an elemental force'; after more than a quarter of a century his marvelous impersonation of the Wagner heroes is not yet forgotten, and his name is inseparably linked with those of Seidl, Lehmann, Brandt, Alvary and Fischer for winning the cause of Wagner in America. Above all, he was a grand actor, while his singing was remarkable for distinct enunciation and intense emotionality, rather than sensuous beauty.—Cf. R. Sternfeld, *A. N. Eine Monographie* (Berlin, 1904).

Nie'mann, Rudolf (Friedrich), b. Wesselburen, Holstein, Dec. 4, 1838; d. Wiesbaden, May 3, 1898. Pupil at Leipzig Cons. (1853–6) of Moscheles, Plaidy, and Rietz; then at the Paris Cons. of Marmontel (pf.) and Halévy (comp.); later of Bülow and Kiel at Berlin. As accompanist to Wilhelmj he toured Germany, Russia, and England

(1873–7); lived for years in Hamburg; from 1883 at Wiesbaden. Piano-pieces (Gavotte, op. 10), a violin-sonata, op. 18, and songs, are his chief works.

Nie'mann, Walter, son of preceding; b. Hamburg, Oct. 10, 1876. Pupil of his father, and of Humperdinck (1897); 1898–1901 at the Leipzig Cons. of Reinecke and von Bose, and at the Univ. of Riemann and Kretzschmar (musicol.); *Dr. phil.* in 1901, with the dissertation *Die abweichende Bedeutung der Ligaturen in der Mensuraltheorie der Zeit vor Joh. de Garlandia;* 1904–6, editor of 'Neue Zeitschrift für Musik,' in Leipzig; 1906–7, teacher at the Hamburg Cons.; since then living again in Leipzig as writer and critic of the 'Neueste Nachrichten.' Besides a serenade for str.-orch., *Rheinische Nachtmusik,* he has written interesting pf.-pcs.: op. 9, *Holsteinische Idyllen;* op. 20, 25, Variations; op. 21, *Schwarzwald Idyllen;* op. 23, Suite; op. 24, sonatinas; op. 26, *Deutsche Ländler und Reigen;* etc. As a writer he has won distinction with *Musik und Musiker des 19. Jahrh.* (1905); *Die Musik Skandinaviens* (1906); *Das Klavierbuch* (1907; 3d ed. 1913); *Edvard Grieg* (1908; with G. Schjelderup); *Die musikalische Renaissance des 19. Jahrh.* (1911); *Taschenlexikon für Klavierspieler* (1912; 2d ed. 1913); *Die Musik seit R. Wagner* (1913). He practically rewrote the 4th ed. of Kullak's *Ästhetik des Klavierspiels* (1905); ed. Ph. E. Bach's *Versuch über die wahre Art das Klavier zu spielen* (1906; critical reprint), and some early works for pf. and organ in 'Alte Meister,' 'Meisterwerke deutscher Tonkunst,' etc.

Niessen-Stone, Matja von, concert-soprano; b. Moscow, Dec. 28, 1870. At the age of 6 she was taken by her mother to Germany, where she was educated, first in Weimar, then in Dresden; st. singing with Adolf Jensen in Dresden (1886–9); then in Berlin with Lilli Lehmann, Mme. Souvestre-Paschalis, Etelka Gerster and Geo. Fergusson; début in concert in Dresden (1890); then toured Germany, Austria, Hungary and Russia; 1896-1901, prof. of singing at the Imp. Russ. Music-School in Odessa; 1901–5, do. in Riga. In 1905 she sang in Belgium and England; Amer. début in recital in March, 1906. During the season of 1908–9 she was a member of the M. O. H., making her operatic début as one of the Valkyrs (Nov. 18); later in the season she was heard as Ortrud, Fricka, Erda, Waltraute, Brangäne, Magdalene, Amneris, Azucena and Maddalena (*Rigoletto*). Now (1917) living in New York as head of the vocal dept. of the Inst. of Mus. Art. She is at her best as a Lieder-singer; her fine mezzo-soprano has something of the richness of the contralto quality. On Aug. 5, 1897, she married W. E. Stone of London.

Nie'tzsche, Friedrich, the philosopher; b. Röcken, n. Lützen, Oct. 15, 1844; d. Weimar, Aug. 25, 1900. Prof. of classical philology at the Univ. of Basel 1869–79, retiring on account of impaired eyesight. At first a warm partisan of Wagner, he publ. *Die Geburt der Tragödie aus dem Geiste der Musik* (1872; 2d ed. 1874), and *Richard Wagner in Bayreuth* (1876); the first, especially, is fantastic in its enthusiasm. In *Der Fall Wagner* and *N. contra Wagner* (both 1888) and *Götzendämmerung* (1889) he as sharply opposes the former demigod; later his intellect became wholly unbalanced. His unique philosophical writings contain much to interest musicians. N. was also a trained musician; he publ. 17 songs (1864) and *An das Leben* for ch. and orch. (1887); in MS. are pf.-pcs. (2 and 4 hands) and songs. —BIBLIOGRAPHY: E. Förster-Nietzsche, *Das Leben F. N.'s* (2 vols., Leipzig, 1895–1904; Engl. tr. [condensed], N. Y., 1912–15); J. Zeitler, *N.'s Ästhetik* (Leipzig, 1900); P. Lasserre, *Les idées de N. sur la musique. La période wagnérienne [1871–6]* (Paris, 1907); E. Eckertz, *N. als Künstler* (Munich, 1910); H. Bélart, *F. N.'s Freundschaftstragödie mit R. Wagner* (Dresden, 1912). See also *F. N.'s gesammelte Briefe* (Berlin, 1900–1908; vol. iii, 2 contains letters to Bülow, H. von Senger and M. von Meysenbug; vol. iv, letters to P. Gast) and H. Daffner's ed. of *N.'s Randglossen zu Bizet's 'Carmen'* (Ratisbon, 1912).

Nig'gli, Arnold, b. Aarburg, Switzerland, Dec. 20, 1843. Studied law at Heidelberg, Zurich, and Berlin. Since 1875, secretary to the town council at Aarau. A diligent student of mus. history, he publ. in 'Sammlung musikalischer Vorträge' (Leipzig) monographs on Chopin, Schubert, Faustina Hasse, Gertrud Elisabeth Mara, Paganini, and Meyerbeer; also on Schumann and Haydn in a coll. of lectures given in Switzerland (Basel); a biography of Jensen for Reimann's 'Berühmte Musiker' (1900); a biogr. of Schubert for Reclam's ed.; several analyses for the 'Musikführer'; a valuable work, *Die Schweizerische Musikgesellschaft: eine musik- und kulturgeschichtliche Studie* (1886); and a *Geschichte des Eidgenössischen Sängervereins, 1842–92.* He is an esteemed contributor to various mus. periodicals.

Nikel [nĭ'kĕl], **Emil,** b. Sohrau, Silesia, Sept. 12, 1851. Pupil of the Kirchenmusikschule in Ratisbon; ordained to the priesthood in 1877; now (1917) vice-deacon at the Cath. and prof. at the theol. seminary in Breslau; R. Prof. in 1905; Monsignore, 1906; *Dr. theol.* (hon. c., Univ. of Breslau, 1908). An

excellent and prolific church-composer.—Works: Op. 40, *Caecilias Gebet*, cantata for soli, double ch. and orch.; 5 masses (op. 1, w. orch.; the others a capp.); 2 Requiems; op. 3, *Te Deum* for ch. and orch.; Psalm 95 for male ch. and orch.; 4 Litanies; about 150 offertories and motets; almost 200 hymns, etc. (mostly a capp.). Also wrote *Geschichte des gregorianischen Chorals* (1908).

Nikisch, Amalie (*née* **Heussner**), wife of Artur N.; b. (of German parents) Brussels, c. 1860; sang in light operas in Kassel and Leipzig; married the famous conductor on July 1, 1885; living in Leipzig as a teacher of singing and dramatic interpretation. Has written music to *Prinz Adolar und das Tausendschönchen;* the comedy-operas *Meine Tante, deine Tante* (Berlin, 1911); *Daniel in der Löwengrube* (Hamburg, 1914); *Immer der andere* (Leipzig, 1915). Also wrote the text to Mraczek's *Äbelö* (Breslau, 1915).

Nik'isch, Artur, b. Szent Miklos, Hungary, Oct. 12, 1855. His father was head-bookkeeper to Prince Lichtenstein. N. attended the Vienna Cons., studying with Dessoff (comp.), and Hellmesberger (violin), graduating in 1874 with prizes for violin-playing, and for a string-sextet. While still a student he had the honor of playing among the first vlns. (under Wagner's direction) at the laying of the corner-stone of the Bayreuth Th. (1872). He was at first eng. as a violinist in the court orch. (1874); then by Angelo Neumann in 1878 as 2d cond. in the Leipzig Th. (he began by conducting operettas in the Old Theatre, without score), later being placed on an equality with Seidl and Sucher. From 1882–9 he was 1st Kapellm. under Stägemann's management; then (1889–93) greatly distinguished himself as cond. of the Boston (Mass.) Symphony Orch. From 1893–95 he was Director of the Royal Opera in Pest, and conducted the Philharmonic Concerts there; since 1895, cond. of the Gewandhaus Concerts, Leipzig, succeeding Reinecke, and of the Philharm. Concerts, Berlin. Since 1897 he has been in constant demand as visiting cond., and made a number of extended tours with the Berlin Philh. Orch.; has directed many of the concerts of the London Philh. Soc., and works of Wagner and R. Strauss at Cov. Garden; in 1912 he made a tour of the U. S. with the entire London Symphony Orch. (85 performers). From 1902–7 he was dir. of studies at the Leipzig Cons.; 1905–6, general dir. of the Stadth.; made 'R. Prof.' in 1901. He is a conductor of the widest sympathies, penetrating insight, and extraordinary magnetism; he conducts the most intricate music without score. He has in MS. an orchl. fantasy on themes from Nessler's *Trompeter von Säkkingen*, a symphony. a str.-quartet, a vl.-sonata, and a cantata *Christnacht.*—Cf. F. Pfohl, *A. N. als Mensch und als Künstler* (Leipzig, 1900); I. Lipaiev, *A. N.* (Moscow, 1904; Russian).

Niki'ta, stage-name of **Louisa Margaret Nicholson,** dramatic soprano and coloratura singer; b. Philadephia, Aug. 18, 1872. Pupil for a time of M. Le Roy in Washington; sang in various cities (Boston, New York) with a travelling opera-troupe, then studied with Maurice Strakosch in Paris, and sang in concerts in Germany with much success. In 1894 she was eng. at the Paris Opéra as 'prima donna soprano.'—Sings leading rôles in *Lakmé, Fille du régiment, Manon, Barbiere, Traviata, Pêcheurs de perles, Pagliacci,* etc.

Nil'sson, Christine, brilliant stage-soprano; b. on the estate Sjöabel, n. Wexiö, Sweden, Aug. 20, 1843. Her teachers were Baroness Leuhausen, and F. Berwald at Stockholm; with him she continued study in Paris, and on Oct. 27, 1864, made her début (as Violetta in *La Traviata*) at the Th.-Lyrique, where she was eng. for 3 years. After successful visits to London, she was eng. 1868–70 at the Paris Opéra; then made long tours with Strakosch in America (1870–2), and sang in the principal Continental cities. In 1872 she married Auguste Rouzaud (d. 1882); her second husband (1887) was the Spanish count Angel Vallejo y Miranda (d. 1902). She revisited America in the winters of 1873, '74, and '84. At London she created Edith in Balfe's *Talismano* (1874), Elsa in *Lohengrin* (1875), and Margherita and Elena in *Mefistofele* (1881). She gave her farewell concert in London, May 11, 1891; since then has spent the winters in Paris and on the Riviera, and the summers in her native land. Her voice was not powerful, but sweet, brilliant, and even; compass from *g*-*d*^{3}. She excelled as Marguerite and Mignon.

Nin, Joaquín, b. Havana, Cuba, Sept. 29, 1859. St. pf. with Carlos Vidiella in Barcelona, and M. Moszkowski in Paris; comp. with d'Indy at the Schola Cantorum. Has made several successful pianistic tours of Europe; especially fine as an interpreter of early pf.-music, for the performance of which he earnestly endeavors to revive the use of the harpsichord; 1906–8, prof. at the Schola Cantorum. He has written *Pour l'Art* (1909), *Idées et Commentaires* (1912), and *Clavecin ou Piano?* (ready for publication).

Ni'ni, Alessandro, b. Fano, Romagna, Nov. 1, 1805; d. Bergamo, Dec. 27, 1880. Pupil of Palmerini at Bologna; from 1830–7, Director of the School of Singing at Petrograd; from 1843, m. di capp. at Bergamo Cath.—Works: The operas *Ida della Torre*

(1837), *La Marescialla d'Ancre* (1839), *Cristina di Svezia* (1840), *Margherita di York* (1841), *Odalisa* (1842), *Virginia* (1843), and *Il Corsaro* (1847); also church-music (masses, requiems, psalms, a fine Miserere a capp., etc.).

Nisard [nē-zahr′], **Théodore,** pen-name of Abbé **Théodule-Éléazar-Xavier Normand,** b. Quaregnon, n. Mons, Jan. 27, 1812; d. Paris, 1887. Chorister at Cambrai, and also studied music in Douay; attended the priests' seminary at Tournay; and in 1839 was app. director of Enghien Gymnasium, occupying his leisure with the study of church-music. In 1842 he became 2d chef de chant and organist at St.-Germain, Paris; but soon devoted himself wholly to literary work; he discovered the Antiphonary of Montpellier (neumes and Latin letter-notation from A to P). Of his numerous books on Plain-Chant the most important are a rev. ed. of Jumilhac's *La science et la pratique du plain-chant* (1847; w. Le Clercq) and *Dict. liturgique, historique et pratique du plain-chant et de musique d'église au moyen âge et dans les temps modernes* (1854; w. d'Ortigue). For complete list see RIEMANN.

Nissen, Erika. See LIE.

Nis′sen, Georg Nicolaus von, Danish Councillor of State; b. Hadersleben, Denmark, Jan. 22, 1761; d. Salzburg, Mar. 24, 1826. He married the widow of Mozart in 1809, and collected materials for a biography of M., publ. by his widow in 1828 as *Biographie W. A. Mozarts nach Originalbriefen.*

Nis′sen [Nissen-Saloman], Henriette, b. Göteborg, Sweden, Mar. 12, 1819; d. Harzburg, Aug. 27, 1879. Pupil (1839) of Chopin (pf.) and Manuel Garcia (singing) at Paris. Début at the Italian Opera as Adalgisa (*Norma*), 1843, led to immediate engagement. Toured Italy, Russia, Norway, Sweden, and England (1845–8); in Leipzig (1849–50 and 1853) she sang at most of the Gewandhaus Concerts, and at Berlin rivalled Jenny Lind in popularity. Married Siegfried Saloman in 1850; after further tours, became teacher of singing at the Petrograd Cons. (1859), where she remained till her death.—Her Vocal Method was publ. in German, French, and Russian, in 1881.

Noack, Sylvain, violinist; b. Rotterdam, Aug. 21, 1881. Pupil of A. Spoor, and from 1898–1900 of Elderling at the Cons. in Amsterdam, where he graduated as winner of the 1st prize; was a member of the Concertgebouw Orch., and in 1903 teacher at the Cons.; 1906, Konzertm. at Aix-la-Chapelle; since 1908 leader of the 2d violins of the Boston Symph. Orch., with which he has appeared repeatedly as soloist.

Noble, Thomas Tertius, distinguished organist; b. Bath, England, May 5, 1867. From 1884–9 pupil at the R. C. M. of Sir W. Parratt (org.), Sir J. F. Bridge (harm., cpt.), and Sir C. V. Stanford (comp.). Org. at All Saints', Colchester, 1881–9; asst.-org. at Trinity Coll., Cambridge, 1890–2; org. at Ely Cath., 1892–8; at York Minster, 1898–1913; since then org. and choirm. at St. Thomas's, New York. He made a recital tour of the Eastern States and Canada in 1913; gave recitals at the Panama Expos. in San Francisco, 1915. In 1898 he founded the York Symph. Orch., which he cond. until 1912; with the York Mus. Soc. he revived (after a lapse of 75 years) the once famous York Festivals.—F. R. C. O.; A. R. C. M.—Works: A comic opera *Killibegs* (York, 1911); *Morris Dance* for orch.; Suite for vl. and orch. (MS.); *Gloria Domini,* fest. cantata for bar. solo, ch. and orch.; Concerto in G m. for org.; *Toccata and Fugue* in F m. for do.; *Solemn March* in E m. for do.; Theme in D♭ with vars. for do.; etc.; anthems, services, and hymns; pcs. for vl. and pf.; choruses; songs; pf.-pcs.

No′dermann, Preben (Magnus Christian), b. Hjörring, Denmark, Jan. 11, 1867. Pupil of O. Malling in Copenhagen (1888–90); 1899–1903, org. in Malmö; since then Kapellm. at the Cath. in Lund.—Works: The opera *König Magnus* (Hamburg, 1898); an operetta, *Prins Inkognito* (Copenhagen, 1909; publ. as *Die Jungfernstadt*); a second opera, *Gunnlögs Saga* (not prod., but publ.); motets; sacred and secular choruses; pcs. for vl. and pf.; organ-preludes; etc. He made a new vocal score of Gluck's *Orfeo* (1906). Has publ. *Tragedien om Orpheus och Eurydice af J. Celsius* (1901) and *Studier i svensk hymnologi* (1911; very valuable).

No′dnagel, (Ernst) Otto, b. Dortmund, May 16, 1870; d. Berlin, March 25, 1909. While studying jurisprudence in Heidelberg (1888–90), he also st. music with Ph. Wolfrum; 1890–2, pupil of the Kgl. Hochschule in Berlin; 1899–1903, prof. of singing at the Cons., and critic of the 'Ostpreussische Zeitung' in Königsberg. He wrote 2 symph. poems, *Vom tapfren Schneiderlein* (op. 25) and *L'Adultera* (op. 30); *Serenade* for orch., op. 4; *Festouvertüre,* op. 10; several songs w. orch. (*Neurotika,* op. 16; *Impressionen,* op. 18; *Abschiedsgesänge,* op. 40); a number of 'Lyrische Rezitative' (ultra-mod. songs, op. 15, 17, 21, 23). Besides a number of guides to modern operas (*Ingwelde, Moloch, Pfeifertag,* etc.) and analyses of Beethoven's 2d and 5th symphs., he wrote *Jenseits von Wagner und Liszt* (1902), *Stimmbildung und Staat* (1903), *Aus dem Gemerke* (1904); also a mus. novel, *Käthe Elsinger* (1905).

Noeb, Victorine. See STOLTZ.

Nohl, (Karl Friedrich) Ludwig, b. Iserlohn, Dec. 5, 1831; d. Heidelberg, Dec. 16, 1885. Studied jurisprudence at Bonn (1850), Heidelberg, and Berlin; and entered the legal career against his own desire, to please his father. In music he was instructed by Dehn, later (1857) by Kiel, in Berlin, then having embraced music as his profession. Lecturer at Heidelberg, 1860; prof. extraord. at Munich, 1865–8; retired to Badenweiler till 1872, when he settled in Heidelberg as a private lecturer, becoming prof. in 1880 (the Univ. had created him *Dr. phil.* in 1860).—Works (most also in English): *Beethovens Leben* (in 3 vols., 1864–77); *Briefe Beethovens* (1865); *Mozarts Briefe* (1865; 2d ed. 1877); *Neue Briefe Beethovens* (1867); *Musikerbriefe* (1867); *Mozarts Leben* (1863; 2d ed. 1877); *Beethoven, Liszt, Wagner* (1874); *Beethoven nach den Schilderungen seiner Zeitgenossen* (1880); *R. Wagners Bedeutung für die nationale Kunst* (1883); *Das moderne Musikdrama* (1884). For Reclam's Ed. he wrote *Allgemeine Musikgeschichte* and biogrs. of Beethoven, Mozart, Wagner, Haydn, Weber, Spohr and Liszt.

Nohr, Christian Friedrich, b. Langensalza, Thuringia, Oct. 7, 1800; d. Meiningen, Oct. 5, 1875. Pupil of Spohr, Hauptmann and Umbreit. After successful tours, Konzertmeister (1830) to the Duke of Saxe-Meiningen.—Works: Operas *Der Alpenhirt* (Gotha, 1831), *Die wunderbaren Lichter* (Gotha, 1833), *Liebeszauber* (Meiningen, 1837), *Der vierjährige Posten* (Meiningen, 1851); oratorios *Martin Luther, Frauenlob* and *Helvetia;* orchestral pieces, quintets, quartets, violin-pieces (many publ.), songs.

No'lopp, Werner, b. Stendal, June 5, 1835; d. Magdeburg, Aug. 12, 1903. Lived as teacher in various cities; was pensioned in 1882 because of an affection of the eyes and ears, and lived thereafter in Magdeburg. Composer of numerous male choruses which enjoyed great popularity (*Bretagne* [op. 27] and *Deutscher Schwur* [op. 67] w. orch.).

Norblin [nŏhr-blăn'], **Louis-Pierre-Martin,** noted 'cellist; b. Warsaw, Dec. 2, 1781; d. Château Connantre, Marne, July 14, 1854. Pupil of Paris Cons.; 1811–41, 1st 'cello at the Opéra; 1826–46, 'cello-prof. at Cons.—His son **Émile** (1821–1880) was also a fine 'cellist.

Norden, N. Lindsay, b. Philadelphia, Apr. 24, 1887. St. in New York with M. Spicker, F. W. Robinson and A. Weld; then with C. Rubner at Columbia Univ. (Mus. Bac., 1910; A. M., 1911); 1905–9, mus. dir. at St. Mary's, Brooklyn; 1909–17 org. and choirm. at All Saints'. In 1912 he organized the 'Aeolian Choir' (60 trained voices), with which he has carried on an active and successful propaganda for Russian liturgical music in the concert-hall. In 1917 he succ. W. W. Gilchrist as cond. of the Mendelssohn Club of Phila.—Works: *Thanatopis* for soli, ch. and orch.; *King Melville,* overture; church-music (Te Deum, Benedictus, Jubilate w. orch.); a vol. of *Children's Songs.* Has publ. also about 60 a capp. sacred choruses by various Russian composers (with Engl. words; most publ. for the first time outside of Russia).

Nordica, Lillian (stage-name of **Lillian Norton**), distinguished operatic soprano; b. Farmington, Me., May 12, 1859; d. Batavia, May 10, 1914. St. with John O'Neill and in N. E. Cons., Boston; made her concert-début in Boston, 1876. In 1878 she travelled in Europe with Gilmore's Band, as soloist. She then st. operatic rôles with San Giovanni in Milan, making her operatic début on April 30, 1879, at Brescia in *La Traviata,* and sang with success in Genoa, Petrograd (where the assassination of the Czar in 1881 cut short her engagement), Danzig, Königsberg, and Berlin. On July 21, 1882, she made her first appearance in Paris as Marguerite at the Gr. Opéra, and in the same year she married Frederick A. Gower. With him she returned to America and made her Amer. début with Col. Mapleson's company at the Acad. of Music (N. Y.) as Marguerite, Nov. 26, 1883. After that season she retired for a time; in 1885 proceedings begun by her for a separation were suspended on account of Mr. Gower's mysterious disappearance in a balloon. She did not sing in public again till 1887, then appearing at Covent Garden Th., London. She first sang at the M. O. H., New York, 1893, when the company included Melba, Calvé, Eames, the de Reszkés, Plançon. In 1894 she sang Elsa in Bayreuth, and her emphatic success in that part caused her to take up the greater Wagner rôles. After careful study with J. Kniese at Bayreuth she was heard for the first time as Isolde (to de Reszké's Tristan) at the M. O. H. on Nov. 27, 1895, scoring an overwhelming success. From then on she sang chiefly Wagner rôles. With short intermissions she remained at the M. O. H. until 1908, when she began to make extended concert-tours throughout the world, appearing only occasionally in opera; in 1910 she sang Isolde and Brünnhilde in Paris; in 1912, Isolde with the Boston Opera Co. In 1896 she married the Hungarian tenor Zoltan Doeme, from whom she was divorced in 1904; on July 30, 1909, she married the banker George W. Young in London. N. possessed a glorious voice, which she used with consummate art; it was rather as a singer than as an actress that she achieved her eminence.

Nordquist, (Johan) Conrad, b. Vänersborg, Sweden, Apr. 11, 1840. Pupil of the Mus. Acad. in Stockholm (1856); joined the court orch. in 1859 as viola-player; 1864, regimental bandmaster; 1876, chorus-master at the R. Opera; 1879, 2d Kapellm.; 1885, 1st Kapellm. (Hofkapellm.); 1888–92, general dir. Differences with the singers led to his resignation, but popular demand brought about his reinstatement in 1897. From 1870–2, and again from 1880–1900, he was prof. of harm. at the Cons.; in 1875, org. at the Storkyrka. In 1908 he practically retired, retaining only the ensemble classes and conductorship of the pupils' orch. at the Cons. He was one of the most distinguished of Scandinavian conductors. He wrote a funeral march for the obsequies of Charles XV (1872) and a fest. march for the golden wedding of Oscar II (1897), besides pf.-pcs. and songs.

Nord'raak, Rikard, the composer of the Norwegian national hymn, *Ja, vi elsker;* b. Christiania, June 12, 1842; d. Berlin, Mar. 20, 1876. Pupil of Kiel and Kullak; composer of strong Scandinavian tendency (cf. GRIEG). —Works: Music to Björnson's *Marie Stuart in Scotland,* and *Sigurd Slembe;* also national songs and choruses, and piano-pieces.

Noren, Heinrich Gottlieb, b. Graz, Jan. 6, 1861. Violin-pupil of Massart in Paris; after having filled various positions as leader in Belgium, Spain, Russia and Germany, he st. comp. with Gernsheim in Berlin; 1896–1902, dir. of his own Cons. in Krefeld; 1902–7, prof. at Stern's Cons. in Berlin; 1907–11, living in Loschwitz, n. Dresden, as comp.; since then in Berlin. He attracted considerable attention in 1907 with his orchl. variations *Kaleidoskop,* op. 30 (on a theme from *Ein Heldenleben*). Although intended as an act of homage to Strauss, the latter instituted a law-suit, which in the end proved to be a most valuable advertisement for N.—Other works: Symphony in B m., *Vita;* op. 11, *Elegische Gesangscene* f. vcl. and orch.; op. 35, *Serenade* for orch.; op. 38, Concerto for vl. and orch. (A m); op. 16, Suite in E m. for vl. and pf.; op. 26, *Skizzen* for vl., vcl. and harm.; op. 28, pf.-trio in D m.; op. 33, vl.-sonata in A m.; op. 42, *Divertimento* for 2 vls. and pf.; pcs. for vcl.; pf.-pcs.; numerous male choruses and songs. An opera, *Der Schleier der Beatrice,* has not yet been perf. (1917).

Norlind, (Johan Henrik) Tobias, b. Hvellinge, Sweden, May 6, 1879. Pupil of F. Rothstein (pf.) and A. Berg (theory) in Lund; of von Bose (pf.) and Jadassohn (comp.) at the Leipzig Cons., 1897–8; of L. Thuille (comp.) in Munich, 1898–9, and at the same time of A. Sandberger (musicol.) at the Univ.; the following winter he cont. his studies in musicol. at the Univ. of Berlin with O. Fleischer and M. Friedländer. Returning in 1900 to his native country, he attended the univs. of Upsala and Lund, and from the latter obtained the degree of *Dr. phil.* in 1909 for his dissertation *Skolsång och Soekengång i Sverige.* From 1907–14 he was dir. of the high school in Tomelilla; since then do. in Grefvie, n. Malmö; at the same time (since 1909) Dozent for hist. of literature and mus. at Lund Univ.; also (since 1902) sec. of the Swedish branch of the 'Int. Mus.-Ges.' At various times he received stipends from the government for extended travels (for research) in Austria, Italy, England, and Switzerland.—Works: *Svensk musikhistoria* (1901; Ger. tr., abridged, 1904); *Om språket och musiken* (1902); *Beethoven* (1907); *Latinska skolsånger i Sverige och Finland* (1909); *Studier i svenska folklore* (1911); *Svenska allmogens lif* (1912); *Allmänt Musiklexikon* (2 vols., 1916; very valuable for Scandinavian and Finnish music). Has also contrib. valuable essays (in Ger.) to 'Sbd. Int. M.-G.'

Nor'man, Ludwig, b. Stockholm, Aug. 28, 1831; d. there Mar. 28, 1885. Under the patronage of Prince (later King) Oscar, Jenny Lind, and Lindblad, he was sent to Leipzig Cons. (Moscheles, Hauptmann, Rietz) 1848–52; returning to Stockholm, he became (1859) cond. of the new Philharm. Soc., in 1861 prof. of comp. in the R. Swedish Acad., and cond. of the Opera; also Pres. of the Mus. Acad.; retired in 1879. Married the violinist Wilma Neruda in 1864 (div. 1869). —Works: Op. 45, *Rosa rorans bonitatem* for sop. solo, ch. and orch.; op. 48, *Kantat* for soli, ch. and orch.; op. 63, *Humleplockningen* (Hop-picking) for bar. solo, male ch. and orch.; an oratorio, *Die Könige in Israel* (unfinished); op. 39, incid. music to *Torkel Knutsen;* op. 57, do. to *Anthony and Cleopatra;* 2 publ. symphonies, op. 40 (E♭) and op. 58 (D m.); 2 others in MS.; op. 21, Concert-overture in E♭; op. 60, *Festouvertüre* in C; a pf.-concerto; a str.-octet; a str.-sextet, op. 18; a str.-quintet in C m.; 3 str.-quartets, op. 20 (E), op. 42 (C), op. 65 (A m.); a pf.-sextet in A m., op. 29; a pf.-quartet, op. 10; 2 pf.-trios, op. 4 (D), op. 38 (B m.); a suite for 2 vls., op. 26; a vln.-sonata, op. 3; a vcl.-sonata, op. 28; a vla.-sonata, op. 32; 24 books of pf.-pcs.; 1 book of vocal duets; 11 books of songs; a vol. of 30 Swedish folk-songs. A vol. of criticisms, *Musikaliska uppsatser och kritiker,* was publ. in 1888.—Cf. L. Lagerbielke, *Svenska tonsättare* (Stockholm, 1908).

Normand. See NISARD, THÉODORE.

Nor'ris, Homer Albert, b. Wayne, Maine,

1860. Pupil of Marston; graduate of N. E. Cons., Boston (Turner, Emery, Chadwick); studied 4 years in Paris under Guilmant, Dubois, Godard and Gigout (chiefly comp. and theory). Organist at Lewiston and Portland, Me.; then at the Ruggles St. Baptist Ch., Boston, for 12 years; 1904–14 org. and choirmaster at St. George's Ch., New York. If not actually the very first, he was one of the first American composers to employ the modern French impressionistic idiom.—Works *Practical Harmony on a French Basis* (1896); *The Art of Counterpoint* (1899).—An oratorio, *St. John the Baptist;* a sacred cantata, *Nain;* Walt Whitman's *The Flight of the Eagle*, for soprano, tenor and baritone; about 60 sacred and secular songs; pcs. for organ; do. for pf.

Norton, Lillian B. See NORDICA.

Noskowski [-kŏhv′-], **Sigismund, [Zygmunt von,]** b. Warsaw, May 2, 1846; d. there July 24, 1909. Pupil of the Warsaw Mus. Inst., 1864–7. After his invention of a mus. notation for the blind, the Mus. Soc. sent him (1873) to study under Kiel and Raif at Berlin. 1876, cond. of the Bodau Society, Constance; 1881–92, director of the Mus. Soc. at Warsaw, and (1888) prof. at the Cons. there; in 1904 app. 2d cond. of the Warsaw Philh. Soc., and in 1906 do. at the opera.—Works: The operas *Livia Quintilla* (Lemberg, 1898) and *Wyrok* (Warsaw, 1907); a ballet, *Świeto ognia* (The Feast of Fire; Warsaw, 1902); 2 operettas; 3 symphonies (A, C m., *Von Frühling zu Frühling*); op. 19, *Morskie oko* (The Eye of the Sea), concert-overture; *Z życia* (From Life), vars. on the theme of Chopin's Prelude in A; op. 66, *Die Steppe*, symph. poem; cantatas for soli, ch. and orch.: *Świtezianka, Jasio, Powrót* (The Return), *Rok w pieśni ludowej* (The Year in Folk-song), *Kantata rycerska* (Knight Cantata); incid. music to several Polish plays; 3 str.-quartets; a pf.-quartet; numerous pcs. for pf. (solo and 4 hands); songs. Also publ. 2 colls. of folk-melodies; treatises on *Harmony* (1902) and *Counterpoint* (1908).

Nöss′ler, Karl Eduard, b. Reichenbach, Saxony, Mar. 26, 1863. Pupil 1882–5 of Reinecke, Papperitz, Paul, Piutti, etc., at Leipzig Cons.; 1885–7, Kapellm. at Bremen City Th.; 1888–93, organist at the Frauenkirche there, and since 1887 cond. of the Male Choral Union; also, since 1893, successor of Reinthaler as org. and dir. at Bremen Cath., and cond. since 1896 of the 'Neue Liedertafel.'—Works: A 'Märchenspiel,' *Dornröschen* (Bremen); symphony in A min.; *Lustspiel-Ouvertüre; Des Rheinstroms Schirmherr*, patriotic hymn for male ch. and orch.; male and mixed choruses; a score of songs; also pf.-music.

Noté [noh-tā′], **Jean,** dramatic baritone; b. Tournai, Belgium, 1860. Pupil of the Ghent Cons., and winner of the 1st prize for singing; début at Lille in 1886; then 2 years at La Monnaie, Brussels; after engagements at Lyons and Marseilles he appeared with great success in 1893 as Rigoletto at the Grand Opéra, where he remained until 1908; sang at the M. O. H. during the season of 1908–9, making his Amer. début as Valentine in *Faust* (Nov. 14). At the Opéra he created the principal baritone rôles in Bruneau's *Messidor* (1897), Rousseau's *La Cloche du Rhin* (1898), P. Vidal's *La Burgonde* (1898), Hüe's *Le Roi de Paris* (1901), Hillemacher's *Orsola* (1902). Perhaps his most famous part was Tell in Rossini's opera; other operas sung with distinction are Lohengrin, Meistersinger, Siegfried, Tannhäuser, Sigurd, Aida, Don Giovanni, l'Africaine, Huguenots, etc.

Not′tebohm, Martin Gustav, b. Lüdenscheid, Westphalia, Nov. 12, 1817; d. Graz, Oct. 29, 1882. Pupil of Berger and Dehn at Berlin, 1828–9; of Schumann and Mendelssohn at Leipzig, 1840; and 1846 of Sechter at Vienna, where he settled as a music-teacher and writer (a Beethoven specialist).—Works: *Ein Skizzenbuch von Beethoven* (1865); *Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven* (1868; reprint 1913); *Beethoveniana* (2 vols., 1872, 1887); *Beethovens Studien* (vol. i, 1873; B.'s exercises, etc., under Haydn, Albrechtsberger, and Salieri, after the orig. MSS.); *Thematisches Verzeichniss der im Druck erschienenen Werke Franz Schuberts* (1874); *Neue Beethoveniana* (in the 'Musikal. Wochenblatt' for 1875, etc.); *Mozartiana* (1880); *Ein Skizzenbuch von Beethoven aus dem Jahre 1803* (1880).—Comps. unimportant.

Nouguès [noo-gäs′], **Jean,** b. Bordeaux, 1876. He showed remarkable precocity as a composer, having completed an opera, *Le Roi du Papagey*, before he was 16, and before he had had systematic mus. instruction. After regular study in Paris he prod. his opera *Yannha* at Bordeaux in 1897. On reaching his majority he came into a considerable fortune, the greater part of which he squandered in a few years, during which he did nothing with his music beyond retouching his early opera (Bordeaux, 1901). The next two operas, *Thamyris* (Bordeaux, 1904) and *La Mort de Tintagiles* (Paris, 1905), were brought out without much success; but after the production of his spectacular *Quo Vadis* (text by H. Cain after Sienkiewicz' novel; Nice, Feb. 9, 1909) he found himself suddenly famous. The work was given the same year at the Th.-Lyrique in Paris (Nov. 26); in 1911 it was given in Philadelphia (Mar. 25), New York (Apr. 4), Milan (May 3), and London (Nov. 14). His other works

are *Chiquito* (Op.-Com., 1909); *l'Auberge rouge* (Nice, 1910); *La Vendetta* (Marseilles, 1911); *l'Aiglon* (Rouen, 1912); *l'Éclaircie* (Paris, 1914); the ballets *La Danseuse de Pompéi* (1912) and *Narcisse* (1913); a pantomime, *Le Désire, la Chimère et l'Amour* (1906).

Nourrit [noo-rē], **Adolphe,** celebrated dramatic tenor; b. Paris, Mar. 3, 1802; d. Naples, Mar. 8, 1839. Trained by Garcia, who persuaded his father to let him become a singer, his début at the Grand Opéra (1821), as Pylades in Gluck's *Iphigénie en Tauride*, was successful. In 1825 he succeeded his father (**Louis N.,** 1780–1831) as leading tenor; he resigned in 1837 because Duprez was associated with him for the interpretation of principal rôles. This fancied slight so preyed upon his spirits that, in spite of warm receptions on a tour through Belgium, southern France, and Italy, he threw himself out of a window after singing at a benefit-concert in Naples. He was an exceptionally endowed singer, an excellent teacher (in the Paris Cons. for ten years), and a comp. of talent (ballets *La Sylphide, La Tempête, Le Diable boiteux, l'Île des pirates*, etc., written for the Taglioni and Fanny Elssler). The rôles of Robert, Masaniello, Arnold, Eléazar, Raoul, and many others, were written expressly for Nourrit.—Cf. M. L. Quicherat, *A. N. Sa vie . . .* (3 vols., Paris, 1867); É. Boutet de Monvel, *Un artiste d'autrefois. A. N. Sa vie et sa correspondance* (2 vols., ib., 1903).

No'váček [nŏh'vah-chĕhk], **Ottokar** (**Eugen**), talented violinist and composer; b. Fehértemplom (Ungarisch-Weisskirchen) in Hungary, May 13, 1866; d. New York, Feb. 3, 1900. Pupil of his father, Martin Jos. N., and up to 1880 played often in public; 1880–3, pupil of Dont in Vienna; then studied in the Leipzig Cons. under Schradieck and Brodsky, graduating 1885 with the Mendelssohn prize. He also played in the Gewandhaus, and joined the Brodsky Quartet as 2d violin (later viola). In 1890 his E minor quartet (No. 1) was produced by them. Next year he entered the Boston Symphony Orch. (under Nikisch); from 1892–3 he was solo viola in the Damrosch Orch., New York, and likewise in the revived Brodsky Quartet; also a member for a time of the Metropolitan Opera House orchestra. About 1899 weakness of the heart caused his retirement, but he still composed zealously till shortly before his decease. His works show great originality in form and conception; yet, new and bold as his harmonic schemes appear, they are naturally and logically developed from the underlying ideas. The instrumentation abounds in strikingly novel effects.—Publ. works: Three remarkable string-quartets, No. 1, E minor, No. 2, E♭, No. 3, C (posthumous); concerto f. pf. (played by Busoni); 2 Concert Caprices f. pf.; 8 ditto f. vln. w. pf.; Bulgarian Dances f. vln. w. pf.; *Perpetuum mobile* f. vln. w. orch.; Air f. vln. w. pf.; 6 Songs (Tolstoi).

Nova'ës, Guiomar, concert-pianist; b. São João da Boa Vista, Brazil, Feb. 28, 1895. At the age of 4 she began to play by ear; at 7 she was placed under Prof. Chiafarelli in São Paulo, under whom her progress was so rapid that in 1904 she was exhibited as a prodigy; for the next 5 years she cont. her studies, but also made frequent appearances in public. In 1909 she entered the competition for a scholarship at the Paris Cons., winning the first place, over 380 rivals, with her performance of Chopin's *Ballade* in A♭ and Schumann's *Carnaval;* st. there for 2 years with I. Philipp, graduating in 1911 as winner of the 1st prize; the same year, highly successful début in Paris; until 1913 she toured France, Germany, England, Italy and Switzerland; then appeared in São Paulo and Rio de Janeiro. At her début in the U. S. (New York, Nov. 11, 1915) she made a deep impression, less through her transcendent technic than through a maturity of conception far beyond her years; her second tour of 1916–17, when she was heard also with orch., heightened admiration for her talent.

Novák [nŏh'vahk], **Vitězslav,** b. Kamenitz, Bohemia, Dec. 5, 1870. St. under Jiránek, Stecker and Dvořák at the Prague Cons. Living in Prague as state examiner for music in intermediate schools, and since 1909 as prof. of comp. at the Cons. His earlier works show the influence of German romanticism, but later he became one of the foremost exponents of nationalism.—Works: The opera *The Sprite of the Castle* (Prague, 1915); for orch.: Op. 18, *Marysa*, dramatic overture; op. 26, *In der Tatra*, symph. poem; op. 33, *Von ewiger Sehnsucht*, do.; op. 36, *Serenade;* op. 40, *Toman und die Waldfee* (symph. poem); op. 42, *Der Sturm* f. soli, ch. and orch.; *Die Totenbraut*, do.; op. 1, pf.-trio in G m.; op. 7, pf.-quartet in C m.; op. 12, pf.-quintet in A m.; op. 22, str.-quartet in G; op. 27, *Trio quasi una ballata*, in D m.; op. 35, str.-quartet in D. For pf.: Op. 2, *Ballade* (after Manfred); op. 9, *Serenaden;* op. 10, *Barkarolen;* op. 11, *Eklogen;* op. 24, *Sonata eroica;* op. 29, do.; op. 30, *Winternachtgesänge;* op. 32, *Slovácká suita;* op. 43, *Pan*, tone-poem (5 movems.); op. 45, *Suite exotica*.

Novello, Clara Anastasia, daughter of Vincent N., concert and operatic soprano; b. London, June 10, 1818; d. Rome, Mar. 12,

1908. Having studied pf. and singing in London, she ent. the Paris Cons. in 1829, but returned home the following year because of the revolution. After successful début in concert in 1833 at Windsor, she was eng. for the Philh. Soc., the Antient Concerts, and the principal festivals. In 1837 Mendelssohn eng. her for the Gewandhaus concerts; she then sang in Berlin, Vienna, Düsseldorf, Petrograd, etc.; in 1839 she prepared herself for the stage under Micheroux in Milan, making her operatic début as Semiramide in Padua (July 6, 1841); sang with great success in the principal Italian cities, and appeared at Drury Lane in 1843. On Nov. 22, 1843, she married count Gigliucci, withdrawing to private life for several years; reappeared in 1850, and celebrated the greatest triumphs of her career, singing in concert and opera (chiefly in England and Italy). After her farewell appearance in London in 1860 (*The Messiah*), while still at the height of her powers, she retired to Rome.—Cf. Valeria Gigliucci, *C. N.'s Reminiscences, compiled by her daughter* (London, 1910; with memoir by A. D. Coleridge).

Novel'lo, Joseph Alfred, son of Vincent N.; b. London, Aug. 12, 1810; d. Genoa, July 17, 1896. Bass singer, organist, composer; choirmaster at Lincoln's Inn Chapel. Entered his father's business at 19. Inaugurated an important innovation, the printing of separate vocal parts for choir use; did much to popularize classic music in England by publ. cheap oratorio-scores. Retired 1856 to Nice, later to Genoa.—See NOVELLO & Co.

Novel'lo, Vincent, b. London, Sept. 6, 1781; d. Nice, Oct. 9, 1861. He was chorister in the Sardinian Chapel, Duke St., under Webbe; later deputy-organist to Webbe and Danby, and 1797–1822 organist at the chapel at the Portuguese Embassy. Pianist to the Italian Opera, 1812; co-founder of the Philharm. Soc., sometimes conducting its concerts; 1840–3, organist at the R. C. Chapel, Moorfields. Retired to Nice in 1849. In 1811 he founded the great London music-publishing firm of Novello & Co. Himself a composer of sacred music (masses, motets, anthems, Kyries, etc.), he also gathered together and publ. excellent collections: 'A Collection of Sacred Music' (1811, 2 vols.); 'Purcell's Sacred Music' (1829; 5 vols.); 'Croft's Anthems'; 'Greene's Anthems'; 'Boyce's Anthems'; masses by Haydn, Mozart, Beethoven; etc.—See NOVELLO & Co.

Novello & Co., famous firm of music-publishers, founded in 1811 in London by Vincent N. (q. v.). Under the management of his eldest son, Joseph Alfred (q. v.), the business increased enormously, and after the latter's retirement in 1856 **Henry Littleton** (d. London, May 11, 1888), who for some years had been a partner, assumed the general management, becoming sole proprietor in 1866. The following year he acquired the business of Ewer & Co., and in 1867 changed the name of the firm to 'Novello, Ewer & Co.' On his retirement in 1887 he was succeeded by his sons, Alfred H. and Augustus J., and his sons-in-law, Geo. T. S. Gill and Henry W. Brooke. In 1898 the house was formed into a limited company, under the name of 'Novello & Co., Ltd.' In 1846 they acquired 'Mainzer's Mus. Times' (est. 1844), which they have publ. since then as 'The Musical Times.' The New York branch, establ. in 1850, was taken over in 1906 by H. W. Gray & Co.—See 'M. T.,' June, 1911: *The N. Centenary.*

Novello-Davies, Clara, singing-teacher and conductor; b. Cardiff, Apr. 7, 1863. Taught by her father, a professional musician; début as a singer at Cardiff in 1872; her success in 1881 as conductor of a chorus of women's voices led her to organize the Royal Welsh Ladies' Choir, with which she toured Great Britain, France, America and South Africa; at the World's Fair in Chicago (1893) and at the Paris Expos. of 1900 the chorus was awarded the 1st prize. She has publ. a number of successful songs (*A Voice from the Spirit Land, The Vigil, Comfort,* etc.).

Noverre [nŏh-vär'], **Jean-Georges,** the introducer of dramatic action into the ballet (ballet-pantomime); b. Paris, April 29, 1727; d. St.-Germain, Nov. 19, 1810. Solo dancer at Berlin; ballet-master at the Opéra-Com., Paris, 1749; at London, 1755; at Lyons, Stuttgart, Vienna, Milan, and (1776–80) at the Grand Opéra, Paris.—Publ. *Lettres sur la danse et les ballets* (1760, several editions).—Cf. C. C. Noverre, *Life and Works of the Chev. N.* (London, 1882); H. Abert, *J. G. N. und sein Einfluss auf die dramatische Balletkomposition,* in 'Jahrb. Peters' (1908).

Novotný, Wenzel, b. Pocáterl, Bohemia, Sept. 17, 1849; pupil of Prague Organ-School (Skuherský); for many years editor of the Bohemian musical paper 'Dalibor'; comp. of pieces for violin (*Rondino* for vl. and orch., etc.), and songs; made a large collection of Bohemian folk-songs; has transl. into Bohemian about 100 opera-texts, among them all dram. works of Wagner.

Nowakowski [-köhff'-], **Jozef,** b. Mniszck, Poland, 1800; d. Warsaw, 1865. Distinguished pianist, pupil of Würfel and Elsner at the Warsaw Cons.; after long pianistic travels, prof. at the Alexandra Inst., Warsaw. —Works (about 60 publ.): An overture, a quintet, quartets, etc., and, for pf., 12 *Grandes études,* op. 25; *Grande Polonaise*

pathétique, op. 14; Mazurkas, op. 19 and 26; a Method for pf.; etc.

Nowowiejski [nŏh-vŏh-v'yĕh'y'skē], **Felix,** b. Wartenburg, Ermeland, Feb. 7, 1877. Pupil of Bussler, Taubert and G. Hollaender at Stern's Cons. in Berlin; of Haller, Renner and Haberl at the Kirchenmusikschule in Ratisbon; st. again in Berlin with Bellermann, and 4 years with M. Bruch at the Meisterschule; won a prize for comp. in London (1899), 2 state stipends (Berlin, 1900 and 1902), the Paderewski Prize (Bonn, 1903), and twice the Meyerbeer Prize (1901, with an 8-part double fugue and an overture; 1904, with the oratorio *Die Rückkehr des verlorenen Sohnes*); as winner of this last prize he spent 2 years travelling and studying in Austria, Italy, France and Belgium. Lived as teacher of comp. and cond. of various choral societies in Berlin; since 1909 dir. of the Mus. Soc. and cond. of the symphony concerts in Cracow.—Works: An opera, *Busola* (The Compass); 2 symphonies (A, B m.); 2 overtures, *Swaty polskie* (Polish Wooing) and *Konrad Wallenrod;* an orchl. fantasy, *Pergolesi; Slavischer Marsch* for orch.; several mil. marches for do.; op. 18, *Slavische Volksszene* f. mixed ch. and orch.; 2 oratorios, *Quo Vadis* (after Sienkiewicz; his best-known work) and *Die Auffindung des hl. Kreuzes;* pcs. for organ; choruses; songs.

Noyes, Edith Rowena, b. Cambridge, Mass., Mar. 26, 1875. St. pf. with E. MacDowell (1891–6) and theory with G. W. Chadwick (1890–5); also profited from association with Emil Paur. Living in Boston as a teacher and concert-pianist. She is an ardent advocate of the cause of the American composer; toured Europe in 1899 and 1909, playing only 'American programs.' Besides numerous pf.-pcs., songs, and anthems, she has written a vl.-sonata in F♯ m. (op. 70, on Indian themes), a pf.-trio in D (op. 73); an operetta *Last Summer* (Lowell, Mass., 1898); a romantic pageant-opera on an Indian subject, *Waushakum* (Framingham, Mass., 1917).—In March, 1909, she married Roy G. Greene.

Nuitter, pen-name of **Charles-Louis-Étienne Truinet;** b. Paris, Apr. 24, 1828; d. there Feb. 24, 1899. Originally a lawyer, he became custos of the Opéra archives; he arranged the material systematically, and made a complete catalogue. Author of a great many lyric poems, vaudevilles and ballets, operettas, etc.—Wrote *Histoire et description du nouvel Opéra* (1884; with Thoinan); *Origines de l'opéra français* (1886); translated Weber's *Oberon* and *Preciosa,* Bellini's *Romeo e Giulietta,* Wagner's *Rienzi, Holländer, Tannhäuser* and *Lohengrin,* Mozart's *Zauberflöte,* Verdi's *Aida,* etc.

Nunn, Edward Cuthbert, b. Bristol, Feb. 23, 1868. Pupil at the R. A. M. of G. Macfarren, T. Matthay, F. W. Davenport and H. R. Rose; since 1887 org. at St. John the Baptist's, Leytonstone; also cond. of the Orchl. Soc. and the Ilford Operatic Soc. Member of the R. Philh. Soc. and Soc. of British Composers.—Works: Symphony in D (unfinished); *Fête Champêtre,* suite de ballet; *Petite Suite;* minor pcs. for orch.; Psalm 100 for bar. solo, ch. and orch.; *Everyman,* cantata; the children's operas *Kamar-al-Zaman, The Fairy Slipper, The Shepherdess and the Sweep, The Garden of Paradise, The Wooden Bowl;* pcs. for vl. and pf.; pf.-pcs.

Nux [nüks], **Paul Véronge de la,** b. Fontainebleau, June 29, 1853. Pupil of F. Bazin in Paris Cons.; 2d Premier grand prix in 1876.—Works: The 2-act grand opera *Zaïre* (Opéra, 1889; mod. succ.; Stuttgart, 1895; succ.); music-drama *Labdacides* (not perf.); incid. music to *Isora* (drama by Aderer); pf.-music; etc.

O

Oakeley, Sir **Herbert Stanley,** English composer; b. Ealing, Middlesex, July 22, 1830; d. Eastbourne, London, Oct. 26, 1903. While at Oxford, he studied harmony under Elvey; later attended the Leipzig Cons. (Moscheles, Plaidy, Papperitz); and took organ-lessons of Schneider in Dresden, finishing with Breidenstein at Bonn. 1855–91, Reid Prof. of Music at Edinburgh Univ., succeeding Donaldson. He soon became a power in musical circles; the annual Reid Concert developed into a 3-days' Festival; the concerts of the Univ. Mus. Soc., and his own regular organ-recitals, had a widespread educational influence; and his successful exertions were acknowledged by the bestowal of numerous high distinctions; he was knighted in 1876; Mus. Doc., Cantab., 1871; LL.D., Aberdeen, 1881; Emeritus Professor, 1892. He was Composer to the Queen, in Scotland, and from 1887 Pres. of the Cheltenham Mus. Festival.—Publ. works: A cantata, *Jubilee Lyric,* for the Chelt. Fest.; a Festival March, and a Funeral March (op. 23), for orch.; a Morning and Evening Service, and various anthems; a sonata (op. 20), a Rondo capriccioso, a Romance (op. 21), 3 other romances, f. pf.; and 12 Scottish Natl. Melodies, arr. for chorus (op. 18); 12 part-songs f. mixed ch. (op. 25); 6 part-songs f. male voices (op. 17); an Album of 26 songs (dedicated to the Queen); 3 duets w. German words (op. 8); etc. His orchl. *Suite in the olden style* was prod. at the Chelt. Fest. in 1893; and a *Pastorale* f. orch. at Manchester, 1891.—Cf. E. M. Oakeley, *The Life of Sir H. S. O.* (London, 1904).

Ober, Margarete, famous dramatic mezzo-soprano; b. Berlin, Apr. 15, 1885. St. there with Benno Stolzenberg (1903–5), then with Arthur Arndt; début in Frankfort, Aug. 20, 1906, as Azucena; at the Stadtth. in Stettin (1906–7) her extraordinary vocal and histrionic gifts attracted so much attention that in Sept., 1907, she was eng. at the R. Opera in Berlin; her Amer. début took place as Ortrud at the M. O. H. on Nov. 21, 1913. She was recognized as a star of the first magnitude; since then she has divided her time equally between the R. Opera in Berlin (May-Oct.) and the M. O. H. (Nov.-Apr.); has also sung as star in Amsterdam and the principal German opera houses. In Dec., 1910, she married her former teacher, Arthur Arndt, who has also been her coach. Her superb and powerful voice has a range from *e-d*³; her queenly stage-presence, plasticity of pose and gesture, and an extraordinary mobility of features exert an irresistible fascination. At the R. Opera she created the title-rôle in the Berlin première of Massenet's *Thérèse* (1908), and the rôle of Nenahu in Nevin's *Poia* (1910); at the M. O. H. she sang Oktavian in the American première of Strauss's *Rosenkavalier* (1913). Her favorite rôles are Brangäne, Ortrud, Fricka, Waltraute, Amneris, Fides, Dalila, Oktavian, Azucena, Marina (*Boris Godunov*), Klytemnestra (Gluck's *Iphigenia in Aulis*), Katharina (*Der Widerspänstigen Zähmung*); also sings Erda, Eglantine, Laura (*Gioconda*), Klytemnestra (Strauss's *Elektra*), the Witch (*Hänsel und Gretel*), etc.

O'berhoffer, Emil, b. n. Munich, Aug. 10, 1867. He received his first mus. training from his father, an organist; at the age of 10 he was a proficient performer on the organ and violin; while pursuing his studies at the Gymnasium he st. pf. and comp. with Cyril Kistler, and later cont. his pianistic studies in Paris with I. Philipp. After a short sojourn in New York he settled in 1897 in St. Paul, Minn., as cond. of the Apollo Club. Becoming cond. of the Philh. Club of Minneapolis in 1901, he set about securing an endowment for the establishment of a permanent orchestra, and in 1903 the Minneapolis Symph. Orch. of 60 performers gave its first concert under his direction; it is now one of the foremost orchestras in the U. S., consisting (1917) of 90 performers, and giving about 170 concerts annually (at home and on tour). O. is also prof. of music at the Univ. of Minnesota.

Oberhoffer, Heinrich, b. Pfalzeln, near Trier, Dec. 9, 1824; d. Luxemburg, May 30, 1885. St. 1842–4 at the seminary in Brussels; in 1856 org. at St. Michael's, and prof. at the seminary in Luxemburg; founded in 1862 the mus. journal 'Cäcilia' in Trier.—Works: Op. 11, Mass for male vcs. a capp.; op. 17, *Im Lager* for male ch. and orch.; op. 33, *Weihegesang an die hl. Cäcilia* for do.; considerable church-music (motets, litanies, etc.); organ-pcs.; male choruses a capp.; *Orgelschule für kath. Organisten.* Also wrote a *Kompositionslehre* (1860; 2d ed. 1883).

O'berthür, Karl, b. Munich, March 4, 1819; d. London, Nov. 8, 1895. Harpist; pupil of Elise Brauchle and G. V. Röder, at Munich; harp-player in theatres at Zurich (1837–9), Wiesbaden, Mannheim, H. M.'s Th. in London (1844). Composer, teacher, and player of European celebrity; many tours on the Continent.—Works: 2 operas, *Floris von Namur* (Wiesbaden, 1840?), and *Der Berggeist des Harzes* (ibid., 1850?); 3 cantatas, *The Pilgrim Queen* (f. treble voices), *The Red Cross Knight* (female voices), and *Lady Jane Grey;* 2 overtures, *Macbeth* and *Rübezahl;* symphonic legend *Loreley;* grand mass *St. Philip di Neri* (w. harp); concertino f. harp and orch., op. 175; orchl. prelude *Shakespeare;* nocturne for 3 harps; 2 trios for harp, vln. and 'cello; very many elegant soli for harp (*Élégie; Pensées musicales; Réveil des elfes; Miranda; Le Sylphe;* etc.); also pf.-pieces, part-songs, and songs.

Obin [oh-băn'], **Louis-Henri,** dram. basso cantante; b. Ascq, n. Lille, Aug. 4, 1820; d. Paris, Nov. 11, 1895. Début Paris (Opéra, 1844); sang in provinces till 1850; then at the Opéra till 1869. Retired 1871. Succeeded Levasseur as prof. of singing at the Cons. (1871–91).—Rôles: Moïse, Leporello, etc.

O'brecht. See HOBRECHT.

O'brist, Aloys, b. San Remo, Mar. 30, 1867; d. (by suicide, after having killed the singer Anna Sutter out of jealousy) Stuttgart, June 29, 1910. Pupil of K. Müller-Hartung in Weimar and of A. Becker (comp.) in Berlin; *Dr. phil.*, Berlin, 1892, with the dissertation *Melchior Franck.* Having filled positions as Kapellm. in Rostock, Brünn and Augsburg, he succ. Zumpe in 1895 as Hofkapellm. in Stuttgart; from 1900 till his death 'Kustos' of the Liszt-Museum in Weimar, and chairman of the editorial board for the publication of Liszt's works. He was a connoisseur of old instruments, and owned a valuable collection, which passed to the Bach-Museum in Eisenach.

O'Carolan, Turlogh, one of the last Irish bards; b. Newton, Meath, 1670; d. Roscommon, Mar. 25, 1738. Blind from 16, he wandered through Ireland after 1691, singing to the harp national ballads of his own conception (a coll. was publ. 1747; republ. 1785 as 'A Favourite Collection . . . ').

Ochs, Siegfried, b. Frankfort-on-Main,

Apr. 19, 1858. Student of medicine and chemistry, but finally devoted himself to music; attended the Hochschule für Musik at Berlin, then studied with Kiel and Urban, and profited chiefly by long personal intercourse with von Bülow. In 1882 he founded a choral union, the 'Philharmonischer Chor,' which Bülow utilized in numerous performances, thus attracting public attention. O.'s genius for handling large choral masses soon made the organization world-renowned. He not only produced the great choral works of classic and romantic masters, but gave first performances of innumerable important works by modern composers (Bruckner, Tinel, Hugo Wolf, Hans Koessler, Arnold Mendelssohn, Otto Taubmann, Oskar Fried, etc.). To-day (1917) the chorus consists of 400 members. O. also gives singing lessons, and contributes to mus. papers.—Works: Text and music of the 3-act comic opera *Im Namen des Gesetzes* (Hamburg, 1888; succ.); 2 operettas; duets f. sopr. and alto; male choruses, vocal canons, and several books of songs.

Ochs, Traugott, b. Altenfeld, Schwarzburg-Sondershausen, Oct. 19, 1854. Pupil of Stade, Erdmannsdörfer, Kiel, and the R. Inst. f. Church-music; 1883, org. at Wismar, 1889 also cond. of the Singakademie; later in Guben; autumn of 1899, artistic director of the Mus. Union and the Music-School at Brünn; went to Bielefeld in 1900 as munic. mus. dir., and establ. his own Cons. there in 1904; 1907–10, Hofkapellm. and dir. of the Cons. at Sondershausen; since 1911 dir. of his own Cons. in Berlin.—Works: *Deutsches Aufgebot* f. male ch. and orch.; requiem, part-songs, Method f. male voices, organ-music.

Ock'enheim. See OKEGHEM.

O'dington, Walter, 'Monk of Evesham,' d. after 1330. His treatise *De speculatione musicae* (printed by Coussemaker in 'Scriptores,' i; MS. in the Cambridge Library), is important in the history of mensural music and discant.—Cf. H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898).

Odo de Clugny [klü-ñē'], (Saint), in 927 abbot of Clugny, where he died in 942, wrote *Dialogus de musica* (printed by Gerbert, 'Scriptores,' i). He was apparently the first to employ the letter-notation A B C D E F G in the modern sense of a minor series (the succession C, D, etc., formerly represented our A, B, etc., and was, therefore, a *minor* series instead of the present major scale).—Cf. Th. Nisard, *St.-O. de C.* (Paris, 1866); H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 1898).

Oel'schlegel, Alfred, b. Anscha, Bohemia, Feb. 25, 1847. Pupil of Prague Organ-School; theatre-Kapellm. at Hamburg, Teplitz, Würzburg, Karlsbad, and Vienna (Karltheater); later bandmaster at Klagenfurt; then cond. of the 'Kurkapelle' in Franzensbad.—Operettas *Prinz und Maurer* (Klagenfurt, 1884), *Die Raubritter, oder Der Schelm von Bergen* (Vienna, 1888; succ.), and *Der Landstreicher* (3 acts, Magdeburg, 1893; succ.); the opera *Kynast* (Altenburg, 1898).

Oels'ner, (Friedrich) Bruno, b. Neudorf, n. Annaberg, Saxony, July 29, 1861. Pupil at Leipzig Cons. (1877–80) of Schradieck and Hermann (vln.), and Grill (theory). Eng. as solo viola for court orch., Darmstadt, and st. comp. with de Haan. Since 1882, violin-teacher at Darmstadt Cons., with title of Grand Ducal Chamber-musician. Has prod. 2 one-act operas at Darmstadt, *Vardhâmana* (1893), and *Der Brautgang* (1894; succ.); also a cantata f. ten. and bar. soli, ch. and orch.; a pf.-trio; songs; etc.

Oes'ten, Theodor, pianist and comp.; b. Berlin, Dec. 31, 1813; d. there March 16, 1870. Pupil of Dreschker (pf.), A. W. Bach, Rungenhagen, and Schneider. A successful teacher, whose studies for pf. are of value; as a *salon*-composer he is light and graceful, but often shallow.

Oe'sterle, Otto, brilliant flutist; b. St. Louis, Mo., Nov. 22, 1861; d. Darien, Conn., July 22, 1894. Was 1st flute in the Thomas Orch., the Philharm. Societies of New York and Brooklyn, and the Seidl Orch. Taught in the National Cons., N. Y.

Oe'sterlein, Nikolaus, the indefatigable collector of Wagneriana; b. Vienna, May 4, 1842; d. there. Oct. 8, 1898. His perusal of Wagner's *Oper und Drama* awakened such enthusiasm, that he set about collecting everything relating to the master. His coll., known as the 'Wagner Museum,' was subsequently given to the town of Eisenach; the catalogue, publ. by Breitkopf & Härtel (1882–95), fills 4 vols. O. also publ. a vol. on the inauguration of the Festival Plays in 1876, entitled *Bayreuth*, and *Über Schicksale . . . . des Wagner-Museums in Wien* (1892). —See bibliography under WAGNER.

Oet'tingen, Arthur Joachim von, b. Dorpat, Mar. 28, 1836. He studied physics, physiology and mathematics at the Universities of Dorpat, Paris and Berlin; qualifying in 1863 as lecturer on physics at Dorpat, and becoming prof. in ordinary in 1866. Since 1877, corr. member of the Petrograd Acad. of Sciences. Likewise a well-trained musician, he was pres. of the Dorpat Mus. Soc., and cond. of an amateur orch. Since 1894 he has been prof. at the Univ. of Leipzig. Besides numerous other

scientific works, he publ. *Das Harmoniesystem in dualer Entwickelung* (1866; 2d, rev. ed. as *Das duale Harmoniesystem*, 1913), reconciling and developing the systems of Helmholtz and Hauptmann. Thürlings, Hostinsky and Hugo Riemann are among his followers.

Of'fenbach, Jacques, the creator of French burlesque opera; b. Cologne, June 21, 1819; d. Paris, Oct. 5, 1880. The son of a Jewish cantor, he came early to Paris; attended Vaslin's 'cello-class for a year (1833–4) in the Cons., then joining the Opéra-Comique orch., playing beside Seligmann. Soon appeared chansonnettes (on parodies of La Fontaine); he also played the 'cello in concerts, and wrote 'cello-duets and pieces for pf. and 'cello. In 1849 he became cond. at the Théâtre Français, where his really fine *Chanson de Fortunio* (in de Musset's *Chandelier*) made a hit. His 1-act operetta *Pepito* (Op.-Com., 1853) made slight impression; but he prod. one operetta after another, and in 1855 ventured to open a theatre of his own, the Bouffes-Parisiens (the old Théâtre Comte, in the Passage Choiseul), which he carried on until 1866, producing many of his most popular pieces. From 1872–6 he was manager of the Théâtre de la Gaîté; turned it over to Vicentini, and in 1877 undertook a not wholly successful tour in America (described in his *Notes d'un musicien en voyage*, 1877). Returning, he continued composing industriously until death. In the intervals of theatrical management, he brought out operettas on other stages—the Variétés, Palais Royal, and even the Opéra-Comique; his ballet-pantomime *Le Papillon* was prod. at the Opéra in 1860 with some success. Such was the vogue his works enjoyed that within 6 months after his death three works were prod. posthumously: *La belle Lurette* (Th. de la Ren., Oct. 30, 1880), *Les Contes d'Hoffmann* (Op.-Com., Feb. 10, 1881), *Mlle. Moucheron* (Th. de la Ren., May 10, 1881). Another posth. opera, *Myriame et Daphné*, was prod. at Monte Carlo in 1907, while as late as 1913 L. Schmidt brought out in Frankfort an operetta, *Der Bogen des Odysseus*, with music selected from older operettas and unpubl. MSS. of O. Of these posth. works *Les Contes d'Hoffmann*, really a grand opera, and the composer's favorite, achieved unusual success; since its first Amer. production (1907) it has become a decided favorite in the U. S. In his best works (*Orphée aux enfers*, 1858, *La belle Hélène*, 1864; *Barbe-Bleue* and *La vie parisienne*, 1866; *La grande duchesse de Gérolstein*, 1867; *Madame Favart*, 1879), the music happily follows the extravagant burlesque of the situations; the orchestration is clever, and the melodic vein inexhaustible (though his melody is often trivial and vulgar); the whole is seasoned with a sprightly and ironic humor wholly in keeping with the subjects musically illustrated. He certainly 'knew his public'; his stage-works (102 in number) were all the rage at the time, and many are still played in Paris and elsewhere. They even possess a certain historical interest as being a fairly accurate reflex of French life under the Second Empire.—Cf. E. de Mirecourt, *O.* (Paris, 1867); A. Martinet, *J. O.* (ib., 1887); H. Berlioz, *Les Musiciens et la Musique* (ed. by A. Hallays, Paris, 1903); P. Bekker, *J. O.* (Berlin, 1909).

Ogin'ski, Michael Casimir, b. Warsaw, 1731; d. there 1803. He is said to have invented the pedals of the harp. He was Grand Commander of Lithuania.

Ogin'ski, Prince **Michael Cleophas,** b. Guron, n. Warsaw, Sept. 25, 1765; d. Florence, Oct. 31, 1833. Grand treasurer of Lithuania; in music a pupil of Kozlowski. Wrote celebrated polonaises f. pf., 14 of which are publ.; the so-called *Death Polonaise* was popularly named from its supposed connection with a tragically romantic incident.

O'keghem (or **Okekem, Okenghem, Ockenheim**), **Jean de** (or **Joannes**), the founder of the Second (or New) Netherland School (which includes Josquin, de la Rue, Compère, etc.; to the First, or Old, School belonged Dufay, Binchois, Brasart, Eloy, etc.); b. probably at Termonde, East Flanders, about 1430; died Tours, 1495. Chorister in Antwerp Cathedral 1443–4; pupil of Dufay at Cambrai, about 1450; mentioned in 1454 as composer and 'premier chapellain' to King Charles VII, at Paris; made treasurer of the Abbey of Saint-Martin at Tours by Louis XI; royal 'maître de chapelle' at Paris in 1465; travelled 1469 in Spain, and 1484 to Flanders (Bruges), at the King's expense. Great as a composer and teacher, Josquin and Pierre de la Rue being his most famous disciples in the art of imitative counterpoint, which O. elevated from the comparatively crude and ungainly efforts of the older school to the rank of a beautiful science.—Extant works: 17 masses; 7 motets; a ninefold canon *Deo gratia* in 36 parts; 19 chansons and several canons. Forkel, Kiesewetter, Rochlitz and Ambros gave fragments of the mass *Cujusvis toni* (ad omnem tonum), a MS. copy of which is in Munich; Ambros prints an enigmatical canon; in Bellermann's 'Contrapunkt' is a fragment of the *Missa prolationum*.—Cf. L. P. de Burbure, *J. de O.* (Brussels, 1856; 2d ed. 1868); E. Thoinan, *Déploration de Guillaume Crétin sur le trépas de J. de O.* (Paris, 1864); M. Brenet, *J. de O.* (Paris, 1893; with bibliogr.; very important); De Marcy, *Un Musicien*

flamand: J. de O. (Termonde, 1895); A. Thomas, *Le Maître de chap. de Charles VII*, in 'Revue Musicale' (Jan., 1901).—See Q.-Lex.

Oldberg, Arne, b. Youngstown, O., July 12, 1874. Until 1893 he st. in Chicago, pf. with A. Hyllested, comp. and orch. with A. Koelling, F. G. Gleason and W. Middelschulte; 1893–5, pupil of Leschetizky in Vienna; 1898, of J. Rheinberger in Munich; since 1899 dir. of the pf.-dept. and prof. of comp. at Northwestern Univ., Evanstown, Ill. As a composer he cultivates not only the classical forms, but their real spirit; his music, entirely free from all impressionistic tendencies, is 'absolute music' as that term is generally understood; although showing no very striking individuality, it commands respect for its sincerity, warmth, and excellent technical workmanship.—Works: For orch. (MS.): Op. 17, Pf.-concerto; op. 19, *Theme and Variations;* op. 20, Horn-concerto; op. 21, *Paolo and Francesca*, dram. overture; op. 22, Four songs for alto w. orch.; op. 23, Symphony No. 1, in F m. (won prize of Nat. Fed. of Mus. Clubs, 1911); op. 29, *Academic Overture;* op. 34, Symphony No. 2, in C m.; op. 35, *Symphonic Variations* for org. and orch.; op. 36, *June*, a rhapsody. Nearly all these works have had repeated public perfs.—Chamber-music (also MS.): Op. 15, Str.-quartet in C m.; op. 16, Pf.-quintet in B m.; op. 18, Quintet for wood-wind and pf. in E♭; op. 24, Pf.-quintet in C♯ m. (publ.).—Publ. works for pf.: Op. 8, *Suite;* op. 25, *Thematic Variations;* op. 26, *Legend;* op. 27, *Three Miniatures;* op. 28, Sonata; op. 31, *Arabesque;* op. 32, *Improvisation;* op. 33, *Russian Prelude.*

Oli'brio, Flavio Anicio. See J. F. AGRICOLA.

Oliphant, Thomas, b. Condie, Perthshire, Dec. 25, 1799; d. London, Mar. 9, 1873. For 40 years hon. secretary, later pres., of the London Madrigal Soc.—Wrote *Brief Account of the Madr. Soc.* (1835); *Short Account of Madrigals . . .* (1836); *La Musa Madrigalesca* (1837; the words of 400 madrigals, chiefly of the Elizabethan period). Also publ. several colls. of madrigals, of glees, catches, rounds, etc.

Olit'zka, Rosa, dramatic contralto; b. Berlin, Sept. 6, 1873. Pupil of Désirée Artôt and Julius Hey; made her début in concert in Berlin (1891), and in opera in Brünn (1892); 1892–3, at the court opera in Hanover; then at Cov. Garden, where Damrosch heard her and eng. her for his German Opera Co. (1895–7); sang later also at the M. O. H. Since her marriage to Boris J. Sinai of Chicago, in May, 1908, she has appeared but rarely (one season with Chicago Opera Co.). Her chief rôles were the contralto parts in Wagner's works.

Oliver, Henry Kemble, b. Beverly, Mass., Nov. 24, 1800; d. Boston, Aug. 10, 1885. Boy-soprano in Park St. Ch., 1810; graduate Dartmouth Coll., 1818; taught in Salem till 1844, then going to Lawrence, where he was mayor in 1859; 1861–5, treasurer of State of Mass.; later mayor of Salem. Organist and mus. dir. at Lawrence and also in Salem, where he founded a glee club (1823) and a Mozart Assoc. (1826). 1883, Mus. Doc. (Dartmouth). Composed many well-known hymn-tunes (*Federal Street, Morning, Harmony Grove, Beacon Street, Hudson*), motets, chants, and a Te Deum; publ. 'The National Lyre' (1848; w. Tuckerman and Bancroft); 'Coll. of Church Music' (1860); *Original Hymn Tunes* (1875).

d'Ollone, Max, b. Besançon, June 13, 1875; pupil of Lavignac, Massenet and Lenepveu at the Paris Cons. 1892–7, graduating with the 'Grand prix de Rome.' Besides some chamber-music and songs, he has produced a cantata, *Frédégonde;* a lyric scene, *Jeanne d'Arc à Domrémy;* a pantomime, *Bacchus et Silène* (1901); an oratorio, *François d'Assisi;* a fantasy for pf. and orch.; the symph. poems *La Vision de Dante, Les Villes maudites, Dans la Cathédrale, Au Cimetière, Lamento, Les funérailles du Poète, Libération;* also an opera, *Le Retour* (Angers, 1913).

Ol'sen, Ole, b. Hammerfest, Norway, July 4, 1850. After studying in Trondhjem (1865–7) he became asst.-org. at the Cath. there; ent. the Leipzig Cons. in 1870; 1878–81, cond. of the Musikförening in Christiania; 1887–1903, instr. of music at the Military Academy; since 1899 inspector of mil. mus. (with rank of Major since 1903). A composer of extreme modern tendencies.—Works: The symph. poems *Asgaardsreien* and *Alfedans;* the oratorio *Nidaros;* incid. music to Weilen's *Erik XIV;* a symphony in G; the operas (on his own texts) *Sven Orädd* (Stockholm, 1892), *Leila* (Christiania, 1908), *Stig Hvide* and *Stallo* (not prod.).

Ondříček [ŏhn'dr'zhĭ-chĕhk], **Franz,** famous violinist; b. Prague, Apr. 29, 1859. Pupil of his father, cond. of a small orch.; 1876–9, of A. Bennewitz at the Prague Cons., winning the 1st prize with Beethoven's concerto; 1879–81, of L. Massart at the Paris Cons., where he also won the 1st prize with Beethoven's and Mendelssohn's concertos. After a most successful début in Paris in 1882 he began his extended concert-tours of Europe, America (1896), Siberia (1898), and the Far East; settled in Vienna in 1907, where the following year he formed the O.-Quartet (with Silbiger, Junck and Jelinek); since 1910 prof. of the 'Meister-

klasse' at the 'Neues Wiener Kons.' In 1885 he married Anna Hlavaček, a singer at the Bohemian National Th. He is 'k. k. Kammervirtuose,' and the recipient of numerous decorations (Sweden, Rumania, Bulgaria, Turkey, etc.). As a youth he was a player of volcanic temperament; but as he grew older he developed into an interpreter of the grand classical style, impressing his audiences profoundly by his breadth of conception and dignified repose, just as formerly he had swept them off their feet by his tempestuosity. He has publ. *Rapsodie bohème* for vl. and orch. (op. 21); a cadenza to Brahms's vl.-concerto; some pcs. for vl. and pf.; fantasias for vl. and pf. on themes of Dvořák and Smetana. With Dr. S. Mittelmann he has written *Neue Methode zur Erlernung der Meistertechnik des Violinspiels auf anatomisch-physiologischer Grundlage* (2 parts, 1908).

O'Neill, Norman, b. Kensington, London, Mar. 14, 1875. St. with Dr. Somervell in London (1892–3) and I. Knorr at Hoch's Cons. in Frankfort (1893–7); lived in London as teacher of pf. and comp.; since 1909 cond. at the Haymarket Th.; has appeared as cond. of his own works in Paris and the principal cities of England. In 1899 he married in Paris the pianist Adine Rückert. —Works: For orch.: Op. 8, *In Autumn*, overture; op. 11, *Hamlet*, overture; op. 14, *Miniatures*, suite for small orch.; op. 21, *In Springtime*, overture; op. 29, *Variations;* op. 39, *Scotch Rhapsody*. Op. 12, *Death on the Hills*, ballad for contralto and orch.; op. 19, *Waldemar*, fantasy for soli, ch. and orch.; op. 31, *La belle Dame sans merci*, ballad for bar. and orch. Op. 1, Vars. for str.-trio; op. 7, 26, and 32, pf.-trios; op. 10, pf.-quintet. Has also written incid. music to many plays (*Hamlet*, op. 13; *King Lear*, op. 34; *The Blue Bird*, op. 37; etc.).

Onslow, George, grandson of the first Lord Onslow; b. Clermont-Ferrand, France, July 27, 1784; d. there Oct. 3, 1852. Pf.-pupil in London of Hüllmandel, Dussek and Cramer; st. comp. with Reicha in Paris, to fit himself for opera-writing (his 3 comic operas, *l'Alcalde de la Vega* [1824], *Le Colporteur* [1827], and *Le duc de Guise* [1837], had temporary success). He passed his winters in Paris, and the summers on his estate near Clermont. His passion was chamber-music, of which he comp. much, playing with other amateurs, the 'cello being his instr.; his music was prized in Parisian mus. circles; in 1842 the Académie elected him to succeed Cherubini. Only his string-quintets still survive; he publ. 34 of them (either f. 2 vlns., vla. and 2 'celli; or f. 2 vlns., 2 violas and 'cello; or f. 2 vlns., vla., 'cello and double-bass,—the excessively difficult double-bass parts were written for Dragonetti). Other works: 4 symphonies; a nonet f. wind and string-quartet; septet f. pf., flute, oboe and strings; sextet f. do.; 36 string-quartets; 10 pf.-trios; 6 sonatas f. pf. and violin; 3 sonatas f. pf. and 'cello; pf.-music; and a solo scena f. bass w. orch., *Abel's Death*.—Cf. L. Halévy, *Notice sur G. O.* (Paris, 1855).

Oosterzee [oh'stĕr-zā], **Cornelia van,** b. Batavia, Aug. 16, 1863. St. in Stuttgart with S. de Lange, and in Berlin with Rob. Radecke, W. G. Nicolai and H. Urban; living in Berlin. As a composer she has attracted favorable notice with an opera, *Das Gelöbnis* (Weimar, 1910); a symph. poem, *Koningsidyllen* (after Tennyson); *Nordische Phantasie;* prelude to *Iolanthe;* 2 *Phantasiestücke* for pf.-trio (op. 18); choruses; songs.

O'pelt, Friedrich Wilhelm, b. Rochlitz, Saxony, July 9, 1794; d. Sept. 22, 1863, at Dresden, as privy councillor for finance.—Publ. *Über die Natur der Musik* (1834), and *Allgem. Theorie der Musik, auf den Rhythmus der Klangwellenpulse gegründet . . .* (1852); treatises of a mathematico-physical character.

Opienski [ōh-p'yĕhn'skē], **Heinrich,** b. Cracow, Jan. 13, 1870. Pupil of Zelénski in Cracow, of d'Indy in Paris, and of H. Urban in Berlin; lived in Warsaw as mus. critic for the 'Mus. Echo', and inspector of the Philh. Orch.; 1904–6, in Leipzig, studying musicol. with Riemann and cond. with Nikisch; 1907, prof. of hist. of music at the Mus. School in Warsaw; since 1908 Kapellm. at the opera there. Comp. of the symph. poems *Lilla Weneda* and *Eine Königsliebe;* an opera, *Maria;* incid. music to Calderon's *The Steadfast Prince;* a cantata in honor of Mickewiczs; vln.-pieces and songs. Has written (in Polish) *Chopin* (1910), *Chopin's Works* (1911), *Chopin the Creator* (1912), *Handbook of the History of Music* (1912).

Or'denstein, Heinrich, b. Worms, Jan. 7, 1856. Pupil 1871–5 at Leipzig Cons. of Wenzel, Reinecke, Jadassohn, etc.; also private pupil of Paul (pf.). After concert-tour with the Peschka-Leutner and Grützmacher, he studied in Paris; from 1878 gave successful concerts in Leipzig, etc.; music-teacher at the Countess Rehbinder's school at Karlsruhe, 1879–81; at Kullak's Acad., Berlin, 1881–2; in 1884 founded the Karlsruhe Cons., a flourishing institution. Title of 'Professor' from Grand Duke of Baden; 'Hofrat' in 1907. Has publ. a valuable *Führer durch die Klavierlitteratur* (1912).

Orefice [-fē'chĕ], **Giacomo,** b. Vicenza, Aug. 27, 1865. Comp. of the operas *Mariska* (Turin, 1889), *Consuelo* (Bologna, 1895),

Il Gladiatore (Madrid, 1898), *Chopin* (Milan, 1901), *Cecilia* (Vicenza, 1902), *Mosé* (Genoa, 1905), *Il Pane d'altrui* (Venice, 1907), *Radda* (Milan, 1912).

Orge'ni [Orgenyi], Aglaia, stage-soprano (fine coloratura singer); b. Tismenice, Galicia, Dec. 17, 1843. Pupil of Mme. Viardot-Garcia at Baden-Baden; début Sept. 28, 1865, as Amina, at Berlin Opera, where she was eng. for a year. First appearance in London, Apr. 7, 1866, as Violetta, at Covent Garden; sang later at Vienna, Dresden, Berlin, Copenhagen, etc.; since 1886, vocal teacher at the Dresden Cons.; made 'R. Prof.' in 1908 (the first case of the title being conferred on a woman). Among her distinguished pupils are Erika Wedekind, Helene Stägemann, Edyth Walker, etc.

Orlandi, Ferdinando, b. Parma, 1777; d. there Jan. 5, 1848. Pupil of Paër; wrote 26 operas for various Italian cities, but abandoned comp. when Rossini began to dominate the stage, and devoted himself to teaching singing, first at the Cons. in Milan (1807); 1821 in Munich, 1823 in Stuttgart; returned to Parma in 1828.—See Q.-Lex.

Orlandi'ni, Giuseppe Maria, b. Bologna, Feb. 4, 1688; d. Florence, c. 1750. Pupil of Domenico Scorpioni; for some time he was m. di capp. to the Duke of Toscana; wrote 44 operas from 1708–45.—See Q.-Lex.

Orlandus Lassus. See LASSO, ORLANDO DI.

Or'lov, Count **Gregor Vladimir,** b. 1777; d. Petrograd, July 16, 1826. Wrote *Essai sur l'histoire de la musique en Italie* (1822; 2 vols.; in German as *Entwurf einer Geschichte der ital. Musik*, 1824).

Ornithopar'cus (Greek form of his real name, **Vogelsang**), **Andreas,** a native of Memmingen; led a wandering life; about 1516, Magister artium at Tübingen. Author of a rare and valuable theoretical treatise, *Musicae activae micrologus* (Leipzig, 1516; 6th ed. 1540; Engl. tr. by Dowland, London, 1609). —Cf. J. W. Lyra, *A. O. und dessen Lehre von den Kirchenakzenten* (Gütersloh, 1877).

Ornstein, Leo, b. Krementchug, Dec. 11, 1895. Pupil of the Petrograd Cons. until 1906, when he came to New York, where he cont. his studies at the Inst. of Mus. Art. At his début as pianist (N. Y., Jan., 1911) he gave evidence of a fine technic and splendid command of tonal color. Soon it was evident that his sympathies were exclusively with the ultra-modernists (futurists), whose works, together with his own, fill his programs. He has publ. some songs, numerous pf.-pcs., and a (so-called) sonata for vl. and pf. Musicians have not yet discovered any standard by which to judge his comps. In his own words O. is "one of the commanding contemporary figures of musical evolution. Together with Schönberg and Stravinsky, he has taken his position at the extreme outposts of ultra-modern musical advancement, and as the exponent of a system of unparallelled originality and boldness of procedure outdistances these two formidable innovators."

Orth [öhrt], **John,** b. near Annweiler, Bavaria. His parents settled in Taunton, Mass., when he was a year old; at 8 he began study under his father, took an organ at 12, and from 16 to 20 studied and taught in Boston, earning money to continue study in Germany for 5 years under Kullak, Lebert, Pruckner, Deppe and Liszt (pf.), and Faiszt, Weitzmann, Kiel, and P. Scharwenka (comp.). Since 1875 in Boston as pianist and teacher. He has always been an enthusiastic apostle of Liszt, and his lecture-recitals 'With Liszt in Weimar' (personal reminiscences) have met with much success. In 1883 he married his pupil, Lizette E. Blood [known as **L. E. Orth** (d. Boston, Sept. 14, 1913), composer of songs, pf.-pieces, and the successful operettas *Mother Goose's Jubilee* and *The Song of the Sea-shell*].—His own published compositions number about 50 pf.-pieces in 14 opus-numbers, chiefly graceful salon-music; has also done much editing for various publrs.

Orth, L. E. See ORTH, JOHN.

Ortigue, Joseph-Louis d', b. Cavaillon, Vaucluse, May 22, 1802; d. Paris, Nov. 20, 1866. Writer on church-music, frequently by commission of the French government. Founded in 1857 (with Niedermeyer) 'La Maîtrise,' a periodical for church-music, and was sole editor 1858–60; contributor to other papers.—Principal writings: *De la guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français* (1820); *De l'école italienne et de l'administration de l'Acad. roy. de Mus. . . .* (1839; on Berlioz's *Benvenuto Cellini;* republ. 1840 as *Du Théâtre Italien et de son influence . . .*); *Abécédaire du plain-chant* (1841); *Dictionnaire liturgique*, etc. (1854; cf. NISARD); *Introd. à l'étude comparée des tonalités et principalement du chant grégorien et de la musique moderne* (1853); *La musique à l'église* (1861); *Traité théorique et pratique de l'accompagnement du plain-chant* (1856; cf. NIEDERMEYER).

Ortlieb, Eduard, b. Oberndorf, Baden, July 16, 1807; d. Kannstadt, Jan., 1861 (accidentally drowned). Ordained priest in 1834, he devoted practically his whole life to freeing contemporary church-music from the influence of the opera; for this purpose he founded in 1845 a 'Kirchenmusikverein' in Stuttgart (Haydn-Verlag) for the publication of dignified church-music; 1852–7, editor of 'Organ für kirchliche Tonkunst.'

His comps. consist of 4 masses (op. 2, 5, 7, 8), a Requiem (op. 6), motets, etc.

Osborn-Hannah, Jane, dramatic soprano, b. Chicago, c. 1880. She received her first singing-lessons from her mother, at that time a vocal teacher in Cincinnati; after successful appearances on the concert stage she went to Berlin in 1903 to prepare herself for opera under Rosa Sucher; her début in Leipzig in 1904 as Elisabeth was followed by a 3-year engagement there, during which she also cont. her concert-career, singing at the Gewandhaus and in other German cities; in 1908 at Covent Garden; Amer. début at the M. O. H., Jan. 5, 1910, as Elisabeth; since 1910 (fall) member of the Chicago Opera Co., singing chiefly Wagnerian rôles (Isolde, Brünnhilde). At Magdeburg she married Frank Hannah, at that time Amer. consul there.

Osborne (real name **Eisbein**), **Adrienne,** dramatic contralto; b. Buffalo, N. Y., 1873. Pupil of Auguste Götze and Max Stägemann in Leipzig; later of Felix von Kraus, whom she married in 1899. Advised by Rubinstein to adopt a stage-career. Début as Mignon. For her interpretation of Carmen she received gold medals from the Prince of Sondershausen and Duke of Altenburg. For some years engaged at Leipzig City Th.; also sings in concerts (Gewandhaus, Berlin, Dresden, Amsterdam, etc.); living since 1908 in Munich as 'Kgl. Kammersängerin.'

Osborne, George Alexander, a fine pianist and popular teacher and composer; b. Limerick, Ireland, Sept. 24, 1806; d. London, Nov. 16, 1893. Said to have been self-taught until 18 years of age, then studied at Paris under Kalkbrenner and Pixis (pf.), and Fétis (comp.). Settled in London, 1848. —Works: Sextet f. pf., flute, oboe, horn, 'cello and d.-bass; famous duets f. pf. and violin (43 w. de Bériot, 2 w. Ernst, 1 each w. Artôt and Lafont); 3 pf.-trios; a sonata f. pf. and 'cello; a pf.-quartet; much brilliant and graceful salon-music f. pf. (*Pluie de perles, Nouvelle pluie de perles, Marche militaire, Summer's Ève*, etc.).

Osgood, George Laurie, born Chelsea, Mass., April 3, 1844. At Harvard, where he graduated in 1866, he was for 3 years dir. of the Glee Club, and the college orch. He now spent 3 years in Germany; studied singing under Sieber and Haupt, and German song and choral works under R. Franz. After 3 years' further vocal study with the elder Lamperti in Italy, O. made a very successful concert-tour in Germany; at once eng. by Th. Thomas for a winter tour in America. Since 1872 he has lived in Boston as a much-sought vocal teacher; 1875–93, cond. of the Boylston Club (200 voices), famed for the brilliancy of its performances (from 1890, the 'Boston Singers' Soc.'). For many years O. gave concerts of classical music.; now (1917) living in Geneva, Switzerland. Publ. *Guide in the Art of Singing* (pp. 200; 8 editions); anthems, choruses, part-songs, and over 50 songs.

Ös'ten. See OESTEN.

Ostrčil [ŏhs'tr-chĭl], **Ottokar,** b. Smichow, n. Prague, Feb. 25, 1879. St. pf. with Mikeš at the Prague Cons. (1893–5); from 1895–1900 priv. pupil in comp. of Z. Fibich, acting at the same time as his asst.; since 1909 cond. of an amateur orch. in Prague. One of the most gifted and individual among the younger Bohemian composers.—Works: The operas *Wlasta's End* (Prague, 1904), *Kunala's Eyes* (ib., 1908), *The Blossom* (not prod.); for orch.: *Peasants' Festival*, op. 1; *Suite*, op. 2; *The Tale of Schemnick*, op. 3; Symphony in A, op. 7; *Impromptu*, op. 13; a str.-quartet, op. 4; 2 melodramas (op. 6, 8); *The Orphan Child*, op. 9, for sop. and orch.

O'Sullivan, Denis, concert-baritone; b. (of Irish parents) San Francisco, Apr. 25, 1868; d. Columbus, O., Feb. 1, 1908. Pupil of Ugo Talbo (Hugh Talbot Brennan) and Karl Formes in San Francisco; then st. with Vannuccini in Florence, Santley and Shakespeare in London, and Sbriglia in Paris. Concert début in London, Mar. 6, 1895, winning great applause with his fine interpretation of Schumann's songs; operatic début as Ferrando (*Trovatore*) with Carl Rosa company in Dublin, Aug. 25, 1895; created the title-rôle in Stanford's *Shamus O'Brien* (1896), singing that part also in the U. S. (1897); visited America again in 1898 and '99, appearing in light opera (chiefly in San Francisco) and concerts. He was highly esteemed in England as a Lieder-singer, and immensely popular as an interpreter of Irish songs.

O'Sullivan, Patrick, b. Louisville, Ky., Aug. 23, 1874. Began to st. pf. with W. Frese in his native city; pupil of Harold Bauer in Paris (1898), and Ph. Scharwenka in Berlin (1900); st. comp. with W. Berger in Berlin (1901–4); appeared as concert-pianist in Paris and Berlin; in 1911 app. cond. of the Irish Choral Soc. in Chicago; since 1915 prof. of pf. and harm. at the Louisville Cons. Has written *Heraklius* for orch.; *Fantaisie irlandaise* for pf. and orch.; *Epithalamium* for ch. and str.-quartet; pf.-pcs.; songs; also publ. a coll. of 65 Irish melodies for 2 vcs.

Othegraven [oh'tĕ-grah-ven], **August von,** b. Cologne, June 2, 1864. Pupil of the Cologne Cons., and winner of the Mozart prize; since 1889 prof. there of pf., choral

singing and operatic ensemble.—Works: Op. 10, *Schwertertanz, Totenklage, Schlachtgesang,* for male ch. and orch.; op. 11, *An des Baches stillen Weiden, Frühling währt nicht immer,* for fem. ch. and orch.; op. 15, *Der Milchbrunnen,* for mixed ch. and orch.; op. 21, *Meine Göttin,* for bar. solo, mixed ch. and orch.; *Abend auf Golgatha,* for mixed ch. and orch.; numerous fine male choruses a capp.; songs; arrangements of folk-songs for male ch.; a 'Märchenspiel,' *Die schlafende Prinzessin* (Cologne, 1907); and an operetta, *Poldis Hochzeit* (ib., 1912).

Otis, Philo Adams, b. Berlin Heights, O., Nov. 24, 1846. Graduate of the Western Reserve Coll. (1868); st. with Dudley Buck in New York (1871); spent 1873–4 in Europe, travelling and studying; pupil of Clarence Eddy in Chicago, 1876–81. Has been actively identified with music in Chicago since 1863; in 1865 he sang in the choir at the funeral of Lincoln; since 1874 chairman of the mus. committee of the First Presb. Ch.; choirm. from 1905–12 (employing members of the Chicago Symph. Orch. at all services during the winter months); one of the founders (1872) of the Apollo Club, and member of its bd. of managers till 1890; Pres., 1890–3; since 1893 Sec. of the Bd. of Trustees of the Chicago Symph. Orch. Has written 2 sacred cantatas for soli, ch. and orch.: *Wondrous Words of Love* and *The Risen Christ; Benedictus* and *Pastorale* for vl., vcl., double-bass, harp and org.; many hymns and anthems; also publ. *History of the First Presbyterian Church* (1913).

Ottani, Abbate **Bernardino,** b. Bologna, Sept. 8, 1736; d. Turin, Oct. 26, 1827. Pupil of Padre Martini; at 22, church-maestro in Bologna; from 1779, at Turin.—Works: 12 operas; much excellent church-music (2 oratorios, 46 masses, motets, psalms, etc.).—See Q.-Lex.

Öt'tingen. See OETTINGEN.

Ot'to, Franz, b. Königstein, Saxony, June 3, 1809; d. Mannheim, Apr. 30, 1842. His songs for male voices, *In dem Himmel ruht die Erde, Blauer Montag,* etc., have had some vogue.

Ot'to, (Ernst) Julius, b. Königstein, Saxony, Sept. 1, 1804; d. Dresden, Mar. 5, 1877. From 1814–22 he attended the Kreuzschule at Dresden, Weinlig being his music-teacher; as a pupil in 'Ober-Secunda' he comp. a cantata, soon followed by others. While a student at Leipzig Univ. 1822–5, he continued musical work under Schicht and Weinlig, and brought out cantatas and motets in the churches. Returning to Dresden, he taught at the Blochmann Inst., and from 1830–75 was cantor at the Kreuzkirche, where his choir became one of the finest in Germany; was also for years mus. dir. at the principal Lutheran churches, and cond. of the 'Liedertafel.'—Works: Admirable male choruses in his collection 'Ernst und Scherz'; he created the immensely popular cycles for male voices (*Burschenfahrten, Gesellenfahrten, Soldatenleben, Der Spinnabend, Der Sängersaal,* etc.); also wrote 4 comic operas for amateur performance (*Die Mordgrundbruck bei Dresden* is the best); settings of Hofmann's *Kinderfeste;* many fine songs for solo voice (*In die Ferne* and *Des deutschen Rheines Braut* took prizes); his pf.-sonatas, rondos, études, etc., are likewise excellent. O. prod. 2 operas, *Das Schloss am Rhein* (Dresden, 1838), and *Der Schlosser von Augsburg* (Augsburg); 3 oratorios, *Des Heilands letzte Worte, Die Feier der Erlösten am Grabe Jesu,* and *Hiob;* also masses, festival cantatas, a Te Deum, etc.—Cf. A. R. Scheumann, *J. O. Sein Leben und Wirken* (Dresden, 1904).

Ot'to, Rudolf Karl Julius, b. Berlin, Apr. 27, 1829; d. there Dec. 18, 1905. Solo boy-soprano in the Berlin Domchor; from 1848, tenor singer in the same. In 1852, teacher of singing in the Stern Cons.; 1873, in the Kgl. Hochschule für Musik. He was an eminent singer in oratorio.

Ot'to-Alvs'leben, Melitta (*née* **Alvsleben**), dramatic soprano; b. Dresden, Dec. 16, 1842; d. there Jan. 13, 1893. Pupil of Thiele at the Dresden Cons. 1856–9; eng. at the court theatre for coloratura (later dramatic) rôles from 1860–73; sang in concerts 1873–5 in England, Scotland, and Germany; prima donna at Hamburg City Th. 1875–6, at Dresden court theatre 1877–83. Married (1866) Commissioner of Customs Otto. Sang at the Cincinnati Mus. Festival in 1879.

Oudin [oo-dăn'], **Eugène** (-**Espérance**), b. (of French parents) New York, Feb. 24, 1858; d. London, Nov. 4, 1894. Baritone dramatic and concert-singer; song-composer; accomplished pianist. Sang with great success in London, 1886, '89, etc.; and as the Templar in Sullivan's *Ivanhoe,* 1891; also sang at Petrograd, 1893.

Oudrid y Segura, Cristóbal, Spanish zarzuela-composer; b. Badajoz, Feb. 7, 1829; d. Madrid, Mar. 15, 1877. In 1867, chorusmaster of the Italian Opera, Madrid; 1872, cond. at the Zarzuela Th.; later at the Teatro del Oriente. From 1850 he prod. over 30 operettas (zarzuelas) in Madrid (some w. Gaztambide, Caballero, etc.).

Oulibichef. See ULÏBĬSHEV.

Oury. See BELLEVILLE-OURY.

Ouse'ley, Sir **Frederick Arthur Gore,** English composer and theorist; b. London, Aug. 12, 1825; d. Hereford, Apr. 6, 1889.

Son of the Orientalist Sir William O., ambassador to Russia and Persia. Graduate of Oxford (B. A., 1846; M. A., 1849). He was ordained in 1849, and curate of St. Paul's, Knightsbridge, 1849–50, then taking the degree of Mus. Bac., and that of Mus. Doc., Oxon., in 1854. In 1855 he succeeded Sir Henry Bishop as Prof. of Music at Oxford Univ., and also became precentor of Hereford Cath. The degree of Mus. Doc. was conferred on him by Durham (1856), and Cambridge (1862); that of LL.D. by Cambridge (1883), and Edinburgh (1885). A fine pianist and organist, he excelled in fugal improvisation.—Sacred compositions: 2 oratorios, *The Martyrdom of St. Polycarp* (1855), and *Hagar* (Hereford Fest., 1873); 11 church-services; 70 anthems; 'The Psalter, arr. for Chanting, with Appropriate English Chants' (several eds.); 'Anglican Psalter Chants' (1872); 'Cathedral Services by English Masters' (1853); 'Coll. of Anthems' (2 vols., 1861, '66);—Other comps.: An opera, *L'Isola disabitata* (comp. at the age of 8); 18 preludes and fugues for organ; other do., also 3 Andantes, and a sonata, for org.; a string-sextet, 2 string-quartets, a pf.-quartet, 2 pf.-trios, and sonatas, nocturnes, etc., for pf.; glees, part-songs, and songs.—Writings: *Treatise on Harmony* (1868, 3d ed. 1882); *Counterpoint, Canon and Fugue* [after Cherubini] (1868; 2d ed. 1884); *Musical Form and General Composition* (1875; 2d ed. 1886); articles for Grove's 'Dictionary.' He left his fine mus. library to St. Michael's College, Tenbury.—Cf. F. T. Havergal, *Memorials of Sir F. A. G. O., Bart.* (London, 1889); F. W. Joyce, *Life of Rev. Sir F. A. G. Ouseley, Bart., etc.*, (London, 1896).

Owst, Wilberfoss, George, b. London, Engl., June 13, 1861. Pupil of Eaton Faning and H. Gadsby; studied 1886–93 at Stuttgart Cons. under Faiszt, Goetschius, Paul Klengel, Karl Doppler, and H. Zumpe. From 1893–5, organist at P. E. Ch. of St. Michael and All Angels, Baltimore, Maryland; since 1896 org. and choirmaster at St. John's, Waverly, Baltimore, and mus. critic of the Baltimore 'Sun.'—Publ. works: *The Message of the Winds*, cantata for ch. and orch.; *The White Ship* (melodrama); Communion Service in A; anthems; male quartets; quartet for mixed voices; songs.

P

Pabst, August, born Elberfeld, May 30, 1811; d. Riga, July 21, 1885, as Dir. of the Cons. there.—Operas: *Der Kastellan von Krakau* (Königsberg, 1846), *Unser Johann* (ib., 1848), *Die letzten Tage von Pompeji* (Dresden, 1851), and *Die Longobarden* (not perf.).

Pabst, Louis, son of August P.; b. Königsberg, July 18, 1846. After his début as pianist in Königsberg (1862) he concertized for some years in Germany; visited England in 1867, and Russia in 1869; establ. a music-school in Riga in 1875; toured Australia in 1885, and founded in Melbourne the Academy of Music (1887) and a society, 'Risvegliato,' for the cultivation of classical music; revisited London in 1894, Petrograd and the Caucasus in 1897; app. instr. at the music-school of the Philh. Soc. in Moscow in 1899; since 1903 prof., and court councillor in the ministry of the Interior. Has publ. meritorious pf.-works: Op. 1, *Phantasiestück;* op. 11, *Humoreske;* op. 15, *Miniaturbilder;* op. 20, do.; op. 28, *Scherzo;* op. 30, *Fantaisie en forme de variations;* op. 40, *Suite;* op. 41, *Nordische Sommernacht;* op. 44, *Windesrauschen* (concert-étude); etc.; also songs and 2 melodramas.

Pabst, Paul, talented pianist, son of August P.; b. Königsberg, May 27, 1854; d. Moscow, May 28, 1897. Gave concerts at 9; studied some years with Liszt. N. Rubinstein invited him to Moscow in 1878 as pf.-prof. at the Cons.; he succeeded Rubinstein as Director, and was also director of the Imp. Soc. of Music. His pf.-compositions, and transcriptions from A. Rubinstein's *Demon* and Tchaikovsky's *Eugen Onegin*, are popular in Russia; also wrote a pf.-concerto in E♭ (op. 82), a pf.-trio in A ('à la mémoire d'A. Rubinstein').

Pacchiarotti [păh-k'yah-rŏh'tē], **Gasparo,** famous *musico;* b. Fabriano, Ancona, 1744; d. Padua, Oct. 28, 1821. Choir-boy at Forli Cath.; trained in Venice by a sopranist of San Marco; début there about 1770; soon became famous in Italy; sang in 1778, '82–3, '90–1, in London, where he was idolized. He retired in 1792 to Padua, spending the enormous fortune he had accumulated in benefactions to the poor. Together with A. Calegari he publ. *Modi generali del canto . . .* (Milan, 1836).

Pacchierotti [păh-k'yā-rŏh'tē], **Ubaldo,** b. 1876; d. Milan, April 21, 1916. Composer of the operas *La Lampada* (Buenos Aires, 1899), *L'Albatro* (Milan, 1905), *Eidelberga mia* (Genoa, 1908; in N. Y. as *Alt Heidelberg*, 1910), *Il Santo* (Turin, 1913).

Pache [păh'hĕ], **Johannes,** b. Bischofswerda, n. Dresden, Dec. 9, 1857; d. Limbach, Dec. 21, 1897. Having held various positions as cond. in Switzerland, Dresden and Leipzig, he finally settled as cantor and org. in Limbach. Composer of numerous excellent male choruses: Op. 25, *Niederwaldfahrt* for bar. solo, male ch. and orch.; op. 85, *Des Liedes Heimat* for male ch. and orch.; op. 125, *Mondaufgang* for male ch. and str.-orch.; op.

169, *Lenzwonne* for male ch. and orch.; op. 180, *Des Kindes Nachtgesang* for 3-part fem. ch. and str.-orch.; op. 184, *Lenzeszauber* for male ch. and orch.; a 1-act comic opera, *Tobias Schwalbe;* songs and duets.

Pa'che, Joseph, born Friedland, Silesia, June 1, 1861. Pupil of the Munich Cons., 1879–83; st. pf. with Klindworth in Berlin, 1883–5; pupil in comp. of Max Bruch in Breslau, 1885–6; further study in Berlin with H. Barth (pf.) and J. Hey (voice); 1889–90, tour with Amalie Joachim and Alfred Rittershaus. Came to the U. S. in 1891, taught one year at the N. Y. Coll. of Music, and was cond. of various mus. organizations in N. Y., Newark, and Trenton; since 1894 cond. of the Oratorio Soc. in Baltimore; later he founded there the Woman's Philh. Chorus, and the Oratorio Soc. in York, Pa. Has publ. choruses and songs.

Pa'chelbel, Johann, influential organist; b. Nuremberg [bapt. Sept. 1], 1653; d. there Mar. 3, 1706. A pupil of Schwemmer, studying further at Altdorf and Ratisbon; organist at Vienna, 1674; court org. at Eisenach, 1677; of the Predigerkirche at Erfurt, 1678; court org. at Stuttgart, 1690; at Gotha, 1692. Org. at St. Sebald's, Nuremberg, 1695. This varied experience is reflected in his organ-works; his chaconnes, toccatas, and arrs. of chorals, are fluently and easily written, much in J. S. Bach's style. Comparatively little was printed during his life, but a great number of his works are preserved in MS. in various libraries.—Several organ-pieces are printed by Commer in 'Musica sacra,' vol. i; others by G. W. Körner in 'Der Orgelvirtuose,' and in vol. i of a projected, but unfinished, complete ed. of P.'s works; by Winterfeld in 'Evang. Kirchengesang, vol. ii; and a chaconne w. 13 vars., a fugue, and a fughetta (all for pf., i. e., clavichord), by Trautwein (Berlin, 1860); H. Botstiber and M. Seiffert publ. 94 fugues on the Magnificat in 'Dkm. der Tonk. in Österreich' (vol. viii, 2; with biogr.); M. Seiffert ed. *Hexachordon Apollinis*, 4 arias w. vars., *Musikalische Sterbensgedanken*, 6 chaconnes, 4 fantasies, 19 suites, and 7 fugues in 'Dkm. der Tonk. in Bayern' (vol. ii, 1; with introd. and biogr. by A. Sandberger).—See Q.-Lex.

Pa'chelbel, Wilhelm Hieronymus, son of preceding; b. Erfurt, 1685; d. Nuremberg, 1764. From 1725 org. at St. Sebald's, Nuremberg; publ. *Musikal. Vergnügen* (1725; prelude, fugue, and fantasia for organ or clavichord); also a prelude and fugue in C; all reprinted by M. Seiffert in 'Dkm. der Tonk. in Bayern' (vol. ii, 1; as supplem. to his father's works).

Pach'er, Joseph Adalbert, b. Daubrawitz, Moravia, Mar. 29, 1816; d. Gmunden, Sept. 3, 1871. Pupil of G. Preyer and A. Halm; lived in Vienna as a comp. of favorite *salon*-pieces for pianoforte; also publ. an elaborate pf.-method, *Der Pianist der guten Schule* (op. 75; 9 books).

Pach'ler-Ko'schak, Marie Leopoldine, fine pianist; b. Graz, Oct. 2, 1792; d. there April 10, 1855. She was an enthusiastic admirer of Beethoven, who wrote to her in 1817: 'I have found no one, not excepting the great pianists, who interprets my compositions as well as you.' In 1816 she married Dr. Karl Pachler, a lawyer in Graz. Her son Faust P. publ. *Beethoven und M. P.-K.* (Berlin, 1865), which contains valuable details concerning B.'s last days.

Pach'mann, Vladimir de, brilliant pianist; b. Odessa, July 27, 1848. Pupil of his father [prof. at Vienna Univ. and a good violinist], and from 1866 of Dachs at the Cons. Although he met with considerable success on his first concert-tour of Russia (1869), he was not satisfied, but retired for 8 years; in 1877 he played in Berlin, Leipzig, and other German cities. After another period of retirement he reappeared in Vienna and Paris in 1880, creating a veritable furore; since then he has made phenomenally successful tours of all Europe and America (first visit 1891); his official Amer. farewell 'for all time' took place in New York on Apr. 13, 1912; since then, however, he has been playing with undiminished success in London, the scene of his greatest triumphs. In 1885, on his tour of Denmark, he was made Knight of the Order of Danebrog; in 1916 the London Philh. Soc. awarded him the much-coveted Beethoven medal. In 1884 he married his former pupil, Maggie Oakey, a fine pianist, who accompanied him on his first Amer. tour, and who was also heard in her own recitals; about 1895 she obtained a divorce, and later married the famous French lawyer, Fernand Labori; in 1913 her opera *Yato* was prod. in Paris.—De P. is a player of a highly poetic temperament, refined sensibilities, and extraordinary personal magnetism. He is at his best in works demanding extreme delicacy of touch, for there he can legitimately display his marvellous velvety tone and ethereal pianissimo. In this respect he probably never had a superior, and certainly very few equals. Unfortunately he has allowed this quality to influence his entire scale of dynamics to such an extent that even in tremendous works demanding powerful climaxes he never rises above a moderate forte. This, perhaps, is one of the reasons—aside from his decided preference for the romantic composers—why his interpretations of Bach and Beethoven have been neither stirring nor convincing. For many

years he had been generally regarded as a peerless Chopin player, as if the interpretation of that master's works required only a poetic conception, exquisite tonal shading, grace and delicacy of execution. As a matter of fact, P. never compassed the heights and depths of the stately Polonaises, the impetuous Ballades, the titanic Scherzi. From the very beginning of his career P. was eccentric, indulging in undignified grimaces, gestures, and audible comments—a bad habit in which he became more and more confirmed with advancing years. This lack of self-control often rendered his playing capricious, unfitted him completely for the performance of chamber-music, and seriously impaired his performances with orchestra. He himself admitted his inability to coördinate himself with others, and for this reason his appearances with orchestra have been very rare during the last 15 years.

Pachulsky [păh-hŏŏl'skē], **Heinrich,** Russian pianist; b. Lasa, Govt. of Sedletz, Oct. 16, 1859. Pupil of Strobl and Zelenski at Warsaw; of Tanéiev (comp.), N. Rubinstein and Pabst at the Moscow Cons., where he has taught since 1886.—Works: An orchl. suite, op. 13; *Marche solennelle*, op. 15, for orch.; fantasia for pf. with orch., op. 17; concert-studies for pf., op. 7; 12 Preludes, op. 8, 21, 22, 29; 2 pf.-sonatas, op. 10, 27; *Phantastische Märchen*, op. 12; etc.; fine pf.-arrangements of Tchaikovsky's orchestral works; soli for various instruments; songs.

Pacini [păh-chē'nē], **Antonio Francesco Gaetano Saverio;** b. Naples, July 7, 1778; d. Paris, Mar. 10, 1866. Pupil of the Cons. della Pietà, Naples; singing-teacher in that city, then for a time m. de chap. at Nîmes; went to Paris in 1804, prod. some comic operas, and finally founded a music-publishing business, a specialty of which was contemporary Italian operas.

Paci'ni, Giovanni, opera-composer; b. Catania, Feb. 17, 1796; d. Pescia, Dec. 6, 1867. Pupil of Marchesi and Padre Mattei at Bologna, and of Furlanetto at Venice; first opera was *Annetta e Lucinda* (Th. of Santa Radegonda, Venice, 1813); up to 1835 he had prod. over 40 operas on various Italian stages, when the failure of *Carlo di Borgogna* at Venice temporarily checked the flow of dramatic composition; he went to Viareggio, near Lucca, and established a very successful school of music there, for which he wrote several short treatises: *Corso teoretico-pratico di lezioni di armonia, Principî elementari col metodo pel meloplasto, Memoria sul migliore indirizzo degli studî musicali* (1863), *Cenni storici sulla musica e trattato di contrappunto* (1864), and built a private theatre. Later he removed the school to Lucca. In 1840 P., who prided himself on rapid work, wrote his dramatic masterpiece, *Saffo*, in 28 days; its reception at Naples on Nov. 29 was enthusiastic. Forty more operas followed up to 1867; the best were *Medea* (Palermo, 1843), *La regina di Cipro* (Turin, 1846), and *Nicolò de' Lapi* (Rio de Janeiro, 1855). This indefatigable composer also prod. numerous oratorios, cantatas, masses, etc.; *Dante* symphony; an octet; 6 string-quartets; other chamber-music; vocal duets and arias; he was an active contributor to several mus. papers; and publ. memoirs, *Le mie memorie artistiche* (Florence, 1865; enlarged by Cicconetti, 1872; rev. by F. Magnani, 1875).—Cf. Anon., *G. P.* (Pescia, 1896).—His brother, **Emilio Pacini,** b. 1810; d. Neuilly, n. Paris, Dec. 2, 1898, was a distinguished librettist: *Il Trovatore* was from his pen.

Pacius [pah's'yŏŏs], **Friedrich,** fine violinist, pupil of Spohr; b. Hamburg, Mar. 19, 1809; d. Helsingfors, Jan. 9, 1891, where he has been mus. dir. at the Univ. from 1834. In 1835 he organized a choral society, and in 1845 he established regular symphony concerts, which made Helsingfors the musical centre of Finland. He introduced the works of the German classic and romantic masters, and in his own compositions laid the foundations of the national Finnish school. In 1852 his opera *Kung Karls jakt*, the first Finnish opera, was prod. at Helsingfors, and received with immense enthusiasm. In recognition of his services he was made Knight of the Order of Vasa in 1856, Prof. in 1860, and *Dr. phil.* (hon. c.) in 1877. Many of his songs (*Finland's Song, Our Land, The Soldier-boy*, etc.) have become genuine folk-songs. He also wrote a second opera, *Loreley* (on Geibel's text; Helsingfors, 1887); incid. music to Topelius's *Prinsessan af Cypern* (1860); a fantasy for vl. and orch.; a vl.-concerto; male and mixed choruses.

Paderewski [-reff'skē], **Ignace Jan,** b. Kurilovka, Podolia (Russian Poland), Nov. 6, 1860. His father was a gentleman farmer, and the boy grew up in the country until his twelfth year. At the age of 3 he received his first lessons on the pf. from his mother; after her early death, in 1865, he had some further instruction from an old itinerant fiddler, who visited the little town at irregular intervals. In 1867 Pierre Sowinski was engaged as teacher, and from him the boy learned a few operatic airs. Systematic study was not begun until 1872, when he ent. the Warsaw Cons., studying pf. with Janotha (the father of Natalie J.) and comp. with Roguski. In 1876 he made a tour of some of the smaller towns of Russia. At the conclusion of the tour, about which no details have been

recorded, the young man returned to the Cons. for further study. In 1878 he was app. instr. in pf. there, remaining 4 years; in 1882 he went to Berlin, where he st. comp. with F. Kiel and H. Urban. In 1883 he became instr. at the Cons. in Strassburg, and there he met his famous countrywoman, Mme. Modjeska, whose admiration of his playing finally decided him to abandon teaching for the career of the virtuoso. Accordingly, he went to Vienna to Leschetizky in 1884, and after 3 years of hard work with that master and Annette Essipov (at that time L.'s wife) made his début with considerable success in Vienna in 1887. The next year he gave his first recital in Paris, where Lamoureux heard him, and immediately engaged him as soloist for one of his orchl. concerts, at which P.'s playing created nothing less than a sensation. Shortly after that he was signally honored by an invitation to appear at one of the 'Concerts du Cons.' His English début took place in London on May 9, 1890, his Amer. début in New York on Nov. 17, 1891, and in both countries the first season sufficed to bring public and critics to his feet. The conquest of Germany was somewhat more difficult, for at his début with the Berlin Philh. Soc. (Bülow) he won only the public, while the critics reserved their judgment; but after his appearance at the Lower Rhenish Fest. in May, 1894, and in concerts in Dresden and Leipzig, the critics joined the general chorus. Since then his numerous tours of Europe, North and South America, and South Africa have been an uninterrupted succession of triumphs. In 1909 he accepted the directorship of the Warsaw Cons. No other instrumentalist, not even Paganini or Liszt, has earned such fabulous sums of money. In 1898 he bought the beautiful Chalet de Riond-Bosson on Lake Geneva, near Morges, where he spends his time when not on tour. Before fortune began to smile upon him P. had passed through the school of adversity. The years in Warsaw were one struggle against poverty. In 1879 he married a poor Polish girl, who died the following year. In 1899 P. married the baroness Helene von Rosen. An outstanding trait of the artist is his ardent patriotism. In the year of the Chopin centenary (1910) he donated $60,000 to the Chopin Memorial Hall in Warsaw, and in the same year he unveiled a colossal stutue of King Jagello (founder of the Polish dynasty), which he had erected at a cost of $100,000.

All who have ever heard P. play admit that he exerts a peculiar fascination. Dr. William Mason wrote as early as 1893: "It seems to me that in the matter of touch P. is as near perfection as any pianist I ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His conception of Beethoven combines the emotional with the intellectual in admirable poise and proportion. Thus he plays with a big, warm heart as well as with a clear, calm, discriminative head. . . . In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the subjective, which imparts to his performance just the right amount of his own individuality. . . . It is the undefinable poetic haze with which P. invests and surrounds all that he plays which renders him so unique and impressive among modern pianists."

P. began to compose in his seventh year, and his earliest ambition—and one that has never left him—was to win laurels as a composer. Posterity, however, will remember him rather as one of the supreme pianists of the world.—Works: Op. 1, *Zwei Klavierstücke;* op. 3, *Krakowiak* for pf.; op. 4, *Elegie* for pf.; op. 5, *Danses polonaises*, for pf.; op. 6, *Introd. et toccata* for pf.; op. 7, 4 songs (German and Polish); op. 8, *Chants du voyageur* for pf.; op. 9, *Danses polonaises* for pf.; op. 10, *Album de mai, scènes polon.*, for pf.; op. 11, Vars. and fugue on orig. theme, for pf.; op. 13, sonata for vln. and pf.; op. 14, *Humoresques de concert* for pf.; op. 15, *Dans le désert*, toccata for pf.; op. 16, *Miscellanea* for pf.; op. 17, pf.-concerto in A m.; op. 18, 6 songs with pf.; op. 19, *Fantaisie polonaise* on orig. themes, for pf. with orch.; op. 20, *Légende* No. 2, for pf.; op. 21, sonata in E♭ m. for pf.; op. 22 [?]; op. 23, *Variations et Fugue* for pf.; op. 24, Symphony in B m. His opera *Manru* was prod. in Dresden, May 29, 1901 (N. Y., Feb. 14, 1902); a second opera, *Sakuntala*, has not been perf.—Cf. H. T. Finck, *P. and his Art* (New York, 1895); E. A. Baughan, *I. J. P.* (London, 1907); J. C. Hadden, *Modern Musicians* (Boston, 1913).

THE PADEREWSKI FUND. After his American tour of 1895–6, P. established a cash fund of $10,000 (orig. trustees were Wm. Steinway, Major H. L. Higginson, and Dr. Wm. Mason), the interest to be devoted to triennial prizes 'to composers of American birth without distinction as to age or religion'; 1. $500 for best orchl. work in symphonic form; 2. $300 for best composition for solo instr. w. orch.; 3. $200 for best chamber-music work. Mr. Steinway added $1500 for prizes, to institute the first competition in 1897.

Padilla [pah-dil'yah], **Lola Artôt de,** fine dramatic soprano; daughter of Mariano P.; b. Sèvres, n. Paris, Oct. 5, 1885, and trained solely by her mother, Désirée Artôt. After singing in *salons* and concerts, she was eng.

by Albert Carré for the Opéra-Comique in 1903. Later made grand tour as concert-singer through Russia, England, Scandinavia, Germany, Switzerland, etc.; sang Mignon as star at Wiesbaden; engaged at the Komische Oper, Berlin, 1905–8, as prima donna (début, as Mimi, instant success); since 1909 at the Royal Opera, Berlin. A highly esteemed Mozart singer (Countess and Cherubin in *Figaro*, Zerlina, Papagena), her own preference is for modern character-rôles (Lotte, Mignon, Juliette, Micaëla, Die Gänsemagd, though Zerlina and Cherubin are also favorites; other rôles are Mallika (*Lakmé*), Vrenchen, Marie (*Verk. Braut*), Oscar (*Ballo in Maschera*), Urbain (*Huguenots*), Rosalba [Pizzi], Episna (*Poia*, by Nevin), Prince Orlowsky (*Fledermaus*), Lola (*Cav. Rusticana*), etc. Her full, velvety mezzo-soprano has a compass from *f* to f^3 (3 octaves), the usual range being *b*-d^3. Her impersonations are highly dramatic; she is likewise an excellent Lieder-singer. She has created the rôles of Vrenchen (in *Romeo u. Julia auf dem Dorfe*, by Delius; 1907), Rosalba (1908), Episna (1910), and the Gänsemagd at the first Berlin perf. of *Königskinder* (Jan. 14, 1911).

Pa'dilla y Ra'mos, Mariano, baritone opera-singer; b. Murcia, Spain, 1842; d. Auteuil, n. Paris, Nov. 23, 1906. Pupil of Mabellini at Florence; début at Messina; sang in Turin, Milan, etc., Madrid, Petrograd, Vienna and Berlin. Married Désirée Artôt in 1869.

Paër [päh-är'], **Ferdinando,** dramatic comp.; born Parma, June 1, 1771; d. Paris, May 3, 1839. A pupil of the violinist Ghiretti, he gave up study for operatic composition, bringing out *La Locanda dei vagabondi* at Parma in 1789, and *I Pretendenti burlati* (1790), after which he was called to Venice as theatre-cond., and wrote several operas in the light and melodious style of Cimarosa, Paisiello, etc. In Vienna, 1797–1802, his style, doubtless influenced by Mozart's masterpieces, underwent a change, both harmony and orchestration showing increased variety and fullness; *Camilla, ossia il sotterraneo* (1799) is considered his best opera. P. succeeded Naumann as court Kapellm. at Dresden in 1802; *Eleanora, ossia l'amore conjugale* (1805) is identical in subject with Beethoven's *Fidelio*. In 1807 he went to Paris, becoming maître de chapelle to Napoleon, and conductor of the Opéra-Comique; later (1812) he succeeded Spontini at the Th. Italien, where he remained, through the vicissitudes of the Catalini's domination, and the joint-conductorship of Rossini (1824-6), his successful rival on the stage, until his forced resignation in 1827 (he was held to blame for the poor financial condition of the theatre). In 1828 he received the cross of the Legion of Honor; was elected to the Académie in 1831; and in 1832 was app. cond. of the royal chamber-music. His 43 operas have disappeared from public view; he also wrote 2 oratorios and a Passion, 10 cantatas, and much other vocal music; a *Symphonie bacchante*, and vars. on *Vive Henri IV*, for full orch.; 4 grand military marches; 6 waltzes for wind-band; 3 grand sonatas for pf., violin obbl., and 'cello *ad lib.;* a fantasia for pf., 2 flutes, 2 horns, and bassoon; many pf.-variations.—Cf. T. Massé and A. Deschamps, *P. et Rossini* (Paris, 1820); C. de Colobrano, *Funérailles de F. P.* (ib., 1839).—See Q.-Lex.

Paesiel'lo. See PAISIELLO.

Pagani'ni, Niccolò, most famous of violin-virtuosi; b. Genoa, Oct. 27, 1782; d. Nice, May 27, 1840. His father, a poor shopkeeper with little musical knowledge, but loving the art, taught him to play on the mandolin, and then procured abler teachers for his gifted son; under G. Servetto, and after him the maestro di cappella G. Costa, Niccolò's progress in violin-playing was rapid; at 8 he comp. a sonata for violin; in 1793 he appeared in public; and from 1795 he studied with Ghiretti and Aless. Rolla at Parma, but soon surpassed his instructors. His career as an independent virtuoso dates from 1798, when he ran away from his father after a concert at Lucca, and made a tour by himself to Pisa and other places. Though only 16, he was passionately fond of gambling, and addicted to all forms of dissipation; at Leghorn he had to part with his violin to pay a gambling debt, but a M. Levron lent him a fine Joseph Guarnerius, and was so charmed with his playing that he made him a present of it. (P. left it by will to the city of Genoa; it may be seen in the Municipal Building, where it is kept under glass.) In 1804 he went home, and spent a year in assiduous practice; set out again on his travels in 1805, arousing unbounded enthusiasm; was soon app. court solo violinist at Lucca (where his novel performances on the G-string began), and stayed there until 1808; then up to 1827 he travelled throughout Italy, his renown spreading from year to year, and his vast technical resources maturing and augmenting so that victory over would-be rivals (Lafont at Milan, 1816, and Lipinski at Piacenza, 1817) was easy. Leaving Italy for the first time in 1828, his opening concert at Vienna was an unparalleled triumph; from the municipality he received the great gold medal of St. Salvator; from the Emperor the (honorary) title of court virtuoso. He reached Berlin in March, 1829, Paris in March, 1831; and

played for the first time in London on June 3, 1831. Within a year he accumulated a fortune in Britain. The winter of 1833–4 was passed in Paris; he then retired for a time to his villa at Parma, though often visiting Paris; his health had already begun to fail seriously, as a result of life-long dissipation and excitement. He spent the winter of 1838 in Paris, where his chief disorder, laryngeal phthisis, was aggravated by the climate and by chagrin at financial losses; he lived for several months at Marseilles with a friend, but finding no relief, repaired to Nice for the winter, and died there the following spring.—As a soloist, P. was the most wonderful and original of violin-players. His stupendous technique (in double-stops, left-hand pizzicato, staccato, harmonics), great power and perfect control of tone, the romantic passion and intense energy of his style, quite apart from his personal eccentricities (which were numberless) and mere tricks of virtuosity (such as tuning up the A-string by a semitone or playing the *Witches' Dance* on one string after severing the other three on the stage, in sight of the audience, with a pair of scissors), made him the marvel of his time. He never controlled his individuality so far as to become even a good quartet-player; he was an artist quite *sui generis*, whose dazzling genius held his audiences spell-bound, and impressed musicians and amateurs alike. That such gifts could be united with the most sordid avarice and unbridled sensuality, is a fact requiring no further comment here; it aids in explaining the small number and ephemeral character of his compositions.—Works: 24 *Capriccî per violino solo* (op. 1; pf.-transcriptions by Schumann and Liszt); 6 *Sonate per violino e chitarra* (op. 2); do. (op. 3); 3 *gran quartetti a violino, viola, chitarra e violoncello* (op. 4, 5); Concerto in E♭ (solo part written in D, for a violin tuned a semitone higher) (op. 6); Concerto in B m., *La Campanella*, w. Rondo 'à la clochette' (op. 7); *Le Streghe*, vars. on theme by S. Mayr (op. 8); Vars. on *God Save the King* (op. 9); *Il Carnevale di Venezia*, 20 variations (op. 10); the concert Allegro *Moto perpetuo* (op. 11); Vars. on *Non più mesta* (op. 12); do. on *Di tanti palpiti* (op. 13); *Variazioni di bravura* on airs from *Mosè;* 60 Studies in 60 progressive vars. on the air *Barucabà*. Of these only op. 1–5 were publ. during his life (the others posth.). Still in MS. are *Ghiribizzo vocale* (Vocal Freak) and *Chant patriotique* (on the accession of George IV, 1830).—BIBLIOGRAPHY: J. M. Schottky, *Paganini's Leben und Treiben als Künstler und als Mensch* (in Bohemian, Prague, 1830; Ger. tr. by L. Vinata, Hamburg, 1831; the orig. reprinted 1909); K. F. Guhr, *Über P.'s Kunst die Violine zu spielen* (Mayence, 1831; Engl. tr. by S. Novello, London, 1831); F. J. Fétis, *Notice biographique sur N. P.* (Paris, 1851; Engl. tr. by W. Guernsey, London, 1852); G. Conestabile, *Vita di N. P.* (Perugia, 1851); O. Bruni, *N. P., Racconto storico* (Florence, 1873; new ed. 1903); A. Niggli, *N. P.*, in Waldersee's 'Samml. mus. Vorträge' (Leipzig, 1882); S. S. Stratton, *N. P. His Life and Work* (London, 1907); J.-G. Prod'homme, *P.* (Paris, 1907; Engl. tr. by A. Matullath, London, 1911); A. Bonaventura, *N. P.* (Modena, 1911); J. Kapp, *N. P.* (Berlin, 1913).

Page, John, b. England, circa 1750; d. London, Aug., 1812. Tenor singer; lay-clerk at St. George's, Windsor, 1790; Gentleman of Chapel Royal; Vicar-choral at St. Paul's, 1801.—Publ. 'Harmonia sacra' (1800; 3 vols.; a coll. of 74 anthems in score, by eminent Engl. composers of the 16th–17th centuries; new ed. by Rimbault); 'Festive Harmony . . .' (1804; 4 vols.; madrigals, glees, and elegies); 'Collection of Hymns . . . ' (1804); 'The Burial Service, Chant, Evening Service, Dirge, and Anthems App. to be Perf. at the Funeral of Lord Nelson' (1806); anthems, psalms, etc.

Page, Nathan Clifford, b. San Francisco, Oct. 26, 1866. Pupil of Edgar S. Kelley; 1905–9, editor for O. Ditson Co. in Boston; since 1909 do. for C. C. Birchard & Co. He has made a specialty of Japanese music, using in his original works Japanese themes to a considerable extent. Works: 2 operas, *The First Lieutenant* (San Francisco, 1889) and *Villiers;* incid. music to *The Moonlight Blossom* (London, 1899), *A Japanese Nightingale* (N. Y., 1903), *The Cat and the Cherub, The Ghetto*, etc.; *Village Fête*, suite for orch.; *Caprice* for orch.; songs.

Pagel'la, Giovanni, b. Spezia, Nov. 21, 1872. At first self-taught, he continued his studies at the Schola Cantorum in Paris and later at the Kirchenmusikschule in Ratisbon; org. and choirm. at San Giovanni in Turin. Has publ. about 20 masses, many litanies, motets, etc.; 2 organ-sonatas; a biblical drama, *Job;* also secular choruses and songs. In MS. he has a sacred opera, *Judith* (after Hebbel).

Paine, John Knowles, b. Portland, Me., Jan. 9, 1839; d. Cambridge, Mass., Apr. 25, 1906. Pupil of Kotzschmar at Portland, and of Haupt (cpt.), Fischer (singing) and Wieprecht (instrumentation) at Berlin, 1858–61. After organ-concerts in Berlin and various American cities, he settled in Boston as organist of the West Church, Cambridge St. In 1862 he became teacher of music at Harvard Univ., and organist at Appleton Chapel, Cambridge, Mass.; from 1875 until his death he occupied the newly created professorship of music at Harvard, the first in

any American University. A. M. (hon. c.), Harvard, 1869; Mus. Doc. (hon. c.), Yale, 1890. A fine concert-organist. As a composer his first, classic, period was followed by a turn to romanticism, and he is one of the leaders in American musical development. —Works [those with * are publ.]: Domine salvum fac, for male ch. and orch., op. 8 (1863); *Mass in D, for soli, ch. and orch., op. 10; *oratorio *St. Peter*, op. 20; **Centennial Hymn* in D, for ch. and orch., op. 27 (Phila., 1876); music to **Œdipus tyrannus* [Sophocles], for male voices and orch., op. 35; **The Realm of Fancy*, cantata for sopr. solo, ch. and orch., op. 36; **Phœbus, arise; *The Nativity*, cantata for soli, ch. and orch., op. 38; **Song of Promise*, cantata for sopr., ch. and orch., op. 43; incid. music to *The Birds* of Aristophanes; *Columbus March and Hymn*, for the Chicago Expos. (1893); *Hymn of the West*, for the St. Louis Expos. (1904);—2 symphonies, op. 23 in C m., and op. 34 in A (**Spring Symphony*); 2 symphonic poems, op. 31 in D m., on *The Tempest*, and op. 44 in G♯ m. and A♭, *An Island Fantasy;* overture to *As you like it; Duo concertante* for vln. and 'cello w. orch., in A, op. 33; String-quartet, op. 5; pf.-trio, op. 22; Larghetto and Scherzo for pf., vln. and 'cello, op. 32; Romanza and Scherzo for pf. and 'cello, op. 30; Sonata for pf. and violin, op. 24; a variety of *characteristic pieces for pf.; *variations and fantasias for organ; motets, part-songs, and songs. An opera, *Azara* (text by himself), was publ. in 1901, and had a concert-perf. in Boston in 1906. Also wrote *The History of Music* (posth., 1907).—Cf. 'M. T.' (June, 1906).

Paisiel'lo, Giovanni, famous dram. comp.; b. Taranto, Italy, May 9, 1741; d. Naples, June 5, 1816. From the age of 5 he studied at the Jesuit school in Taranto, where he was taught by a priest, Resta, and where his singing so delighted Guaducci, maestro at the Capuchin church, that he advised his father to place him in the Cons. di S. Onofrio at Naples. Here he studied under Durante, Cotumacci, and Abos, from 1754–59, remaining 4 years longer as a teacher, and occupying himself with sacred composition (masses, oratorios, etc.). But a comic intermezzo perf. at the Cons. theatre in 1763, discovered such dramatic talent, that he was commissioned to write an opera for the Marsigli Th. at Bologna; here his first comic opera was prod., *La Pupilla, ossia Il Mondo alla rovescia* (1764). For 12 years, during which he brought out no less than 50 operas, his successes were many, and reverses few, even in rivalry with Piccinni and Cimarosa; though he did not scruple to win his triumphs by the aid of low trickery and intrigues prompted by artistic jealousy. Important works of this period are *Il Marchese di Tulipano* (Rome, 1766), *L'Idolo cinese* (Naples, 1767; Paris, Acad. R. de Mus. 1779), and *La Serva padrona* (Naples, 1769). Invited to Petrograd by Empress Catherine in 1776, he lived there 8 years on a princely salary; *Il Barbiere di Siviglia*, given at P. in 1776, was the first opera with that title, and so charmed the Romans that Rossini's masterpiece was not even allowed a hearing at its initial performance. During the next 15 years he acted as maestro di cappella to Ferdinand IV of Naples (1784–99); *L'Olimpiade* (1786), and *Nina, o La Pazza per amore* (1789, a charming 'opera semiseria,' a genre in which Paisiello excelled), *La Molinara*, and *I Zingari in fiera*, are especially noteworthy. During the revolutionary period of 1799–1801 P. stood well with the republican government, but lost the favor of the King, together with his place and salary. From 1802–3 he was Napoleon's maître de chapelle at Paris, and a favorite of the First Consul, who preferred his music to Cherubini's. From 1803 to the Bourbon restoration of 1815, he held his former position at Naples, and other places of importance, all of which latter he lost on Ferdinand's return in 1815, being retained solely as maestro di cappella in recognition of his eminent abilities.—P. was an extraordinarily productive composer, and one of the most popular of his time; yet of his 100 or more operas only *La Serva padrona* and possibly one or two others are ever played nowadays. His vein of melody was original, fresh, and natural; although he introduced instrumental effects that were novel in Italy, he carefully avoided the over-elaborate vocal numbers common to the period, obtaining his effect by the grace, beauty, and dramatic truthfulness of his melody. Seven operas were printed: *Il Marchese di Tulipano, La Serva padrona, Il Barbiere, Il re Teodoro, La Molinara, Nina*, and *Proserpine*.—Church-music: A Passion oratorio (Warsaw, 1784); 3 solemn masses for double choir and 2 orchestras; Te Deum for do.; Requiem for 4 voices and orch. (perf. at his own funeral); 30 masses for do.; 2 5-part masses; Dixit, Magnificat, Miserere, about 40 motets w. orch.; etc.—12 symphonies; funeral march for Gen. Hoche; 6 pf.-concertos; 12 pf.-quartets; 6 string-quartets; sonata and concerto for harp; 2 vols. of sonatas, caprices, etc., for pf.—BIBLIOGRAPHY: I. E. Arnold, *G. P., seine kurze Biographie* (Erfurt, 1810); J. F. Lesueur, *Notice sur P.* (Paris, 1816); Gagliardo, *Onori funebri . . . di P.* (Naples, 1816); Quatremère de Quincy, *Notice historique de P.* (Paris, 1817); Anon., *Schizzi della vita e degli studi di G. P.* (Milan, 1833); C. G. Pupino, *P.* (Naples, 1908); S. Panareo, *P. in Russia* (Trani, 1910).—See Q.-Lex.

Paladilhe [păh-lăh-dēl′], **Émile,** b. Montpellier, June 3, 1844. Entered Paris Cons. in 1853; studied under Marmontel (pf.), Benoist (org.), and Halévy (cpt.); 1st prize for pf. and organ, 1857; won the Grand prix de Rome in 1860 with the cantata *Le Czar Ivan IV* (Opéra, 1860). While in Rome, he sent to the Académie an Italian opera buffa, an overture, and a symphony; returning to Paris, he brought out a number of songs, and in 1872 the 1-act comedy-opera *Le Passant,* at the Op.-Comique, followed by the 2-act ditto, *l'Amour africain* (1875), the 3-act do., *Suzanne* (1878), the 3-act do., *Diana* (1885), the 5-act opera *Patriel* (Opéra, 1886; in Hamburg, 1889, as *Vaterland;* at La Scala, Milan, 1895, as *Patria*); and *Les Saintes Maries de la mer,* a sacred lyric drama (Montpellier, 1892). Has also produced 2 masses, a symphony in E♭, some sacred music, and numerous songs, among which the *Mandolinata, Premières pensées,* and *Mélodies écossaises,* are popular. In 1892 he succ. Guiraud as member of the 'Académie.'

Palestri′na, [Giovanni Pierluigi, called **da Palestrina,**] the greatest composer of the Catholic Church and of the Roman School, was born at Palestrina, n. Rome, 1526; d. at Rome, Feb. 2, 1594. His early life is obscure; the first reliable information we have is that he was organist at his native town 1544–51, in which year he succeeded Rosseli as magister puerorum (master of the boys) in the Cappella Giulia, with the title of 'maestro della cappella della Basilica Vaticana.' His first published work (1554) was a book of masses *a* 4, dedicated to Pope Julius III, who, recognizing his genius, caused him to be admitted to the Pontifical Chapel as a singer (a gross infraction of the rules, P. being married, and a poor singer) in Jan., 1555. Paul IV, on his accession to the Holy See, dismissed P. with a pension of 6 scudi per month (July 30, 1555); however, on the latter's recovery from a severe illness caused by this blow, the Pope appointed him maestro di cappella at the Lateran (Oct. 1, 1555). In 1560 his famous *Improperia* for Holy Week attracted such attention, that the Pope (Pius IV) secured them for the Sistine Chapel, where they have since been performed on every Good Friday. In 1561 he exchanged his post for the better-salaried one of maestro at Santa Maria Maggiore. He remained in this church for a decade, during which his fame was firmly established. The scheme of Pope Paul IV for the reform of church-music, laid before the Council of Trent (1545–63), had resulted in the determination by that august body to suppress all distinctly secular elements, and more particularly the *canti fermi* borrowed by even eminent composers from the melodies of indecent songs; but they hesitated to adopt the more radical features in the Pope's program, especially the abolition of figural song. During further discussion of this matter by the College of Cardinals in 1564, Palestrina was requested to write a mass which, without banishing the beauties of florid melody and polyphonic art, should be in every way appropriate for church-performance. He wrote not one, but three, of which the third, the *Missa Papae Marcelli,* was so wholly satisfactory that the idea of banishing polyphonic music from the church-service was definitively abandoned, and P. ('the saviour of music') was appointed composer to the Pontifical Chapel, a post of honor held only by himself and Anerio. In 1571 he succeeded Animuccia as maestro of St. Peter's, an office which he retained until his death. He was also interested in Neri's 'Congregazione del Oratorio' as a composer (*v.* NERI), taught occasionally in Nanini's school, and was 'maestro concertatore' to Prince Buoncompagni from 1581. The desire of Pope Sixtus V to make P. maestro of the Sistine Chapel, was frustrated by the opposition of the singers, who refused to serve under a layman. The revision of the Roman Gradual and Antiphonal, entrusted to P. in 1577 by Pope Gregory XIII, remained unfinished; for representations from Philip II of Spain and the Spanish bishops induced the Pope to abandon the intended revision.—Palestrina's works mark the culmination of the era of strict simple contrapuntal composition in the Gregorian modes; the perfection of a cappella church-music within these limits. Orlandus Lassus and Giovanni Gabrieli approach, but hardly equal him. A monumental edition of his complete compositions has been publ. by Breitkopf & Härtel in 33 volumes (1862–94); vols. i–iii edited by Theodor de Witt and J. N. Rauch; vols. iv–viii by Franz Espagne; vol. ix by Fr. Commer; and vols. x–xxxiii by Fr. X. Haberl. The contents of these volumes is as follows: Vols. i–vii, 179 motets (*a* 4–12); vols. viii, ix, 113 hymns and offertories (*a* 4–5); vols. x–xxiv, 93 masses (*a* 4–8); vol. xxv, 9 lamentations (each in several settings *a* 4–8); vol. xxvi, 10 litanies, 4 psalms, 2 motets (*a* 4–12); vol. xxvii, 35 magnificats (*a* 4–8); vol. xxviii, 83 Ital. secular madrigals (*a* 3–6); vol. xxix, 56 Ital. sacred madrigals (*a* 4–6); vols. xxx-xxxii, miscellaneous comps. (many doubtful); vol. xxxiii, index, documents, facsimiles, etc. After the completion of this great edition the same firm began the separate publication of several of the most famous works (in treble and bass clefs). In Waldersee's 'Sammlung musikalischer Vorträge,' No. 52, will be found full information; Br. & H. also publ. a special catalogue. As this

new edition supersedes and includes all previous ones, a list of original editions is omitted.—BIBLIOGRAPHY: G. Baini, *Memorie storio-critiche della vita e delle opere di G. P. da P.* (Rome, 1828, 2 vols.; an excellent monograph; Ger. tr. by F. S. Kandler, abridged and ed. by R. G. Kiesewetter, Leipzig, 1834); K. von Winterfeld, *Joh. P. von P.* (Breslau, 1832); W. Bäumker, *P.* (Freiburg, 1877); F. X. Haberl, *Die Kardinalskommission von 1564 und P.'s 'Missa Papae Marcelli,'* in 'Kchm. Jahrb.' (1892); Ph. Spitta, *P. im 16. und 19. Jahrhundert*, in 'Deutsche Rundschau' (July, 1894); A. Cametti, *Cenni biografici di G. P. da P.* (Milan, 1895); G. Félix, *P. et la musique sacrée [1594–1894]* (Lille, 1896); C. Respighi, *Nuovo studio su G. P. da P. e l'emendazione del 'Graduale Romano'* (Rome, 1900); A. Cametti, *Un nuovo documento sulla origine di G. P. da P.*, in 'Rivista mus. Ital.' (1903); M. Brenet, *P.* (Paris, 1905); J. Gloger, *Die 'Missa Prima.' Eine Studie über den Palestrinastil* (Leobschütz, 1910); K. Weinmann, *P.'s Geburtsjahr* (Ratisbon, 1915). For P.'s correspondence with the Duke of Mantua see 'Kchm. Jahrb.' (1886).—See also Q.-Lex.

Pallavicini (or **Pallavicino**) [-chē′-], **Carlo**, b. Salò, n. Brescia, 1630; d. Dresden, Jan. 27, 1688. Vice-Kapellmeister in 1667, and Kapellm. in 1672, to the Dresden court; after a stay in Italy, he became Kapellm. of the new Italian Opera at Dresden. Composed over 20 operas for Italian theatres and Dresden; *La Gerusalemme liberata* (1688), and *Antiope* (finished by Strungk, and prod. at Dresden, 1689), were the last.—See Q.-Lex.

Pallavici′no, Benedetto, b. Cremona; d. Mantua (?) after 1616, where he was maestro to the Duke. He publ. 1 book of madrigals *a* 4 (1570), 7 books *a* 5 (1581, '93, '96, '97, 1612, '13), 1 book *a* 6 (1587), and other madrigals in colls.; also a book of motets *a* 8, 12, and 16 (1595).—See Q.-Lex.

Pallo′ni, Gaetano, b. Camerino, Italy, Aug. 4, 1831; a pupil of Cellini at Fermo, where he became the favorite organist in 1854; studied further with Mabellini at Florence, where he lived as a much-sought singing-teacher. Publ. many songs; duets, etc.

Palme [păhl′mĕ], **Rudolf,** b. Barby-on-Elbe, Oct. 23, 1834; d. Magdeburg, Jan. 8, 1909. Organist; pupil of A. G. Ritter. Royal Mus. Dir., and org. of the Ch. of the Holy Ghost at Magdeburg.—Works: Much organ-music (concert-fantasias w. male chorus, sonatas, chorale-preludes); male choruses, songs, school-songs, etc.; also wrote *Das Orgelregistrieren* (1908).

Palmer, Geoffrey Molyneux, b. Staines, Oct. 8, 1882. Pupil at R. C. M. of Sir C. V. Stanford; Mus. Bac., Oxon., 1902; org. and choirm. at Holy Trinity, South Woodford, 1905–8. Comp. of the cantatas for ch. and orch. *Sir Galahad* and *The Abbot of Inisfalen;* pf.-pcs.; choruses and songs.

Palmer, Horatio Richmond, b. Sherburne, N. Y., Apr. 26, 1834; d. Yonkers, N. Y., Nov. 15, 1907. Taught by his father and sister, later by various teachers in New York, Berlin, and Florence. Began composing at 18, and chorus-conducting at 20. In 1857, head of mus. dept., Rushford Acad.; settled in Chicago after the Civil War; edited the 'Concordia'; cond. associations in the Northern States and Canada; from 1873 he had charge, for many years, of the New Church Choral Union, giving concerts with as many as 4,000 singers; from 1877–91 Dean of the Summer School of Music at Chautauqua, conducting from 2 to 4 concerts weekly. Mus. Doc. (Chicago Univ. and Alfred Univ.). Of his colls. 'The Song Queen,' 'The Song King,' 'The Song Herald,' and 'Concert Choruses,' have had great success; also *Theory of Music, Class Method* (of elem. teaching), *Manual for Teachers* (in public schools), *Brief Statements, Mus. Catechism*, etc.

Palmgren, Selim, b. Björneborg, Finland, Feb. 16, 1878. After completing the course at the Cons. in Helsingfors (1895–9) he cont. his pianistic studies in Berlin with K. Ansorge, W. Berger and F. Busoni; from 1902–4, cond. of a choral society in Helsingfors; 1909–12, cond. of the Music Soc. (orchl.) in Åbo. He has made several very succ. pianistic tours of the principal cities of Finland and Scandinavia, appearing also as visiting cond. In 1909 he married the Finnish soprano Maikki Pakarinen (after she had been divorced from A. Järnefelt).—Works: 2 operas, *Daniel Hjort* (Åbo and Helsingfors, 1910) and *Peter Schlemihl* (not yet prod.); 2 pf.-concertos (G m. and C♯ m.); a symph. poem, *Floden;* incid. music to *Tuhkimo*.—For pf.: Sonata in D m.; op. 6, *Fantaisie;* op. 17, 24 Preludes; op. 18, *Ballade* (in the form of a theme with vars.); op. 22, *Finnische Lyrik* (12 pcs.); op. 24, *Finnische Suite;* songs and male choruses.

Paloschi [păh-lŏh′skē], **Giovanni,** of the publishing-house of Ricordi, Milan; b. 1824; d. Jan. 2, 1892; publ. 1876 (2nd ed. 1878) a valuable *Annuario musicale universale; Piccolo dizionario delle opere teatrali rinomate* (4th ed. '98). He translated many works for Ricordi, and contrib. to the 'Gazetta Musicale.'

Panizza [-nĭt′săh], **Ettore,** born Buenos Aires, Aug. 12, 1875. St. at the Cons. G. Verdi in Milan, winning 1st prizes for pf. and comp. He began his career as operatic cond. in Italy in 1899; 1907–13, cond. of Ital. operas at Cov. Garden; since

1916 at La Scala, Milan. Composer of the operas *Il Fidanzato del mare* (Buenos Aires, 1897), *Medio Evo Latino* (Genoa, 1900), *Aurora* (Buenos Aires, 1908).

Pan'ny, Joseph, b. Kolmitzberg, Lower Austria, Oct. 23, 1794; d. Sept. 7, 1838, at Mayence, where he had founded a music-school. Violinist; comp. a scena for violin and orch. for Paganini; publ. easy string-quartets (op. 15), a sonata for the G-string, trios and solos for violin, masses, a Requiem, male choruses, etc.; also (in MS.) an opera, *Das Mädchen von Rügen.*

Panof'ka, Heinrich, b. Breslau, Oct. 2, 1807; d. Florence, Nov. 18, 1887. Violinist, a pupil of the cantors Strauch and Forster, at ten he played in a concert, and from 1824–7 studied at Vienna under Mayseder and Hoffmann; then gave concerts, went to Munich in 1829, thence to Berlin, and settled in Paris (1834), playing at the Cons. concerts, and studying the art of singing and vocal instruction under Bordogni, with whom he founded, in 1842, an 'Académie de chant,' which failed in competition with the Prince of Moszkva's 'Société de concerts.' Lived 1844–52 at London, becoming famous as a singing-teacher; was also Lumley's asst.-cond. at H. M.'s Th. in 1847, during Jenny Lind's appearances; returned to Paris, 1852; settled in Florence, 1866.—He wrote considerable violin-music during his virtuoso-period (variations, rondos, a sonata, studies, charact. pieces, duos concertants with pf.), and transl. Baillot's Method f. Violin into German; but his instructive vocal works are more important: *The Practical Singing Tutor; L'art de chanter* (op. 81); an *Abécédaire vocal; 24 Vocalises progressives* (op. 85); *12 Vocalises d'artiste* (op. 86); *Erholung und Studium* (op. 87); *86 Nouveaux exercices* (op. 88); *12 Vocalises pour contralto* (op. 89); *12 Vokalisen für Bass* (op. 90).

Panseron [păhns-rŏhn'], **Auguste-Mathieu,** b. Paris, April 26, 1796; d. there July 29, 1859. His father, who instrumented many operas for Grétry, taught him until he entered the Paris Cons. in 1804; he studied under Gossec, Levasseur and Bertini, winning the Grand prix de Rome in 1813 with his cantata *Herminie.* After study in Bologna (with Mattei), Rome, Naples, Vienna (Salieri) and Munich, he returned to Paris in 1818, taught singing, was accompanist at the Opéra-Comique, and prod. 3 1-act operas; became prof. of solfeggio at the Cons. in 1826, prof. of vocalisation in 1831, and prof. of singing in 1836. From 1825–40 he brought out some 200 charming romances; he also comp. church-music (2 masses f. 3 soprani, and motets *a* 3–4, *Mois de Marie,* were publ.), etc.; but attained real eminence as a vocal teacher and as a writer of instructive works on singing: *A B C musical* (solfeggî written for his daughter, aged 8); *Solfèges d'artiste* (50 solfeggî with change of clefs); 36 do., of advanced difficulty; *Solfège d'ensemble à 2, 3, et 4 voix,* 3 books; *Solfège du pianiste; Solfège du violoniste, Méthode de vocalisation,* followed by a *Méthode complète de vocalisation* in three books, and another series of special studies and exercises for the different voices and grades of difficulty; also a *Traité de l'harmonie pratique et de modulation* (1855).

Pa'num, Hortense, b. (of Danish parents) Kiel, Mar. 14, 1856. Her father, who had been prof. of physiology at the Kiel Univ., returned to Copenhagen in 1864. There she st. with A. Winding, V. Bendix and O. Rosenhoff (comp.); later she won a stipend, and st. hist. of music with W. Tappert in Berlin (1886–7). After her return she devoted herself to historical studies (especially concerning old instruments); in 1898 she was one of the founders, and from 1901–3 Pres., of the 'Musikpedagogisk Förening'; since 1907 prof. of hist. of music at the Copenhagen Cons.—Works: *Illustreret Musikhistorie* (1897–1905; Part ii by W. Behrend); *Musiken og musiklivet i Danmark för anno 1800* (1904); do. *efter anno 1800* (1906); *Haydn, Mozart, og Beethoven* (1908); *Middelalderens Strengeinstrumenter og deres Forlöbere i Oldtiden* (1915; profusely ill.). Has also contrib. valuable papers to 'Sbd. I. M.-G.' (*Harfe und Lyra im alten Nordeuropa*), and various Danish journals.

Panzner, Karl, distinguished conductor; b. Teplitz, Bohemia, Mar. 2, 1866. Pupil at the Dresden Cons. of Nicodé (pf.), Draeseke and Wüllner (comp.); then private pupil of A. Rubinstein, who advised him to adopt the career of a concert-pianist. Instead, he became th.-cond. at Cottbus; then went in a similar capacity to Sondershausen, and Elberfeld; in 1893 he succ. E. Paur as 1st Kapellm. at the Leipzig Stadtth., where he remained 6 years. In 1899 he was called to Bremen to conduct the 'Philharmonie,' and in 1904 also accepted the conductorship of the 'Lehrer-Gesangverein,' with which he made several triumphant tours (notably to Paris in 1907); from 1907–9 he also was cond. of the Mozart Orch. in Berlin. During his ten years' activity in Bremen he exerted a powerful influence upon the musical life of that city, and the Senate showed their appreciation by making him munic. music-dir. and Prof. At the same time he filled numerous engagements as visiting cond. in Barcelona, Paris, Petrograd, Moscow, Rome and New York (Philh. Soc., 1906). Since 1909 he has been munic. music-dir., cond.

of the symph. concerts and of the chorus of the munic. 'Musikverein' in Düsseldorf.—Cf. W. Gareiss, *K. P.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Pape [pah′pĕ], **Johann Heinrich,** born Sarstedt, n. Hanover, July 1, 1789; d. Paris, Feb. 2, 1875. A piano-maker; worked 1811–15 for Pleyel in Paris, later for himself. He built an 8-octave piano; introduced padded hammers; and invented overstringing.

Papier [păh-pēr′], **Louis,** b. Leipzig, Feb. 26, 1829; d. there Feb. 13, 1878; org. at the Thomaskirche from 1869; singing-teacher in public-schools. Publ. pieces for org. and pf.; also songs.

Papier, Rosa, b. Baden, n. Vienna, Sept. 18, 1858. Fine mezzo-soprano; eng. at the Imp. Opera, Vienna. Owing to an affection of the throat she was obliged to retire in 1891; since then prof. of singing at the Vienna Cons. Married Dr. Hans Paumgartner, a pianist and mus. critic (1843–96), in 1881.

Papillon de la Ferté [păh-pē-yŏhn′], Intendant of the 'menus plaisirs' of Louis XVI (1777), Inspector of the 'École royale de chant,' director of the Opéra, was guillotined in 1793.—His son was Mus. Intendant-in-chief after the Restoration (1814).

Pap′peritz, Benjamin Robert, b. Pirna, Saxony, Dec. 4, 1826; d. Leipzig, Sept. 29, 1903. Studied under Hauptmann, Richter and Moscheles at the Leipzig Cons., where he became teacher of harmony and counterpoint in 1851. From 1868–99 he was also organist of the Nikolaikirche, then retiring. Excellent instructor; 'Kgl. Professor' in 1882. Publ. organ-music, choral works, and songs.

Paque [pahk], **Désiré,** b. Liège, May 21, 1867. Pupil of the Cons. there; lived as teacher of pf. and organ in various cities (Sofia, Athens, Lisbon, etc.); now (1917) living in Geneva. Has written an opera, *Vaïma;* a Requiem, op. 41; 2 vl.-sonatas, op. 4 and 32; 4 suites for vla., op. 15, 20, 26, 27; organ- and pf.-pcs.; songs.

Paque, Guillaume, 'cello-virtuoso, pupil of Demunck; b. Brussels, July 24, 1825; d. London, Mar. 2, 1876. Teacher in Barcelona Cons.; soloist at the Royal Th., Madrid; member of the R. Orch., London, from 1863, and teacher in Dr. Wylde's London Acad. of Mus. Publ. fantasies and transcriptions for vcl. and pf. of operatic airs and songs of Schubert.

Paradi′es (or **Paradi′si**), **Pietro Domenico,** dram. comp. and harpsichord-player; b. Naples, 1710; d. Venice, 1792. Pupil of Porpora; brought out operas in Italy, went to London in 1747, and lived there many years as a harpsichord-teacher.—Publ. 12 *Sonate di gravicembalo* (London, 1746). Some pieces are in Pauer's 'Old Ital. Masters'; many in MS. in the Fitzwilliam Coll.—See Q.-Lex.

Paradis′, Maria Theresia von, b. Vienna, May 15, 1759; d. there Feb. 1, 1824. Blind from her fifth year, she was taught by Richter and Koželuch (pf.), Salieri and Righini (singing), and Friberth and Abbé Vogler (comp.), becoming an excellent pianist and organist; played in Paris in 1784, and made a tour to London, Brussels and German capitals in 1786. By the aid of a system of notation invented by a friend, she became a skilful composer, her chief works being a melodrama, *Ariadne und Bacchus* (Vienna, 1791), an operetta, *Der Schulcandidat* (1792), the fairy opera *Rinaldo und Alcina* (Prague, 1797), a funeral cantata on the death of Louis XVI (1794), a pf.-trio, sonatas and vars. for pf., songs, etc. In her last years she taught singing and piano-playing.

Paradi′si. See PARADIES.

Parent [pah-răhn′], **Armand,** b. Liège, Feb. 5, 1863. Pupil at the Cons. there of L. Massart and Heynberg (vl.), and S. Dupuis (harm.); won 1st prizes in solfège (1876), chamber-music (1878), violin (1880), harm. (1882). From 1881–2 he was leader of the orch. at Pau (Basses Pyrénées); 1882–3, do. with Bilse's orch. in Berlin; 1883–9, do. with the Colonne Orch. (also at the summer concerts in Aix-les-Bains). He is now (1917) prof. of vl. at the Schola Cantorum; Chev. of the Legion of Honor. In 1892 he founded (with Loiseau, Vieux and Fournier) the 'Quatuor P.,' which for many years has enjoyed international fame. By the end of 1916 they had given over 1,200 concerts. While cultivating the classic masters, they also introduced to France the latest chamber-music of contemporary composers, especially of the younger French school (Debussy, Fauré, Ropartz, Roussel, Ravel, Chausson, Lekeu, etc.); as zealous apostles of Brahms, they performed all his works repeatedly, and many for the first time in France. P. has written 2 str.-quartets, a str.-quintet, a vl.-sonata, and a number of minor pcs. for vl. and pf.; *Gymnastique du violon* (with preface by d'Indy), 20 *Études de virtuosité* (on a modern harmonic basis), *Études pour violon, Exercices pour le violon d'après les 17 quatuors de Beethoven.*

Parent, (Charlotte-Francès-) Hortense, b. London, Mar. 22, 1837. Pianist, pupil of Mme. Farrenc (Paris Cons., 1853–7), foundress (1882) of an 'École préparatoire au professorat' (pf.-teachers' seminary) at Paris; authoress of *Étude du piano* (1872; with supplem. exercises; 5th ed. 1907); *Répertoire encyclopédique du pianiste* (2 vols., 1901, '07).

Pare'pa-Ro'sa (*née* **Parepa de Boyescu'**), **Euphrosyne,** famous soprano; b. Edinburgh, May 7, 1836; d. London, Jan. 21, 1874. Her father was a native of Bucharest; her mother, Elizabeth Seguin, was a well-known singer, undertaking her daughter's mus. education at first. After the father's death she was trained for the stage; made her début at 16, as Amina, in Malta; then sang in Naples, Genoa, Rome, Florence, Madrid and Lisbon, appearing in London as Elvira in *I Puritani* on May 21, 1857. She became a great favorite there, singing frequently in opera and oratorio up to her American tour in 1865 with Carl Rosa, whom she married on their second American tour in 1867, when they organized an opera-company, with 'Parepa' as leading lady, and gained great success. On her third visit to America, in 1871, Parepa sang with Santley and Wachtel in Italian opera; returned to England in 1873, intending to give *Lohengrin* in English at Drury Lane the following March; a project defeated by Parepa's sudden illness.—Her voice, sweet and powerful, had a compass of 2½ octaves (to d^3). She was even more successful in oratorio than in opera.

Parish-Alvars, Elias, noted player on and comp. for the harp; b. Teignmouth, Engl., Feb. 28, 1808; d. Vienna, Jan. 25, 1849. Of Jewish parentage; pupil of Dizi, Labarre and Bochsa. Tours in Germany, 1831, and Italy, 1834; concerts in London 1836–7; Oriental tour 1838–42, succeeded by further tours in Germany and Italy. Settled in Vienna, 1847, as chamber-harpist to the Emperor. Many fine works for harp: Op. 62, *Voyage d'un harpiste en Orient* (Turkish, Greek, and other melodies for solo harp); op. 67, March f. harp; op. 81, concerto f. harp w. orch., in G m.; op. 98, do. in E♭; op. 91, concertino f. 2 harps w. orch.; fantasias, romances, characteristic pieces, transcriptions, etc., for harp with orch. or pf.

Parisi'ni, Federico, b. Bologna, Dec. 4, 1825, d. there Jan. 5, 1891. Pupil of Fabbri at the Liceo Musicale, Bologna, becoming teacher of harmony, etc., in that inst., succeeding Gaspari as librarian of the Acad. Filarmonica, of which he was twice president, also lecturer on mus. æsthetics and history. Wrote theoretical treatises on choral singing and harmony, a biogr. of Padre Martini (1887), and edited his correspondence (1888); publ. vol. i of the catalogue of the Liceo filarmonico prepared by Gaspari (1890), and completed vol. ii (1892). Comp. 5 well-known operettas for students.

Parker, Bertie Patterson, brother of William Frye P.; fine violoncellist; b. Great Dunmow, Essex, Sept. 2, 1871. Pupil at the R. A. M. of W. E. Whitehouse, B. Haynes and A. Fox; A. R. A. M., 1904. He is solo 'cellist of the London Philh. Soc. and the Symph. Orch., and member of the Wessely String Quartet; since 1907 prof. at the R. A. M. In 1912 he toured the U. S. with the London Symph. Orch. under Nikisch; in 1914 he made a tour of Austria and Belgium with the Wessely Quartet.

Parker, Henry, b. London, Aug. 4, 1842. Pupil, in Leipzig Cons., of Plaidy, Moscheles and Richter; at Paris, of Lefort; was for many years prof. at the G. S. M.; now (1917) living in retirement in London. Works: Rom.-comic opera *Mignonette* (London, 1889); 3 comic operas, *Jack in the Green*, *The King's Pardon*, and *Kitty* (Cheltenham, 1897); *Jerusalem*, for bass solo and chorus (Albert Hall, 1884); gavottes, etc., for orch.; pf.-music; songs.—Wrote *The Voice, its Production and Improvement, with Practical Exercises.*

Parker, Horatio William, b. Auburndale, Mass., Sept. 15, 1863. Pupil, in Boston, of Emery (theory), J. Orth (pf.), and Chadwick (comp.). Organist at Dedham and Boston; studied in Munich 1882–5 with Rheinberger (org. and comp.) and L. Abel (conducting), bringing out a cantata, *King Trojan*, in 1885. Returning to America, he became organist and prof. of music at the Cathedral School, Garden City, L. I.; 1886, org. and choirmaster at St. Andrew's, N. Y.; 1888, do. at Ch. of the Holy Trinity, Boston. In 1894 the performance of his oratorio *Hora Novissima* attracted wide attention and in the same year he was called to the chair of music at Yale Univ. There he reorganized a choral soc. and founded the New Haven Symph. Orch., of which he is still (1917) cond. A. M. (hon. c.), Yale Univ., 1894; Mus. Doc. (hon. c.), Cambridge, Engl., 1902. In 1911 his opera *Mona* won the $10,000 prize offered by the M. O. H., and was prod. there on March 14, 1912; two years later his second opera, *Fairyland*, won a similar prize offered by the Nat. Federaation of Women's Clubs, and was prod. at Los Angeles on July 1, 1915. Books of both operas are by Brian Hooker.

WORKS.

Op. 1, *The Shepherd Boy*, for male vcs.; op. 2, 5 mixed choruses (not publ.); op. 3, Psalm 23 for fem. vcs., org., and harp; op. 4, Concert-overture in E♭ (not publ.); op. 5, Overture in A (not publ.); op. 6, *The Ballad of a Knight and His Daughter* for mixed ch. and orch.; op. 7, Symphony in C m. (not publ.); op. 8, *King Trojan*, for soli, ch. and orch.; op. 9, 5 pcs. for pf.; op. 10, 3 songs; op. 11, Str.-quartet in F (not publ.); op. 12, *Venetian Overture* in B♭ (not publ.); op. 13, *Scherzo* for orch., in G (not publ.); op. 14, *Blow, thou Winter Wind*, male ch.; op. 15,

Idylle (Goethe) for mixed ch. and orch.; op. 16, *Normannenzug* for male ch. and orch.; op. 17, 4 pcs. for organ; op. 18, Morning and Evening Service in E; op. 19, 4 pcs. for pf.; op. 20, 4 pcs. for organ; op. 21, *The Kobolds* for ch. and orch.; op. 22, 3 sacred songs; op. 23, 6 Lyrics for pf.; op. 24, 6 songs; op. 25, 2 songs; op. 26, *Harold Harfagar* for mixed ch.; op. 27, 2 fem. choruses; op. 28, 4 pcs. for organ; op. 29, 6 songs; op. 30, *Hora Novissima*, oratorio; op. 31, *The Dream King and His Love*, cantata; op. 32, 5 pcs. for organ; op. 33, 6 male choruses; op. 34, 3 songs; op. 35, Suite for vl., vcl. and pf. (not publ.); op. 36, 4 pcs. for organ; op. 37, *The Holy Child*, Christmas cantata; op. 38, Str.-quintet in D m. (not publ.); op. 39, 4 male choruses; op. 40, *Cáhal Mór of the Wine-red Hand*, for bar. and orch.; op. 41, Suite for vl. and pf. (not publ.); op. 42, Ode for Commencement; op. 43, *The Legend of St. Christopher*, oratorio; op. 44, *Adstant Angelorum Chori*, motet for mixed ch. a capp. (prize of Mus. Art Soc., N. Y., 1899); op. 46, *A Northern Ballad* for orch. (not publ.); op. 47, *Six Old English Songs;* op. 48, male choruses; op. 49, 3 pcs. for pf.; op. 50, *A Wanderer's Psalm* for ch. and orch.; op. 51, 3 songs; op. 52, do.; op. 53, *Hymnos Andron*, Ode (on Greek text) for the bicentenary celebration of the founding of Yale Univ. (1901); op. 54, *A Star Song* for soli, ch. and orch. (Paderewski Prize, 1901); op. 55, Concerto for org. and orch. in E m.; op. 56, Symph. Poem (not publ.); op. 57, Communion Service in B♭; op. 58, 3 medieval hymns for solo voice; op. 59, 4 songs; op. 60, *Union and Liberty*, patriotic song with orch. for the inauguration of Pres. Roosevelt (1905); op. 61, *Spirit of Beauty*, Ode for the dedication of the Albright Art Gallery in Buffalo (1905); op. 62, *Crépuscule* for m.-sop. and orch.; op. 63, *The Shepherd's Vision;* op. 64, *King Gorm the Grim*, ballad for mixed ch. and orch.; op. 65, Organ-sonata in E♭; op. 66, songs for high-schools; op. 67, 4 pcs. for organ; op. 68, *Five Short Pieces* for org.; op. 69, *Norsemen's Raid* for male ch. and orch.; op. 70, 7 songs; op. 71, *Mona*, opera (see above); op. 72, *Collegiate Overture;* op. 73, *A Song of Times*, cantata; op. 74, 7 *Greek Pastoral Scenes* for sop. and alto soli, fem. ch., str.-orch., harp and oboe; op. 75, *The Leap of Roushan Beg*, ballad for ten. solo, male ch. and orch.; op. 76, songs (not publ.); op. 77, *Fairyland*, opera (see above); op. 78, Series of books for public schools; op. 79, *Morven and the Grail*, oratorio; op. 80, *Cupid and Psyche*, masque for the 50th anniversary of the founding of the Yale Art School (June, 1916); op. 81, Music for the Yale Pageant (Oct., 1916).—Also wrote *Music and Public Entertainment* (1911).

Parker, James Cutler Dunn, b. Boston, Mass., June 2, 1828; d. Brookline, Mass., Nov. 27, 1916. Studied law in Boston 1848–51, and music in Leipzig 1851–4, under Moscheles and Plaidy (pf.), Hauptmann (harm.), and Richter and Rietz (comp.). Lived since then in Boston and the suburban Brookline. In 1862 he organized the 'Parker Club,' an amateur vocal society; organist and choir-director of Trinity Ch. 1864–91, and for many years org. of the Handel and Haydn Soc.; was prof. at the Boston Univ. College of Music, and Examiner for the New Engl. Cons.—Works for soli, ch. and orch.: *Redemption Hymn* (1877); cantata *The Blind King* (1886); *St. John; The Life of Man* (oratorio); several church-services, and other church-music. Translated Richter's 'Manual of Harmony'; publ. an original *Man. of Harm.* (1855), and *Theoretical and Practical Harmony* (1870).

Parker, William Frye, violinist; b. Great Dunmow, Essex, Sept. 10, 1855. Pupil of P. Sainton at the R. A. M.; début as concert-vlnst. in London, 1871; prof. at the R. A. M. since 1882; taught also at the G. S. M. from 1881–1904; 1895–1909, conc.-master of the London Philh. Soc.; now (1917) cond. of the 'Civil Service Orch.' and 'Colet Orchl. Soc.'

Parkhurst, Howard Elmore, b. Ashland, Mass., Sept. 13, 1848; died (accidentally drowned) Lavallette, N. J., Aug. 18, 1916. Org. at the Madison Sq. Presb. Ch., N. Y., where his brother, the Rev. Charles Henry P., has been rector since 1880. He publ. (besides books on botany and ornithology) *A Complete System of Harmony* (1908), *A Complete Method for the Modern Organ* (1911), *The Church Organist* (1913), *The Beginnings of the World's Music* (1914), *Rambles in Music-Land* (1914); also wrote an oratorio, a cantata, an orchl. overture, and church-music.

Parki'na, stage-name of **Elizabeth Parkinson,** lyric soprano; born in Southern Missouri, May, 1882; taught by Mrs. Layton at Kansas City; went in 1899 to Paris and studied with Mme. Mathilde Marchesi. Engaged at the Opéra-Comique in 1902; début in the title-rôle of the opera *Lakmé;* sang at Cov. Garden from 1904–7; made a very succ. tour of Australia in 1905. Her greatest successes have been on the concert-stage (as soloist with the London Philh. Soc. and other important instrl. and choral organizations in England).

Parlow, Kathleen, distinguished violinist; b. Calgary, Canada, Sept. 20, 1890. When she was 5 years old her family moved to San Francisco, where she began to study the violin with a cousin, who taught her until 1900; she was then placed under the

tuition of Henry Holmes, a pupil of Spohr, who emphasized the technical rather than the musical development of his pupil. In 1905 he took her to London, where she was exhibited as a prodigy, appearing frequently in recitals, and also with the London Symph. Orch. In July of that year she was commanded to play before Queen Alexandra. These constant exhibitions soon palled upon the young artist, and her love for music was almost extinct, when in 1906 she heard Elman in London, whose playing revealed to her the true art of violin-playing, and filled her with enthusiasm. She immediately went to L. Auer (Elman's teacher) in Petrograd, and after 18 months of earnest study made her real début as a mature artist (1908) in the Russian capital. She then visited Scandinavia, Germany, Holland and Belgium. On her first Amer. tour (1910–11) she immediately established herself as a prime favorite, both in recitals and with the leading orchestras; on her second tour (1911–12) she appeared with the Boston Symph. Orch. not less than 13 times; has been a regular visitor since then, with the exception of the season of 1914–15.

Paro'di, Lorenzo, b. Genoa, 1856. St. there and with Guiraud in Paris. He is prof. of esthetics and hist. of music in, and also dir. of, the Liceo Amilcare Zanella in Genoa; mus. critic of 'Caffaro.'—Works: The oratorios *Joannes Baptista* and *Calvario;* masses and hymns; cantatas; a Stabat Mater; *Suite greca* and *Ouverture triomphale* for orch.; pcs. for vl. and pf.; pf.-pcs.; songs. Has also publ. *Musicologia, L'estetica del canone,* and a treatise on instrumentation.

Parratt, Sir **Walter,** b. Huddersfield, Feb. 10, 1841. At 7 sang regularly in church; at 10 knew the 'Well-temp. Clavichord' by heart; at 11, organist at Armitage Bridge, and passed through successive similar positions to Magdalen Coll., Oxford (1872), and St. George's Chapel, Windsor (1882), succeeding Elvey. Mus. Bac., Oxon., 1873; organ-prof. at R. C. M., 1883; knighted in 1892; Master of Music in Ord. to the Queen, 1893; do. to King Edward VII (1901), and King George V (1910); since 1908 prof. of music at Oxford. Mus. Doc. (hon. c.), Oxford, 1894; Past Pres. R. C. O.; Past Grand Organist of the Freemasons.—Works: Music to Æschylus' *Agamemnon* and *Orestes; Elegy to Patroclus* (1883); anthems, songs, music for organ and pf. Contributor to Grove's Dictionary.—Cf. 'M. T.' (July, 1902).

Parry, Sir **Charles Hubert Hastings,** b. Bournemouth, Engl., Feb. 27, 1848. While at Eton, from 1861, he studied composition with G. Elvey; took part in the concerts of the Musical Soc. as a pianist, organist, vocalist, and composer. At 18, still a lad at Eton, he took the degree of Mus. Bac. at Oxford, his exercise being a cantata, *O Lord, Thou hast cast us out.* Entered Exeter Coll., Oxford, in 1867; was a founder of the 'Univ. Mus. Club,' and took the degree of M. A. in 1874. Here he began to study music in earnest under Bennett and Macfarren, also taking pf.-lessons of Dannreuther 1872–9, and a 2-months' vacation-course with Pierson at Stuttgart. His public career as a composer began with the prod. of an *Intermezzo religioso* for strings at the Gloucester Festival of 1868; in 1880, his settings of scenes from Shelley's *Prometheus Unbound,* for soli, ch. and orch. (Glouc. Fest.), opened a series of works on a large scale: The Symphony No. 1, in G (Birmingham, 1882), *The Glories of Our Blood and State* (Glouc., 1883), *Suite moderne,* in A m. (ibid., 1886), the oratorio *Judith* (Birm., 1888), Ode on *St. Cecilia's Day* (Leeds, 1889) *L'Allegro ed il Pensieroso* (Norwich, 1890), *De profundis,* for sopr. solo, 3 choirs and orch. (Hereford, 1891), oratorio *Job* (Glouc., 1892), symphonic *Overture to an unwritten tragedy* (Worcester, 1893), oratorio *King Saul* (Birm., 1894), *Invocation to Music* (Leeds, 1895), Magnificat, in Latin (Hereford, 1897); also *Blest Pair of Sirens* (1887): choral song *The Lotos-eaters* (1892); music to Aristophanes' *Birds* (1883), *Frogs* (1892), *Clouds* (1905), and *Acharnians* (1914), and to *Hypatia* (1893); *Ode to Music* (1901), *War and Peace* (1903), *Voces clamantium* (Hereford, 1903), *The Pied Piper of Hamelin* (Norwich, 1905), *The Vision of Life* (Cardiff, 1906), *The Soul's Ransom* (Hereford, 1906), *Beyond Those Voices there is Peace* (Worcester, 1908), *Hymn to the Nativity* (Hereford, 1912), *Te Deum* (English; Gloucester, 1913.)—In 1883 P. was app. Choragus of Oxford Univ.; in that year Cambridge conferred on him the hon. degree of Mus. Doc., followed by Oxford (1884), and Dublin (1891). In 1894 he succeeded Sir George Grove as Director of the R. C. M., which post he still (1917) holds; 1899–1908, prof. of music at the Univ. of Oxford. He was knighted in 1898. P. is a distinguished lecturer and writer; he contributed numerous excellent articles to Grove's Dictionary, and has publ. *Studies of Great Composers* (1886), *The Art of Music* (1893; enlarged as *The Evolution of the Art of Music,* 1896), *Summary of Mus. History* (1893), *The Music of the 17th Century* (vol. iii of the 'Oxford History of Music,' 1902); *John Sebastian Bach* (1910); *Style in Musical Art* (1911). Also wrote the 'Introduction' in vol. i of 'The Art of Music' (1917). Publ. compositions (incl. all noted above): 4 further symphonies (No. 2 in F, No. 3 in C, No. 4 in E m., No. 5 in B m.); overture *Guillem de Cabestanh;* symphonic

vars. for orch., in E m. (1897); a string-quintet; a string-quartet; a pf.-quartet; 3 pf.-trios; a sonata for pf. and 'cello; a Fantaisie-Sonata, a Partita, and a Sonata (all 3 for pf. and violin); 12 Short Pieces for pf. and violin; a pf.-concerto in F♯ m.; a Duo in E m. for 2 pfs.; pf.-sonatas in F and A, other pf.-music; a Fantasia and Fugue f. organ; 4 sets of *English Lyrics*, 3 Odes of Anacreon, 6 Shakespearian songs, other songs; 20 part-songs; a Service in D; anthems (the *Processional Anthem* for the coronation of King Edward VII, which was repeated at the coronation of King George V); etc.

Parry, John, Welsh bard; b. Ruabon, N. Wales; d. as harper to Sir W. W. Wynne at Wynnstay, Oct. 7, 1782.—Publ. 'Antient British Music . . . ' (tunes of the Cambro-Britons, 1742); 'Coll. of Welsh, English and Scotch Airs' (1761); 'Cambrian Harmony; a Coll. of Antient Welsh Airs . . . ' (1781).

Parry, John (called 'Bardd Alaw,' master of song), born Denbigh, Feb. 18, 1776; d. London, Apr. 8, 1851. Clarinettist in a band, then bandmaster; teacher of flageolet; comp. to Vauxhall, 1809; cond. of 'Eisteddfodau' in Wales for years; was critic for the 'Morning Post,' and treasurer of the R. Soc. of Musicians (1831–49).—Works: 'The Welsh Harper' (1839–48; coll. of Welsh music, with historical introd.); various other collections; also much original music (incid. music to several plays, harp-sonatas, glees, songs, part-songs, etc.).

Parry, John Orlando, son of preceding; pianist, harpist, and singer; b. London, Jan. 3, 1810; d. E. Molesey, Feb. 20, 1879. Appeared at the German Reed Entertainments 1860–9. Wrote songs, comic and sentimental.

Parry, Joseph, b. Merthyr Tydvil, Wales, May 21, 1841; d. Penarth, n. Cardiff, Feb. 17, 1903. The son of a laborer, and put to work at 10 in a puddling furnace; his parents emigrated to America, but he returned to Britain, won Eisteddfod prizes for songs, and through Brinley Richards' influence entered the R. A. M. in 1868, studying under Bennett, Garcia and Steggall. Mus. Bac., Cambr., 1871; then app. prof. of music at the Univ. Coll., Aberystwith; Mus. Doc., 1878; in 1888, Mus. Lecturer at Univ. Coll. of S. Wales, Cardiff. Also F. R. A. M.—Works: 4 operas, *Blodwen* (Aberdare, 1878); *Virginia* (ib., 1883); *Arianwen* (Cardiff, 1890); *Sylvia* (ib., 1895); *King Arthur* (finished 1897); the oratorios *Emmanuel*, 1880, and *Saul of Tarsus*, 1892; the cantatas *The Prodigal Son*, *Nebuchadnezzar*, *Cambria* and *The Maid of Cefu Idfa; Druids' Chorus;* an orchestral ballade, overtures, a string-quartet, pf.-music, anthems, songs.

Parsons, Albert Ross, b. Sandusky, O., Sept. 16, 1847. Pupil 1863–6 of F. L. Ritter, New York; 1867–9, at Leipzig Cons., of Moscheles, Reinecke, Wenzel and Papperitz (pf.), and Richter and Paul (cpt. and fugue); later of Tausig, Kullak, Weitzmann and Wüerst at Berlin. Settled in New York 1871, holding various positions as organist; prominent as a pf.-pedagogue. In 1889, Pres. of the M. T. N. A. Has publ. *Science of Pianoforte Practice* (1893); *Parsifal, or The Finding of Christ through Art* (1893); translated Wagner's *Beethoven* and O. Lessmann's *Liszt* into English; edited Kullak's 'Complete Works of Chopin'; etc. Comp. vocal quartets, songs, etc.

Parsons, E. A., pianist, organist, teacher, composer; since 1894, organist and choir-director of the Ch. of the Divine Paternity, New York.—Works: For pf., a concerto, a Mazurka-Arabesque, 'Legend of the Fountain,' 3 Impromptus, Gavotte sicilienne, Valse styrienne, Polka-transcription, Pensée mignonne, a Caprice on 'Home, sweet home,' etc.—Vocal, 'The Conqueror,' 'A Prince of Peace,' etc.

Pasch, Oskar, b. Frankfort-on-Oder, Mar. 28, 1844. Pupil of the R. Inst. for Church-music and the Acad. for Composition, Berlin, winning the Michael Beer prize in 1874 with Psalm 130 for soli, ch., and orch.; 'Royal Mus. Dir.' in 1884. He is an organist, and singing-teacher at schools, in Berlin.—Works: A symphony; vaudevilles; oratorios, motets, psalms, etc.

Paschalov [păhs-hah'lŏhv], **Viktor Nikandrovitch,** very popular Russian song-composer; b. Saratov, April 20, 1841; d. Kazan, Mar. 12, 1885.

Pascucci [-skŏŏ'chē], **Giovanni Cesare,** b. Rome, Feb. 28, 1841. Composer of comic operas and many operettas in Roman dialect; also 2 oratorios, other church-music, songs, etc.

Pasdeloup [păh-d'loo'], **Jules-Étienne,** distinguished conductor; b. Paris, Sept. 15, 1819; d. Fontainebleau, Aug. 13, 1887. Pf.-pupil, at the Conservatoire, of Laurent and Zimmerman; 1841, répétiteur of a solfeggio-class; 1847–50, teacher of a pf.-class, which he gave up to organize the celebrated symphony-concerts of the 'Société des jeunes élèves du Cons.' (1851), developing (1861) into the 'Concerts populaires de musique classique' at the 'Cirque d'hiver,' a pioneer series of good cheap popular concerts which were a success from the start. Not only classic music, but the best modern French and foreign authors, had a hearing. P. also taught a vocal ensemble-class at the Cons., 1855–68, and likewise cond. a section of the Orphéons for a time; he unsuccessfully at-

tempted the direction of the Th.-Lyrique, 1868–9, and his popular concerts gradually lost ground in competition with Colonne and Lamoureux, ceasing in 1884. A grand popular mus. festival at the Trocadéro, instituted for his benefit, netted him nearly 100,000 francs.

Paskievitch [păhs'k'yā-], **Vassily,** chamber-musician to Catherine II; began his career as vlnst. at the Petrograd opera in 1763; later became court-composer, and in 1789 dir. of the court-balls. He was one of the first Russian composers who sought to obtain national color by introducing folk-songs into his operas. He wrote *Love Brings Trouble* (1772), *Fedul and Her Children* (1794), *The Early Reign of Oleg* (with Canobbio and Sarti on a text by Catherine II; 1794), *The Two Antons* (1804), *The Miser* (1811); also some songs. A 4-act comic opera, *Tsarevitch Fevey* (1786; text by Catherine II) is not by P., but by Briks, of whom nothing is known. On the title-page of the pf.-score of the work publ. in 1789 P. is mentioned as the composer; the orchl. score in the library of the Imp. Theatres in Petrograd, however, bears the name of B. A new ed. of the opera, with the name of B. on the title-page, was publ. by Jurgenson in 1895.

Pasmore, Henry Bickford, b. Jackson, Wis., June 27, 1857. Pupil of J. P. Morgan (organ and harm.); in Leipzig, 1882, of Jadassohn, Reinecke, and Frau Unger-Haupt (voice); further vocal studies at London under W. Shakespeare and R. H. Cummings. Settled in San Francisco; organist of St. John's Episc. Ch., and prof. of singing at the Univ. of the Pacific, San José.—Works: *Conclave* march, and *Miles Standish,* overture for organ; suite for organ and string-orch.; a Tarentelle for pf.; masses, part-songs, and songs.

Pasqua'li, Nicolò, Ital. violinist and comp. at Edinburgh, where he lived from 1740 until his death, Oct. 13, 1757.—Publ. *Thorough-bass made easy* (1757); comps.: The oratorios *David* and *Noah;* an opera, *L'Ingratitudine punita; Dirge on Romeo and Juliet;* 12 overtures for horns; 2 sets of violin-sonatas w. bass, and 1 set for 2 vlns., vla., and continuo.

Pasqué [păhs-kā'], **Ernst,** born Cologne, Sept. 3, 1821; d. Alsbach, Mar. 20, 1892. Baritone singer, pupil of Paris Cons.; début Mayence, 1844; sang at Darmstadt till 1855; operatic stage-manager at Weimar 1856–72; theatre-director at Darmstadt till 1874, then pensioned.—Wrote opera-books (*Otto der Schütz, Melusine, Van Dyck,* etc.); a *Geschichte des Theaters zu Darmstadt 1559–1710* (1852); *Musikalische Statistik des Hoftheaters zu Darmstadt* (1868); *Frankfurter Musik- und Theatergeschichte* (1872); *Aus der Töne Welt* (1878); *Abt Vogler* (1884); novels; etc.

Pasquini [-skwē'nē], **Bernardo,** b. Massa di Valdinevole, Tuscany, Dec. 8, 1637; d. Rome, Nov. 22, 1710. Famous organist; pupil in Rome of Vittori and Cesti. Long the organist of S. Maria Maggiore; chamber-musician to Prince Giambattista Borghese. Durante and Gasparini were his pupils.—Works: 10 operas, 8 oratorios, etc.; clavichord-pieces were publ. in 'Toccates et suites pour le clavecin de MM. Pasquini, Paglietti et Gaspard de Kerle' (Paris, 1704); a sonata is in Pauer's 'Old Ital. Composers.'—Cf. J. S. Shedlock, 'The Pianoforte Sonata' (London, 1895; p. 71 et seq.); V. Virgili, *B. P.* (Pescia, 1908).—See also Q.-Lex.

Passy [păh'sü], **(Ludvig Anton) Edvard,** b. Stockholm, Sept. 4, 1789; d. Drottningholm, Aug. 16, 1870. He received his first mus. instruction from his brother; then st. with L. Piccinni (who was Kapellm. in Stockholm from 1796–1801), with J. Field (pf.) in Petrograd, and with Eggert in Stockholm. After several successful pianistic tours of Germany he settled in his native city as a highly esteemed teacher, and org. of the court chapel. Among his pupils were B. Bauck, O. Wingen, I. Hallström, and the crown-prince of Sweden (later King Oscar I).—Works: 2 operas (in MS.), *Den nordiska kvinnan* (The Northern Woman) and *Inbillning och verklighet* (Imagination and Reality); 2 pf.-concertos; a fantasy for pf. and orch.; 3 str.-quartets; 2 pf.-trios; a symphony (unfinished); organ-fugues; pf.-pcs. (2 and 4 hands); arias and choruses with orch.; songs.

Pa'sta (*née* **Negri**), **Giuditta,** celebrated soprano stage-singer; b. Como, Apr. 9, 1798; d. at her villa on Lake Como, April 1, 1865. At first a pupil of Asioli at Milan Cons., she sang without success, after her début in 1815, in Italy, London, and Paris; returned to Italy for further serious study under Scappa, and reappeared at Paris in 1822 as a vocal phenomenon; the compass of her voice was from *a* to d^3, and in power, dramatic intensity, and truth of expression she had then no rival, though her voice, even in her best days, was not perfectly equalized. In 1829 she had acquired a fortune in London and Paris, and sang but little thereafter (in London 1837 and 1850; in Petrograd 1840; etc.), as her singing rapidly deteriorated. For the Pasta, Bellini wrote *La Sonnambula* and *Norma,* Donizetti his *Anna Bolena,* Pacini his *Niobe;* she excelled in the leading rôles of the Italian operas then in vogue.

Pas'ternack, Josef Alexander, b. Czenstochowa, Poland, July 1, 1881. From 1892–5 pupil at the Warsaw Cons. of Michalowski (pf.) and Noskowski (comp.). Came to America in 1895; 1900–10, solo viola of the M. O. H. orch.; 1910–13, cond. of the Sunday

concerts there; 1913–14, cond. of the Century Opera Co.; since then cond. of the season of summer opera at Ravina Park, Chicago.

Pas'terwitz, Georg von, b. Bierhütten, n. Passau, June 7, 1730; d. Kremsmünster, Jan. 26, 1803. About 1750 he st. music with Eberlin in Salzburg; then made extensive tours through Europe; entered the order of the Benedictines in 1755; 1767–82, choirm. at the monastery in Kremsmünster; lived in Vienna from 1782–95; from then until his death again in Kremsmünster. He publ. 24 organ-fugues (op. 1–3) and 300 *Themata und Versetten zum Präambulieren* (op. 4). In MS. in various libraries are about 20 masses, numerous psalms, offertorios, vespers, motets, etc.; also several operas, 'intermezzi,' and detached arias interpolated in various operas of other composers.—Cf. G. Huemer, *Die Pflege der Musik im Stifte Kremsmünster* (Wels, 1877).—See also Q.-Lex.

Pastou [păhs-too'], **Étienne-Jean-Baptiste,** born Vigan, Gard, France, May 26, 1784; d. Ternes, near Paris, Oct. 8, 1851. Founded a singing-school at Paris in 1819; publ. a method for ensemble-singing, *École de la lyre harmonique*, and was made prof. at the Cons. in 1836.

Patey (*née* **Whytock**), **Janet Monach,** alto singer in oratorio and concert; b. London, May 1, 1842; d. Sheffield, Feb. 28, 1894. Pupil of J. Wass; Pinsuti, and Mrs. Sims Reeves. She sang at the festivals in Worcester (1866; in this year she married John Patey [1835–1901], the bass vocalist); Birmingham (1867), Norwich (1869) and Leeds (1874); American tour, 1871 (sang in *Elijah* at New York, Oct. 31); in Paris 1875; Australian tour, 1890. After Mme. Sainton-Dolby's retirement in 1870, she was considered the foremost English contralto, singing at all the principal concerts and the great festival competitions.

Paton, Mary Ann, [Mrs. **Wood,**] soprano stage-singer; b. Edinburgh, Oct., 1802; d. Bulcliffe Hall, n. Wakefield, July 21, 1864. Of mus. family, she sang in concerts as a child of 8; after further appearances at London (whither the family had removed) in 1811, she retired temporarily to complete her education (under what teachers does not appear), and in 1810–21 sang at Bath. In 1822 she appeared as Susanna in *Figaro* at Covent Garden; and till her retirement in 1844 was a prominent figure on the English dramatic and concert-stage. She created the rôle of Rezia in Weber's *Oberon* (Drury Lane, April 12, 1826). Married Jos. Wood, the tenor, in 1831. Toured the United States 1834–6.

Patterson, Annie Wilson, b. Lurgan, Co. Armagh, Ireland. Pupil of the R. Irish Acad. of Music (pf., vcl., singing, comp.); won an organ-scholarship, and cont. study with Sir R. Stewart, winning the gold medal in 1888. From 1887–97 org. at several Dublin churches; 1891–3, cond. of the Dublin Choral Union; 1897, do. of Hampstead Harmonic Soc.; 1892–5, examiner in music at the R. Univ. of Ireland; reëlected 1900; 1900–1, examiner in music for the Irish Intermediate Bd. of Education; lived in London from 1897–1908, devoting herself to writing and comp.; since 1909 living in Cork as org. and choirm. at St. Anne Shandon, and (since 1914) examiner in music at the Cork Munic. School. She received the degree of Mus. Doc. from the Nat. Univ. of Ireland. In 1894 she organized the 'Feis Ceoil' (Irish Mus. Fest.) for the general advancement of Irish music and the collection and publication of ancient Irish melodies; the annual fest. of a week's duration (held regularly since 1897) has come to be among the most important of British festivals. She has been indefatigable in her efforts to promote the cause of Irish music, in hopes of founding a distinct national school of composition.—Publ. works: *Six Original Gaelic Songs, Rallying Song of the Gaelic League* (w. orch.), *The Bells of Shandon* (mixed chorus), and *Ivernia* (arrangement of Irish airs). In MS.: 4 Irish tone-poems for pf.; several do. for orch.; an Irish cantata, *An Bábán;* 2 sacred cantatas, *The Raising of Lazarus* and *The Vision of St. John;* 2 Irish operas, *The High-King's Daughter* and *Oisin;* many songs and carols.—Writings: *The Story of Oratorio* (1902), *Schumann* (1903; in 'Master Musicians'), *Chats with Music-Lovers* (1908), *How to Listen to an Orchestra* (1913), etc.

Pat'ti, Adelina (**Adela Juana Maria**), one of the greatest singers of the 19th century in coloratura rôles, both in opera and concert; born Madrid, Feb. 10, 1843. Taught pf. by her sister Carlotta, and singing by her half-brother Ettore Barili; her début was made at New York on Nov. 24, 1859, as Lucia (under the stage-name of 'the little Florinda'). In London she first appeared in *La Sonnambula* on May 14, 1861, at Covent Garden, her success rivalling that of the Grisi; her Parisian début was in the same rôle, at the Th. Italien, on Nov. 19, 1862. Here she married the Marquis de Caux in 1868, from whom she separated in 1877, and was divorced in 1885. She sang for the first time in Italy at La Scala, Milan, Nov. 3, 1877, Violetta in *La Traviata* being the rôle selected. She has sung in all the chief towns of Europe, and has everywhere been received with enthusiasm. She retired from the stage in 1895, but continued to appear in concerts, giving an official 'Farewell' concert at Albert Hall, London, on Dec. 1, 1906. She resides for

the greater part of the year at her villa, Craig y Nos, in Wales. Her second husband, the tenor Nicolini, whom she married in 1886, died in 1898; she married a Swedish nobleman, Baron Cederström, in 1899. P.'s voice was not powerful; but it had a wide range (c^1-f^3), wonderful flexibility, and perfect evenness throughout; it probably excelled that of any other singer in voluptuous sweetness and bell-like purity. Her vocalization and technical skill were above all criticism, and the ease with which she took the highest notes was astonishing. The combination of these qualities carried the audiences by storm, and established her immense popularity. After 1882 she never sang for less than $5,000 a performance. But besides her glorious voice and stupendous technical skill she had practically nothing; she was no actress, she lacked temperament, and her musical intelligence was ordinary. She was merely a singer, not an interpreter. Her operatic répertoire included about 30 rôles in the operas of Rossini, Bellini, Donizetti, Meyerbeer, Gounod, Auber, and Verdi (earlier works).—Cf. G. de Charnacé, *A. P.* (Paris, 1868); E. Hanslick, *A. P.*, in *Musikalische Stationen* (Berlin, 1885).

Pat'ti, Carlotta, sister of Adelina P.; b. Florence, 1840; d. Paris, June 27, 1889. Her father, Salvatore P., a tenor singer, and her mother, Caterina, *née* Chiesa, a stage-soprano, were her first teachers in singing; she had piano-lessons with Henri Herz, at Paris. Her early youth was spent in New York. Lameness prevented success on the stage, but she was more fortunate as a concert-singer, making her début in New York, 1861, followed by an American tour with the impresario Ullmann. Here, and in Europe, she became a favorite on the concert-stage, more especially as a coloratura vocalist of exquisite technique united with great sentiment. In 1871 she married the violoncellist Demunck, with whom her artistic tours were continued.

Pat'tison, John Nelson, born Niagara Falls, N. Y., Oct. 22, 1845; d. New York City, July 27, 1905. Pf.-pupil of Liszt, Thalberg, Henselt and von Bülow; st. harmony with Haupt at Berlin. In the United States he was well known as a successful concert-pianist, and made tours with Parepa-Rosa, Kellogg, Albani, Lucca, and others.—Works: *Niagara* symphony for orch. and military band; concert-overture; a romantic concerto-fantasia for pf. and orch.; many compositions for pf. solo (over 200 in all).

Patton, Willard, b. Milford, Me., May 26, 1853. Pupil of F. S. Davenport (1871–4), J. Whitney (1875–7), and W. W. Davis (1879–80); st. singing in 1893 with A. Errani and Dudley Buck in New York. From 1877–82 he sang (tenor) in concerts and oratorios in various cities of Maine; organized the Handel Assoc. in Bangor in 1877; after a concert-tour of the Central States in 1883 he settled in Minneapolis as a concert-singer and teacher, continuing his activities to the present time (1917); 1886–9, vocal instr. at Hamline Univ.; founded in 1890 the Philh. Club, which he cond. till 1894; organizer of the Minn. State Music Teachers' Assoc., and twice pres.—Comp. the operettas *The Gallant Garroter* (1882) and *La Fianza* (1889); the oratorio *Isaiah* (1897); 2 'mus. epics,' *The Star of Empire* (1900) and *Foot-Stones of a Nation* (1906); the opera *Pocahontas* (1911); a symph. fantasy, *The Spirit of '61* (1915).

Pät'zold, Hermann, b. Neudorf, Silesia, Aug. 15, 1824; d. Feb. 6, 1861, at Königsberg, as cond. of the Singkademie. Wrote music to *Käthchen von Heilbronn;* also pf.-pieces and vocal numbers.

Pau'er [pow'ĕr], **Ernst,** b. Vienna, Dec. 21, 1826; d. Jugenheim, n. Darmstadt, May 9, 1905. Pupil of Theodor Dirzka until 1839; 1839–44, of W. A. Mozart, Jr. (pf.), and Sechter (comp.); 1845–7, of Fr. Lachner, Munich. 1847–51, dir. of the mus. societies at Mayence; visited London, and played at the Philharm. and Mus. Union Concerts, and settled in London, 1851. Succeeded C. Potter as prof. at the R. A. M. in 1859; in 1861, began his historical performances of clavecin- and pf.-music in chronological order (3 series); in 1862, juror of the Internat. Exhib. for Austria and Germany, writing the official report for the German governments. 1867, principal prof. at the Nat. Training School; 1883, do. at the R. C. M. In 1878, member of the Board of Mus. Studies at Cambridge Univ., and Examiner in 1879. He was app. pianist to the Austrian court in 1866; many other high distinctions have been conferred upon him. He retired to Jugenheim in 1896. His lectures (from 1870) on the history of pf.-music received conspicuous approbation; his publications of classic music for harpsichord and pianoforte are interesting and valuable.—Publ. Primers on *The Art of Pf.-playing, Mus. Forms,* and *The Beautiful in Music* (all popular); *The Pianist's Dictionary* (1895); 'Alte Claviermusik,' 12 books, and 'Alte Meister,' 65 numbers, contain clavier-works of old English, Italian, French and German masters; 'Old Engl. Composers for the Virginals and Harpsichord,' 'Old French Composers,' 'Old German Composers,' 'Old Italian Composers,' etc., etc.—Educational: *The New Gradus ad Parnassum* (100 selected studies); *Classical Companion* (100 pieces); *Celebrated Concert-studies* (50); *Culture of the*

Left Hand (4 books). He also published many original studies and educational pieces for piano; a symphony in C m. (op. 50); a quintet f. pf. and wind (op. 45); a pf.-quartet (op. 44); a violin-sonata; a 'cello-sonata; solo sonatas for pf.; characteristic pieces; etc. Also excellent arrangements of Beethoven's and Schumann's symphonies, for solo pf., 4 and 8 hands; 42 overtures; and Mendelssohn's orchl. works (4 and 8 hands).

Pau'er, Max, son of the preceding; distinguished pianist and teacher; b. London, Oct. 31, 1866. Pupil of his father till 1881; then of V. Lachner at Karlsruhe (theory) till 1885; made concert-tours, settled in London, and in 1887 was called to the Cologne Cons. as pf.-prof. In 1893, chamber-virtuoso to the Grand Duke of Hesse; in 1897, Pruckner's successor as prof. at Stuttgart Cons., with title of 'Professor' (1898) from the King of Württemberg; since 1908 dir. (succ. of Samuel de Lange). On his first Amer. tour, 1913–14, he met with great success. Has publ. pf.-pieces, and arrs. of Mozart's and Haydn's symphonies for 2 and 4 hands; and brought out a new ed. of Lebert and Stark's *Klavierschule* (1904).

Paul [powl], **Oscar,** b. Freiwaldau, April 8, 1836; d. Leipzig, April 18, 1898. Student of theology at Leipzig Univ., 1858, but chose music for a profession, studying at the Cons., with private lessons from Plaidy (pf.), and Hauptmann and Richter (theory). After taking the degree of *Dr. phil.* in 1860, he lived in Cologne and elsewhere, and in 1866 qualified as lecturer at Leipzig Univ. with the treatise *Die absolute Harmonik der Griechen* (Leipzig, 1866). Teacher in the Cons., 1869; after publishing his translation of Boetius' *De Musica*, 1872, he was app. Prof. extraordinarius at the Univ. A disciple of Hauptmann, he publ. the latter's *Lehre von der Harmonik* (1868), of which his own *Lehrbuch der Harmonik* (1880) is a practical exemplification (Engl. transl. New York, 1885). He also wrote a *Geschichte des Claviers* (1869), and was an authority on questions relative to pianoforte-making (elected expert to the Imp. Patent Office, Berlin, 1878). At the Vienna Exhibition of 1873, he represented the German Empire as juror and reporter in the musical section. His *Handlexikon der Tonkunst* was publ. in 1873. He founded and edited 2 mus. periodicals, 'Die Tonhalle' (1869), and after its decease 'Das musikalische Wochenblatt' (1870), which he edited 3 months.

Paulli [pow'lē], **Holger Simon,** b. Copenhagen, Feb. 22, 1810; d. there Dec. 23, 1891. St. vl. with K. Schall and F. Wexschall; ent. the court orch. as vlnst. in 1828; was app. concert-master and asst.-cond. in 1849; 1864–83, 1st Kapellm., in which capacity he cond. the first performances in Denmark of *Lohengrin* (1870), *Meistersinger* (1872), and *Tannhäuser* (1875); he also cond. the concerts of the Mus. Soc. (1865–70) and of the Cecilia Soc. (1872–7). On the founding of the Copenhagen Cons. in 1866 he was app. co-director with Gade and Hartmann; founded the Chamber-music Soc. in 1868, and was its pres. until his death. Besides a number of succ. ballets, he wrote a 'Singspiel,' *Lodsen* (The Pilot), a concert-overture, studies for vl., and songs.—Cf. F. Bendix, *Af en Kapelmusikers Erindringer* (Copenhagen, 1913).

Paulus [pow'-], **Olaf,** b. Christiania, Jan. 25, 1859; d. Stavanger, June 29, 1912. Pupil of C. Cappelen and J. Svendsen, and of the Leipzig Cons.; from 1889 he was org. at the Cath. in Stavanger; made a trip to the U. S. in 1902, directing choral concerts in Minneapolis and St. Paul. In his native country he is highly esteemed as a national composer; his male choruses are in the répertoire of all Norwegian societies; also wrote songs and pf.-pcs., and ed. a coll. of Finnish songs, *De 1,000 hjems sange* (1888).

Paumann [pow'-], **Conrad,** born blind at Nuremberg, c. 1410; d. Munich, Jan. 25, 1473. Famous as the greatest organist of his time; also a virtuoso on the harp, lute, theorbo and flute; author of the oldest extant organ-book, *Fundamentum organisandi*, containing exercises, preludes, and other pieces (not all by P.); it was publ. by Arnold in Chrysander's 'Jahrbücher' (2d year, 1867). Arnold also publ. some other compositions (MSS. at Wernigerode).—See Q.-Lex.—Cf. H. Abele, *Erinnerungen an einen grossen Münchener Tonmeister* . . . . (Munich, 1910).

Paumgartner [powm'-], Dr. **Hans,** born Kirchberg, Austria, 1843; d. Vienna, May 23, 1896. Fine pianist; comp.; chorusmaster at the Court Opera. For 20 years the mus. critic for the 'Kaiserl. Wiener Zeitung.' Married Rosa Papier in 1881.—Works: Chamber-music, many songs, pf.-pieces.

Paur [powr], **Emil,** noted conductor; b. Czernowitz, Bukovina, Aug. 29, 1855. Taught by his father, at 8 he played the violin and piano in public; in 1866 he entered the Vienna Cons., studying under Dessoff (comp.), and Hellmesberger (vln.). Among his fellow-pupils were Nikisch, Mottl, and Eugene Gruenberg. In 1870, after graduating with first prizes, he joined the court opera-orch. as first violin and asst.-soloist. Became Kapellm. at Kassel (1876), Königsberg, and 1st court Kapellm. and cond. of the Subscription Concerts at Mannheim (1880); Kapellm. at Leipzig City Th., 1891; from 1893–8 of the Boston (Mass.) Symphony

Orch., succeeding Nikisch; 1898–1902, cond. of the N. Y. Philh. Soc., succeeding Seidl; 1899–1900, cond. of the Wagner works at the M. O. H.; 1902–4, in Europe as visiting cond.; 1904–10, cond. Pittsburgh Symph. Orch. (also appearing as pianist). In 1912 he succ. Karl Muck as Kapellm. at the R. Opera in Berlin, but owing to differences with the intendancy resigned after 2 months; since then living in Berlin as concert-cond. From 1899–1902 he also was dir. of the National Cons. in N. Y. (succ. of Dvořák). —Works: A symphony in A, *In der Natur;* violin-concerto; string-quartet; violin-sonata; pf.-pieces; songs.—In 1882 he married

Paur (*née* **Bürger**), **Marie,** b. Gengenbach in the Black Forest, 1862; d. New York, April 27, 1899; a pupil of Stuttgart Cons. (Lebert, Pruckner), finishing pf.-study under Leschetizky and Essipov at Vienna. Was an excellent pianist, cultivating modern romanticism by preference.

Pauwels [pow'věls], **Jean Engelbert,** b. Brussels, Nov. 26, 1768; d. there June 3, 1804. Violinist, pupil of Le Sueur at Paris, where he played in the Ital. Opera; 1790–1, Kapellm. at Strassburg; then soloist at the Brussels opera, becoming cond. in 1794. He founded a series of concerts remarkable for technical precision. Produced 3 operas at Brussels. Publ. a violin-concerto, 3 polonaises for orch., a horn-concerto, 3 string-quartets, 6 violin-duets, etc.

Pave'si, Stefano, prolific opera-comp.; b. Casaletto Vaprio (Crema), Jan. 22, 1779; d. Crema, July 28, 1850, as maestro at the cathedral (from 1818). For 6 months in each year from 1826–30 he also acted as cond. in the 'Teatro di Corte' at Venice. Among his 60-odd operas, *Ser Marcantonio* (Milan, 1810) was thought the best. Also comp. much sacred music, symphonies, etc.—Cf. F. Sanseverino, *Notizie intorno la vita e le opere del maestro S. P.* (Milan, 1851).—See also Q.-Lex.

Payer [pī'ĕr], **Hieronymus,** b. Meidling, n. Vienna, Feb. 15, 1787; d. Wiedburg, n. Vienna, Sept., 1845. Chiefly self-taught, he was organist at Wiedburg, Kapellm. at the Th. an der Wien, Vienna, and cond. at Amsterdam in 1824, settling in Paris 1825 as teacher of voice and piano, from 1831–2 also conducting the newly founded German Opera. 1832–8, Kapellm. at the Josephstadt Th., Vienna. He prod. operas and operettas in Amsterdam, Paris and Vienna; comp. masses, motets, chamber-music, pf.-pieces; concertos and fugues for organ; etc.

Payne, Albert, b. Leipzig, June 3, 1842. From 1858–61 pupil at the Leipzig Cons. of David (vl.), Dreyschock (pf.), E. Fr. Richter and Hauptmann (theory); then for a short time of Massart in Paris. In 1862 he ent. the publishing firm of his father; under the title 'P.'s Kleine Kammermusik Partiturausgabe' he began in 1886 the publication of a low-priced pocket-edition of the chamber-music of the classic masters, which immediately met with pronounced favor, so that he soon added the works of the romanticists; in 1892 he sold the edition (212 numbers) to Ernst Eulenburg (q. v.), who enlarged its scope still further.

Peace, Albert Lister, fine organist; born Huddersfield, Engl., Jan. 26, 1844. Precocious pupil of Henry Horn and H. Parratt, he became at 9 organist of Holmfirth Parish Ch.; 1865, organist of Trinity Congr. Ch., Glasgow; 1870, to the Univ. of Glasgow, in that year graduating Mus. Bac., Oxon., and Mus. Doc. in 1875. In 1879, organist of Glasgow Cathedral; and in 1897 succeeded Best as org. of St. George's Hall, Liverpool, the highest position in the kingdom.—Works: Psalm 138, for soli, ch. and orch.; cantata *St. John the Baptist;* church-services; anthems; organ-music [Sonata da camera No. 1 (D m.), No. 2 (C m.), No. 3 (G m.); Concert-fantasia on Scotch melodies; Fantasia in B♭; two Andantes]; etc.

Pearce, Stephen Austen, born London, Engl., Nov. 7, 1836; d. Jersey City, N. J., April 9, 1900. Pupil of J. L. Hopkins; graduate of Oxford Univ. (Mus. Bac., 1859; Mus. Doc., 1864). Visited the United States and Canada in 1864; became organist and mus. dir. of 2 London churches; returned to America in 1872, and was app. instructor of vocal music at Columbia College, New York; lecturer on harmony, etc., at the Gen. Theol. Seminary, on 'Music of all nations' at the Peabody Inst., Baltimore, and on classical orchl. music at Johns Hopkins Univ. Organist of the Collegiate Church, Fifth Av. and 48th St., New York, 1879–85. Contributor to the 'Encyclopædia Americana,' and to 'The N. Y. Evening Post,' 'The Mus. Courier,' and other periodicals. Also gave many recitals (pf. and org.). Works: 3-act opera, *La belle Américaine;* a children's opera; dram. oratorio, *Celestial Visions,* and a church-cantata, *The Psalm of Praise* (the last 2 in strict fugal style, for soli, 8-p. ch., full orch. and org.; perf. at Oxford Univ.); overture in E m. (Crystal Palace); orchl. *Allegro agitato* in D m. (Thomas Orch.); several char. pcs. for pf.; vocal trio in canon-form, *Bright be thy dreams;* songs; *Dictionary of Mus. Terms* in 21 languages (New York); complete eds. of celebrated pf.-methods; etc.

Pearsall, Robert Lucas de, English comp.; b. Clifton, Mar. 14, 1795; d. Aug. 5, 1856, at Schloss Wartensee, Lake of Con-

stance, where he had resided since 1832. Practised law till 1825; then studied composition under Panny at Mayence. In London, 1829; Karlsruhe, 1830.—Publ. Madrigals *a* 4–8 (London, 1840); 8 Glees and Madrs. (1863); 24 Choral Songs (1863; ed. by Hullah); a Catholic Hymn-book (1863); part-songs *a* 4 (*Sir Patrick Spens, a* 10); *Essay on Consecutive Fifths and Octaves in Counterpoint* (London, no date); etc.—Cf. 'Mus. Herald' (Aug., 1906).

Pearson. See PIERSON.

Pease, Alfred Humphries, b. Cleveland, Ohio, May 6, 1838; d. St. Louis, Mo., July 13, 1882. Pupil for 3 years, at Berlin, of Th. Kullak and v. Bülow (pf.), Wüerst (comp.), and Wieprecht (instrumentation); visited the United States, studied 3 years longer in Germany, and made long pianistic tours to chief Amer. cities.—Works (for orch.; perf. by Thomas Orch.): A pf.-concerto; Reverie and Andante; Andante and Scherzo; Romance;—also many pieces and arrs., etc., for pf.; and songs.

Pedrell [pĕh-drĕhl′], **Felipe,** distinguished Spanish musician and writer; b. Tortosa, Feb. 19, 1841. He is entirely self-taught in pf., comp., and musicology. He was from 1888–96 editor of 'La Ilustración musical Hispano-Americana'; 1895–1903, prof. at the Cons., and 1896–1903 prof. of esthetics at the Ateneo in Madrid; since then living in Barcelona as editor of 'La Música religiosa en España.' Since 1894 member of the Spanish Acad. P.'s compositions have exerted an enormous influence over his younger contemporaries, and have been largely instrumental in lifting the spell of Italian (chiefly operatic) influence, and establishing a new Spanish school of music resting upon the solid foundation of national folk-song. Of equal, if not greater, importance have been his indefatigable labors on behalf of the earlier Spanish masters, of whose works he has brought out several monumental editions, placing him in the front rank of musical scholars. On his 70th birthday P. was honored by personal letters from almost all archbishops and bishops of Spain expressive of their appreciation of the immense value of P.'s services for the cause of Spanish sacred music, and by the publication (under the auspices of the 'Orfeó Tortosí,' the choral society of his native city) of a 'Festschrift,' *Al Maestro P. Escritos heortásticos,* with contributions from the foremost musical scholars throughout the world.—Works: The operas *El último Abencerraje* (Barcelona, 1874; rewritten, ib. 1889); *Quasimodo* (ib., 1875); *Mazeppa* and *Tasse à Ferrare* (both on 1-act Fr. texts, Madrid, 1881); *Cléopâtre* (4-act, Fr. text, ib., 1881); *Los Pirineos,* his most ambitious effort, a trilogy consisting of a Prologue and the 3 dramas *El Conde de Foix, Rayo de Luna,* and *La Jornada de Panissars* (The Prologue prod. separately in Venice, 1897; the entire work, Barcelona, Jan., 1902); *La Celestina* (Madrid, 1904); *Matinada* (really a dram. cantata; prod. scenically, Barcelona, 1905). Another opera, *El Rey Lear* (comp. 1879) was abandoned before beginning the instrumentation. For orch.: The symph. poems *Excelsior* (after Longfellow); *El Conde Arnau; Glose* (w. ch.); *Cant de la Montanya,* 'escenas sinfónicas'; *I Trionfi,* suite after Petrarca; *Marcia a Mistral; Cançon latine* for ch. and orch.; *Messa di Gloria* for soli, ch., org. and orch.; a Requiem a capp.; *Hymne à Ste.-Thérèse;* motets and antiphones; songs (from V. Hugo's *Les Orientales* [op. 73, 74, 79], Th. Gauthier's *Consolations* [op. 80], etc.).—He has edited the colls. 'Hispaniæ Schola musica sacra,' works of Spanish masters from the 15th–18th cents. (8 vols., 1894–); 'Teatro lírico español anterior al siglo XIX' (5 vols., 1897–8); 'Salterio sacro hispano' (1905); 'Antología de organistas clásicos de España' (2 vols., 1905, '08); the complete works of Victoria (8 vols., 1903–13; with biogr. in vol. viii).—Writings: *Diccionario técnico de la música* (1894); *Prácticas preparatorias de instrumentación* (1902); *Emporio científico e histórico de Organografía musical antigua española* (1902); *Musicalerías* (1906); *Cataléch de la Bibliotheca de la diportació* (2 vols., 1908, '09); *Jean I d'Aragon, compositeur de musique* (1909; in 'Riemann Festschr.'). Of a valuable *Diccionario bio-bibliográfico de los músicos españoles* only vol. i appeared (A-C; 1894–7). His collected essays and critical writings were publ. in Paris in 2 vols., *Jornadas de Arte* and *Orientaciones.*—Cf. G. Tebaldini, *F. P. ed il dramma lirico spagnuolo* (Turin, 1897); R. Mitjana, *La Música contemporánea en España y F. P.* (Malaga, 1901); H. de Curzon, *F. P.,* in 'La Nouvelle Revue' (Jan., 1912).

Pedrot′ti, Carlo, b. Verona, Nov. 12, 1817; committed suicide there, Oct. 16, 1893, by drowning in the Adige. Pupil of Dom. Foroni; the great success of his first opera, *Lina* (Verona, 1840), caused his appointment as cond. of the Ital. Th. at Amsterdam. Returned 1846 to Verona. 1868, Dir. of the Cons. at Turin, and cond. at the Royal Th.; establ. and cond. the eminently successful popular concerts at Turin. 1882, Dir. of the Liceo Rossini, Pesaro, holding this position till shortly before death.—Operas: *Lina* and *Clara del Mainland* (Verona, 1840); *Mathilde* (Amsterdam, 1841); *La Figlia del arciere* (ibid., 1844); *Romea di Monfort* (Verona, 1846); *Fiorina* (ib., 1851); *Il Parrucchiere della reggenza* (ib., 1852); *Gel-*

mina, o col fuoco non si scherza (Milan, 1853); *Genoveffa del Brabante* (Milan, La Scala, 1854); *Tutti in maschera* (Verona, 1856; Paris, as *Les Masques*, Th. Athénée, 1869); *Isabella d'Arragona* (Turin, 1859); *La Guerra in quattro* (Milan, 1861); *Mazeppa* (Bologna, 1861); *Marion Delorme* (Trieste, 1865); *Il Favorito* (Turin, 1870); *Olema la schiava* (Modena, 1872).—Also church-music (a Salve Regina), romances, etc.

Peellaert [pā'lahrt], **Augustin-Philippe-Marie-Ghislain,** baron **de,** b. Bruges, Mar. 12, 1793; d. Brussels, April 16, 1876. Pupil of d'Ennery in Lille and of Momigny in Paris. Although he ent. the army in 1814, he devoted himself assiduously to musical composition; in 1832 he became a member of the executive board of the Brussels Cons. He wrote, besides masses, chamber-music and songs, a number of operas, of which the following were prod.: *Le Sorcier par hasard* (Ghent, 1819), *l'Heure du rendezvous* (Brussels, 1821), *Ágnès Sorel* (ib., 1823), *Le Barmécide* (ib., 1824), *Teniers* (ib., 1825), *l'Exilé* (ib., 1827), *Faust* (ib., 1834), *Le Coup de pistolet* (ib., 1836), *Louis de Male* (ib., 1838). —Cf. his autobiogr., *Cinquante ans de souvenirs* (Brussels, 1867).

Pellegri'ni, Felice, basso buffo; b. Turin, 1774; d. Paris, Sept. 20, 1832. Stage-singer in Italy, then (1826–9) at London; from 1829, prof. of singing at Paris Cons.—Publ. solfeggî, terzets, duets, etc.

Pelletan, Fanny, b. Paris (?), July 28, 1830; d. Passy, Aug. 2, 1876. Daughter of a French army-surgeon; pupil of Bazille (pf.) and B. Damcke (theory). An enthusiastic and thoroughly trained amateur, she was inspired by Berlioz's essay on *Les grotesques de la musique* (1859) to institute an absolutely correct edition of Gluck's operas; with Damcke's editorial aid she publ., at great expense, the 2 *Iphigénies;* also, with Saint-Saëns, *Alceste.* Death interrupted her unfinished task.

Peltast. Pseudonym of Hans von Bülow, signed to articles contrib. to the 'Neue Ztschr. für Musik.'

Pelton-Jones, Frances, harpsichordist; b. Salem, Oregon. St. pf. with C. Faelten at the N. E. Cons., Boston, and Wm. H. Sherwood, Chicago, organ with D. Buck and Wm. C. Carl in New York; was org. and choirm. at the First Congr. Ch. and Temple Beth Israel in Portland, O.; came to N. Y. in 1904, and was for some years org. at Grace Presb. and Unity Ch., Brooklyn. Meeting Arnold Dolmetsch, she became interested in the harpsichord, and under his instruction developed into a virtuoso; about 1909 she gave up her organ positions, and has appeared with considerable success as a harpsichordist throughout the U. S. and Canada, giving historical recitals in universities, conservatories, and musical clubs.

Pem'baur, Joseph, Sr., b. Innsbruck, May 23, 1848. He gave up a university course to study at the Vienna Cons. (Bruckner), later at the Munich R. Sch. of Music (Buonamici, Hey, Wüllner, Rheinberger). Since 1874, Dir. and headmaster in the Innsbruck Music-School.—Works: Op. 16, *Gott der Weltenschöpfer,* for male ch. and orch.; op. 22, *Die Wettertanne,* for do.; op. 40, *Bilder aus dem Leben Walthers von der Vogelweide,* for soli, mixed ch. and orch.; op. 58, *Spätherbst,* for bar. solo, male ch. and orch.; op. 74, *Totengräberhochzeitlied,* for male ch. and orch.; op. 80, *Zapfenstreich,* for do.; op. 85, *Thermopylae,* for sop. and bar. solo, male ch. and orch.; op. 92, *Die Schlacht am Berg Isel,* for soli, male ch. and orch.; op. 100, *Ew'ge Ruh in Gott dem Herrn,* for do.; masses (op. 1, 5, 10, 25, 39, 43, 56 [a capp.], 72); *Deutsche Festmesse,* op. 62; *Das klagende Lied,* op. 24, melodrama; a symphony, *In Tirol;* a Requiem (in memory of the Tyrolese fallen in the European War, 1916); an organ-sonata (op. 51); numerous male choruses a capp.; songs; technical studies for pf. In 1898 he prod. the opera *Der Bauer von Langwall* in 3 acts with Prologue (Innsbruck, May 2; very succ.). Has also publ. *Harmonie- und Modulationslehre* (1901); *Über das Dirigieren* (1907).

Pembaur, Joseph, Jr., fine pianist; son and pupil of preceding; b. Innsbruck, April 20, 1875. From 1893–6 pupil of Rheinberger and Thuille at the Kgl. Musikschule in Munich; 1897–1900, instr. of pf. there; cont. his pianistic studies with A. Reisenauer at the Leipzig Cons. (1901–2), and has taught there since then; made R. Prof. in 1912. 1907–8 he was cond. of the 'Riedel-Verein,' and since 1910 he has been cond. of an amateur orch. in Leipzig. He has publ. *Von der Poesie des Klavierspiels* (1911).

Pembaur, Karl, organist and cond.; son and pupil of Joseph P., Sr.; b. Innsbruck, Aug. 24, 1876. St. also at the Kgl. Musikschule in Munich with Rheinberger, Werner, and Lang. In 1901 he went to Dresden as org. at the Hofkirche and Repetitor at the R. Opera there; since 1903 also cond. of the 'Liedertafel'; 1910–13, cond. of the 'R. Schumann Singakademie'; in 1913 he succ. Hagen as 2d cond. at the opera; made Kgl. Musikdirektor in 1909. He has publ. a mass in F for mixed ch., str.-orch. and organ (op. 10); *Ständchen* for male ch. and small orch. (op. 11); male choruses a capp. (op. 12, 15, 16); a Singspiel, *Seien Sie vorsichtig* (op. 17); marches; etc.

Peña y Goñi, Antonio, comp., writer and critic; b. San Sebastian, Spain, Nov. 2, 1846; d. Madrid, Nov. 13, 1896. Pupil of Manterola; friend of Wagner and Gounod. Mus. critic for over 30 years of the Madrid 'Imparcial'; a successful champion of Wagner and of advanced ideas in music. Comp. the Basque national hymn *Viva Hernani;* a mass; pf.-music, etc.—Wrote *La obra maestra de Verdi* (1875), *Impresiones musicales* (1878), *Ch. Gounod* (1879), *La ópera española y la música dramática en el siglo XIX* (1881), *Contra la ópera española* (1885), etc.

Pénavaire [pā-năh-vär′], **Jean-Grégoire,** b. Lesparre (Gironde), Sept. 15, 1840; d. Paris, Sept., 1906. Pupil of Sivori, Morel, Elwart, and Fétis; th.-cond. at Nantes. Wrote a ballet, *La Folie espagnole* (1874); the operas *Chanson de mai* and *Ninette et Ninon* (both Paris, 1873), *Le Contrast* (ib., 1889), *Monseigneur Scapin* [*Le Progrès artistique*] (Nantes, 1891); the dram. overtures *Torquato Tasso* and *Miguel Cervantes;* a symph. poem with ch., *La Vision des croisées;* minor pcs. for orch.

Penfield, Smith Newell, born Oberlin, Ohio, April 4, 1837. Pupil of Jas. Flint in New York; of Moscheles, Reinecke, Plaidy and Papperitz (pf.), Richter (org.), and Hauptmann (theory), at Leipzig. Founder, at Savannah, Ga., of the Cons. and the Mozart Club; also of the 'Arion' Cons., Brooklyn, N. Y. Since 1882 in New York; for many years org. of the Broadway Tabernacle; 1884, Mus. Doc. of the Univ. of the City of N. Y.; 1885–90 pres. of the M. T. N. A.—Works: Psalm 18 for soli, ch. and orch.; overture; string-quintet; anthems; a pf.-sonata (*Poem of Life*) and other pf.-music; songs.

Penha, Michael, violoncellist; b. Amsterdam, Dec. 14, 1888. Pupil at the Cons. there of Prof. Mossel; then st. in Frankfort with H. Becker, and in Paris with J. Salmon. Since his début with the Concertgebouw Orch. in Amsterdam (1907) he has made successful tours of the principal cities of Europe, South and Central America; visited the U. S. in 1916–17 (début NewYork, Oct. 13).

Pen′na, Lorenzo, b. Bologna, 1613; d. Imola, Oct. 20, 1693. Maestro at the Carmelite Monastery, Parma; later at Imola Cath.—Publ. 2 books of masses *a* 4, with instrs. *ad lib.* (166?, 1670); 2 books of Psalms ditto; *Psalmi per tutto l'anno* . . . , with a fauxbourdon Mass, Antiphones, and Litanies (1669); and treatises: *Li primi albori musicali per li principianti della musica figurata* . . . (1656); *Albori musicali per li studiosi della mus. fig.* (1678); *Direttorio del canto fermo* (1689).—See Q.-Lex.

Penny, George Barlow, b. Haverstraw, N. Y., June 30, 1861. Pupil in New York of Max Pinner (pf.), Dudley Buck (org.), Percy Goetschius (comp.); later in Chicago of Clarence Eddy (org.). From 1890–1903 prof. of org., singing, and comp., and dean of the Sch. of Fine Arts, Univ. of Kansas; 1903–9, do. of do., Washburn Coll., Kansas; 1903–7, official org. of the City Auditorium; 1905–9, dir. of Fine Arts Inst.; also cond. of the Topeka Oratorio Soc. (200 voices); since 1911 dir. of the Rochester Cons., org. and choirm. at St. Andrew's, cond. of the Rochester Oratorio Soc., prof. of music at Rochester Univ. and Rochester Theol. Sem. Has publ. services for the Episc. church, and other sacred music.

Pen′te, Emilio, b. Padua, Oct. 16, 1860. Pupil of V. Corbellini and A. Bazzini at the Milan Cons., where he grad. in 1884. Settled in Padua as editor of the local mus. journal and correspondent for several Ital. papers; made a special study of the works of Tartini, and had the good fortune to find some 40 MSS. which about a century before had disappeared from the library of the chapel of San Antonio. These he revised, and publ. through various German firms. In 1893 he went to Florence, and was app. Chiostri's succ. (1894) as prof. of vl. at a private institute. On Jan. 14, 1895, he made a successful début as concert-vlnst. at the Sala Filarmonica in Florence; his historical concerts (especially the 'concerti Tartiniani') attracted considerable attention in Florence and Milan, so that he resigned his professorship in 1897 to devote himself to concertizing; toured Italy, Austria and Germany till 1904. The success of his first concert in London (Mar. 20, 1905) induced him to settle there permanently; since 1909, prof. at the G. S. M. He is hon. member of the Real Accademia of Florence, and chev. of the Crown of Italy. —His original comps. are exclusively for vl. and pf. (17 opus-numbers). Of Tartini's works he has publ. 6 sonatas for 2 vls. and vcl. (arr. as pf.-quartets); 4 do. for 2 vls. and vcl.; 5 trios for 2 vls. and pf.; 2 str.-quartets; *Allegro festoso* for vl. and pf.; *Preludio e Variazioni* in A m.; concerto in D m. for vl. and str.-orch.; do. in G for vl. and full orch. (publication of score delayed by outbreak of the war); in collab. with C. Angelelli, 6 sonatas for vl. and pf.; with M. Zanon, 11 sonatas and a *Minuetto variato* for vl. and pf.; etc.

Pen′tenrieder, Franz Xaver, b. Kaufbeuren, Bavaria, Feb. 6, 1813; d. Munich, July 17, 1867. Pupil of Kalcher and Stunz; became court Kapellm., chorusmaster at the court opera, court organist, and choirmaster at St. Ludwig's. As the result of an accident

he became insane, and spent the last few years of his life in an asylum.—Works: 2 operas, *Die Nacht auf Paluzzi* (Munich, 1840; perf. throughout Germany), and *Das Haus ist zu verkaufen* (Leipzig, 1846); masses, cantatas, and motets.

Peppercorn, Gertrude, concert-pianist; b. West Horsley, Surrey, Dec. 1, 1878. Pupil at the R. A. M. of T. Matthay, winning several prizes. Her successful début in Edinburgh in 1896 was followed by several tours of the United Kingdom; she has also been received with marked favor in Germany, Holland, and the U. S. (début New York, Feb. 15, 1907).

Pe'pusch [pā-], **John Christopher [Johann Christoph]**, b. Berlin, 1667; d. London, July 20, 1752. For a year he was taught by Klingenberg (theory), and Grosse (organ), but was obliged to complete his mus. education by private study. He had a position at the Prussian court 1681–97; then went to Holland, and thence (1700) to London, joining the Drury Lane orch. as violinist, later as cembalist and composer; from 1707 adapting Italian airs to English operas, adding recitatives and songs. In 1710 he founded (with Needler, Gates, Galliard, and others) the 'Academy of Antient Music,' famous for the revival of 16th-century compositions (P. was deeply versed in mus. lore); 1712, org. and comp. to the Duke of Chandos, preceding Handel; 1713, Mus. Doc., Oxon.; for many years director of Lincoln's Inn Theatre, for which he wrote the masques *Venus and Adonis* (1715), *Apollo and Daphne* (1716), *The Death of Dido* (1716), *The Union of the Three Sister-arts* (1723), and music to the ballad-operas *The Beggar's Opera* [Gay], *Polly*, and *The Wedding*. In 1724 his scheme for founding a college in the Bermudas with Dr. Berkeley was frustrated by shipwreck. In 1730 a fortune of £10,000, brought him by marriage with the singer Marguerite de l'Épine, rendered him independent. From 1737 till death he was organist of the Charterhouse. P. was a learned, though conservative, musician, and a high authority in England before Handel. He publ. a *Treatise on Harmony* (1731), the final attempt of the kind to revive solmisation; an essay on the 3 genera of the Greeks is in the 'Philosophical Transactions' of 1746. His odes and cantatas, and the concertos and sonatas for strings and wind, are of slight importance. *The Beggar's Opera* was repr. by G. Calmus (1912).—See Q.-Lex.

Per'abo, (Johann) Ernst, b. Wiesbaden, Germany, Nov. 14, 1845; the family removed to New York in 1852. Pupil of his father from the age of 5; then, in Leipzig Cons. (1862–5, and 1878–9), of Moscheles and Wenzel (pf.), Papperitz, Richter and Hauptmann (harm.), and Reinecke (comp.). Returning to America in 1865, he gave concerts in the West, and at Boston, 1866, established his reputation as a concert-pianist. He has resided there till now (1917) as a well-known and influential teacher (nearly 1,000 pupils, one of whom is Mrs. H. H. A. Beach) and pianist.—Works: Various original pf.-compositions (*Moment musical*, op. 1; *Scherzo*, op. 2; *Prelude*, op. 3; *Waltz*, op. 4; 3 Studies, op. 9; *Pensées*, op. 11; *Circumstance, or Fate of a Human Life*, op. 13; *Prelude, Romance, and Toccatina*, op. 19); his arrangements and transcriptions for pf. include the 1st movem. of Rubinstein's *Ocean* symphony, ditto of Schubert's unfinished symphony, ten selections from *Iolanthe*, and several of Löwe's ballades.

Pere'ira, Domingos Nuñes, b. Lisbon; d. Camarate, n. Lisbon, Mar. 29, 1729. Maestro at Lisbon Cath.; comp. Requiems, Responses *a* 8 for Holy Week, villancicos, etc.

Pere'ira, Marcos Soares, Portuguese comp.; b. Caminha; d. Lisbon, Jan. 7, 1655. —Works: A mass *a* 12, Te Deum *a* 12, Vesper-Psalms *a* 12, psalms *a* 8, motets, responses, etc.

Perepeli'tsin, Polycarp de, Russian colonel of hussars; b. Odessa, Dec. 26, 1818; d. Petrograd, June 14, 1887. Violin-pupil of Lipinski; a student of mus. history.—Publ. a *Dictionary of Music* (1884); *Illustrated History of Music in Russia* (1885–6); *Album of Mus. History* (illustrations of ancient and modern mus. instrs.).—Instrl. adaptations.

Perez [pā'rĕhth], **Davide,** b. Naples, of Spanish parents, in 1711; d. Lisbon, 1778. Pupil, at the Cons. di Loreto, of A. Galli (violin), and Fr. Mancini (cpt.); 1739, maestro at Palermo Cath. He began his dramatic career at Naples with *La Nemica amante* (1735), followed in rapid succession by several other operas there; in 1741 he was app. 2d maestro of the court orch. at Palermo, remaining there and bringing out operas until 1748. He now lived the life of a travelling opera-composer (at Naples, Vienna, Rome, etc.) till 1752, then receiving an appointment as maestro at the court theatre, Lisbon. Among his 30 operas *Siroe, re di Persia* (Naples, 1740), *Demofoonte* (Lisbon, 1752) and *Solimano* (ib., 1757) rank high; he was contemporary with, and a rival of, Jommelli.—Church-comps. important: Masses *a* 4 and 8, with orch.; Miserere *a* 5, with bassoons obbligati and organ; *Mattutini de' morti* (London, 1774); etc.—See Q.-Lex.

Perfall', Karl, Freiherr von, b. Munich, Jan. 29, 1824; d. there Jan. 14, 1907. Law-

student and government official, but studied music 1848–9 with Hauptmann at Leipzig, and became cond. of the Munich Liedertafel in 1850; founded the still vigorous Oratorio Soc. in 1854, conducting it till 1864, and composing fine songs, part-songs, and the cantata *Dornröschen*. In 1864 he was app. Intendant of the court music, and in 1867 Intendant of the court theatre (retired 1893).—Operas (prod. at Munich): *Sakuntala* (1853), *Das Conterfei* (1863), *Raimondin* [or *Melusine*] (1881), and *Junker Heinz* (1886); the fairy cantatas *Dornröschen*, *Undine*, and *Rübezahl;* and the melodramas *Prinz Karneval*, *Barbarossa*, and *Der Friede*.—Publ. *25 Jahre Münchener Hoftheater-Geschichte* (1892; the period 1867–92); *Ein Beitrag zur Geschichte des Kgl. Theaters in München* (1894); *Die Entwickelung des modernen Theaters* (1899).

Per'ger, Richard von, composer and conductor; b. Vienna, Jan. 10, 1854; d. there Jan. 11, 1911. Pupil of F. Schmidtler (vcl.) and Zellner (comp.) from 1870–6; after his return from the campaign against Bosnia (1878) he won a stipend, and studied with Brahms (1880–2); 1890–5, Director of Rotterdam Cons., and cond. of the concerts, succeeding Gernsheim; in 1895, cond. of the 'Gesellschaftskonzerte' at Vienna; from 1899–1907, dir. of the Vienna Cons. All his comps. show the unmistakable influence of Brahms.—P. wrote text and music of the 3-act comic opera *Der Richter von Granada* (Cologne, 1889; succ.); the 'Singspiele' *Die 14 Nothhelfer* (Vienna, 1891); the 'Tonmärchen' *Das stählerne Schloss* (ib., 1904); 3 str.-quartets (op. 8, G m.; op. 11, B♭; op. 15, A); op. 10, str.-quintet in D; op. 12, str.-trio in D m.; op. 14, pf.-quartet in A; op. 17, Serenade in G for str.-trio; op. 21, do. in B♭ for vcl. solo and str.-orch.; op. 22, concerto for vl. and orch. in C m.; songs (op. 1, 2, 18, 19, 23).—Wrote for Reclam's Ed. *Brahms* (1908); *Geschichte der k. k. Gesellschaft der Musikfreunde* (posth. 1912).

Pergole'si, Giovanni Battista, b. Jesi, Papal States, Jan. 4, 1710; d. Mar. 16, 1736, at Pozzuoli, n. Naples. In 1726 he entered the Cons. dei Poveri di Gesù Cristo at Naples, studying the violin with de Matteis, and counterpoint with Greco, Durante and Feo. His (harmonically) novel improvisations attracted attention; though his last student-work, the biblical drama *San Guglielmo d'Aquitania* (prod. with comic intermezzi at the convent of S. Agnello Maggiore, Naples, 1731), and the opera *Sallustia*, the intermezzo *Amor fa l'uomo cieco*, and the opera seria *Ricimero* (all Naples, 1731), made little impression. For his patron, the Prince of Stigliano, he wrote 30 terzets for violin with bass; probably through the Prince's influence, he was commissioned to write a solemn mass for Naples, which, performed after the terrible earthquake of 1731 as a votive offering to the patron saint of Naples, rendered the young maestro at once famous in that city. For two years he continued sacred composition, though four stage-works prod. in 1732 showed his leaning toward dramatic writing; with the opera buffa ('intermezzo') *La Serva padrona* (Naples, 1733; teatro San Bartolomeo) he won immediate and lasting distinction; it is his finest work, and has served as a model for succeeding Italian composers in that *genre*. (New ed. by H. Abert, 1911.) P. obtained his effects with the simplest means; the string-orch. is his main dependence throughout, being supported in only a few numbers by the horns, and at the finale by the entrance of the trumpet; even the string-accompaniment is sometimes reduced to two parts, the violins playing in octaves, and the viola being reinforced by the 'cello an octave lower. This was his sole real success on the stage; none of the operas written for Naples (*Il Maestro di musica*, *Il Geloso schernito*, *Lo Frate 'nnamorato*, *Il Prigionero superbo*, *Adriano in Siria*) received popular approbation; *L'Olimpiade* (Rome, 1735) did no better; only the intermezzo to *Adriano*, given at first as *Livietta e Tracollo* (Naples, 1734), and later, independently, as *La Contadina astuta*, had a fair measure of success. *Flaminio*, written in 1735, was first perf. at Naples in 1749. Musicians, far more than the general public, admired P.'s works; while *L'Olimpiade* was rehearsing, Duni, the composer of the successful opera *Nerone*, is said to have told P. that his music was too delicately beautiful for appreciation by the vulgar—and so it proved: *L'Olimpiade* failed utterly, and *Nerone* was applauded. After P.'s death, his compatriots recognized his genius, and a revival of his operas was enthusiastically welcomed. They were, indeed, new, as fairly beginning the modern era of harmonically (in contradistinction to contrapuntally) accompanied melody.— Repeated disappointments, and irregular habits, undermined his constitution; consumption set in, and he died at the baths of Pozzuoli, working to the last, finishing the pathetically beautiful Stabat Mater five days before the end. It is his best-known sacred work, written for soprano and alto with string-orch. and organ; he also composed 2 masses for 5-part chorus w. orch., and other church-music; an oratorio, *La Natività;* a cantata, *Orfeo*, for solo voice and orch.; a cantata *a 5*, *Giasone;* 6 cantatas with string-accomp.; and the 30 trios mentioned above; a violin-concerto with string accomp.; and a 'sinfonia'

institution. For over 20 years he also cond. mus. festivals and conventions, from Maine to California; active mus. critic; one of the organizers of the M. T. N. A. in 1876. The year 1875 he spent in study under Wartel at Paris, and Vannuccini at Florence. Edited 30 song-books, hymn-books, class-books, etc., and comp. numerous vocal quartets and songs.—His brother,

Perkins, Julius Edson, b. Stockbridge, 1845; d. Manchester, Engl., Feb. 24, 1875. Bass singer; studied in Paris and Italy; début 1868; joined Mapleson Opera Co. in 1873, and was *primo basso* in the R. Ital. Opera, London. In 1874 he married Marie Roze (later Col. Mapleson's wife).

Perkins, William Oscar, brother of preceding; b. Stockbridge, May 23, 1831; d. Boston, 1902. Pupil of Wetherbee, and of G. Perini, Milan. Mus. Doc., Hamilton Coll., 1879. Lived in Boston as a teacher, cond. and composer; publ. some 40 books of songs, anthems, etc., which contain many of his own comps.

Perne [pärn], **François-Louis,** b. Paris, 1772; d. there May 26, 1832. He studied harm. and cpt. under Abbé d'Haudimont at the maîtrise of St.-Jacques-de-la-Boucherie; chorus-singer at the Opéra, 1792; double-bass player in the orch. there, 1799. In 1801 he brought out a grand festival mass. His theoretical knowledge was illustrated by a triple fugue, to be sung backwards on reversing the page. Continued study of mus. theory and history won him, in 1811, the position of Catel's successor as prof. of harmony at the Cons.; he became Inspector-General in 1816, and also librarian in 1819. In 1822 he retired to an estate near Laon; he returned to Paris a few weeks before his death. The few printed works of this learned and voluminous writer (on Greek notation, the songs of the troubadours, etc.) appeared in vols. i-ix of Fétis' 'Revue musicale,' excepting his essay on the Châtelain de Coucy (in Michel's monograph, 1830). His publ. comps. include a *Cours d'harmonie et d'accompagnement* (1822), 2 pf.-methods, variations and easy sonatas for pf., and the famous triple fugue.

Pero'si, Don **Lorenzo,** b. Tortona, Italy, Dec. 23, 1872. Pupil, 1891, of Saladino; 1893, of Milan Cons.; 1894, of Haberl's Domchorschule (School for Church-music) at Ratisbon. 1895, maestro di cappella at Imola; in 1897, at San Marco, Venice; since 1898 maestro of the Pontifical Choir at the Sistine Chapel. His sacred trilogy *La Passione di Cristo* (I. *La cena del Signore;* II. *L'orazione al monte;* III. *La morte del Redentore*), prod. in Milan, Dec. 2, 1897, at the Ital. Congress for Sacred Music, created a sensation (not equalled at later performances in Germany, London, New York, etc.). Other oratorios are *La Trasfigurazione del Nostro Signore Gesù Cristo* (Venice, Mar. 20, 1898); *La Risurrezione di Lazaro* (Venice, July 27, 1898, in La Fenice theatre, by special permission); *La Risurrezione di Cristo* (Rome, Dec. 13, 1898); *Il Natale del Redentore* (Como, Sept. 12, 1899); *L'Entrata di Cristo in Gerusalemme* (Milan, Apr. 25, 1900); *La Strage degli Innocenti* (Milan, May 18, 1900); *Mosè* (Milan, Nov. 16, 1901); *Dies Iste* (Rome, Dec. 9, 1904); *Transitus Animae* (Rome, Dec. 18, 1907); *In Patris memoriam* (Naples, May 15, 1910); *Giorni di Tribulazione* (Milan, Oct., 1916). Has written about 25 masses with org.; a Requiem with small orch.; a *Stabat Mater* for soli, ch. and orch.; *Vespertina Oratio* for do.; over 100 motets, psalms, etc. Instrl. works: A symphony (in classical form); 2 symph. poems, *Dovrei non piangere* and *La Festa del villaggio;* a 'national' suite for full orch. (7 movems., each named after a city: *Roma, Firenze, Milano, Venezia, Tortona, Genoa, Torino*); a suite for small orch.; *Tema variato* for orch.; a pf.-concerto; a vl.-concerto; a suite for pf.-trio; a vl.-sonata; vars. for vl. and pf.; do. for vla. and pf.; many comps. for org.—Cf. I. Seytre, *L'abbé P.: Sa biographie, son œuvre* (Nice, 1901); R. Rolland, *Don L. P.*, in *Musiciens d'aujourd'hui* (Paris, 1914).

Peroti'nus, surnamed **Magnus,** Magister, maître de chapelle at 'Beatae Mariae Virginis' (before the erection of Notre-Dame), Paris. Celebrated composer of the 12th century, representing the 'Ars antiqua.' Some comps. publ. in Coussemaker's 'L'art harmonique au XIIe et XIIe siècles,' and vol. i of 'Oxford Hist. of Music.'—See Q.-Lex.

Perot'ti, Giovanni Agostino, b. Vercelli, April 12, 1769; d. Venice, June 28, 1855. Pupil of Mattei in Bologna; in 1817 he succeeded Furlanetto as maestro at San Marco, Venice. Besides excellent church-music, an opera (*La Contadina nobile*, Pisa, 1795), etc., he wrote essays *Sullo stato attuale della musica in Italia* (Venice, 1812), and *Il buon gusto della musica* (1808).—See Q.-Lex.

Perrin, Harry Crane, b. Wellingborough, Aug. 19, 1865. Pupil in Dublin of Sir R. Stewart, Dr. C. W. Pearce, and Dr. F. Bates; Mus. Bac., Dublin, 1890; F. R. C. O., 1892; Mus. Doc., 1901; 1892–8, org. and choirm. at St. Michael's, Coventry; 1898–1908, do. at Canterbury Cath., and cond. of the Cathedral Musical Soc.; since 1908 prof. of mus. and dir. of the Cons., McGill Univ., Montreal, Canada. Has published cantatas, church-services, anthems, organ-pieces, and songs; in MS. some orchl. works.

Perrin [pĕhr-răn'], **Pierre,** b. Lyons, c.

1620; d. Paris, April 25, 1675. Author of the libretti for the first French operas (so called): Cambert's *La Pastorale* (1659), *Pomone* (1671), and *Ariane* (1672). The privilege obtained of Louis XIV by P. and Cambert, to organize an 'Académie de musique' (1668), was revoked in Lully's favor (1669).

Perron, Karl, dramatic baritone; born Frankenthal, Palatinate, Jan. 3, 1858. Pupil of J. Hey and K. Hasselbeck in Munich, and in 1882 of J. Stockhausen in Frankfort; st. diction and rhetoric with E. von Possart. From 1880–4 he appeared with great success as a concert-singer, when dir. Stägemann eng. him as principal bar. for the Leipzig opera, where he made his début in 1884 as Wolfram; remained there till 1891, when he became a member of the court opera at Dresden; resigned in 1913; sang in Bayreuth in 1889 (Amfortas) and 1896 (Wotan). He is the recipient of numerous decorations, hon. member of the Dresden opera, and Kgl. Kammersänger. His principal rôles were Telramund, Holländer, King Marke, Don Giovanni, Almaviva, Escamillo, Nelusco, etc.

Perry, Edward Baxter, pianist; b. Haverhill, Mass., Feb. 14, 1855. He early lost his sight; was taught by J. W. Hill at Boston; studied later in Germany under Kullak, Clara Schumann, Pruckner, and Liszt. Played before the German Emperor. Returning to America, he originated the 'lecture-recital'; has visited every state of the Union, appearing in over 3,000 pf.-recitals, and an equal number of 'lecture-recitals'; 1881–3, prof. of music at Oberlin Coll. Has composed a *Loreley* fantasia, *The Lost Island*, and other pf.-works; a str.-quartet; has written *Descriptive Analyses of Piano Works* (1904) and *Stories of Standard Teaching Pieces* (1908).

Perry, George, English comp.; b. Norwich, 1793; d. London, Mar. 4, 1862. Director of music at Haymarket Th., 1822; organist of Quebec Chapel; 1832–47, leader, from 1848 conductor, of Sacred Harmonic Soc. orch.; in 1846, also org. of Trinity Ch., Gray's Inn Road.—Oratorios, *Elijah and the Priests of Baal* (1818), *The Fall of Jerusalem* (1830), *The Death of Abel* (1846), *Hezekiah* (1847); a cantata, *Belshazzar's Feast* (1836); 2 operas, *Morning, Noon, and Night* (1822), *Family Quarrels* (1830); overture to *The Persian Hunters;* anthems, songs; pf.-pcs.

Persia'ni (*née* **Tacchinardi**), **Fanny,** famed soprano (coloratura) stage-singer; b. Rome, Oct. 4, 1812; d. Passy, n. Paris, May 3, 1867. Her father, the tenor singer Nicola T., was her teacher. After a successful début at Leghorn in 1832, she sang in the principal cities of the peninsula; at Milan she was called 'la piccola Pasta'; from 1837–48 she shone in London and Paris as one of the greatest singers ever heard, also visited Holland and Russia, but returned to Paris in 1858.—In 1830 she married Giuseppe Persiani [1804–1869], a composer of 11 operas.

Persinger, Louis, violinist; b. Rochester, Ill., Feb. 11, 1887. St. with Hans Becker at the Leipzig Cons., 1900–4, making his début at a Cons. concert on Mar. 23, 1904 (Bruch's G minor concerto); concertized in America during the winter of 1904–5; then went for further study to Ysaÿe in Brussels (1905–8); also coached with J. Thibaud in Paris during the summers of 1910 and '11. In 1908 he was leader at La Monnaie, Brussels; 1909–11 he made successful tours of Germany, Austria, and Scandinavia; 1912–13, first extended Amer. tour, appearing from coast to coast in numerous recitals and with the leading orchestras; 1913–14, another tour of Germany; 1914–15, conc.-master with the Berlin Philh. Orch.; 1915–17, leader with the San Francisco Symph. Orch. In June, 1913, he married the pianist Angela Gianelli. Has publ. arrs. for vl., and songs with pf. and vl.

Persuis [pĕhr-süē'], **Louis-Luc Loiseau de,** b. Metz, July 4, 1769; d. Paris, Dec. 20, 1819. A violinist, he went to Paris in 1787; became 1st violin at the Th. Montansier (1790), and at the Opéra (1793); 'chef du chant' at the Opéra (1804), and 'chef d'orchestre' in 1810, succeeding Rey. Was also prof. of violin at the Cons. 1795–1802. In 1814, Inspector-General of the Opéra, superseding Choron as Director in 1817. Under his management the Opéra prospered; and this is his chief claim to fame. He was likewise asst.-cond. of Napoleon's court orch., and succeeded Le Sueur as Intendant-in-chief of the Royal Orch. in 1816. He prod. about 20 operas and ballets, none rising above mediocrity; even his best, *Jérusalem délivrée* (1812) was withdrawn after a few performances.—See Q.-Lex. (under LOISEAU).

Per'ti, Jacopo Antonio, b. Bologna, June 6, 1661; d. there April 10, 1756. A celebrated dramatic and sacred composer, pupil of Padre Petronio Franceschini. As early as 1680 he brought out a solemn mass, and next year was elected a member of the Accademia Filarmonica, of which he was five times the president. After spending several years as an opera-composer at Parma, he became maestro at San Pietro in Bologna (1690), and in 1696 maestro at San Petronio. He wrote 24 operas, and 19 oratorios; publ. *Cantate morali e spirituali* (1688), and *Messe e salmi concertati* (1735); in Novello's 'Sacred Music' are 2 fine choruses. His MSS. were dispersed; Abbate Santini possessed a valuable collection.—Cf. L. Mancini, *J. A. P.* (Bologna, 1813); an extended biogr. of P.

is found in L. Busi's *Il Padre Giambatt. Martini* (Bologna, 1891; vol. i, p. 61 et seq.). —See also Q.-Lex.

Pescetti [pĕh-shĕh′tē], **Giovanni Battista,** b. Venice, 1704; d. there c. 1766. A pupil of Lotti, he prod. several operas in Venice 1726–37; lived in London till 1740, writing operas, of which the overtures and some arias were publ. by Walsh; from 1762 he was second organist at San Marco, Venice. —See Q.-Lex.

Pesch′ka-Leutner [-loit′ner], **Minna,** celebrated stage-soprano (coloratura); b. Vienna, Oct. 25, 1839; d. Wiesbaden, Jan. 12, 1890. Pupil of Proch; début Breslau, 1856; after singing there a year, she retired temporarily, married Dr. Peschka of Vienna in 1861, then sang in Dessau. After several appearances at the Vienna Court Opera, and further study under Frau Bochkoltz-Falconi, she was eng. as prima donna at Darmstadt in 1865. From 1868–76, at the height of her powers and fame, she was eng. at Leipzig under Director Haase; in 1872 she sang at the Philharm. and Crystal Palace, London, and in that autumn at the Peace Jubilee at Boston, U. S.; it is said that over-exertion there seriously impaired her voice. Pollini eng. her for the Hamburg opera in 1876; in 1883 she went to Cologne.

Pessard [pĕhs-sahr′], **Émile-Louis-Fortuné,** b. Montmartre, Seine, May 29, 1843; d. Paris, Feb., 1917. Pupil in the Paris Cons. of Bazin (harm.), Laurent (pf.), Benoist (org.) and Carafa (comp.); won the 1st harmony-prize in 1862, and the Grand prix de Rome in 1866 with the cantata *Dalila* (Opéra, 1867). From 1878–80, inspector of singing in the Paris schools; succeeded Savard as prof. of harmony at the Cons. in 1881. He was director of mus. instruction in the educational department of the Legion of Honor. From 1895, mus. critic for 'l'Événement.' Officer of Legion of Honor and of Pub. Instruction.—Works: *La Cruche cassée* (Op.-Com., 1870); *Le Char* (ib., 1878); *Le Capitaine Fracasse* (Th.-Lyr., 1878); *Tabarin* (Opéra, 1885); *Tartarin sur les Alpes* (Gaîté, 1888); *Don Quichotte* (Menus-Plaisirs, 1889); *Les Folies amoureuses* (Op.-Com., 1891); *Une Nuit de Noël* (Ambigu, 1893); *Mlle. Carabin* (Bouffes, 1893); *Le Muet* (1894); *La Dame de trèfles* (1898); *l'Armée des Vierges* (1902); *l'Épave* (1903); all comic operas or operettas. Also masses, orchl. suites, a pf.-trio, pf.-pieces, songs.

Petch′nikov, Alexander, b. Yelets, Russia, Feb. 8, 1873. Famous violinist; pupil of Hřimaly at the Moscow Cons., where he won the gold medal. Played with phenomenal success in Berlin in 1895; has since then toured Europe and (1906–7) America; lived several years in Berlin; since 1913 prof. at the Kgl. Akademie in Munich; made Kgl. Prof. in 1910. His wife, Lily, is also an excellent violinist.

Peters [pā′-], **Carl Friedrich,** Leipzig music-publishing firm, founded in 1814, C. F. Peters then purchasing Kühnel & Hoffmeister's 'Bureau de Musique' (establ. 1800). Gained celebrity by the critical complete ed. of J. S. Bach's works; since 1868, by the issue of classical works in the cheap and reliable 'Edition Peters.' Its large and important musical library was opened to the public in 1893 as the 'Bibliothek Peters.' Dr. **Max Abraham** (q. v.) was sole proprietor from 1880–1900. After his death (1900) his nephew, **Heinrich Hinrichsen** (b. Hamburg, 1868), became head of the firm.

Peters, Guido, b. Graz, Nov. 29, 1866. Pupil of the Vienna Cons.; 1901-5, instr. of pf. at the Kgl. Akademie in Munich; since 1905 living in Vienna as teacher of pf. and comp. Has written 2 symphonies (No. 1, *Ländliche Symph.;* No. 2, in E♭), 2 str.-quartets (C m., A), and songs.

Pe′tersen, Peter Nikolaus, flute-virtuoso; b. Bederkesa, n. Bremen, Sept. 2, 1761; d. Hamburg, Aug. 19, 1830; improved the flute by the addition of several keys, and publ. studies, vars., and duets for flute.

Petersi′lea, Carlyle, b. Boston, Mass., Jan. 18, 1844; d. Tropico, n. Los Angeles, June 11, 1903. Distinguished pianist and teacher; pupil of his father, and (1862–5) of Moscheles, Reinecke, Richter, Hauptmann, etc., at Leipzig Cons., winning the Helbig prize for pf.-playing. After a successful tour in Germany, he returned to Boston; establ. 'The Petersilea Acad. of Music' in 1871, closing it in 1886 to become a teacher in the New Engl. Cons.; removed to California in 1892. He spent the Spring of 1884 with Liszt at Weimar, and gave a concert at the Berlin Singakademie.—Publ. technical studies, etc., for pf.

Peterson, Franklin Sivewright, b. Edinburgh, Feb. 24, 1861. Pupil of K. A. Fischer in Dresden; 1884, org. in Edinburgh; 1893, instr. of music at the Ladies' Coll. there; 1895, asst.-examiner in music at Edinburgh Univ.; since 1901 Ormond prof. of music at Melbourne Univ. Has publ. *Elements of Music* (1895; 5th ed. 1899); *Introduction to the Story of Music* (1897); *Pianist's Handbook* (1899); *Catechism of Music* (1900).

Peterson-Berger, (Olof) Wilhelm, b. Ullångar, Sweden, Feb. 27, 1867. From 1886–9 pupil of J. Dente and O. Bolander at the Stockholm Cons.; then st. in Dresden, pf. with H. Scholtz and instr. with E. Kretschmer. Having taught 2 years (1892–4) at the

Musikschule in Dresden, he settled in 1895 in Stockholm, where he has been mus. critic of 'Dagens Nyheter' since 1896, recognized as one of the ablest of Swedish writers; 1908–11, stage-mgr. for the Wagner works at the court opera. As a comp. of national tendencies he is highly esteemed in his native land.—Works: *Sveagaldrar*, a fest. play for the silver jubilee of the accession of Oscar II (1897); a fairy opera, *Lyckan* (Luck; Stockholm, 1903); the music-dramas *Ran* (ib., 1903) and *Arnljot* (ib., 1910) [all texts by himself]; 2 symphonies, *Banéret* (The Banner, in B♭, 1904) and *Sunnanfärd* (Journey to Southland, in E♭, 1913); a suite and 2 sonatas for vl. and pf.; *Karneval i Stockholm*, intermezzo for orch.; *Florez och Blanzeflor*, ballad w. orch.; pf.-pcs.; numerous songs, many of which have become real folk-songs.—Writings: *Svensk Musikkultur* (1911); *R. Wagner som kulturföreteelse* (W. as a Phenomenon of Civilization, 1913). He has transl. into Swedish a selection of Wagner's prose-works (*W.'s skrifter i urval*, 1902), *Tristan und Isolde* (1909), Nietzsche's *Die Geburt der Tragödie* (1902) and *Also sprach Zarathustra* (1913).

Petrel'la, Errico, b. Palermo, Dec. 1, 1813; d. Genoa, Apr. 7, 1877. An opera-composer; violin-pupil of Saverio del Giudice; then at the Naples Cons. (Collegio di S. Sebastiano) from 1825–30 of Costa, Bellini, Furno, Ruggi and Zingarelli. His first theatrical attempt was the 2-act opera buffa *Il Diavolo color di rosa* (Naples, 1829). Being successful, it was followed up to 1874 by over 20 more operas, both comic and serious; *Le Miniere di Freibergh* (Naples, 1839) was his finest buffo work; *Elnava, o l'Assedio di Leida* (Milan, 1856), the best in the serious style. *Marco Visconti* (Naples, 1854) immediately obtained immense popularity in Italy, and *La Contessa d'Amalfi* (Turin, 1864) also had noteworthy success. His last opera was *Bianca Orsene* (Naples, 1874). During a quarter of a century he vied with Verdi in Italian favor; but he belonged to the 'old' school, and his operas have disappeared before the influence of Germanism. Despite his many successes, he died in extreme poverty.—Cf. F. Guardione, *Di E. P. e della traslazione della salma da Genova a Palermo* (Palermo, 1908); G. Siciliano, *Di E. P., musicista palermitano* (ib., 1913).

Petrelli, stage-name of **Eleonora (Louise Marianne) Petrov** (*née* **Wigström**), operatic and concert soprano; b. Sientuna, Sweden, 1835; d. Chicago, Feb., 1904. While touring Finland as a member of a small theatrical company she married a wealthy Russian, Petrov, and then st. with Lamperti in Milan, Mme. Viardot-Garcia in Paris, and Mme. Nissen-Salomon in Petrograd; after her husband's death (1869) she sang with much applause, chiefly in concerts, in Russia, Germany, and Scandinavia; settled in 1886 as a singing-teacher in Stockholm, but soon went to Chicago, where she establ. a very successful school for vocal culture. She publ. a number of songs.

Petri [pā'trē], **Henri,** b. Zeyst, n. Utrecht, April 5, 1856; d. Dresden, April 7, 1914. Fine violinist, pupil of Dahmen in Utrecht, of Joachim in Berlin (1871–4), and of the Brussels Cons. (1875–6); 1877, Konzertmeister in Sondershausen; 1881, do. in Hanover; leader of the Gewandhaus Orch. 1882–9 (with Brodsky), then succeeding Lauterbach as leader of the Dresden court orch.; prof. at the Cons. until 1912; leader of his own quartet. Publ. studies and pieces for violin; (op. 3, *Drei Fantasiestücke;* op. 9, *Fünf Künstler-Etüden;* op. 10, *Abendlied;* etc.).

Pe'tri, Johann Samuel, b. Sorau, Sept. 1, 1738; d. as cantor at Bautzen, April 22, 1808. Publ. *Anleitung zur praktischen Musik* (1767; 2d ed. 1782), and *Anweisung zum regelmässigen und geschmackvollen Orgelspiel* (1802).

Petri'ni, Franz, harpist; b. Berlin, 1744; d. Paris, 1819. Court musician at Schwerin, 1765; harp-teacher in Paris, 1770.—Publ. 4 concertos, 8 sonatas, variations, duets, etc., for harp; also a harp-method, and a manual of harmony.

Petrov [pā'trŏhv], **Ossip Afanassievitch,** famous dramatic basso; b. Elizavetgrad, Nov. 15, 1807; d. Petrograd, March 14, 1878. Lebiediev, the intendant of the Imp. Opera, accidentally heard this remarakble artist, in 1830, singing with an inferior company at a fair in Kursk, and immediately engaged him. The same year P. made his début in Petrograd as Sarastro in the *Magic Flute;* the enormous compass of his voice (BB♭-g¹♯), its extraordinary power and beautiful quality, combined with consummate histrionic skill, secured for him almost immediately recognition as the greatest of Russian bassos. This place he held throughout his long career (he appeared on the stage for the last time Mar. 10, 1878, four days before his death!). He created the rôles of Sussanin in Glinka's *Life for the Tsar* (1836), Russlan in the same composer's *Russlan and Ludmilla* (1842; written specially for P.), the Miller in Dargomÿzhsky's *Russalka* (1856) and Leporello in *The Stone Guest* (1872), Ivan in Rimsky-Korsakov's *Pskovityanka* (1873), and Waarlam in Mussorgsky's *Boris Godunov* (1874). Cf. *Recollections of the 50th Anniversary of O. A. P.* (Petrograd, 1876); V.

Stassov, *O. A. P.*, in vol. iii of his 'Coll. Works' (Petrograd, 1894); A. Kompaneisky, *A Great Russian Singer*, in 'Russkaya Muzÿkalnaya Gazeta' (1903, No. 9). [All in Russian.]

Petrucci [pā-trŏŏ'chē], **Ottaviano dei**, the inventor of music-printing with movable types; b. Fossombrone, June 18, 1466; d. there May 7, 1539. In 1498 he received from the Council of the Republic of Venice the privilege of printing music by his new method for 20 years, and worked there industriously 1501–11, then ceding the business to A. Scotto and N. da Rafael, and removing to Fossombrone, with a 15-year privilege for printing within the Papal States. His editions, printed with great neatness, are rare and highly prized specimens of early press-work. In Fossombrone he labored from 1513–23. His invention appeared at the most flourishing epoch of the Netherland School, and his first work, *Harmonicæ musices Odhecaton. A* (1501), contains 94 chansons *a* 3, 222 *a* 4, and 15 motets, by famous composers before 1501. P.'s last publications were 3 books of masses (1520–3) printed in folio as chorus-books. A complete list of P.'s publications is found in R. Eitner's *Bibliographie der Musiksammelwerke des 16. u. 17. Jahrhunderts* (Berlin, 1877).—Cf. A. Schmid, *O. d. P.* . . . . . (Vienna, 1845; contains full list of works known at the time); A. Vernarecci, *O. d. P.* . . . . . (Bologna, [2d ed.] 1882); J. B. Weckerlin, *Bibliothèque du Cons. National* (Paris, 1885); E. Vogel, *Der erste* . . . . *Notendruck für Figuralmusik*, in 'Jahrb. Peters' (1895; full list of contents of *Odhecaton*).—See also Q.-Lex.

Pe'trus Platen'sis. See La Rue.

Petsch'ke, Dr. **Hermann Theobald,** b. Bautzen, Mar. 21, 1806; d. Leipzig, Jan. 28, 1888. On board of Directors of the Gewandhaus Concerts. Comp. excellent choruses for men's voices, and songs.

Petschnikoff. See Petchnikov.

Petzet, Walter, b. Breslau, Oct. 10, 1866. While attending the Gymnasium at Augsburg, he st. music with A. Kleffel; 1882–6, pupil of the Kgl. Akademie in Munich of Giehrl (pf.), Rheinberger (comp.), L. Abel (score-reading), and von Riehl (hist. of music); also attended lectures at the Univ. on literature, hist. of culture, and esthetics; in 1887 pupil of Bülow (pf.) in Frankfort. From 1887–90, in Minneapolis as teacher of pf.; 1890–1, prof. of pf. at the Chicago Mus. Coll.; 1891–6, do. at the Scharwenka Cons. in New York; 1896–8, prof. at the Helsingfors Cons., succ. Busoni; 1898–1910, prof. at the Karlsruhe Cons. In Karlsruhe he played all Beethoven's pf.-sonatas (in 9 evenings) with such success that during the following season he was obliged to repeat the entire series; in numerous concerts of chamber-music he proved himself a master of ensemble-playing; the Grand Duke made him Prof. in 1909. This activity he cont. during his residence in Weimar, where he was prof. at the Cons. 1910–13; then settled in Berlin as prof. at the Klindworth-Scharwenka Cons. and mus. critic for the 'Signale für die musikal. Welt'; since 1914, prof. at Scharwenka's 'Meisterschule.' Admirable interpreter of the pf.- and chamber-music of Brahms. He has written 2 symph. poems, 2 pf.-concertos, numerous pcs. for pf., and songs; ed. Czerny's *40 Daily Exercises* (with annotations in Ger. and Engl.).

Pet'zold (or **Petzhold**), **Wilhelm Leberecht,** b. Lichtenhain, Saxony, July 2, 1784; d. (?). Piano-maker, with J. Pfeiffer in Paris, 1806–14, later independent. His squares were favored before Pape's time, as his strings were longer and thicker, and his instrs. more solidly built, than the generality.

Pfannstiehl, Bernhard, eminent organist; b. Schmalkalden, Thuringia, Dec. 18, 1861. Having become blind (at the age of 6 months) as a result of scarlet fever, he was educated at the Inst. for the Blind in Leipzig, and at the same time st. music privately with J. Kniese; later st. pf. at the Cons. with H. Klesse; 3 times winner of the Mendelssohn Prize. Following Liszt's advice, he made a specialty of the organ; 1896–1903, organist at St. John's, Leipzig; 1903–11, do. at St. Peter's, Chemnitz; since 1912, do. at the Kreuzkirche, Dresden, and Kirchenmusikdirektor. He enjoys a great reputation as an interpreter of Bach, as well as of recent composers.—Cf. K. Hasse, *B. P.*, in 'Die Orgel' (1910).

Pfeiffer, Georges-Jean, b. Versailles, Dec. 12, 1835; d. Paris, Feb. 14, 1908. Pianist and comp., pupil of the Maleden and Damcke. Successful début at the Cons. concerts, 1862. Mus. critic for the 'Voltaire'; Vice-pres. of the Soc. of Composers. Member of the firm Pleyel, Wolff et Cie., pf.-makers at Paris.—Works: The operetta *Capitaine Roche* (1862), 1-act opera, *l'Enclume* (Op.-Com., 1884), 3-act comic opera, *Le Légataire universel* (ib., 1901); an oratorio, *Hagar;* a symphony; a symph. poem, *Jeanne d'Arc*, op. 43; *Légende*, symph. fantasy for pf. and orch., op. 58 (arr. for 2 pfs. as op. 138); 3 concertos for pf. and orch., op. 11, 21, 86; a pf.-trio in G, op. 14; a vcl.-sonata, op. 28; a pf.-quintet in C m., op. 41 (won Prix Chartier); a vl.-sonata in E m., op. 66; a pf.-quartet in F m., op. 119; a sonata for 2 pfs., op. 65; numerous comps. for pf. (2 and 4 hands).

Pfeif'fer, Karl, b. 1833 (?); d. Vienna, Feb. 17, 1897. For 30 years chorus-director at the Vienna Imp. Opera. Wrote 2 operas, *Das Nordlicht* and *Harold* (both unsucc. prod. at the Vienna Opera); 1 mass, several part-songs, and songs.

Pfeiffer, Theodor, fine pianist; b. Heidelberg, Oct. 20, 1853. He abandoned the study of philology and ent. the Stuttgart Cons., where he was a pupil of A. Seidel; during the summers of 1884–6 he st. pf. with Bülow at Raff's Cons. in Frankfort. In 1889 he settled in Baden-Baden as private teacher; since 1899 also prof. of pf. at the Mannheim Cons.; made Kgl. Prof. in 1905. Has publ. a number of valuable studies: *Studien nach Kreutzerschen Violin-Etüden gebildet; Tonleiterschule; Virtuosen-Studien* (in part prep. studies for Bülow's editions); also has written a mass for mixed voices a capp., songs, male choruses, and pf.-pcs. (*Albumblatt, Dryadenspiel, Mazurka-Caprice, Konzert-Etüde*, etc.). His recollections of Bülow he has publ. as *Studien bei H. von Bülow* (1894; 6th ed. 1909).

Pfeil, Heinrich, born Leipzig, Dec. 18, 1835; d. there April 17, 1899. Entirely self-taught in music; 1862–87, editor of the 'Sängerhalle' (Leipzig). Composer of many popular male choruses; also wrote *Abriss der Musikgeschichte, Kleine Musikantengeschichten*, and a number of small biographies.

Pfitz'ner, Hans Erich, b. (of German parents) Moscow, May 5, 1869. Pupil at the Hoch Cons., Frankfort, 1886–90, of Kwast (pf.), and Iwan Knorr (comp.). Teacher of pf. and theory at Koblenz Cons., winter of 1892–3; asst.-cond. of City Th., Mayence, winter of 1894–5; 1895–6, 2d Kapellm. there; 1897–1907, teacher in Stern Cons., Berlin, and from 1903–7 first Kapellm. at the Th. des Westens; 1907–8, cond. of the Kaim Orch. in Munich; in 1908 he succ. Stockhausen as munic. music dir. and dir. of the Cons. at Strassburg; since 1910 also 1st Kapellm. at the opera there; made Kgl. Prof. in 1913. As a dramatic composer he is entirely under the influence of Wagner, whereas his instrl. and choral works show decided individuality.—Works: The operas *Der arme Heinrich* (Mayence, 1895), *Die Rose vom Liebesgarten* (Elberfeld, 1901), *Palestrina* (finished 1916); incid. music to Ibsen's *Fest auf Solhaug*, Kleist's *Käthchen von Heilbronn* (op. 17), von Stach's *Christelflein* (op. 20); *Der Blumen Rache*, ballade for alto solo, fem. ch. and orch.; op. 12, *Herr Oluf* for bar. and orch.; op. 14, *Die Heinzelmännchen* for do.; op. 16, *Columbus*, 8-part ch. a capp.; *Scherzo* for orch.—Chamber-music: Op. 1, Vcl.-sonata in F# m.; op. 8, Pf.-trio in F; op. 13, Str.-quartet in D; op. 23, Pf.-quintet in C; about 50 songs. He revised Marschner's *Templer und Jüdin*, and ed. Hoffmann's *Undine*.—Cf. P. N. Cossmann, *H. P.* (Munich, 1904); R. Louis, *H. P.'s 'Die Rose vom Liebesgarten. Eine Streitschrift* (ib., 1904); id., *H. P.*, in 'Monographien moderner Musiker' (Leipzig, 1907; vol. ii).

Pflug'haupt, Robert, b. Berlin, Aug. 4, 1833; d. Aix-la-Chapelle, June 12, 1871. Pianist; pupil of Dehn (Berlin), Henselt (Petrograd), and Liszt (Weimar), where he lived 1857–62, then settling in Aix. His fortune, left to the 'Allgem. deutscher Musikverein,' was employed to found a Beethoven scholarship.—Pf.-works: Op. 1, orig. Theme and Vars.; op. 3, *Petite valse;* op. 6, *Mazurka;* op. 9, *Galop de concert;* op. 11, *Invitation à la Polka;* etc.—His wife,

Pflug'haupt, Sophie (*née* **Shtchepin**), excellent pianist, pupil of Henselt and Liszt, was b. Dünaburg, Russia, March 15, 1837; d. Aix-la-Chapelle, Nov. 10, 1867.

Pfohl, Ferdinand, b. Elbogen, Bohemia, Oct. 12, 1863. Law-student at Prague; in 1885 he went to Leipzig, studying philosophy at the Univ., and music as a private pupil of O. Paul. There his first critical essays attracted attention because of their fine discrimination and elegant literary style; in 1891 he became mus. editor of 'Daheim'; in 1892, do. of the 'Hamburger Nachrichten.' In this important post, which he still (1917) holds, he soon became one of the most influential of German critics; since 1908, also prof. of esthetics and theory at Vogt's Cons. in Hamburg; made Kgl. Prof. in 1913. He has publ. *Die moderne Oper* (1894), *Die Nibelungen in Bayreuth* (1896), *A. Nikisch* (1900), *Karl Grammann. Ein Künstlerleben* (1910), *R. Wagner. Sein Leben und Schaffen* (1911); descriptions of African music are contained in *Quer durch Afrika* (1891) and *West-Östliche Fahrten* (1902); has also publ. guides to *Fidelio, Der fliegende Holländer, Tannhäuser, Lohengrin, Tristan und Isolde, Die Meistersinger, Parsifal*.—His comps. include the symph. poems *Die versunkene Glocke* and *Frau Holle;* a symph. fantasy in 5 movems., *Das Meer; Ballettszene* for orch.; *Twardowsky*, for sop. solo, male ch. and orch.; pf.-pcs. (*Suite élégiaque, Strandbilder*, etc.); songs (*Mondrondels, Sirenenlieder, Turmballaden*, etc.).

Pfundt, Ernst Gotthold Benjamin, famous tympanist; b. Dommitzsch, n. Torgau, June 17, 1806; d. Leipzig, Dec. 7, 1871, as drummer in the Gewandhaus Orch. (since 1835). He invented the 'machine-head,' and publ. a Method, for the kettledrum.

Phalèse [făh-läz'], **Pierre,** [**Petrus Phalesius,**] b. c. 1510 at Louvain, where he establ.

a music-publishing business in 1545 (?), which was removed to Antwerp in 1579 as 'Pierre Phalèse et Jean Bellère.' His heirs still published in 1669.—See Q.-Lex.

Phelps, Ellsworth C., born Middletown, Conn., Aug. 11, 1827. Self-taught in music, he became organist in New London at the age of 19; taught successfully there, in Syracuse, and New York, and settled in Brooklyn in 1857. He held various important positions as organist, and taught in the public schools for more than 30 years.—Works: (MS.): 2 comic operas; sacred operetta *David* (perf. twice in Brooklyn); *Hiawatha* symphony (1878); *Emancipation* symph. (1880); 2 concert-overtures (1860, '97); *Elegie,* choral work in 6 movem. (perf. in New York, Phila., etc.); 4 symphonic poems; Psalm 145, for soli, ch. and orch.; pieces for military band (perf. by Gilmore and Sousa); etc.—in all over 200 comps. in every style.

Philidor, *recte* **Danican,** famous family of French musicians.—(1) **Jean Danican-Philidor,** d. Paris, Sept. 8, 1679, as 'Phiphre de la Grande Écurie' (piper in the King's military band).—(2) **André Danican-Philidor** (*l'aîné*); d. Aug. 11, 1730. In 1659 he became cromorne-player in the above band, later of the King's private band (oboe, cromorne, trompette marine, and bassoon). As asst.-librarian of the R. Mus. Library at Versailles, he made a fine collection of old instrl. pieces performed at court since the time of François I. He composed masques, ballets, etc., for the court, and military music (marches, etc.).—Publ. works: *Mascarade des Savoyards* (1700); *Masc. du roi de la Chine* (1700); *Suite de danses pour les violons et hautbois . . .* (1699); *Pièces à deux basses de viole, basse de violon et basson . . .* (1700); *Marches et batteries de tambour . . . avec les airs de fifre et de hautbois.*—(3) **Anne Danican-Philidor,** André's eldest son; b. Paris, April 11, 1681; d. Oct. 8, 1728. Flute-player; composed pastoral operas (*l'Amour vainqueur,* 1697; *Diane et Endymion,* 1698; *Danaë,* 1701), and publ. music for flutes, violins and oboes. He founded the Concerts spirituels (1725).—(4) **Pierre Danican-Philidor,** flute-player; b. Aug. 22, 1681; d. Sept. 1, 1731. Publ. 3 books of suites for 2 cross-flutes (1717, '18), and flute-trios.—(5) **François André Danican-Philidor,** last and greatest of the family, the youngest son of André; b. Dreux, Sept. 7, 1726; d. London, Aug. 31, 1795. Campra was his teacher in music, but chess was for a long time his master-passion, and after vanquishing many celebrated Continental players, he wrote an *Analyse du jeu d'échecs,* which he publ. in London in 1749, where he commenced a series of victories at the London Chess Club, later receiving a pension from the Club. From 1756 he appeared in the novel and unexpected rôle of a successful composer of comic operas, producing at Paris the 4-act opera *Le Diable à quatre* (Op.-Com.) and the opera-ballet *Le Retour du printemps;* these were followed by several one-act pieces (*Blaise le savetier,* 1759; *l'Huitre et les plaideurs,* 1759; *Le Quiproquo, ou Le Volage fixé,* 1760; *Le Soldat magicien,* 1760; *Le Jardinier et son seigneur,* 1761); then one of his best, in 2 acts, *Le Maréchal ferrant* (1761), perf. over 200 times; followed by more one-act pieces (*Sancho Pança,* 1762; *Le Bûcheron, ou Les trois souhaits,* 1763). Then came *Le Sorcier,* 2 acts (1764), and *Tom Jones,* 3 acts (1764); the latter had, finally, great vogue, and contained a noteworthy novelty, a quartet a cappella. In 1767 appeared his finest effort, the grand opera *Ernelinde, princesse de Norvège* (revised in 1769 as *Sandomir; prince de Danemark*). *Le Jardinier de Sidon* (1768), *l'Amant déguisé* (1769), *La nouvelle école des femmes* (1770), *Le bon fils* (1773), *Zémire et Mélide* (1773), *Berthe* (Brussels, 1775, with Gossec and Botson), *Les Femmes vengées* (1775), *Le puits d'amour* (1779), *Persée* (Grand Opéra, 1780), *l'Amitié au village* (1785), *Thémistocle* (1786), *La belle esclave* (1787), and *Le Mari comme il les faudrait tous* (1788) close the long list. *Bélisaire,* finished by Berton, was prod. in 1796. P. surpassed his rivals Grétry and Monsigny both in skilfulness of orchestration and richness and correctness of harmony, though their inferior in dramatic expression and melodic charm. He was adored by the Parisians; but his love for chess caused him to forsake them at frequent intervals for their neighbors across the Channel.—P. also wrote church-music; a set of 12 *Ariettes périodiques* (in alternation with Trial) for vocal solo w. violin, bass, oboe and horn; *L'Art de la modulation,* quartets for 2 violins, oboe and bass; etc.—Cf. J. Lardin, *Ph. peint par lui-même* (Paris, 1847); G. Allen, *Life of Ph.* (Philadelphia, 1863); A. Pougin, *Ph.,* in 'Chronique musicale' (1874–5); Ch. Piot, *Particularités inédites concernant les œuvres musicales de Gossec et de Ph.,* in 'Bulletins de l'Académie royale de Belgique' (Brussels, 1875).—See Q.-Lex.

Philipp [fē-lĭp'], **Isidor,** fine pianist; b. Pest, Sept. 2, 1863. He is a naturalized French citizen; came to Paris at the age of 3, entering the Cons. at 16 as a pupil of Georges Mathias, and winning 1st pf.-prize in 1883; taught later by Saint-Saëns, Stephen Heller, and Ritter (4 years). Has played at the concerts of Lamoureux, Colonne, and the Cons.; in all large French towns; also in Brussels, London, Geneva, Barcelona, etc. An en-

thusiastic admirer of chamber-music, P. establ. concerts in the Salle Érard, with Loeb and Berthelier, performing many of the finest among modern French chamber-compositions for the first time; also reorganized the 'Société des instrs. à vent' (founded in 1897 by Taffanel). As a teacher he has met with extraordinary success, among his pupils being Guiomar Novaes, Raymonde Blanc, Winifred Purnell, Maurice Dumesnil, Paul Loyonnot, etc. In 1903 he was app. prof. at the Cons. He is a member of the 'Conseil supérieur,' chev. of the Legion of Honor, and officer of public instruction. For orch. P. has publ. a *Rêverie mélancolique*, and a *Sérénade humoristique*. His comps. for pf. (*Fantasmagories*, *Féeries*, *Pastels*, *Valse-Caprices*, *Préludes*, etc.), are marked by breadth and refinement of style; among the technical works which have won high esteem may be mentioned *Exercices journaliers*, *École d'octaves*, *Problèmes techniques*, *Études techniques basées sur une nouvelle manière de travailler*, *La gamme chromatique*, etc.; has also publ. 18 arrs. of Bach for 2 pfs. (4 hands), arrs. for 2 pfs. of works of Mendelssohn, Widor, Dubois, Saint-Saëns, Massenet, and Blockx.

Philippe de Mons. See MONTE.

Philips, Peter (or **Petrus Philippus, Pietro Filippo**), English contrapuntist; b. c. 1560; d. c. 1633. Canon at Bethune, Flanders; organist of the vice-royal chapel, Antwerp; and, finally, canon at Soignies. The earliest regular fugue on one subject, discoverable by Burney, was one by P. in 'Queen Elizabeth's Virginall-Booke.' Publ. masses, motets, litanies, numerous madrigals, etc.—Cf. P. Bergmans, *L'organiste des archiducs Albert et Isabelle, P. Ph.* (Ghent, 1903). —See Q.-Lex.

Phillipps, Adelaide, alto dramatic singer; b. Stratford-on-Avon, Engl., 1833; d. Karlsbad, Oct. 3, 1882. The family emigrated to America in 1840, settling in Boston. Taught by her mother, Adelaide appeared as a child-dancer at the Tremont Th., Jan. 12, 1842, and was eng. at the Museum Th., 1843–50, as a dancer and actress. Jenny Lind then started a subscription to enable her to study singing; at first under Garcia in London, and then in Italy. Her début was at the Teatro Carcano, Milan, Dec. 17, 1854, as Rosina. Returning to Boston in 1855, she sang in concerts and English opera; her first American appearance in Italian opera being at the Acad. of Music, New York, Mar. 17, 1856, as Azucena. Her great success won her an engagement for five seasons. She next went to Havana, and thence to Paris (1861), Madrid, Barcelona, Hungary, and Holland, singing leading contralto parts in all the Italian operas then in vogue. Joining the 'Boston Ideal Opera Company' in 1879, she made her last Boston appearance at the Museum on Nov. 30, 1880; and her final stage-appearance at Cincinnati in December, 1881. Miss Phillipps also excelled in oratorio, and on the concert-stage.

Phillips, Montague Fawcett, b. London, Nov. 13, 1885. Pupil in comp. of F. Corder at the R. A. M.; org. and choirm. at Esher Parish Ch.—Works: Symphony in C m.; 2 overtures, *Boadicea* and *Festival; Symphonic Scherzo* for orch.; pf.-concerto in F m.; Fantasy for vl. and orch.; a str.-quartet in D; *The Death of Admiral Blake*, for bar. solo, ch. and orch.; organ-pcs.; pf.-pcs.; part-songs and songs.

Philp, Elizabeth, English singer and vocal comp.; b. Falmouth, 1827; d. London, Nov. 26, 1885. Pupil of Garcia, Marchesi, and Ferd. Hiller. Publ. many songs; also part-songs, and a pamphlet, *How to Sing an English Ballad.*

Piat'ti, Alfredo Carlo, eminent 'cello-virtuoso; b. Bergamo, Jan. 8, 1822; d. there July 19, 1901. Son of the violinist Antonio P. [d. Feb. 27, 1878]; pupil at first of Zanetti, and 1832–7 of Merighi at Milan Cons. Concert-début at Milan, 1834; in 1838 his concert-tours began; he played (1843) with Liszt at Munich, and next year in Paris. The same year he visited London, where he created a profound impression; after playing in Italy and Russia he returned to England in 1846, and met with such enthusiasm that he became an annual visitor; from 1846–9 he was 1st 'cello at the Italian opera, and from 1859–98 a leading figure in the Monday and Saturday Popular Concerts of chamber-music. From 1880 he spent the winters in London and the summers at his villa near Cadenabbia on Lake Como. He combined marvelous technical skill with profound musicianship, and his influence on contemporary 'cellists may well be compared with that of Joachim on violinists.—Works: Op. 18, Concertino for vcl. and orch.; op. 24, concerto for vcl. and orch. (B♭); op. 26, do. (D m.); 6 sonatas for vcl. and pf. (op. 28, C; op. 29, D; op. 30, F; op. 31, G, *idillica;* 2 others in MS.); a number of minor pcs. for vcl. and pf. (op. 8, *Airs Baskyrs;* op. 14, *Bergamasca;* op. 17, *Sérénade italienne;* op. 23, *Tarantella;* etc.). Also edited 6 string-sonatas by Boccherini and Locatelli, a sonata (op. 2) by B. Marcello, etc.; and Kummer's Method for 'cello.

Piccinni [pĭ-chĭn'nē], **Louis-Alexandre,** grandson of Nicola; b. Paris, Sept. 10, 1779; d. there April 24, 1850. Pupil of Hausmann, Le Sueur, and his grandfather; cond. and

accompanist at several minor Parisian theatres; 'chef du chant' at the Opéra 1816–26. His more than 200 operas, melodramas, ballets, etc., require only casual mention.

Piccin'ni, Luigi, son of Nicola; b. Naples, 1766; d. Passy, July 31, 1827. Pupil of his father, with whom he lived in Paris and Naples; 1796–1801, R. conductor at Stockholm. Wrote some 15 French and Italian operas of no special merit, for Paris, Naples, etc.

Piccinni (Piccini, Picinni), Nicola, prolific and celebrated opera-composer; b. Bari, Jan. 16, 1728; d. Passy, n. Paris, May 7, 1800. His father, though a musician, gave him no music-lessons, intending him for the church; but the Bishop of Bari, recognizing the boy's talent, overcame paternal opposition, and at 14 years of age P. entered the Cons. di San Onofrio, Naples, where he studied for 12 years, becoming the favorite pupil of Leo and Durante. His student-compositions were a mass and other church-music. At this time Logroscino's buffo operas ruled the Neapolitan stage; young P. boldly invaded the popular favorite's field, a few months after leaving the Cons., with the opera *Le Donne dispettose* (Teatro de' Fiorentini, 1754), which was received with acclamation. There followed, in 1755, *Gelosia per gelosia* and *Il Curioso del suo proprio danno;* the latter had a run of four years, a thing then unheard of in Italy. His first Roman venture, *Alessandro nelle Indie* (1758), was also successful, and *Cecchina zitella, o La buona figliuola* (Rome, 1760) was lauded to the skies as the most perfect of opere buffe; P. wrote it in 3 weeks, and it extorted praise even from Jommelli. Logroscino, who died in 1763, was already outrivalled; the freshness of P.'s melody, the increased dramatic vigor of his duets, and his effective finales (extended to several scenes with corresponding changes in tempo and key) made him the idol of the hour. His productiveness was astounding; in 1762 he brought out no less than six operas, and in the course of his career wrote (on the authority of his friend and biographer Ginguené) 133 dramatic works. This period of triumphant success, to which *Il Re pastore* (1760), *L'Olimpiade* (1761; revised, 1771), *Berenice* (1764), *La Cecchina maritata* (1765), *Didone abbandonata* (1767), *Antigone* (1771), and many others contributed, was rudely interrupted in 1773, when the fickle Roman public turned to the far inferior Anfossi, and hissed one of P.'s operas off the stage. He fell seriously ill on his return to Naples; on recovering, he wrote *I Viaggiatori* for Naples, and its enthusiastic reception (1776) in some measure consoled him for the previous undeserved failure. Negotiations begun about this time by La Borde, 'valet de chambre' to Louis XV, and author of the *Essai sur la musique,* to induce P. to visit Paris, were continued in 1775 by the Marquis of Caraccioli by special desire of Marie Antoinette. In consequence of flattering offers, P. removed with his family to Paris in December, 1776. He required an entire year to obtain sufficient mastery of the language to write his first French opera, *Roland* (Opéra, Paris, Jan. 27, 1778), a mediocre work which probably owed its temporary success as much to partisan intrigue as to its intrinsic value. For as soon as the celebrated Italian maestro reached Paris, the opponents of the innovator Gluck rallied around P. as the standard-bearer of Italian musical taste [melody simply accompanied, in contradistinction to the dramatic declamation and heavier scoring of Gluck's operas]; the controversy between the 'Gluckists' and 'Piccinnists' rose to a pitch of acrimony and animosity inconceivable to the present generation, even after the long (but chiefly 'academical') warfare against Wagner. It is pleasant to note that P. took no part whatever in this quarrel, which his frank and generous nature abhorred. When Gluck died (1787) he endeavored, though vainly, to raise a fund for annual memorial concerts. His own successes were great. In 1778 he was appointed director of the newly engaged Italian opera-troupe, whose performances alternated with those of the French company at the Opéra, and was thus enabled to produce his best Italian scores, meeting his rival on less unequal terms. Unfortunately the management of the Opéra commissioned both Gluck and P. to compose the opera *Iphigénie en Tauride* at the same time; P. was dissatisfied with his text, and lost time by having it rewritten by Ginguené, so that his version appeared in 1781, the year after Gluck left Paris, and failed utterly in comparison with the German composer's masterpiece. [His successful French operas were *Le Fat méprisé* (1779), *Atys* (1780), *Didon, Le Dormeur éveillé,* and the *Le faux Lord* (these last 3 in 1783); half a dozen others either failed, or were never performed]. To add to his discomfiture, a new rival, Sacchini, now began successfully to dispute the field of Italian opera; although P.'s French opera *Didon* (1783) renewed his earlier triumphs. In 1784 he was appointed 'maître de chant' at the new 'École royale de musique et déclamation'; 2 years thereafter, his opera *Roland* was represented by his pupils there. His last operatic attempts in French were unfortunate. In 1789, at the outbreak of the Revolution, he lost his positions, and retired to Naples, where the King granted

him a pension. But because of his daughter's marriage with a young French radical, P. was suspected of republicanism; he was kept a prisoner in his own house for four years, with the added misfortune of extreme poverty, which he alleviated as best he might by the composition and sale of church-music. After the treaty of peace with the French republic (1798), he returned to France, was fêted at the Conservatoire, and received a present of 5,000 francs and a small pension, which was not regularly paid, however. He was prostrated for some months by paralysis; after his recovery, a sixth Inspectorship was created at the Cons. for his benefit, but he soon became ill again, and retired to Passy to die.—BIBLIOGRAPHY: P. L. Ginguené, *Notice sur la vie et les ouvrages de N. P.* (Paris, 1801); G. Desnoiresterres, *Gluck et P.* (Paris, 1872); H. Abert, *P. als Buffokomponist*, in 'Jahrb. Peters' (1913). A. Cametti gives a complete list of P.'s operas under the title *Saggio cronologico delle opere teatrali di N. P.*, in vol. viii of 'Riv. Mus. Ital.' (also separate, Turin, 1901).—See Q.-Lex.

Piccolo'mini, Maria, soprano stage-singer; b. Sienna, 1834; d. Florence, Dec., 1899. Pupil of Mazzarelli and Raimondi, Florence; début there in 1852 as Lucrezia Borgia, with pronounced success; sang in Italian cities, London (H. M.'s Th.), Paris (Th. Italien, 1856), and New York (1858). Married the Marquis Gaetani in 1863, and retired from the stage.

Pich'el (or **Pichl**), **Wenzel,** b. Bechin, Bohemia, Sept. 25, 1741; d. Vienna, Jan. 23, 1805. A violinist, pupil of Pokorny, and of Segert in composition, he was chamber-composer to Archduke Ferdinand at Milan 1775–96; then violinist at the Court Th., Vienna. His compositions (about 700) include 88 symphonies (28 publ.), 13 serenades (3 publ.), violin-concertos, clarinet-concertos, a concertante for 2 violins with orch., 12 string-quintets, 12 string-quartets, 6 octets and 7 septets for barytone, flute and strings; 6 sextets, 6 quintets, and 3 quartets for barytone with strings; much other chamber-music; besides 4 masses, 6 motets, 10 psalms, 2 graduals, and 1 Miserere (all publ.), and other sacred music (MS.); a score of operas (1 German, 4 Latin, 8 French, 7 Italian); etc.—See Q.-Lex.

Picinni. See PICCINNI.

Piel [pēl], **Peter,** b. Kessenich, n. Bonn, Aug. 12, 1835; d. Boppard, Aug. 21, 1904. From 1868, music-teacher at the Seminary in Boppard-on-Rhine, with title (1887) of 'Royal Music-Director.'—Works: Numerous masses *a* 2–4 (for equal or mixed voices, with or without organ); motets; 8 Magnificats (in the church-modes); antiphones to the Virgin *a* 4–8 (for male choir); other church-music; organ-pieces; a *Harmonielehre* (1889; 10th ed. 1911); etc.

Pierné [p'yär-nā'], (**Henri-Constant-**) **Gabriel,** b. Metz, Aug. 16, 1863. Pupil of Marmontel, César Franck, and Massenet, at Paris Cons. (1871–82), taking 1st piano-prize (1879), do. for cpt. and fugue (1881), do. for organ (1882), and the Grand prix de Rome (1882) with the cantata *Édith.* In 1890 he succeeded César Franck as organist at Ste.-Clothilde, where he remained until 1898. In 1903 he was app. asst.-cond. to Colonne, and in 1910 his successor. In 1900 he was made chev. of the Legion of Honor; he is also member of the Jury of the Cons., and of the 'Conseil supérieur' of the Beaux-Arts.—Works: The operas *La Coupe enchantée* (Royan, 1895; rewritten in 1 act, Op.-Com., 1905); *Vendée* (Lyons, 1897), *La Fille de Tabarin* (Op.-Com., 1901), *On ne badine pas avec l'Amour* (Op.-Com., 1910); the early operas *Le Chemin de l'Amour* (1883), *Don Luis* (1886), and *Lizarda* (1894) have not yet been perf. and are still MS. Ballets and pantomimes: *Le Collier de Saphirs* (1891), *Les joyeuses Commères de Paris* (1892), *Bouton d'Or* (1893), *Le Docteur Blanc* (1893), *Salomé* (1895); incid. music to Silvestre and Morand's *Izeÿl* (1894), Lorrain's *Yanthis* (1894), Rostand's *La Princesse lointaine* (1895) and *La Samaritaine* (1897), Crawford's *Francesca da Rimini* (1902), Loti's *Ramuntcho* (1908); the oratorios *La Croisade des Enfants* (1902; his most famous work), *Les Enfants à Bethléem* (1907), *St.-François d'Assise* (1912); *Les Elfes*, dram. legend; *Pandore*, lyric scene for recitation, sop., ch. and orch.; *La Nuit de Noël de 1870*, lyric episode for soli, ch., organ and orch.; for orch.: Op. 3, *Suite de Concert;* op. 6, *Fantaisie-Ballet* for pf. and orch.; op. 10, *Ouverture symphonique;* op. 11, *Suite d'orchestre;* op. 23, *Marche solennelle;* op. 24, *Pantomime;* op. 25, *Scherzo-Caprice;* op. 37, *Poème symphonique* for pf. and orch.; op. 39, *Konzertstück* for harp and orch.; *l'An Mil*, symph. poem with ch. Has also written a vl.-sonata (op. 36), minor pcs. for various instrs. with pf., pf.-pcs. (2 and 4 hands), and songs. To Lavignac's 'Encycl. de la Musique' he contrib. *Histoire de l'Instrumentation.*—Cf. W. Weber, *G. P.* (Leipzig, n. d.); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911).

Pierre [p'yär], **Constant,** b. Passy, Aug. 24, 1855. Pupil of Paris Cons.; orchl. bassoon-player; writer for mus. journals, and (since 1881) asst.-secr. at the Cons. Editor of 'Le Monde musical.'—Works: Essays on *Les Noëls populaires* (1866) and *La Marseillaise* (1887); *La facture instru-*

mentale à l'Exposition de 1889 (1890); *Les facteurs d'instruments de musique, les luthiers* (1893); *l'École de chant à l'Opéra de 1672–1807* (1895); *B. Sarrette et les origines du Cons. nat. de musique et de déclamation* (1895); *Notes inédites sur la musique de la Chapelle Royale 1532–1790* (1899); *Le Cons. nat. de musique et de déclamation* (1900); *Le Concert spirituel 1725–1790* (1900); etc.

Pierson. See La Rue.

Pierson (*recte* **Pearson**), **Henry Hugo** [early pen-name **Edgar Mansfeldt**], English composer; b. Oxford, April 12, 1816; d. Leipzig, Jan. 28, 1873. He studied medicine at Cambridge, also music under Attwood and Corfe, and from 1830 under Rinck, Tomaschek and Reissiger in Germany. In 1844 he succeeded Bishop as prof. of music at Edinburgh Univ., but soon resigned, and settled in Germany, changing then the spelling of his name to retain its pronunciation. He lived in Vienna, Hamburg and Leipzig.—Works: The operas *Der Elfensieg* (Brünn, 1845), *Leila* (Hamburg, 1848), *Contarini* (ib., 1872), and *Fenice* (Dessau, 1883); oratorios *Jerusalem* (Norwich Mus. Fest., 1852) and *Hezekiah* (fragmentary; Norwich, 1869); symphony *Macbeth*, op. 54; 4 overtures, *Twelfth Night*, *Romeo and Juliet*, *Julius Caesar*, *Romantische Ouvertüre;* music to *Faust* (Part II, 39 numbers), written for the first perf. in Hamburg, Mar. 25, 1854; Funeral March for *Hamlet;* Roman dirge *Salve aeternum*, op. 30; communion-service, hymn-tunes, Te Deums, etc.; part-songs, songs.

Pilger, Karl. See Spazier.

Pilot'ti, Giuseppe, b. Bologna, 1784; d. there June 12, 1838. At first he followed his father's trade, that of an organ-builder; later studied under Mattei, produced an opera, *L'Ajo nell'imbarazzo* (Bologna, about 1810), and adopted music as his profession. Was maestro at a church in Pistoja, in 1826 succeeded Mattei as maestro of San Petronio, Bologna, and in 1829 became prof. of counterpoint at the Liceo Filarmonico.—Other works: A 2-act opera buffa, *Non essere geloso* (Florence, 1816); much church-music (*Dies irae* w. orch.; Psalms *a* 8; etc.); publ. *Breve insegnamento teorico sulla natura, estensione, proporzione armonica . . . per tutti gli stromenti.*

Pinel'li, Ettore, b. Rome, Oct. 18, 1843. Violinist, pupil of Ramaciotti in Rome and (1864) of Joachim at Hanover. Returned to Rome in 1866, and founded, with Sgambati, a society for classical chamber-music; also (1874) the 'Società Orchestrale Romana,' which has prod. *St. Paul*, *The Creation*, *The Seasons*, and other important works. From a school for violin and pf., organized by him at the Accad. of S. Cecilia, grew the Liceo Musicale, in which he has been violin-teacher since 1877. He conducted the court concerts in alternation with Sgambati.—Works: A *Rapsodia italiana*, and an overture, f. orch.; a string-quartet; etc. Enthusiastic admirer of German music; his orch. has played, for example, all of Beethoven's and Brahms's symphonies.

Pin'ner, Max, pianist; b. New York, April 14, 1851; d. Davos, Switzerland, May 10, 1887. Pupil (1865–7) of Leipzig Cons.; and at Berlin (1867–9) of Tausig (pf.) and Weitzmann (theory). After long pianistic tours, he settled in New York, 1877; he was a player and teacher of high repute.

Pinsu'ti, Ciro, celebrated singing-teacher; b. Sinalunga, Florence, May 9, 1829; d. Florence, Mar. 10, 1888. His talent developed so rapidly, that at 11 he was elected an honorary member of the Acad. Filarmonica, Rome. Taken to England soon after by Henry Drummond, he st. the pf. under C. Potter, and the violin under Blagrove; returned to Bologna, 1845, and studied at the Liceo Filarm., also privately with Rossini, soon becoming asst.-teacher of a pf.-class. In 1848 he went back to England, organized a mus. society at Newcastle, and speedily became famous as a vocal teacher, being appointed prof. of singing at the R. A. M. in 1856. He divided his time between London and Italy; brought out an opera, *Il Mercante di Venezia*, at Bologna (1873), another, *Mattia Corvino*, at Milan (1877), and a third, *Margherita*, at Venice (1882). In 1871 he represented Italy at the opening of the London Exhibition, for which he comp. the hymn *O people of this favoured land.* As a recipient of the order of the Italian Crown, he was styled 'Cavaliere' Pinsuti. The theatre at Sinalunga was named 'Teatro Ciro Pinsuti.'—Publ. works: Opera *Il Mercante di Venezia;* over 200 English and Italian songs; part-songs, terzets, duets, and other vocal music.

Pira'ni, Eugenio, pianist and composer; b. Bologna, Sept. 8, 1852. Pupil of Golinelli at the Bologna Liceo Musicale, graduating in 1869; then studied in Berlin with Th. Kullak (pf.) and Kiel (comp.); taught in Kullak's Acad. 1870–80, also touring Italy (1873, '76), England and Germany, France and Russia. He lived in Heidelberg till 1895, and then settled in Berlin. Correspondent for the 'Gazzetta Musicale' of Milan, and other papers. In 1888, chairman of the German committee for the Musical Exhibition at Bologna; since 1905 living in New York as dir. of his own music-school (The Powell and Pirani Mus. Inst.). A member of numerous societies.—Works: A

1-act ballet, *Un sogno d'artista* (MS.); symphonic poem *Im Heidelberger Schloss*, op. 43; *Scene veneziane* for pf. and orch., op. 44; a *Ballata* for full orch., op. 47; *Caprice* for vl. and orch., op. 50; *Airs bohémiens* for orch., op. 53; *Variazioni sulla scala diatonica* for orch., op. 71; a *Fantasia* in D m. for 2 pfs., op. 87; pf.-trios (op. 24, 48); Concert-studies (op. 19, 41); many pieces for pf. solo, songs, duets, etc.; also *Die Hochschule des Klavierspiels*, op. 88 (in Ger. and Engl.). In MS. he has two operas, *The Witch* and *Black Blood*.

Pirro, André, distinguished musicologist; b. St.-Dizier, Haute-Marne, Feb. 12, 1869. Pupil of his father, an organist; since 1896 prof. at the Schola Cantorum, and member of the board of directors; since 1904 also lecturer on the hist. of the theory of music at the École des Hautes Études Sociales; in 1912 he succ. R. Rolland as prof. of the hist. of music at the Sorbonne.—Works: *l'Orgue de J.-S. Bach* (1897; won prize of the Acad. des Beaux-Arts; preface by Widor; Engl. tr. by A. J. Goodrich, 1902); *J. S. Bach* (1906, in 'Maîtres de musique'; Ger. tr. by B. Engelke, 1910); *Descartes et la musique* (1907); *l'Esthétique de J. S. Bach* (1907; a most valuable work); *Dietrich Buxtehude* (1912); *Heinrich Schütz* (1913; Ger. tr. by W. Gurlitt, 1914). For Guilmant's 'Archives des Maîtres de l'Orgue' he has written a number of biographies of early French organists (Titelouze, Raison, du Mage, Daquin, Roberday, Gigoult, Couperin, Marchand); also valuable essays in various reviews.

Pi'sa, Agostino, author of the earliest known treatise on the details of conducting, *Battuta della musica dichiarata* (2d ed. Rome, 1611; 1st ed. not extant). It also discusses other musical questions.—Cf. R. Schwartz, *Zur Geschichte des Taktschlagens*, in 'Jahrb. Peters' (1907); G. Schünemann, *Geschichte des Dirigierens* (Leipzig, 1913).

Pisa'ri, Pasquale, called by Padre Martini the 'Palestrina of the 18th century'; b. Rome, 1725; d. there 1778. Pupil of Giovanni Biordi; in 1752 he was taken into the Papal Chapel, being a fine bass singer. Most of his comps. are in MS. in the archives of the Papal Chapel; they include a Dixit in 16 real parts, for 4 choirs, and a series of motets for the entire year, written for the Lisbon court.—See Q.-Lex.

Pisaro'ni, Benedetta Rosamonda, b. Piacenza, Feb. 6, 1793; d. there Aug. 6, 1872. From her début at Bergamo (1811) until 1813 her voice was a high soprano, then changing after a severe illness to a magnificent contralto. In Italy and in Paris (1829) she won great applause on the stage; also sang 1838–48 at Cadiz. Her failure at London was probably due to her unprepossessing appearance, her face being disfigured by the smallpox.

Pi'schek, Johann Baptist, stage-baritone; b. Moscheno, Bohemia, Oct. 14, 1814; d. Sigmaringen, Feb. 16, 1873. Début at Prague; sang in Brünn, Presburg, Vienna, Frankfort, and lived for years as court singer in Stuttgart.

Pisendel [pē'-], **Johann Georg,** b. Karlsburg, Dec. 26, 1687; d. Dresden, Nov. 25, 1755. Excellent violinist, pupil of Torelli at Ansbach, and later of Vivaldi at Venice; succeeded Volumier in 1728 as leader of the Electoral orch. at Dresden. He travelled much, and assimilated the characteristics of the French and Italian schools. A symphony, 2 Concerti grossi, 8 violin-concertos, 3 concerts for 2 oboes with strings, and 2 violin soli with bass, are in MS. at Dresden.

Pistocchi [pĭs-tŏh'kē], **Francesco Antonio,** founder of the famous School of Singing at Bologna; b. Palermo, 1659; d. Bologna, May 13, 1726. Taken to Bologna very young, his first work was publ. there in 1667: *Capriccî puerili saviamente composti e passeggiati in 40 modi sopra un Basso da un balletto, per il clavicembalo ed altri istrumenti*, when he was but 8 years old! His teacher in theory was G. A. Perti; he studied singing under Padre Vastamigli and B. Monari. As a lad he became maestro at the church of San Giovanni in Monte; later a priest in the Oratorian order; from 1697–9 was Kapellm. at the court of Ansbach; and returned to Bologna, *via* Vienna and Venice, about 1700. Here he founded, soon after his return, the first school of music in which vocal instruction was given systematically in the several classes. In this school were trained many eminent singers (Bernacchi, Bertolino da Faenza, Minelli, Pio Fabri, etc.); similar institutions soon sprang up in other Italian cities. P. was twice elected president of the Accad. Filarmonica, in 1708 and 1710. —Works: The operas *Narciso* (Ansbach, 1697); *Le risa di Democrito* (Vienna, 1700); and two early works, *Leandro* (1679) and *Il Girello* (1681); the oratorios *Il martirio di S. Adriano* (Venice, 1699), *Maria Virgine addolorata* (1698), and *La fuga di S. Teresia* (1717); *Scherzi musicali* (French, Italian and German airs; publ. at Amsterdam); *Duetti e terzetti* (1707); and a MS. *Lauda Jerusalem* (Psalm 147) *a* 5 with basso continuo.—Full biogr. sketch in L. Busi's *Il Padre G. B. Martini* (Bologna, 1891; vol. i, pp. 142–86).—See also Q.-Lex.

Pito'ni, Giuseppe Ottavio, born Rieti, Italy, March 18, 1657; d. Rome, Feb. 1, 1743. He began mus. studies at 5, under Pompeo Natale in Rome; at 8 was chorister at S. Giovanni de' Fiorentini, later at the

S.S. Apostoli, and studying counterpoint under Foggia. In 1673, m. di capp. at Terra di Rotondo; in 1674, at Assisi; in 1676, at Rieti; finally, in 1677, he became maestro di cappella of the Collegio di S. Marco, Rome, retaining this post until death, though simultaneously engaged at San Apollinare (1686), San Lorenzo in Damaso (1686), San Giovanni in Laterano (1708–19), and St. Peter's (1719), also in some minor Roman churches. He was an excellent teacher, and taught after the same method by which he himself rose to eminence as a composer, i.e., the writing out in score of Palestrina's works to study his style;—Durante, Leo and Feo were his greatest pupils. As a composer he cultivated a distinctive feature of the Roman school, the writing in many parts; his finest works are a Dixit *a* 16 (for 4 choirs), still sung yearly at St. Peter's during Holy Week, and 3 masses based on popular airs, *Li pastori a Maremme, Li pastori a Montagna,* and *Mosca.* Of masses and psalms he comp. over 40 *a* 12 (for 3 choirs) and over 20 *a* 16 (for 4 choirs), psalms and motets *a* 24 and 36; and left an unfinished mass *a* 48. He also wrote for St. Peter's a set of masses, vespers, etc., for the entire year, besides motets *a* 3–8, hymns, etc. Only one book of motets *a* 2 was publ. (Rome, 1607) during his lifetime, probably because he insisted that music written for one church should not be perf. in any other. Proske, in his 'Musica divina' (1855, etc.), has printed a mass, a Requiem, 6 motets, a psalm, a hymn, and a *Christus factus est.* In the Vatican Library is a MS. work by P., *Notizie dei maestri di cappella sì di Roma che oltramontani* . . . from 1500–1700; and a fragmentary *Guida armonica* (108 printed pages).—See Q.-Lex.

Pitt, Percy, b. London, Jan. 4, 1870. Pupil of Reinecke and Jadassohn at the Leipzig Cons. (1886–8) and of Rheinberger at the Kgl. Akademie der Tonkunst in Munich (1889–91). He returned to England in 1893, and in 1895 acted as chorusmaster for the Mottl concerts; app. org. at Queens Hall in 1896; in 1902 he became Repetitor at the R. Opera, Covent Garden, in 1906 asst.-cond., and in 1907, after Messager's resignation, principal cond., a post which he has since filled with distinction.—Works: For orch.: Symphony in G m. (Birmingham Fest., 1906); Serenade in B♭ (5 movems.); Suite; *English Rhapsody; Oriental Rhapsody; Fêtes galantes,* suite after Verlaine; *Cinderella,* mus. fairy tale; *Dance Rhythms; Coronation March;* overture to *The Taming of the Shrew; Le Sang des Crépuscules,* symph. poem; *Anactoria,* symph. poem for vla. and orch.; *Ballade* for vl. and orch.; Concerto for clar. and orch. Incid. music to S. Phillips's *Paolo and Francesca,* A. Austin's *Flodden Field,* Shakespeare's *Richard II; Hohenlinden,* ballad for male ch. and orch.; *Swerting the Saxon,* cantata for do.; 5 poems for bar. and orch.; do. for mezzo-sop. and orch.; *Sakura,* a ballet-pantomime; also some chamber-music, pf.-pcs., and songs.

Pit'trich, George (Washington), born Dresden, Feb. 22, 1870. Studied 1884–90 in the Dresden Cons. under Höppner, Roth, Kirchner, Braunroth, Draeseke and Hagen, graduating with high honors. From 1890–8 chorusmaster and cond. of ballets in Dresden Court Opera, and taught chorus-singing in the Cons.; 1898, Kapellm. of Hamburg opera; 1899, 1st Kapellm. of the Cologne opera; 1901, Kapellm. at the Frankfort opera; 1904, do. at the 'Zentral-Th.' in Dresden; since 1912 1st Kapellm. at the 'Wintergarten' in Berlin.—Works: 1-act opera *Marga* (Dresden, Feb. 8, 1894); complete incid. music to *Jungfrau von Orleans, As you like it, Blonde Kathrein, Meister von Palmyra, Das Märchen vom Glück;* a ballet, *Pechvogel und Lachtaube;* the 'Weihnachtsmärchen' *Der Stern von Bethlehem, Der Zauberschleier, Mäusekönigin;* a clarinet-concerto; a fantasia for pf. with string-orch.; orchestral pieces, many songs.

Piu'tti, Karl, b. Elgersburg, Thuringia, April 30, 1846; d. Leipzig, June 17, 1902. Studied in Leipzig Cons., where he taught from 1875; in 1880, organist of the Thomaskirche, succeeding Rust.—Organ works: Op. 1, 6 fugal fantasias; op. 2, 8 preludes; op. 3, 3 interludes; op. 4, 5 choral-preludes; op. 5, 5 charact. pieces; op. 9, 'Wedding Sonata'; op. 10 and 11, 12 pcs.; op. 15, 10 improvisations on chorals; op. 16, *Pfingstfeier;* op. 20, *Festhymnus;* op. 21, *In Memoriam;* op. 22, Sonata in G m.; op. 27, do. in E m.; op. 34, 200 Choralvorspiele; psalms and motets a capp.; songs. Also publ. *Regeln und Erläuterungen zum Studium der Musiktheorie.*

Piu'tti, Max, b. Luisenhall, n. Erfurt, Germany, Sept. 13, 1852; d. Jackson, Mich., Aug. 9, 1885. Educated at the Erfurt Gymnasium, and (musically) at Leipzig and Stuttgart. In 1874 he went to America, settling in Aurora, N. Y., as instructor at Wells College. He was director of music there for 9 years, until failing health obliged him to resign. A very cultured and successful teacher and lecturer. He left an unfinished work on the *Folk-songs of the Nations.*

Pixis, Friedrich Wilhelm, violinist; b. Mannheim, 1786; d. Oct. 20, 1842, in Prague, where he was Kapellm. at the City Th., and teacher at the Cons.

Pixis, Johann Peter, brother of preceding; pianist and comp. for pf.; b. Mannheim, 1788;

d. Baden-Baden, Dec. 22, 1874. A good player at 9, and travelled with his brother; lived 1825–33 in Paris as a fashionable teacher, from 1840 in Baden-Baden.—Works: 3 operas, and a 'Singspiel'; a symphony in C, op. 5; a pf.-quartet, op. 4; a str.-quintet in C, op. 23; a pf.-quintet in D m., op. 99; 7 pf.-trios, op. 75 (E♭), op. 86 (F), op. 95 (B m.), op. 118 (E♭), op. 129 (C), op. 139 (F♯ m.), op. 147 (D m.); 2 sonatas for fl. and pf. (op. 17, 35); pf.-concerto in C, op. 100; much pf.-music (sonatas, vars., transcriptions, etc.). Together with Liszt, Chopin, Thalberg, Czerny and Herz he wrote *Hexaméron* (a series of brilliant vars. on the march from *Puritani*).—Cf. R. Batka, *Aus J. P. P.'s Memoiren*, in *Kranz. Gesammelte Blätter über Musik* (Leipzig, 1903).

Piz'zi [pĭt-sē], **Emilio,** b. Verona, Feb. 2, 1862. Pupil of Ponchielli and Bazzini at Milan Cons., graduating 1884. Took 1st prize, Milan, 1885, for 1-act opera *Lina;* 1st and 2d prizes at Florence, 1887–89, for 2 string-quartets; prize of 5,000 francs, Bologna, 1889, for 4-act grand opera *Guglielmo Ratcliff* (Bologna, Oct. 31, 1889; succ.). In 1897, app. Dir. of Music-School at Bergamo, and m. di capp. at church of S. Maria Maggiore, succeeding Cagnoni. On his marriage to an English lady in 1900 he resigned, and settled in London, where he has lived since then. Other works: *Editha* (Milan, 1890); the 1-act opera seria *Gabriella* (written for Adelina Patti, who created title-rôle in Boston, 1893); the comic opera *Bric-à-brac Will* (London, 1895); the 1-act opera *Rosalba* (written for Patti in 1896, but not prod. until 1899 in Turin); *Vendetta* (Cologne, 1906); a *Messa solenne* for soli, ch. and orch.; a Requiem; pcs. for vl. and pf.; pf.-pcs.; songs. In MS. he has an oratorio, *Death and Resurrection.*

Plaichinger [plī'-], **Thila,** dramatic soprano; b. Vienna, Mar. 13, 1868. Pupil of Gänsbacher at the Cons. there; début at the Stadtth., Hamburg, in 1893; 1894–1901, member of the Strassburg opera; 1901–14, of the Kgl. Oper, Berlin; has appeared as star in almost all the principal cities of Germany; sang Brünnhilde in Bayreuth in 1896, and appeared there in several subsequent seasons; made Kammersängerin in 1912; since 1914 living in Berlin as teacher. Her finest rôles were those demanding intense dramatic expression (all the Wagner parts, *Fidelio, Elektra, Salome,* etc.).

Plai'dy [plä'-], **Louis,** b. Hubertusburg, Saxony, Nov. 28, 1810; d. Grimma, Mar. 3, 1874. Pupil of Agthe (pf.) and Haase (vln.) in Dresden. Entered the Wunderlich Orch. at Leipzig, 1831, as a violinist; later devoted himself to the piano, carefully studying the principles of technique, and teaching; in 1843 Mendelssohn invited him to join the staff of instructors at the Cons., and he taught there until 1865, later giving private lessons in Leipzig. He was eminently successful as a pedagogue; and publ. the still standard text-book *Technische Studien für das Pianofortespiel;* also a booklet, *Der Klavierlehrer* (1874; Engl. by Ritter as *The Pianoforte Teacher's Guide*, and by Dwight as *The Piano-Teacher*).

Planchet [plăhn-shā'], **D.-Charles,** born Toulouse, 1862. Pupil of the École Niedermeyer in Paris; was for many years org. and maître de ch. at the Versailles Cath.; since 1898 do. at Ste.-Trinité, Paris, and prof. at the École Niedermeyer; he is also general sec. of the 'Société des Compositeurs'; in 1905 he won the Prix Chartier for chamber-music.—Works: The opera *Le Fils du Croisé* (priv. perf. at 'Cercle catholique,' Versailles, 1885); a symph. poem, *Breiz; Le Grand Ferré* for soli, ch. and orch.; 2 vcl.-concertos; *Messe solennelle; Esclavage africain,* cantata for male vcs.; a pf.-trio; a vl.-sonata; pcs. for vl. and pf.; organ-pcs.; songs. For Lavignac's 'Encyc. de la Mus.' he wrote *l'Art du maître de chapelle.*

Plançon [plăhn-sŏhn'], **Pol (-Henri),** famous dramatic basso; b. Fumay, Ardennes, June 12, 1854; d. Paris, Aug. 12, 1914. Destined by his parents for a commercial career, he was sent to a large business in Paris. Upon the advice of the pianist Th. Ritter he began to study singing with Duprez, and later with Sbriglia. His successful début as St.-Bris at Lyons, in 1877, led to a 2 years' eng. there; he was first heard in Paris at the Th. de la Gaîté on Feb. 11, 1880, as Colonna in Duprat's *Pétrarque*, and subsequently sang with great success at the Lamoureux concerts; after a season at Monte Carlo, highly successful début at the Grand Opéra as Mephistopheles on June 23, 1883. During his ten years' engagement there he sang that rôle over 100 times; it always remained his greatest part, and probably no other singer has equalled P.'s marvelous conception and delivery. On June 3, 1891, he made his London début in the same rôle, and from then until 1904 he appeared at Covent Garden every spring. His Amer. début, likewise as Mephistopheles, took place at the M. O. H. on Nov. 29, 1893. He then resigned from the Paris Opéra, and until his retirement in 1906 remained a member of the New York institution, where he sang with such artists as Melba, Eames, Sembrich, Nordica, the de Reszkés, Maurel and Lablache.—P. possessed an imposing physical appearance, a voice of marvelous volume and rare flexibiltiy, mobile features,

and true musical instinct. Although the rôle of Mephistopheles is in some special manner identified with this artist, he was anything but one-sided, as is proved by the variety of his répertoire (about 50 rôles in French, Italian, German and English works) and his phenomenal successes on the concert-platform. He created the rôles of Eustache in Saint-Saëns's *Étienne Marcel* (1879), François I in the same composer's *Ascanio* (1890), Garrido in Massenet's *La Navarraise* (1898), Ariofarne in Mancinelli's *Ero e Leandro* (1901), the Friar in Stanford's *Much Ado about Nothing* (1902), the King in Bunning's *Princess Osra* (1904). In several operas he sang more than one part, as in *Roméo et Juliette* (Capulet and Friar), *Aida* (Ramfis and King), *Huguenots* (St.-Bris, Marcel), etc. Of Wagnerian rôles he sang the Landgrave, King Henry, and Pogner (in German and Italian).

Planquette [plăh**n**-kĕht′], **(Jean-) Robert,** b. Paris, July 31, 1848; d. there Jan. 28, 1903. St. comp. at Paris Cons. under Duprato; début as composer with chansons and 'saynètes' for 'cafés-concerts'; first stage-work the 1-act operetta *Paille d'avoine* (1874); his first hit was with *Les Cloches de Corneville,* a 3-act comic opera (Folies-Dramatiques, 1877), given over 400 times running, and popular both in England and Germany. Some of his latest are *Surcouf* (1887), *Le Talisman* (1892), *Panurge* (1895), and a spectacular comic opera in 3 acts, *Mam'zelle Quat'sous* (Gaîté, 1897). For London he wrote *The Old Guard* (1887), and *Paul Jones* (1889). A posth. operetta, *Le Paradis de Mahomet* (orch. by Louis Ganne) was prod. at the Th. des Var. in 1906.

Plantade [plăh**n**-tahd′], **Charles-François,** son of Charles-Henri P.; b. Paris, April 14, 1787; d. there May 26, 1870. He comp. romances, and was a co-founder, in 1828, of the 'Concerts du Conservatoire.'

Plantade, Charles-Henri, b. Pontoise, Oct. 19, 1764; d. Paris, Dec. 18, 1839. From 8 he studied singing and the 'cello in the royal school for the 'pages de musique'; afterwards Langlé, Hüllmandel and Petrini were his teachers. From 1797 he was singing-teacher at the Campan Inst. at Saint-Denis, where Hortense de Beauharnais, the future queen of Holland, was his pupil. From 1802 he was prof. of singing at the Cons.; but resigned this position, Queen Hortense calling him to Holland as court conductor, and remained in her service at Paris, after the King's abdication in 1810, until 1815. From 1812–15, P. was also maître de chant and stage-manager at the Opéra; 1816–28, again prof. of singing at the Cons., also succeeding Persuis as maître de chapelle to Louis XVIII. Losing his positions in the revolutionary year 1830, he retired to Batignolles. His most distinguished pupil was Mme. Cinti-Damoreau. Besides half-a-score of operas (*Palma* and *Le Mari de circonstance* were publ.), he comp. masses, motets, etc., for the Chapelle royale; publ. 20 sets of romances, 3 books of vocal duets (nocturnes), and a harp-sonata.

Planté [plăh**n**-tā′], **François,** celebrated pianist; b. Orthez, Basses-Pyrénées, Mar. 2, 1839. From 1849, pupil of Marmontel at Paris Cons.; won 1st prize after 7 months' tuition, and was installed by Alard and Franchomme as pianist in their trio soirées. After a course of harmony and reading from a figured bass, in Bazin's class (1853), he retired for private study during ten years, and then reappeared as a pianist of finished technique and style. About 1900 he suddenly, without apparent reason, disappeared from public life, and settled as a farmer near Monte de Marsan, vowing that he should 'never be seen again in public.' He created nothing less than a sensation in 1915 when he was heard again in several concerts in Paris; but, in order to keep his strange vow, he was hidden from the view of the audience by a screen. Has made excellent transcriptions of classic pieces (Gluck, Mozart), but has publ. no original compositions.—Cf. O. Comettant, *F. P.* (Paris, 1874).

Plata′nia, Pietro, born Catania, April 5, 1828; d. Naples, April 26, 1907. Pupil of P. Raimondi at the Cons. there; 1863, Dir. of Palermo Cons.; later m. di capp. at Milan, and (1888) Dir. of the R. College of Music at Naples.—Operas: *Matilde Bentivoglio* (Palermo, 1852); *Piccarda Donati* (ib., 1857); *La Vendetta slava* (ib., 1865); 4-act opera *Spartaco* (Naples, 1891); *Giulio Sabino* (not perf.). Also a Hymn to the Queen of Italy; a symphony, *L'Italia;* funeral symphony in memory of Pacini; festival symphony with choruses to welcome King Humbert in 1878; *Pensiero sinfonico;* a Requiem; Psalm 67 for ch. and orch.; etc.; and *Trattato d'Armonia* (1872).—Cf. F. Guardione, *P. P.* (Milan, 1908).

Platel′, Nicolas-Joseph, famous 'cellist; b. Versailles, 1777; d. Brussels, Aug. 25, 1835. A pupil of Duport and Lamare; considered the best 'cellist in Paris from 1801–5, when he went on a long tour, became 1st 'cello at the Antwerp opera in 1813, and the same about 1819 at Brussels, where he was app. prof. at the royal school of music (reorganized as the Cons. in 1831).—Works: 5 'cello-concertos; 3 'cello-sonatas, w. bass; 8 airs variés for 'cello; caprices or preludes for 'cello; 3 string-trios; 6 duos for violin

and 'cello; 6 romances with pf.-accomp. (all publ.).

Plato, the eminent Greek philosopher (429–347 B. C.), formulated in his 'Timaeus' a system of musical harmony, eruditely interpreted by Th.-Henri Martin in his *Études sur le Timée de Platon* (Paris, 1841). R. von Westphal, in his *Harmonik und Melopöie der Griechen* (Leipzig, 1865), von Jan in *Die Harmonie der Sphären* (in 'Philogus,' vol. lii), and H. Abert's *Die Lehre vom Ethos in der griechischen Musik* (Leipzig, 1899), may also be consulted. Plato's thoughts on music are collected in an essay by Deyk in Weber's 'Cäcilia' (1828). P. likened the movements of music to those of the soul, whose development may therefore be influenced by musical art.

Playford, John, London music-publisher; b. 1623; d. Nov., 1686. He was in business from 1648–84. Publ. Hilton's 'Catch that catch can' (1652); 'Select Musicall Ayres and Dialogues' (1653); 'Musick's Recreation on the Lyra Violl' (1652; in a collection); 'Breefe Introduction to the Skill of Musick for Song and Viall' (1654; 2d enlarged ed. 1655, with an essay on *The Art of Descant* by Dr. Thos. Campion, which was revised by Purcell in the 10th ed. of 1683; this very popular work ran through 19 numbered eds. up to 1730, besides 6 or more unnumbered eds.); 'Psalms and Hymns in Solemn Musick of foure parts . . . ' (1671); 'The Whole Book of Psalms, with the usual Spiritual Songs' *a* 3 (2d ed. 1695, 20th ed. 1757); 'The Musical Companion' (1673; Book i, catches and rounds *a* 3; Book ii, dialogues, glees, ayres and songs *a* 2–4); 'Choice Ayres, Songs and Dialogues to be sung to the theorbo . . . ' (5 books; 1676–84); 'Musick's Delight on the Cithern' (1666); etc.—His son and successor, **Henry Playford,** b. May 5, 1657; d. c. 1720; publ. 'The Theatre of Musick' (4 books; 1685–7; 'the newest and best songs'); 'Banquet of Music' (6 books; 1688–92; ditto); Purcell's 'Orpheus Britannicus' (1698–1702) and 'Ten Sonatas' with Te Deum and Jubilate for St. Cecilia's Day (1797); Blow's 'Amphion Anglicus' (1700) and Ode on Purcell's death; etc.

Pleyel [plī′ĕl], **Camille,** son of Ignaz J.; b. Strassburg, Dec. 18, 1788; d. Paris, May 4, 1855. Pupil of his father, and an excellent pianist; had some success as a composer (op. 1, 3 pf.-trios; op. 3, a pf.-quartet; also pieces for pf. solo, for pf. and violin, etc.); but is chiefly noteworthy as a piano-manufacturer, the business prospering greatly under his skilful supervision. Kalkbrenner was his partner for a time; Auguste Wolff, his successor.—His wife, **Marie-Félicité-Denise,** a distinguished pupil of Henri Herz, Moscheles and Kalkbrenner; b. Paris, Sept. 4, 1811; d. St.-Josse-ten-Noode, Mar. 30, 1875. In her fifteenth year, as Mlle. Moke, her virtuosity created a sensation in Belgium, Austria, Germany and Russia. From 1848–72 she was prof. at the Brussels Cons.

Pley′el, Ignaz Joseph, born Ruppertsthal, near Vienna, June 1, 1757; d. on his estate near Paris, Nov. 14, 1831. His pianoforte-teacher till his 15th year was Wanhal; Count Erdödy, his patron, then placed him under Haydn's care, with whom he lived 5 years. The count now app. him his private Kapellm., but granted leave of absence for further study in Rome, together with means of maintenance. P. remained in this congenial atmosphere until 1781, then making a brief visit to Vienna, and returning to Rome, departing for the second time, in 1783, to become 2d Kapellm. at the Strassburg Minster. He was advanced to 1st Kapellm. in 1789; lost his position through the mad attacks of the Revolution on Church and State, and went to London in the winter of 1791–2 on an invitation to conduct the Professional Concerts, a rival enterprise (though P. did not know it) to his old teacher Haydn's concerts under Salomon's management. These Professional Concerts were successful in themselves, but did not overwhelm the rival enterprise; P., after conducting them for a few years, returned to his property near Strassburg, but was subjected to such annoyances from the revolutionists that he sold his place in 1795, and went to Paris. Here he began business as a music-seller, and in 1807 founded a piano-factory, the growing prosperity of which gradually absorbed his attention, and caused him to give up composition. (The firm-name is now 'Pleyel, Wolff & Cie.'; the 100,000th instrument was sold in 1889.) P. was an extremely prolific instrumental composer; he publ. 29 symphonies; a septet for strings with 2 horns; a sextet for 2 violins, 2 violas, 'cello and d.-bass; 5 books of string-quintets; 45 string-quartets; 6 quartets for flute and strings (12 more, called by Onslow the best, are still MS.); string-trios; 2 violin-concertos; 7 symphonies concertantes for 2 violins, for strings, for strings and wind, for wind, or pf. and violin; 4 'cello-concertos; 2 pf.-concertos, many sonatas for pf. and violin, 6 grand sonatas for pf. solo, sonatas for pf. 4 hands, other pf.-music; etc.—See Q.-Lex.

Plüd′demann, Martin, b. Kolberg, Sept. 24, 1854; d. Berlin, Oct. 8, 1897. Pupil of Leipzig Cons.; cond. at St. Gallen; then studied singing under Hey at Munich; in 1887, cond. of the Singakademie at Ratibor; 1889, singing-teacher at the Styrian Music-School, Graz.—Very popular male choruses; as a

comp. of 'ballades' he approaches Löwe; also publ. songs, and pamphlets of Wagnerian tendency.—Cf. R. Batka, *M. P. und seine Balladen* (Prague, 1895).

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Eyth), born Karlsruhe, March 19, 1824; d. Baden-Baden, Nov. 25, 1870, was a distinguished harp-virtuoso.

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Poldi'ni, Eduard, born Pest, June 13, 1869. Pupil of the Cons. there, and of Mandyczewski in Vienna; living near Vevey, Switzerland. Composer of numerous melodious and graceful pieces for pf. (about 60 op.-numbers), of which *Poupée valsante* has become very popular as an encore number of many great pianists; has also written meritorious songs, male choruses, and the fairy operas *Dornröschen, Aschenbrödel,* and *Die Knusperhexe.* A comic opera, *Der Vagabund*

life he also was prof. of comp. at the Milan Cons. Of his works *La Gioconda* has found its way into the repertory of all the opera houses in the world.—Cf. A. Mandelli, *Le distrazioni di A. P.* (Cremona, 1897).

Poniatow'ski, Jósef (Michal Xawery Franciszek Jan), Prince of Monte Rotondo, b. Rome, Feb. 20, 1816; d. Chiselhurst, Engl., July 3, 1873. Tenor singer and opera-composer; pupil of Ceccherini at Florence, where he made his stage-début, and also brought out his first opera, *Giovanni da Procida* (1838). In Italy he also prod. *Don Desiderio, Ruy Blas, Bonifazio, I Lambertazzi, Malek Adel, Esmeralda, La Sposa d'Abido;* in Paris (1860–8) *Pierre de Médicis, Au travers du mur, l'Aventurier,* and *La Contessina;* and in London (1872) *Gelmina.* After Sedan, he followed Napoleon III into exile.

Pö'nitz, Franz, fine harpist; b. Bischofswerda, W. Prussia, Aug. 17, 1850; d. Berlin, March 19, 1913. Pupil of L. Grimm; from 1866, member of the Berlin royal orch., from 1891 with title of 'chamber-virtuoso.' —Works: Opera *Cleopatra;* sinfonietta for violin, 'cello and harmonium; a string-quartet; pieces for harp; etc.

Pons [pŏhns], **Charles,** comp. of the operas *l'Épreuve* (Nice, 1904), *Laura* (Pau, 1906), *Mourette* (Marseilles, 1909), *Le Voile du bonheur* (Paris, 1911), *Française* (Lyons, 1913); an oratorio, *La Samaritaine;* incid. music to *l'Enfant du Temple* (1907); a dram. scene, *Loin du bal;* a pastoral scene, *Le Retour des bergers de la Crèche;* a mass a capp.; pf.-pcs.

Ponte, Lorenzo da. See Da Ponte.

Pontécoulant [pŏhn-tā-koo-lăhn'], **Louis-Adolphe le Doulcet,** Marquis **de,** b. Paris, 1794; d. Bois Colombe, n. Paris, Feb. 20, 1882. After a stirring and adventurous career, he began the study of mus. history and the construction of instrs. about 1837; contrib. to periodicals; and publ. the works *Essai sur la facture musicale considérée dans ses rapports avec l'art, l'industrie, et le commerce* (1857; 2d augm. ed. as *Organographie: essai,* etc., in 2 parts, 1861); *Douze jours à Londres . . .* (on the World's Fair, 1862); *Musée instrumental du Cons. de musique . . .* (1864); *La musique à l'Exposition universelle de 1867* (1868); and *Les phénomènes de la musique* (1868).

Pontoglio [pŏhn-toh'l'yŏh], **Cipriano,** b. Grumello del Piano, Italy, Dec. 25, 1831; d. Milan, Feb. 23, 1892. Pupil of Ant. Cagnoni. Dir. of a music-school in Milan. Produced 5 fairly successful operas: *Lamberto Malatesta* (Pavia, 1857); *Tebaldo Brusato* (Brescia, 1865; rewritten as *L'Assedio di Brescia,* Rome, 1872); *La Schiava greca* (Bergamo, 1868); *Notte di Natale* (ib., 1872); *Edoardo Stuart* (Milan, 1887); also a ballet, *Rolla.*

Poole, Elizabeth, mezzo-sop. concert- and opera-singer; b. London, April 5, 1820; d. Langley, Bucks, Jan. 14, 1906. Début at Drury Lane in 1834; sang in Ital. opera in the U. S. in 1839; member of the Engl. company at Drury Lane in 1841; then sang chiefly in Ital. opera (appearing with Malibran). Until her retirement in 1870 she was immensely popular as a ballad-singer. Balfe wrote for her *'Tis gone, the past is all a dream,* which she introd. into *The Bohemian Girl.*

Po'pov, Ivan Gregorovitch, b. Ekaterinodar, 1859. Pupil of the Cons. of the Moscow Philh. Soc.; since 1900 dir. of the music-school of the Imp. Russ. Mus. Soc. in Stavropol, Caucasus.—Works: Symph. poem *Freedom;* a symphony in E m.; overture, *Ivan the Terrible; Armenian Rhapsody; Oriental Suite; Spanish Dances; Andante religioso* for str.-orch., harp and harmonium; songs.

Pop'per, David, famous 'cellist; b. Prague, Dec. 9, 1843; d. Baden-Baden, n. Vienna, Aug. 7, 1913. Pupil of Goltermann in the Prague Cons. He was at first a member of Prince von Hechingen's orch. at Löwenburg; from 1863 he toured Europe, visiting all important capitals, and everywhere winning enthusiastic applause as one of the finest of living 'cellists. From 1868–73 he was 1st 'cello in the Vienna court orch., and in 1872 married Sophie Menter (divorced 1886). From 1896 till his death he was prof. at the 'Landesmusikakademie' in Pest. The diploma making him Kgl. Hofrat reached him on the morning of his death. Many of his numerous comps. for his instrument have become great favorites with 'cellists; while not profound or strikingly original, they are pleasing, grateful, and eminently idiomatic. —Works: For vcl. and orch.: Concerto No. 1 in D m., op. 8; No. 2 in E m., op. 24; No. 3 in G, op. 59; No. 4 in B, op. 72; *Sérénade orientale,* op. 18; *Gavotte* in D, op. 23; *Tarentelle,* op. 33; *Elfentanz,* op. 39; *Im Walde,* suite, op. 50; *Requiem,* for 3 vcls.; *Ungarische Rhapsodie,* op. 68. Also publ. a str.-quartet in C m., op. 74; numerous minor pcs. for vcl. and pf.; songs; *Hohe Schule des Violoncellspiels* (40 studies), op. 73; *Zehn mittelschwere grosse Etüden* (preparatory studies to op. 73), op. 76.

Por'ges, Heinrich, b. Prague, Nov. 25, 1837; d. Munich, Nov. 17, 1900. Pupil of Cölestin Müller (pf.), Rummel (harm.), and Zwonař (cpt.). In 1863 he became co-editor with Brendel of the 'Neue Zeitschrift für Musik,' and was in close intercourse with Wagner and Cornelius; lived for a time in Vienna, and in 1867 was called to Munich by King Ludwig II, for whom he had written a study on *Tristan und Isolde* (publ. 1906 by

H. von Wolzogen). Here he was literary editor of the 'Süddeutsche Presse,' pf.-teacher at the R. School of Music, and, from 1871, Royal Musikdirektor; from 1880 mus. critic for the 'Neueste Nachrichten.' Organized the 'Porges'scher Gesangverein' in 1886, giving modern programs (Liszt, Berlioz, Cornelius), together with classic works. P. was among the foremost champions of Wagner.—Writings: *Die Aufführung von Beethovens 9. Symphonie unter R. Wagner in Bayreuth* (1872), *Die Bühnenproben zu den 1876er Festspielen* (1877), and many essays in periodicals; composed songs.

Porpora, Niccolò Antonio, (signed his name 'Niccola,' but in his publ. works it is spelled 'Niccolò,') b. Naples, Aug. 19, 1686; d. there Feb., 1766. Until 1709 he studied at the Cons. di San Loreto under Greco, Padre Gaetano of Perugia, and Mancini. His first opera, *Agrippina*, was brought out in Naples in 1708; the following year *Basilio, re di Oriente*, was prod. at the Teatro de' Fiorentini, Naples, in which year he became maestro to the Portuguese ambassador. *Berenice*, written to order for the Teatro Capranica, Rome, and prod. in 1710, was praised by Handel. About 1712 he opened a vocal school in Naples, which soon attained celebrity through its illustrious pupils (Farinelli, Caffarelli, Senesino, il Porporino, Tosi, and others). In 1719 he was app. singing-teacher at the Cons. di San Onofrio, for which he wrote an oratorio, *Il martirio di Santa Eugenia*, in 1722. Meantime he had brought out 6 more operas, among them *Faramondo* (Naples, 1719), and had been made 'chamber-virtuoso' about 1721 to the Prince of Hesse-Darmstadt. Hasse came in 1724 to study under P., but left him for Aless. Scarlatti; P. never forgot or forgave the slight. In 1725 he was called to the Cons. degli Incurabili at Venice as singing-teacher, staying there till 1728, with the brief interruption of a rather unsuccessful trip to Vienna; then went to Dresden as singing-master to the Electoral princess, and maestro of the opera, but in 1729 obtained leave of absence to go to London, whither he was invited by the opposition to Handel. Here he prod. several operas (*Ariadne*, 1733; *Agrippina*, 1735; etc.), and two others on intermediate visits to Venice (*Annibale*, 1731; *Mitridate*, 1733); although he resigned his Dresden posts, he was unable to make head as a composer against Handel, and left London in 1736, settling in Venice, and becoming Dir. of the Cons. dell' Ospedaletto. About 1745 he returned to Vienna with the Venetian ambassador, and stayed there 3 years; Haydn was his pupil part of the time. From 1748–51 he was court Kapellm. at Dresden with Hasse, who was made 1st Kapellm. in 1750; the old grudge which P. bore his successful rival, and which had caused bitter competition during P.'s former sojourn in Dresden, very probably influenced the latter to leave the Saxon capital again, and forever. He returned to Naples in 1755, and in 1760 succeeded Abos as maestro at the cathedral and Dir. of the Cons. di San Onofrio. As a dramatic composer, however, he had already outlived his popularity; his last stage-work, *Il trionfo di Camilla* (Naples, 1760; really a slight revision and adaptation to a new text of an earlier opera of the same title prod. at Naples in 1740), was unsuccessful; and he is said to have died in such poverty that his friends had to raise a sum to secure his decent burial. His posthumous fame rests wholly on his wonderful ability as a teacher of singing, as which he was unique and unexcelled. He wrote 53 operas, and 6 oratorios, none of which have survived; many masses, and other church-music; numerous excellent cantatas for vocal solo with harpsichord (12 publ. in London, 1735); also publ. 6 *Sinfonie da camera*, for 2 violins, 'cello and bass (London, 1736); 12 violin-sonatas with bass (Vienna, 1754); 6 fugues for harpsichord (in Clementi's 'Practical Harmony'; 2 are in Pauer's 'Old Ital. Comps.'); a fine Trio-sonata (in D) was publ. by Riemann in 'Collegium musicum' (No. 23).—Cf. Marchese Villarosa, *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840); F. Clément, *Les musiciens célèbres depuis le XVIme siècle* (Paris, 1868; 4th ed. 1887).

Porpori'no. See UBERTI.

Porro, Pierre-Jean, b. Béziers, 1750; d. Montmorency, 1831; a famous virtuoso on the guitar, through whose influence the instrument enjoyed considerable vogue for a time; lived in Paris from 1783 as a teacher; 1787–1803, editor and publr. of 'Journal de Guitarre.' Publ. *Tableau méthodique* (guitar-method), numerous divertissements, sonatas, canzonets, etc., for guitar solo, and with other instrs.; also a 'Collection de musique sacrée' (for 4 mixed vcs. and org.).—Cf. F. Donnadieu, *P., compositeur et éditeur de musique* (Béziers, 1897).

Porsi'le, Giuseppe, b. Naples, 1672; d. Vienna, May 29, 1750; until 1711 m. di capp. in Barcelona; 1720–40, court composer in Vienna. Wrote 13 oratorios, 6 operas, festival plays, cantatas, serenades, etc.; all perf. in Vienna, but none publ.; MSS. in the 'Hofbibliothek' and the library of the 'Ges. der Musikfreunde' in Vienna.—See Q.-Lex.

Por'ta, Padre **Costanzo,** b. Cremona c. 1530; d. Padua, May 26, 1601. Contrapuntist; pupil of Willaert at Venice; maestro successively at Padua, Osimo, Ravenna and Loreto.—Publ. 5 books of motets *a* 5–8

(1555–85); 1 of masses *a* 4–6 (1578); 2 books of Introits *a* 5 (1566, '88); 4 of madrigals *a* 4–5 (1555–88); hymns *a* 4 (1602); vesper psalms and cantica *a* 8 (1605). Lamentations, madrigals, and a treatise on counterpoint are in MS.—See Q.-Lex.

Porter, Frank Addison, b. Dixmont, Maine, Sept. 3, 1859. Graduate of the New England Cons. of Music, Boston, in 1884, after a 5-year course under Turner, Emery, Chadwick, and others; st. later in Leipzig under Hofmann, Freitag, etc. Eng. as piano-prof. at the N. E. Cons. in Sept., 1884; app. superintendent of Normal Course for pf., in 1892; still (1917) occupies both positions.—Publ. works: A sonata in D m., Sonatinas, Prelude and Fugue, Nocturnes, Mazurka, instructive pieces, *System of Finger-Technique, Intermediate and Advanced Technique, New Engl. Cons. Course for Piano* (3 grades); also songs.

Portugal [Portogallo], Marcos Antonio, [real name, acc. to Vasconcellos, was **Portugal da Fonseca**], the greatest composer of Portugal; b. Lisbon, Mar. 24, 1762; d. Rio de Janeiro, Feb. 7, 1830. A pupil of the priests' seminary at Lisbon, his mus. education was continued under the opera-singer Borselli (singing and composition), by whose influence he was app. cembalist at the Madrid opera in 1782. Between 1784 and 1791 he wrote for Lisbon 17 stage-works, mostly ephemeral. His reputation was made in Italy, where, with the exception of a short visit to Lisbon, he lived from 1793–99, bringing out 24 Italian operas. From 1799–1810 he acted as cond. at the San Carlos Th., Lisbon, producing a score of Italian and Portuguese operas. His *Il filosofo seducente, ossia Non irritar le donne* (Venice, 1798), was selected by Napoleon for opening the Théâtre Italien at Paris in 1801. In 1807 the royal family fled to Brazil before the French invasion; P. remained until the San Carlos Th. was closed in 1810, and then followed the court to Rio de Janeiro, where he was made general musical director. The royal theatre of São João, after its inauguration in 1813, prod. several new operas by P. In that year he became Director of the new Cons. at Vera Cruz, jointly with his brother Simão; visited Italy in 1815, returned to Rio de Janeiro, and passed his last years there as an invalid. Of his 40 operas, 2 were also played in German, *Le donne cambiate* (*Der Teufel ist los;* Dresden, 1799), and *La confusione nata della somiglianza* (*Verwirrung durch Ähnlichkeit, oder Die beiden Buckeligen;* Vienna, 1794); others were given in Italian in Germany, London, and Petrograd. P. also prod. several occasional pieces, operettas, etc., 5 grand masses, 5 masses with organ, 2 Te Deums with orch., psalms with orch., and other church-music.

Posa, Oskar C., b. Vienna, Jan. 16, 1873. Abandoning the career of law, he embraced music, and attracted attention as a song-writer of merit (op. 1–6); 1911–13, as concert- and th.-cond. in Graz; since then living in Vienna. Has also comp. a vl.-sonata in C m., op. 7; theme, vars. and fugue for pf.; about 70 songs (several w. orch.).

Pos'se, Wilhelm, harpist; b. Bromberg, Oct. 15, 1852. He grew up in Berlin, and received his first instruction from his father, a flutist in a military band, but at the same time took up the harp by himself; after a 2 years' engagement at Tiflis (1862–4, in the opera-orch.) father and son returned to Berlin, and P. now st. the harp with Louis Grimm, and completed his mus. education at Kullak's Akademie. 1872–1903, harpist at the R. Opera in Berlin; since 1890 also prof. of harp at the Kgl. Hochschule für Musik; made R. Prof. in 1910. He has publ. numerous concert-pcs. and studies, as well as arrs. of a number of Liszt's pf.-works for harp.

Pothier [pŏh-t'yā'], Dom **Joseph,** eminent mus. historiographer; b. Bouzemont, near Saint-Dié, Dec. 7, 1835. Benedictine monk; 1862, sub-prior, 1866, prof. of theology, at the Solesmes monastery; since 1898 abbot of the Benedictine monastery St.-Wandrille. In 1904 he was app. by Pius X Pres. of the publication committee of the 'Editio Vaticana.' His important publications, based on the study of original MSS., are *Les mélodies grégoriennes* (Tournai, 1880; 3d ed. 1890; Ger. tr. by A. Kienle, 1881; Ital. tr. by M. Serafine, 1890); *Liber Gradualis* (Tournai, 1883); *Hymni de Tempore et de Sanctis* (Solesmes, 1885); *Processionale Monasticum* (ib., 1888); *Liber Antiphonarius* (ib., 1891); *Liber Responsorialis* (ib., 1895); *Cantus Mariales* (Paris, 1902); *Méthode du Chant Grégorien* (ib., 1902). He has contrib. numerous valuable articles to the 'Revue du Chant Grégorien,' and ed. many Plain Chant melodies.

Potter, Philip Cipriani Hambly, pianist and composer; b. London, Oct. 2, 1792; d. there Sept. 26, 1871. Pupil of his father, and of Callcott, Attwood, and Crotch (theory) and Woelffl (pf.); during subsequent study at Vienna, under Förster (1817–18), Beethoven gave him good advice. In 1822, pf.-teacher at the R. A. M., succeeding Crotch as Principal in 1832, and resigning in 1859, his successor being Ch. Lucas. From 1855–70 he was cond. of the 'Madrigal Soc.' As soloist with the Philh. Soc. he introduced 3 of Beethoven's concertos (C, C m., G) to England.—MS. works: 9 symphonies, 4

overtures, 3 pf.-concertos, string-quartets, a concertante for pf. with 'cello; etc.—Publ. works: Op. 1, 2, 3, sonatas for pf.; op. 6, Grand duo for 2 pfs.; op. 7, duet for 2 pfs.; op. 11, sextet for pf., flute and strings; op. 12, 3 pf.-trios; op. 13, Sonata di bravura for pf. w. horn (or bassoon); op. 19, pf.-studies in all keys; op. 20, Introd. and Rondo for pf.; op. 21, 2d Rondo brillant for pf.; also rondos, toccatas, 6 sets of variations, 4-hand pieces, and transcriptions of 2 symphonies and an overture; a Fantasia and Fugue for 2 pfs.; a trio for 3 pfs., 6 hands; etc. He also edited Mozart's pf.-works (Novello).

Pottgiesser [pŏht'-], **Karl,** b. Dortmund, Aug. 8, 1861. Pupil of H. Riemann at the Hamburg Cons., 1887–90; living since 1890 as comp. in Munich.—Works: The fest. play *Siegfried von Xanten und Kriemhild* (1892); an opera, *Heimkehr* (Cologne, 1903); a mus. comedy, *Aldegevers Erben;* symphony in G m.; a symph. poem, *Brand* (after Ibsen); orchl. vars. on *O Sanctissima,* and Weber's *Wiegenlied; Festvorspiel und Festmarsch* (for the Munich expos., 1910); an oratorio, *Gott ist die Liebe; Das 13. Kapitel der 1. Epistel St. Pauli an die Korinther* for bar. solo, mixed ch., org. and orch.; *Trinklied* for male ch. and orch.; chamber-music; male choruses a capp.; songs (Hebbel-Cyclus, etc.). Has publ. in 'Die Musik' (Jan., 1903) letters of J. Elias Bach (a cousin of Joh. Seb. B.) contributing interesting facts to the biogr. of the master.

Poueigh [poo-ā'], (**Marie-Octave-Géraud-**) **Jean,** b. Toulouse, Feb. 24, 1876. While pursuing the study of the classics at the Jesuit coll. of his native city he also had lessons on the pf.; in 1895 he began to take private lessons in harm. from Prof. Hugounenc of the Cons., whose class he ent. in 1897; after winning the 2d prize the following year, he ent. the Paris Cons., where he st. cpt. and fugue with G. Caussade, and comp. with Ch. Lenepveu and G. Fauré; from 1898–1902 he also went regularly to d'Indy for criticism and advice. Since then living in Paris as comp. and contrib. to 'l'Effort,' 'Le Titan,' 'Le Mercure musical,' 'Le Mercure de France,' 'Musica.' He has harmonized and ed. a number of folk-songs of Languedoc and Gascogne in 'Les Chansons de France' (1907–8), *3 Chansons des Pays d'Oc,* and 14 *Chansons anciennes.*—Orig. works: An orchl. suite, *Fünn* (from a 1-act ballet); *Marche triomphale; Les Lointains,* dram. poem for soli, ch. and orch.; *La Ronde du Blé d'Amour* for mixed ch. and orch.; pf.-pcs. (*Chant de Montagne, Air à danser, Pointes sèches*); songs (*Dentellière de Rêve* and *Le Soir rôde* with orch.); a 5-act opera, *Le Meneur de Louves* (not yet prod., 1917). Under the pseudonym 'Octave Séré' he has publ. *Musiciens français d'aujourd'hui* (1911; valuable sketches of 27 composers).

Pougin [poo-zhăn'], **Arthur,** (pen-name of François-Auguste-Arthur Paroisse-Pougin,) distinguished writer and critic; b. Châteauroux, Indre, France, Aug. 6, 1834. Pupil of Alard (vln.) and Reber (harm.) at the Paris Cons.; 1855, cond. of the Th. Beaumarchais; later, leader at Musard's Concerts; 1856–9, asst.-cond. of the Folies-Nouvelles; till 1863, violinist in the Op.-Comique orch.; since then has devoted himself to letters. Active contributor to leading French mus. papers ('Le Ménestrel,' 'France musicale,' 'l'Art musical,' etc.), and mus. *feuilletoniste* to 'Le Soir,' 'La Tribune,' 'l'Événement,' and the 'Journal Officiel.' He started the 'Revue de la musique' in 1876, but it appeared only 6 months. Has publ. many biographical sketches and essays: *André Campra* (1861), *Gresnick* ('62), *Dezèdes* ('62), *Floquet* ('63), *Martini* ('64), *Devienne* ('64) [all six are collected as '*Musiciens français du XVIIIe siècle*'], *Meyerbeer* ('64), *F. Halévy, écrivain* ('65), *William Vincent Wallace* ('66), *Léon Kreutzer* ('68), *Bellini* ('68), *A. Grisar* ('70), *Rossini* ('71), *Auber* ('73), *Notice sur Rode* ('74), *Boieldieu* ('75), *Rameau* ('76), *Adolphe Adam* ('76), *Verdi* ('81), and others in mus. periodicals; further, an *Almanach de la musique* (1866, '67, '68; the last two with necrological suppls.); *De la littérature musicale en France* (1867); *De la situation des compositeurs de musique et de l'avenir de l'art musical en France* (1867); *À propos de l'exécution du 'Messie' de Hændel* (1873); *Figures de l'Opéra-Comique : Elleviou, Mme. Dugazon, la tribu des Gavaudan* (1875); *Question de la liberté des théâtres* (1879); *Question du théâtre lyrique* (1879); *Les vrais créateurs de l'opéra français* (1881); *Dictionnaire historique et pittoresque du théâtre* (1885); *Viotti et l'école moderne de violon* (1888); *Méhul* (1889); *l'Opéra Comique pendant la Révolution* (1891); *Essai historique sur la musique en Russie* (1896; 2d ed. 1904); *Acteurs et actrices d'autrefois* (1897); *J.-J. Rousseau musicien* (1901); *Hérold* (1906), *Monsigny et son temps* (1908); *Musiciens du XIXme siècle* (1911); *Marie Malibran* (1911); *Marietta Alboni* (1912); *Massenet* (1914); *Un Directeur d'opéra* (1914). He has completed (to be publ. after the conclusion of the war) *L'opéra sous le règne de Lully,* and *Le Violon, les violonistes, et la musique de violon en Italie, en France et en Allemagne, du 16me au 18me siècle.* P. wrote for Larousse's 'Grand Dictionnaire Universel' all the articles on music (theoretical, histor., biogr.). He likewise edited the supplement to Fétis' 'Biographie universelle' (2 vols., 1878–80), and the new edition of the 'Dict. lyrique, ou histoire des opéras' of Félix Clément and P. Larousse (Paris,

1898; with suppl. up to 1904).

Pouplinière. See LA POUPLINIÈRE.

Powell, John, b. Richmond, Va., Sept. 6, 1882. After graduation from the Univ. of Virginia (A. B., 1901) he st. in Vienna, pf. with Leschetizky (1902–7), and comp. with Navrátil (1904–7); pianistic début in Berlin in 1908; then played in Vienna, Paris, and London; Amer. début in New York in 1912. Although a very fine performer, it is as a composer that he has attracted most attention. While preserving the classical nomenclature in the titles of his works, the contents and musical development are anything but classical; for his themes P. generally uses Negro melodies, which he dresses in the most modern harmonic garb; nor is there (even in the so-called sonatas) much thematic development; almost all his works sound like free improvisations in cyclical forms.—Works: Op. 7, *Sonate Virginianesque*, for pf. and vl.; op. 13, Concerto for pf. and orch., in B m.; op. 15, *Sonate psychologique*, for pf.; op. 16, *In the South*, suite for pf.; op. 18, 3 songs; op. 19, String-quartet in E m.; op. 20, Vars. and double fugue on a theme by F. C. Hahr; op. 21, *Sonate noble*, for pf.; op. 22, *At the Fair*, suite for pf.; op. 23, Concerto for vl. and orch., in E; op. 24, *Sonata Teutonica*, for pf.

Powell, Maud, distinguished violinist; b. Peru, Illinois, Aug. 22, 1868. Her father, a writer of English-Welsh stock, and her mother, an amateur composer of Hungarian parentage, removed to Aurora, Ill., in 1870. After home-instruction, the daughter studied violin-playing with William Lewis of Chicago for four years, meanwhile appearing in minor concerts; this was supplemented by a year under Schradieck at Leipzig, and a course with Charles Dancla at the Paris Cons.; then, acting on Léonard's advice, she proceeded to London, played in concerts and also before the Queen, and made a provincial tour with the noted soprano Miss José Sherrington. Joachim, then in London, invited her to Berlin and continued her instruction until her début at a Philharm. Concert in 1885, with Bruch's G-minor concerto. Returning to New York the same year, she appeared with great success at a Philharm. Concert cond. by Theodore Thomas; toured America yearly for a number of seasons, and Germany and Austria in 1892 with the N. Y. Arion Society under Van der Stucken, as a 'representative American violinist,' as which she also played at the Chicago World's Fair in 1893, and read a paper on *Woman and the Violin* at the Women's Musical Congress. In 1894 she organized the Maud Powell String Quartet (O. Kovařik, 2d vln.; Joh. Miersch—later Franz Kaltenborn—viola; Paul Miersch, 'cello), with which she visited all leading American towns till its disbandment in 1898, when she revisited London and the British provinces, Germany, Holland, Belgium, France, Austria, Russia and Denmark; in America again 1900–1, followed by a season (1901) at London and another Continental tour, repeated with Sousa and his band in 1903 (30 weeks). In 1904 a second quartet-party was organized at New York with Louis Green, Jacob Altschuler and May Mukle, but disbanded after a few concerts on account of the leader's numerous solo engagements. With a concert-party of her own she toured South Africa in 1905–6; until 1910 she vibrated between Europe and America; since then in the United States.—Miss Powell is unquestionably one of the greatest violinists of the day; her style has masterly breadth and flawless finish in interpreting either classic or highly modern works, of which latter she has introduced numerous masterpieces to American audiences—the concertos by Tchaikovsky, Bruch (D m. and Konzertstück), Saint-Saëns (C), Lalo (F m., and *Concert à la russe*), Arensky (A m.), *Tor Aulin* (C m.), Rimsky-Korsakov (Konzertstück), H. R. Shelley (MS.), H. H. Huss (MS.), Dvořák (A m.), Sibelius (D m.). In 1903, Miss Powell acquired a beautiful Joseph Guarnerius violin, which she gave up, in 1907, in favor of a grand Joanna Baptista Guadagnini instrument of large pattern and admirable tone. She was the first violinist to make records for the Victor Talking Machine. In 1904 she married Godfrey Turner.

Pradher (*rectius* **Pradère**), **Louis-Barthélemy,** pianist and composer; b. Paris, Dec. 18, 1781; d. Gray, Haute-Saône, in Oct., 1843. Pf.-pupil of Gobert in the École royale de musique and Conservatoire, studying theory with Berton in the latter; succeeded Jadin as pf.-prof. in 1802. Eminent teacher; Henri and Jacques Herz, Dubois, Lambert and Rosellen were some of his pupils. He also gave lessons to the daughters of King Louis-Philippe, and was accompanist in his 'chapelle,' and in the private orchestras of Louis XVIII and Charles X. In 1829 he married **Félicité More** (b. Carcassonne, Jan. 6, 1800; d. Gray, Nov. 12, 1876), a singer at the Opéra-Comique, and retired on pension to Toulouse. He prod. 7 comic operas, and publ. considerable pf.-music (a concerto; a grande sonate for pf., vln. and 'cello; an Adagio and Rondo for do.; a Rondo for 2 pfs.; several solo sonatas; Rondos, Fantaisies, Variations, etc.); and 22 sets of songs.

Prä'ger, Ferdinand Christian Wilhelm,

b. Leipzig, Jan. 22, 1815; d. London, Sept. 1, 1891. Son of the violinist and cond. **Heinrich Aloys P.** [b. Amsterdam, 1783; d. Magdeburg, 1854]. On Hummel's advice he renounced 'cello-playing for the piano, studying under Hummel (Weimar) and Pape (Lübeck); was music-teacher in the Hague 1831–4, and then settled in London, becoming a most successful teacher. He was the English correspondent for Schumann's 'Neue Zeitschrift für Musik,' and an early and staunch supporter of Wagner.—Works: The symphonic poem *Life and Love, Battle and Victory* (1885); an overture, *Abellino;* symph. prelude to *Manfred;* pf.-trio; pf.-pieces (*Caprice, Crépuscule, Flocons de neige, Elfenmärchen,* etc.; a selection was publ. in the 'Präger Album,' Leipzig). His book, *Wagner as I knew him* (1885), was violently attacked because of inaccuracy and misrepresentation, so that Breitkopf & Härtel eliminated it from their catalogue.

Präto'rius, Hieronymus, b. Hamburg, Aug. 10, 1560; d. there Jan. 27, 1629. Organist, pupil of his father (org. of the Jacobikirche), studied further at Cologne, became town cantor at Erfurt in 1580, and asst.-org. in 1582 to his father, whom he succeeded in 1586.—Publ. *Opus musicum novum et perfectum* (a coll. of 'cantiones sacrae' and masses *a* 2–20; 1622); *Cantiones novae officiosae a* 5–15 (1618, '25); and a *Choralbuch* (Hamburg, 1604; with his son Jacob [d. 1651], J. Decker, and D. Scheidemann).—See Q.-Lex.

Präto'rius [Praetorius], Michael, a musician of high attainments both as a composer and writer; b. Kreuzberg, Thuringia, Feb. 15, 1571; d. Wolfenbüttel, Feb. 15, 1621. Few facts are known concerning his career; he was Kapellm. at Lüneburg; later organist, and finally Kapellm. and secretary to the Duke of Brunswick.—Compositions: *Musae Sioniae,* a coll. of 1244 vocal numbers in 9 Parts, in note against note cpt. Part ix was publ. 1605–10 (2d ed., as *Bicinia et tricinia,* 1611); *Musarum Sioniarum motetae et psalmi 4–16 voc.* (Part i, 1607); *Eulogodia Sionia* 1611; 60 motets *a* 2–8 for 'the close of the Divine Service'; *Missodia Sionia* (1611), *Hymnodia Sionia* (1611; hymns *a* 2–8); *Megalynodia* (1611; madrigals and motets *a* 5–8); *Terpsichore* (1612; dance-pieces *a* 4–6, by P. and some French composers); *Polyhymnia caduceatrix et panegyrica* (1619; songs of peace and rejoicing *a* 1–21); *Polyhymnia exercitatrix* (1619; *a* 2–8); *Uranodia [Uranochordia]* (1613; 19 songs *a* 4); *Kleine und grosse Litaney . . .* (1606); *Epithalamium* (1614); *Puericinium* (1621; 14 church-songs *a* 3–12);—Writings: *Syntagma musicum . . .,* his *magnum opus,* of which three volumes were printed: Vol. i (1615), in 2 parts, is an historical and descriptive treatise in Latin on ancient and ecclesiastical music, and ancient secular instrs.;—Vol. ii (1618), written in German, in 5 parts and an Appendix (1620), is by far the most important extant source for musical instrs. of the period, describing their form, compass, tone-quality, etc., the organ, in particular, being treated at great length; the Appendix contains 42 woodcuts of the principal instrs. enumerated [Vol. ii has been reprinted as vol. xiii of the publications of the 'Gesellschaft für Musikforschung'];—Vol. iii (1619) contains a valuable and interesting account of secular composition at that time, and a treatise on solmisation, notation, etc., etc. A reprint of vol. iii is now (1917) being prepared by E. Bernoulli.—Cf. W. Gurlitt, *Leben und Werke des M. P.* (Leipzig, 1915).—See Q.-Lex.

Pratt, Silas Gamaliel, b. Addison, Vt., Aug. 4, 1846; d. Pittsburgh, Oct. 30, 1916. He received his first mus. instruction in Chicago (1866–8); then st. pf.-playing under Bendel and Kullak, Berlin, and comp. under Dorn and Kiel (1868–71). In 1871 he organized the Apollo Club in Chicago; returned to Berlin in 1875, and studied score-reading under H. Dorn; his *Anniversary Overture* was perf. on July 4, 1876. In 1877 he went back to Chicago, giving symphony concerts in 1878, and bringing out his first opera, *Zenobia,* in 1882. In 1885 he gave concerts of his own works at the Crystal Palace, London; returned to Chicago in 1886; from 1890–1902 pf.-prof. at the New York Metropolitan Cons.; in 1906 he moved to Pittsburgh, where he establ. the 'Pratt Inst. of Music and Art,' of which he was dir. till his death. —Works: The above opera and overture; 5-act lyric opera, *Lucille* (Chicago, 1887); 5-act opera, *The Triumph of Columbus* (in conc.-form during the quadricentennial celebration, New York, Oct. 12, 1892); 2 other operas, *Ollanta* and *Antonio* (not prod.); *The Last Inca,* cantata for soli, ch. and orch.; 4 symphonies (No. 2, *The Prodigal Son;* No. 3, *Lincoln;* No. 4, *Centennial*); the symph. poems *Magdalena's Lament, Sandalphon, A Tragedy of the Deep* (in commemoration of the 'Titanic' disaster); a fest. overture, *The Voyage of Columbus;* other orchl. works: *Reverie, Paul Revere's Ride, The Revolution of '76, Battle Fantasia* (in commemoration of the battle of Manila), *Suite grotesque,* symph. suite on *The Tempest; Centenary Hymn to Washington;* about 50 comps. for pf.; songs and part-songs. Also wrote *Lincoln in Story* (1901), and *Pianist's Mental Velocity* (1903).

Pratt, Waldo Selden, b. Philadelphia, Nov. 10, 1857. Graduate of Williams Coll. (1878); then spent 2 years in post-grad.

work at Johns Hopkins, specializing the first year (1878–9) in Greek and classical archæology, the second as Fellow in esthetics and art; st. music with B. C. Blodgett in Pittsfield, Mass., but chiefly self-taught. From 1880–2 he was asst.-dir. of the Metropolitan Museum of Art, New York; since 1882 in faculty of Hartford Theol. Sem.; from 1889 as prof. of music and hymnology, and from 1917 as prof. of public worship and allied subjects; also lecturer on hist. of music at Smith Coll. (1895–1905), and at Inst. of Mus. Art, N. Y. (since 1905). From 1882–91 he was org. and choirm. at the Asylum Hill Congr. Ch., and cond. of the Hosmer Hall Choral Union, in Hartford; 1884–8, cond. of St. Cecilia Club (female vcs.), and for 2 years cond. of the Hartford Orchl. Union; Pres. of Music Teachers' Natl. Assoc., 1906–8, and editor of the 'Proceedings of the M. T. N. A.', 1906–15; since 1912 Pres. of the Amer. section of the Int. M.-G.; made Mus. Doc. by Syracuse Univ. in 1898.—Has publ. *Musical Ministries in the Church* (1901; 3d, enlarged edition, 1914), *The History of Music* (1907); editor of 'St. Nicholas Songs' (1885), 'Aids to Common Worship' (1887), 'Songs of Worship' (1887), dept. of music of 'Century Dict.' (1892; also of the supplement, 1909); contrib. to 'Parish Problems' (1887; 5 chaps.), 'Internatl. Encyclop.' (1891; article *Music*), 'Standard Bible Dict.' (1908). Has also written extensively on other than musical subjects.

Pratté, (Anton) Edvard, b. Hajda, Bohemia, Nov. 22, 1799; d. Odensnäs, Sweden, May 23, 1875. As a mere child he played the harp in his father's marionette-th., and as early as 1809 his virtuosity attracted the attention of musicians in Göteborg; in order to escape his father's brutality he ran away at the age of 15, and settled in Linköping, Sweden; there and in Norrköping he lived as a famous harpist and teacher; 1835–6 he was cond. of the 'Musikförening' in the latter city. Besides a concerto and concert-pcs. for harp, he wrote an idyllic symphony, *Stormnatten* (The Storm-night); *Napoleon pa St. Helena*, melodrama for ch. and orch.; *Fridsroster* (Voices of Peace), for ch. and orch.

Predie'ri, Luca Antonio, b. Bologna, Sept. 13, 1688; d. Naples, 1769. In 1723, pres. of the Accad. Filarmonica; became maestro at the cathedral; from 1739–46, vice-Kapellm., then till 1751 1st Kapellm., of the court Kapelle, Vienna. Prod. 24 operas, 2 serenades, 9 oratorios, etc.—See Q.-Lex.

Preindl [prīn'dl], **Joseph,** born Marbach, Lower Austria, Jan. 30, 1756; d. Vienna, Oct. 26, 1823. Pupil of Albrechtsberger; in 1780, choirmaster at St. Peter's, Vienna; in 1809, Kapellm. at St. Stephen's.—Publ. masses, a Requiem, a Te Deum, etc.; 2 pf.-concertos, pf.-sonatas, etc.; a *Gesanglehre;* the *Wiener Tonschule* for strict composition, edited by Seyfried (1827; 2d ed. 1832); also 'Melodien aller deutschen Kirchenlieder, welche im St. Stephansdom in Wien gesungen werden,' with preludes and cadenzas.—See Q.-Lex.

Preitz [prīts], **Franz,** b. Zerbst, Aug. 12, 1856. Pupil of Leipzig Cons. 1873–6; is a concert-organist; since 1885 teacher of singing at Zerbst Gymnasium, and cantor at the court church; since 1894 also cond. of the Oratorio Soc. there; made herzogl. Musikdirektor in 1897.—Publ. an a cappella Requiem, motets, songs, organ-preludes; incid. music to Kaiser's *Gustaf Adolf* and Bunger's *500 Jahre in Treue;* etc.

Prentice, Thomas Ridley, pianist; b. Paslow Hall, Ongar, Essex, July 6, 1841; d. Hampstead, July 15, 1895. Pupil, from 1861, of G. A. and Walter Macfarren at the R. A. M., winning silver medal and Potter Exhibition (1863). Founded a series of Monthly Popular Concerts at Brixton in 1869; became org. at Christ Ch., Lee, in 1872; gave up both on account of ill health, but in 1880 started the Kensington 'Twopenny Concerts' (successful attempts to popularize high-class music), and was app. prof. of pf. at the Guildhall School of Music; from 1883, also Principal of the new Beckenham Sch. of Mus.—P. was eminently succesful in teaching; he publ. *The Musician, a Guide for Pianoforte Students*, in 6 grades (1883–6), a treatise on *Hand-gymnastics* (Novello), and several solos for pf.; also the cantata *Linda*, for female voices, trios for do., anthems, part-songs, etc.

Pres'sel, Gustav Adolf, born Tübingen, June 11, 1827; d. Berlin, July 30, 1890. Pupil of Silcher, and (1850, at Vienna) of Sechter. Prod. the operas *Die St. Johannisnacht* (1860) and *Der Schneider von Ulm* (1866) at Stuttgart; from 1868 he lived at Steglitz, near Berlin. His researches proved that, excepting a few unimportant details, Mozart wrote the Requiem in its entirety. P. comp. the ballad *Barbarossa*, and songs, several of which (especially *Ich sah den Wald sich färben*) enjoyed inmense popularity.

Presser, Theodore, b. Pittsburgh, Pa., July 3, 1848. Studied music at N. E. Cons. in Boston with S. Emery, G. E. Whiting, J. C. D. Parker and B. J. Lang; then at Leipzig Cons. with Zwintscher and Jadassohn; in 1883 he founded in Philadelphia 'The Etude,' a well-known mus. monthly of which he was the editor, and which is chiefly devoted to the interests of teachers and students of the pianoforte. Since 1907 James F. Cooke has been editor, and the

present circulation is 250,000 copies per month (1917). Shortly after the foundation of this journal P. establ. a publishing house, 'The Theo. Presser Co,' for music and books about music, which has come to be one of the important firms in the U. S. In 1906 he founded the 'Presser Home for Retired Music Teachers', which in 1908 moved into fine new quarters in Germantown (accomodations for 65 inmates). In 1916 Mr. P. gave a million dollars for the addition of a 'Department for the Relief of Deserving Musicians' and a 'Department of Scholarship' (40 scholarships were given in 1916; 65 are provided for 1917).—He has written instructive pieces and studies for pf., and transl. several foreign text-books on music. Co-founder of the Music Teachers' Nat. Association (1876).

Prévost [prā-voh′], **Eugène-Prosper,** b. Paris, Aug. 23, 1809; d. New Orleans, Aug. 30, 1872. Pupil, at Paris Cons., of Jelensperger, Seuriot, and Le Sueur, winning the Grand prix de Rome in 1831 with the cantata *Bianca Capello.* Cond. at Havre theatre 1835–8; was then cond. and singing-teacher in New Orleans until 1862, excepting one year's conductorship at Niblo's Garden, New York, in 1842; 1862, chef d'orchestre at the Bouffes-Parisiens, later of the Champs Élysées concerts, Paris; returned to New Orleans in 1867. He prod. several operas in Paris, and one (*Blanche et René*) at New Orleans; also comp. oratorios and masses.

Preyer [prī′ĕr], **Gottfried von,** b. Hausbrunn, Lower Austria, Mar. 15, 1807; d. Vienna, May 9, 1901. A pupil of Sechter, 1828–34; in 1835, organist of the Lutheran Ch., Vienna; 1838, prof. of harm. and cpt. at the Cons., of which he was Director 1844–8; 1844, vice-court-conductor; 1846, court organist; 1853, Kapellm. at St. Stephen's; pensioned as 'Vice-Hofkapellm.' in 1876.—He prod. 3 operas, and the oratorio *Noah* (often perf. by the 'Tonkünstler-Verein'); publ. a symphony, masses (1 for male voices), other church-music, and 'Hymnen der griechisch-katholischen Kirche' (1847); a string-quartet; music for pf. and org.; songs.

Preyer, Karl Adolph, born Pforzheim, Baden, July 28, 1863. Pupil of the Stuttgart Cons.; then of K. Navrátil in Vienna, and of H. Urban and H. Barth in Berlin. Since 1893 prof. of pf. and comp., and since 1915 assoc. dean of the School of Fine Arts, Univ. of Kansas.—Comps. chiefly for pf.: Op. 32, *Variationen über ein eigenes Thema;* op. 33, Sonata in C♯ m.; op. 36, *Dialogue without Words* and *Toccata;* op. 40, Three Pieces; Scherzo in B♭ m.; several studies: Op. 30, *Twenty Progressive Octave-Studies;* op. 35, *20 Melodious Pieces in the Form of Études;* op. 43, *Twelve Wrist-Studies;* op. 44, *Sixteen Studies for Rhythm and Expression;* op. 45, *Twelve Études for the Left Hand;* also songs.

Preyer, William Thierry, b. Manchester, Engl., July 4, 1841; d. Wiesbaden, July 15, 1897. Studied at Bonn Univ.; 1869, prof. of physiology at Jena; retired to Wiesbaden in 1894.—Wrote *Über die Grenzen der Tonwahrnehmung* (1876).

Prill, Emil, eminent flutist; b. Stettin, May 10, 1867. Pupil of his father (a mus. dir.), then of Gantenberg and Joachim Andersen; finished his studies at the Kgl. Hochschule in Berlin; 1888, teacher in the Music School in Charkov; then 1st flute of the Hamburg Philh. Soc.; since 1892 do. at the R. Opera in Berlin; app. instr. at the Kgl. Hochschule in 1903; made Kgl. Kammervirtuos in 1908, and Prof. in 1912. Has written *Tarentelle* for fl. and orch. (op. 6); *Schule für die Böhm-Flöte* (op. 7); *Flötenschule* (op. 10); *Orchesterstudien,* a coll. (7 books) of flute-passages from orchl. works.

Prill, Karl, brother of preceding; b. Berlin, Oct. 22, 1864. Pupil of his father, and of Helmich, Wirth, and Joachim (at the Hochschule), also playing as solo violinist in Brenner's and Laube's orchestras; 1882–5, leader in Bilse's orch.; 1885, at Magdeburg; 1891–7 of the Gewandhaus Orch., Leipzig; since 1897 Konzertmeister at the court-opera in Vienna, and of the Philh. Soc. there. Equally eminent as a soloist (tours of all Europe) and leader of the famous P. Quartet. He has been decorated with numerous orders.

Prill, Paul, brother of preceding; born Berlin, Oct. 1, 1860. He received his first instruction from his father; after further study with Handwerg (pf.), Sturm (theory), and Manecke (vcl.), he ent. the Kgl. Hochschule in 1879, and finished with Bargiel at the Akadem. Meisterschule; 1882–5, solo 'cellist in Bilse's orch.; 1886–9, Kapellm. at the opera in Rotterdam; 1889–92, do. in Hamburg; 1892–1901, in Nuremberg; 1901–6, Hofkapellm. in Schwerin; 1906–8, cond. of the Mozart-Orch. in Berlin; since 1908 living in Munich as cond. of the Konzertverein.

Printz, Wolfgang Caspar, b. Waldthurn, Upper Palatinate, Oct. 10, 1641; d. Sorau, Oct. 13, 1717. Originally a theological student, he later led a roving life, and then was cantor successively at Promnitz, Triebel, and (1665) Sorau. Autobiography in his *Historische Beschreibung der edeln Sing- und Kling-Kunst* (1690), a work of some importance for the hist. of music of the 17th cent. His other theoretical writings are verbose, and of no value. According to his own statement the MSS. of his numerous comps. were destroyed in a fire.—Cf. E. Schmitz,

Studien über W. P. als Musikschriftsteller, in 'Monatschrift für Mus.-Gesch. (1904).—See Q.-Lex.

Proch [prōhh], **Heinrich**, an excellent conductor, and once popular song-composer; b. Böhmisch-Leipa, July 22, 1809; d. Vienna, Dec. 18, 1878. He studied the law and violin-playing together; became Kapellm. at the Josephstadt Th., Vienna, in 1837, and of the Court Opera 1840–70, when he was pensioned. Among his pupils were Materna, Dustmann, Csillag, Tietjens, and Peschka-Leutner; the last-named made P.'s coloratura variations with flauto concertante famous, and many of his simpler songs were favorites. He prod. a 3-act comic opera, *Ring und Maske*, at Vienna, in 1844; also 3 one-act operas, 1846–8.

Procházka [-hahz'-], **Rudolf**, Freiherr **von**, b. Prague, Feb. 23, 1864. While pursuing the study of jurisprudence at the Univ. of Prague, he st. vl. with Wittich and comp. with Grünberger and Fibich; living in Prague as 'k. k. Bezirks-Hauptmann.' and 'Landesmusikreferent' (gen. mus. inspector); is also 'Archivvorstand' (master of records) of the 'Verein zur Beförderung der Tonkunst in Böhmen,' and of the Cons. In May, 1911, he arr. an important mus. expos. in Prague in commemoration of the centenary of the founding of the Cons., and for that occasion wrote *Aus fünf Jahrhunderten* (official cat. of the expos.). In the same year he brought about the establishment of a commission for the examination and licensing of all music-teachers in Bohemia, and was app. its head.—Works: An allegorical opera, *Das Glück* (Vienna, 1898); a mystery, *Christus;* op. 13, *Die Palmen* for sop.-solo, male ch. and orch.; op. 16, *Harfner-Variationen über ein Thema von Mozart* for orch.; op. 19, *Seerosen* for bar.-solo, male ch., str.-orch. and harp; op. 24, *Sinfonische Lieder* for orch.; a str.-quartet, *In Memoriam;* mixed choruses a capp. (op. 6, 8); male choruses (op. 7); songs (op. 1, 3, 4, 10, 11, 12, 18, 22, 25); pf.-pcs. (op. 2, 7, 9, 14, 20); *Deutsch-böhmische Reigen* for pf. 4 hands; etc.—Writings: *Die böhmischen Musikschulen* (1890); *Mozart in Prag* (1892; 3d ed. 1914); *Robert Franz* (1894); *Arpeggien. Musikalisches aus alten und neuen Tagen* (1897; 2d ed. as *Musikalische Streiflichter*, 1901); *Joh. Strauss* (1900; 2d ed. 1903); *Das romantische Musik-Prag* (1914). Also ed., and practically rewrote, the 8th ed. of Kothe's *Musikgeschichte* (1909).—Cf. K. Hunnius, *R. v. P. Ein deutscher Tondichter aus Böhmen* (Leipzig, 1902); R. Janetschek, *R. v. P.*, in 'Neue Ztschr. für Mus.' (vol. 82, No. 12, 1915).

Prod'homme [prōh-dŏhm'], **Jacques-Gabriel**, b. Paris, Nov. 28, 1871. Having completed his course at the Lycée Condorcet, he st. philology and hist. of music at the École des Hautes Études Sociales (1890–4) In 1895 he began his career as mus. critic of 'l'Enclos,' and until 1912 held similar positions with 'La Revue Socialiste,' 'Droits de l'Homme,' 'Messidor,' 'Paris-Journal,' etc.; 1897–1900 he lived in Munich as ed. of the 'Deutsch-französische Rundschau'; since 1898 an indefatigable contributor to the principal French and several foreign mus. journals ('S. I. M.', 'Riv. Mus. Ital.', 'Sbd.' and 'Ztschr. I. M.-G.', etc.); 1898–1916, Sec. of the French section of the 'Int. M.-G.' (S. I. M.); in 1913 he visited Belgium, Holland and Germany as commissioner of the govt. to report on mus. conditions. Officer of the Acad., 1903; Officer of Publ. Instr., 1908.—Works: *Le Cycle Berlioz* (2 vols. I. *La Damnation de Faust* [1896], II. *l'Enfance du Christ* [1898]); *H. Berlioz. Sa vie et ses œuvres* (1905; Ger. tr. by L. Frankenstein, 1906); *Les Symphonies de Beethoven* (1907; 6th ed. 1914; awarded prize by the Acad.); *Paganini* (1907; Engl. tr. by A. Matullath, 1911); *Écrits de Musiciens* (1912); also biogrs. of Wagner and Liszt in the coll. 'Portraits d'hier' (1910); in collab. w. Ch. Bertrand, *Guide musical et étude analytique de la Götterdämmerung* (1902); in collab. with A. Dandelot, *Gounod. Sa vie et ses œuvres d'après des documents inédits* (2 vols., 1911). In collab. w. J. Kienlin he made a new Fr. tr. of Mozart's *Zauberflöte* (prod. Brussels, Dec. 10, 1912); has also publ. metrical transls. of *Tristan* and *Parsifal* (1914). Together with Fr. Holl, F. Caillé and L. van Vassenhove he transl. into French Wagner's prose-works (*Œuvres en prose*, 9 vols., 1907–13).

Prohaz'ka, Karl, b. Mödling, n. Vienna, April 25, 1869. Pupil in Vienna of Anna Assmayer (pf.) and F. Krenn (comp.); then in Berlin of E. d'Albert (pf.) and H. von Herzogenberg (comp.); taught 1894–5 at the Strassburg Cons.; 1901–5, cond. of the Philh. Orch. in Warsaw; since 1908 prof. at the k. k. Akad. der Tonkunst in Vienna.—Works: Op. 1, Sonata in D for vl. and pf.; op. 2, 4 choruses for fem. vcs.; op. 3 and 7, songs; op. 4, str.-quartet in G; op. 5, 9 pcs. for pf. 4 hands; op. 6, 4 duets; op. 8, male ch.; op. 9, *Unter den Sternen*, 6-part male ch.; op. 10, *Weihnachtslieder* for fem. ch.; op. 11, motet for double ch., org. and orch.; op. 12, 2 8-part choruses a capp.; *Frühlingsfeier* for soli, ch., org. and orch. In MS., vars. for orch.; str.-quintet; pf.-trio; and songs.

Prohazka, Ludwig, b. Klattau, Aug. 14, 1837; d. Prague, July 18, 1888. He was a member of the Prague City Council; also

lived for a long time in Hamburg as a singing-teacher. Comp. of Bohemian songs and duets; also publ. a coll. of Slavonic folk-songs.

Proko'fiev, Sergei, born 1891; pupil of Liadov at the Petrograd Cons.; winner of the Rubinstein Prize in 1910; a composer of strong futuristic leanings. Has written *Scythian Suite* for orch.; a *Sinfonietta* (op. 5); 2 pf.-sonatas (op. 1 and 14); 2 pf.-concertos (op. 10, [?]); 2 suites for pf. (op. 12, 17 [*Sarcasmes*]); a *Ballade* for vcl. and pf. (op. 15).—See M. Montagu-Nathan, *S. P.*, in 'M. T.' (Oct., 1916); id., *P.'s First Pianoforte Concerto* (ib., Jan., 1917).

Proksch, Josef, b. Reichenberg, Bohemia, Aug. 4, 1794; d. Prague, Dec. 20, 1864. A piano-pupil of Koželuch, he became blind in 1811, but still learned Logier's system, and in 1830 founded a 'Musikbildungsanstalt' (school of pf.-playing) in Prague. An excellent teacher, he wrote a *Versuch einer rationellen Lehrmethode im Pianofortespiel* accepted by numerous teachers; a *Musikalisches Vademecum; Aphorismen über katholische Kirchenmusik; Allgemeine Musiklehre* (1857); made for his pupils transcriptions (for 4–8 pianos) of orchl. works; and comp. a concerto for 3 pfs., sonatas, etc., masses and cantatas, and other vocal music.—His son, **Theodor** (1843–1876), and a daughter, **Marie** (1836–1900), managed the inst. after his death.

Pro'ny, Gaspard-Claire-François-Marie-Riche, Baron **de,** born Chamelot, Rhône, France, July 12, 1755; d. Paris, July 29, 1839. Examiner at the Polytechnique, and member of the Académie, for which he wrote a *Rapport sur la nouvelle harpe à double mouvement* (1815), Érard's double-pedal harp; *Note sur les avantages du nouvel établissement d'un professorat d'harpe à l'école royale de musique . . .* (1825); *Instruction élémentaire sur les moyens de calculer les intervalles musicaux* (1822; employing Euler's system of logarithms).

Pros'ke, Karl, b. Gröbnig, Upper Silesia, Feb. 11, 1794; d. Ratisbon, Dec. 20, 1861. Medical student; regimental physician during the war of 1813–15; took degree of M. D. at Halle in 1817, and practised at Oberglogau and Oppeln. In 1823 he renounced medicine for theology, and studied at Ratisbon; was ordained in 1826, became Vicar-choral in 1827, and canon and Kapellm. of the Church of Our Lady at Ratisbon in 1830. After diligent research in Germany and Italy, he began his life-work, the publication of sacred classics, the first being Palestrina's *Missa Papae Marcelli* (Palestrina's original version, and arrangements by Anerio *a* 4, and Suriano *a* 8), followed by the famous collection 'Musica divina,' containing chiefly Italian masterworks of the 16th–17th centuries: Vol. i, 12 masses *a* 4 (1853); Vol. ii, motets for the entire church-year (1855); Vol. iii, Fauxbourdons, Psalms, Magnificats, hymns and antiphones (1859); Vol. iv, Passions, Lamentations, Responses, Te Deums, Litanies (1863; edited by Wesselack); publication continued by Schrems and Haberl; also a 'Selectus novus missarum' *a* 4–8 (1855–9). His valuable library was purchased for the Episcopal Library at Ratisbon; in 1909, when Dr. Karl Weinmann was app. librarian, it was opened to musicians and music-students. —Cf. Dom. Mettenleiter, *K. P.* (Ratisbon, 1868; 2d ed. 1895); K. Weinmann, *K. P., der Restaurator der klassischen Kirchenmusik* (Ratisbon, 1909); id., *Die Proskesche Musikbibliothek in Regensburg*, in 'Riemann Festschrift' (Leipzig, 1909).

Prosniz, Adolf, b. Prague, Dec. 2, 1829. Pupil of Proksch and Tomaček; 1869–1900, prof. of pf. and hist. of music at the Vienna Cons.; 1916, still living in retirement in Vienna. Wrote *Kompendium der Musikgeschichte* (vol. i, 1889 [2d ed. 1901]; vol. ii, 1900); *Handbuch der Klavierlitteratur* (vol. i [1450–1830], 1884, 2d ed. 1908; vol. ii [1830–1904], 1907); also an *Elementarmusiklehre*.

Protheroe, Daniel, b. Ystradgynlais, S. Wales, Nov. 24, 1866. From 1884–6 cond. of the Choral Soc. there; lived from 1886–94 in Scranton, Pa., as cond. of the Cymrodorion; 1894–1909, in Milwaukee as concert-singer (bar.) and teacher; since then living in Chicago as mus. dir. of the Central Ch., cond. of the Amer. Choral Soc., and Arion Club (of Milwaukee). Has publ. a symph. poem, *In the Cambrian Hills* (op. 59); a str.-quartet in A m. (op. 52); *The Nun of Nidaros* for male ch. and orch. (op. 63); *Britons* for do.; male choruses a capp.; songs.

Prout, Ebenezer, eminent English composer and theorist; b. Oundle, Northamptonshire, March 1, 1835; d. London, Dec. 5, 1909. Excepting some piano-lessons as a boy, and a later course with Charles Salaman, he was wholly self-taught. His father had him trained for a school-teacher, and he took the degree of B. A. at London Univ. in 1854; but in 1859 went over definitively to music; was organist at Union Chapel, Islington, 1861–73; prof. of pf. at the Crystal Palace School of Art, 1861–85; prof. of harm. and comp. at the Nat. Training School from 1876, and took Sullivan's class at the R. A. M. in 1879; also conducted the Hackney Choral Assoc. 1876–90, bringing it to a high state of efficiency; edited the 'Monthly Mus. Record' 1871–4, was critic on the 'Academy' 1874–9, and on the 'Athenæum' 1879–89. To Grove's 'Dictionary' he contributed 53 articles. In 1894 he was called

to Dublin Univ. as prof. of music, succeeding Sir R. Stewart; in 1895 both Dublin and Edinburgh Universities conferred on him the degree of Mus. Doc. (hon. c.). His valuable theoretical works are the following: *Instrumentation* (Novello primer, 1876; Ger. tr. by B. Bachur; 3d ed. 1904); *Harmony, Its Theory and Practice* (1889; 20th ed., entirely rewritten, 1903); *Counterpoint, Strict and Free* (1890); *Double Counterpoint and Canon* (1891); *Fugue* (1891); *Fugal Analysis* (1892); *Musical Form* (1893); *Applied Forms* (1895); all of which have passed through two or more editions; and *The Orchestra* (2 vols., 1898–9; Ger. tr. by O. Nikitis, 1905–6).—Compositions: 4 symphonies, in C, G m., F, and D; 2 overtures, *Twelfth Night* and *Rokeby;* Suite de ballet for orch., op. 28; Suite in D; 2 organ-concertos, in E m. and E♭; a pf.-quintet, op. 3; 2 string-quartets, op. 1 (prize) and op. 15; 2 pf.-quartets, op. 2 (prize), and op. 18; sonata for pf. and clar., op. 26; organ-sonata, op. 4; Duo concertante for pf. and harmonium, op. 6; the cantatas *Hereward*, op. 12 (1878), *Alfred*, op. 16 (1882), *The Red Cross Knight*, op. 24 (Huddersfield, 1887), *Damon and Phintias*, op. 25, for male ch. (Oxford, 1889), and *Queen Aimée*, for female ch., op. 21 (1885); a Magnificat, op. 7, for soli, ch. and orch.; Evening Service, op. 8, with orch.; Psalm 126 for soli, ch. and orch. (St. Paul's, 1891); Psalm 100, op. 23, for sopr. solo, ch. and orch. (1886); *The Song of Judith*, contralto solo with orch. (Norwich, 1867); *Freedom*, op. 20, ode for bar. solo and orch. (1885); anthems, organ-arrangements, etc.

Prout, Louis Beethoven, son of preceding; b. London, Sept. 14, 1864. Pupil of his father at the R. A. M.; app. in 1888 prof. of harm. at Crystal Palace School of Art; now (1917) prof. at the G. S. M.—Publ. *Harmonic Analysis; Time, Rhythm, and Expression;* and set Psalm 93 for voices and organ.

Pruck'ner, Dionys, distinguished pianist; b. Munich, May 12, 1834; d. Heidelberg, Dec. 1, 1896. Taught by Niest, he played in the Gewandhaus, Leipzig, at 17; studied with Liszt at Weimar, 1852–6; lived 3 years in Vienna, making concert-tours; from 1859, teacher at Stuttgart Cons.; from 1864, court pianist, and 1868, Kgl. Professor. With Singer (violin) and Goltermann ('cello) he organized chamber-music soriées in 1861. His reputation as a teacher was high.

Pruck'ner, Karoline, b. Vienna, Nov. 4, 1832; d. there June 16, 1908. Soprano stage-singer, from 1850 at Hanover, from 1852 at Mannheim, having striking success as Martha, Elvira, Leonora (*Stradella*), and Valentine; suddenly lost her voice in 1855, seriously studied voice-production in all its branches, and in 1870 opened a School of Opera in Vienna. Publ. a valuable treatise, *Theorie und Praxis der Gesangskunst* (1872; 2d ed. 1883, for which the Grand Duke of Mecklenburg-Schwerin bestowed on her a gold medal and the title of Professor), and *Über Ton- und Wortbildung* (1897; 2d ed. 1904).

Prudent [prü-dähn], **(Beunie-Prudent,) Émile,** pianist; b. Angoulême, Feb. 3, 1817; d. Paris, May 14, 1863. Early orphaned, he was adopted by a piano-tuner; studied under Lecouppey and Zimmerman (pf.) and Laurent (harm.) at Paris Cons., taking 1st prize in 1833. He modelled his style on Thalberg's, between whom and Döhler, according to contemporary critics, he ranked. Successful tours in France, Belgium, England, and Germany; highly esteemed in Paris as a teacher; compositions well written, but neither warmly inspired nor original.—*Concert symphonique* with orch.; Pf.-works: pf.-trio; concerto No. 2, in B♭; 6 études de salon, op. 60; much elegant salon-music (*l'Hirondelle*, op. 11; *La Berceuse* and *Chanson sicilienne*, op. 30; *Le Réveil des fées*, op. 41; etc.).

Prü'fer, Artur, b. Leipzig, July 7, 1860; law-student, taking degree of *Dr. jur.* in 1886; then went over to music, studying in Leipzig with Fr. Stade and at the Cons. (1887–8), also attending the lectures on musicol. of Paul and Kretzschmar at the Univ.; st. further in Berlin (1888–9) with Spitta and Bargiel; took the degree of *Dr. phil.* (Leipzig, 1890), with the dissertation *Über den ausserkirchlichen Kunstgesang in den evangelischen Schulen des 16. Jahrhunderts;* habilitated 1895 as lecturer at Leipzig Univ. with the essay *Johann Hermann Schein;* 1902 as prof. extraordinary, with the lecture *J. S. Bach und die Tonkunst des 19. Jahrhunderts.* Further publications: *Briefwechsel zwischen K. von Winterfeld und Ed. Krüger* (1898); *Die Bühnenfestspiele in Bayreuth* (1899; 2d ed., completely rewritten and greatly enlarged, as *Das Werk von B.*, 1909); *Joh. Herm. Schein und das weltliche Lied des 17. Jahrh.* (1908; in 'Beihefte Int. M.-G,' ii, 7); *R. Wagner in Bayreuth* (1910); *Einführung in R. Wagner's 'Feen'* (1912); *R. Wagner u. Jakob Grimm* (1913).—He is editor of the first complete ed. of Schein's works, publishing since 1901 by Breitkopf & Härtel; 6 vols. up to 1917 [2 more to appear]; has publ. separately selections of 20 weltliche Lieder, and instrl. pcs. of Schein.

Prume [prüm], **François-Hubert,** born Stavelot, n. Liège, June 3, 1816; d. there July 14, 1849. Violin-virtuoso; pupil of Liège Cons. 1827–30, then of Habeneck at Paris Cons.; from 1833–9, prof. at the Liège Cons., then undertaking a tour through

Germany, Scandinavia, and Russia, returning in 1842, and becoming 1st prof. of violin at Liège in 1844.—Op. 1, *La Mélancolie* for violin with pf. or orch. (very popular); op. 2, *5 Grandes études;* op. 4, Concerto in D; op. 5, Andante and Polonaise for vl. and orch.; op. 8, *Konzertstück* in A; op. 11, *Concerto héroïque* in G m.; op. 48, Concerto in A; etc.

Prume, Frantz Henry, nephew of the above. See JEHIN-PRUME.

Prumier [prü-m'yā'], **Ange-Conrad,** son and pupil of Antoine P.; b. Paris, Jan. 5, 1820; d. there April 3, 1884. His father's successor at the Opéra-Comique; played later at the Opéra; and succeeded Labarre as prof. of the harp at the Cons. in 1870.—Works: Solos and études for harp; nocturnes for harp and horn; sacred songs.

Prumier, Antoine, born Paris, July 2, 1794; d. there Jan. 20, 1868. Harp-player, pupil at the Cons.; harpist at the Th. Italien, and at the Opéra-Comique in 1835, then also succeeding Nadermann as harp-prof. at the Cons.—Works: About 100 fantasies, rondos, and airs with variations, for harp.

Prunières [prü-ñär'], **Henri,** distinguished musicologist; b. Paris, May 24, 1886. St. hist. of music with R. Rolland; *Dr. ès lettres,* 1913; since 1909 instr. at the École des Hautes Études Sociales in Paris. Has publ. *Lully* (1910), *l'Opéra italien en France avant Lully* (1913; very important), *Le Ballet de Cour en France avant Benserade et Lully* (1914); and the following valuable essays: *La Musique de la Chambre et de l'Écurie sous le règne de François I* (in 'l'Année musicale,' i [1911]), *Jean de Cambeford, Surintendant de la Musique de la Chambre du Roy* (ib., ii [1913]); *Notes sur la vie de Luigi Rossi* (in 'Sbd. I. M.-G.', xii, 1 [1910]), *Notes sur l'origine de l'Ouverture* (ib., xii, 4 [1911]), *Les représentations du 'Palazzo d'Atlante' de Luigi Rossi* (ib., xiv, 2 [1913]); *Lecerf de Viéville et le classicisme musical* ('S. I. M.', June, 1908), *La jeunesse de Lully* (w. L. de la Laurencie; ib., Mar.-Apr., 1909), *Lully fils de meunier* (ib., June, 1912); *Recherches sur les années de jeunesse de J.-B. Lully* ('Riv. Mus. Ital.', xvii, 3 [1910]).

Prüwer [prü'vĕr], **Julius,** b. Vienna, Feb. 20, 1874. St. in Vienna, pf. with A. Friedheim and M. Rosenthal, theory with R. Fuchs and F. Krenn, cond. with H. Richter; also profited greatly from his association with Brahms. Began his career as cond. at Bielitz; 1894, Kapellm. at the Cologne opera; since 1896 do. in Breslau, where he distinguished himself by producing an unusual number of novelties; in 1913 also app. munic. Kapellm. In 1898 he cond. in Petrograd the first perf. of *Tristan u. Isolde;* in 1907 he made a tour with the personnel of the Breslau opera, producing Strauss's *Salome.* Has publ. a guide to Strauss's *Elektra.*

Ptolemy, Claudius, the celebrated Alexandrian astronomer, geographer, and mathematician, early in the 2d century wrote a very important treatise on music, a poor Latin version of which was made by Gogavinus (1562); Wallis publ. the orig. Greek text in 1688; O. Paul gives a fragment in Greek, with German transl., in his 'Boëtius.'

Puccini [pŏŏ-chē'nē], **Giacomo,** foremost of contemporary Italian dramatic composers; b. Lucca, Dec. 23, 1858 [correct date; in autograph letter to Ed.]. Beginning with his great-great-grandfather, **Giacomo** (1712–81), all his ancestors in the direct line were musicians of local prominence: **Antonio** (1747–1832), **Domenico** (1771–1815), **Michele** (1813–64). As a child P. showed neither inclination nor special talent for music; but his mother, determined to continue the family tradition, sent him to the Istituto Musicale of Lucca (founded by Pacini), where Carlo Angeloni, a pupil of Michele P., became his teacher. After Angeloni's untiring patience had aroused interest, and then enthusiasm, in his pupil, progress was rapid, and P. soon was a good pianist and organist. About 1875 he became org. at the church in a near-by village, Muligliano, and soon after was also app. org. at San Pietro in Somaldi. In 1877 he submitted a cantata, *Juno,* to a competition held at Lucca, but failed to win the prize. Nevertheless, he prod. the work, which won considerable local success, so that the young composer brought out, also with success, a motet for the feast of Santa Paolina. These successes fired his ambition, and when he became acquainted about that time with *Aïda* he resolved to win laurels as a dramatic composer. Assistance from a grand-uncle and a stipend allowed by Queen Margherita enabled him to enter the Milan Cons., where he spent 3 years (1880–3) in serious study with Antonio Bazzini and Amilcare Ponchielli. For his graduation he wrote a *Capriccio sinfonico,* which at its perf. at one of the Cons. concerts, and later by Faccio, elicited unstinted praise from the critics. In the same year Ponchielli introduced P. to the librettist Fontana, who furnished him the text of a 1-act opera; in a few weeks the score was finished and sent to the Sonzogno competition. It did not win the prize, but on May 31, 1884, *Le Villi* was prod. at the Dal Verme Th. in Milan, with gratifying success. Ricordi, who was present, considered the work sufficiently meritorious to commission the young composer to write a new opera for him; but 5 years elapsed before this work, *Edgar* (3

acts, text by Fontana), was prod. at La Scala on April 21, 1889, scoring only a moderate succ. By this time P. had become convinced that, in order to write a really effective opera, he needed a better libretto than Fontana had provided. Accordingly, he commissioned Domenico Oliva to write the text of *Manon Lescaut*; during the composition, however, P. and Ricordi practically rewrote the entire book, and in the publ. score Oliva's name is not mentioned. With *Manon Lescaut* (4 acts), first prod. at the T. Regio in Turin on Feb. 1, 1893, P. won a veritable triumph, which was even surpassed by the next work, *La Bohème* (4 acts; text by Illica and Giocosa), prod. at the same theatre on Feb. 1, 1896. These two works not only carried their composer's name throughout the world, but also have found and maintained their place in the répertoire of every opera-house. With fame came wealth, and in 1900 he built at Lago del Torre, where he had been living since 1891, a magnificent villa. The next opera, *Tosca* (3 acts; text by Illica and Giocosa), prod. at the T. Costanzi in Rome on Jan. 14, 1900, failed to meet expectations, which the phenomenal success of its two predecessors had caused to be pitched too high. At its première at La Scala on Feb. 17, 1904, *Madama Butterfly* (1 act; text by Illica and Giocosa) was hissed. P. thereupon withdrew the score, and made some slight changes (division into 3 acts, and addition of the tenor air in the last scene). This revised version was greeted with frenzied applause in Brescia on May 28 of the same year. P. was now the acknowledged ruler of the Italian operatic stage, his works rivaling those of Verdi in the number of performances. The first perf. of *Madama Butterfly* at the M. O. H. (Feb. 11, 1907) took place in the presence of the composer, whom the management had invited specially for the occasion. It was then suggested that he should write an opera on an Amer. subject, the première to take place at the M. O. H. He found his subject when he witnessed a perf. of Belasco's *The Girl of the Golden West*, commissioned C. Zangarini and C. Civinini to write the libretto, and in the presence of the composer the world-première of *La Fanciulla del West* occurred, amidst scenes of boundless enthusiasm, at the M. O. H. on Dec. 10, 1910. But the enthusiasm subsided quickly; the following season the work had a few more performances, and then disappeared from the répertoire; it shared the same fate in Italy (1st Ital. perf. T. Costanzi, Rome, June 12, 1911) and other European countries. Since the outbreak of the war P. has completed *La Rondine* (3 acts; Monte Carlo, April, 1917) and *Il Tabarro* (1 act, after Didier Gold's *La Houppelande*: in rehearsal at Monte Carlo, Feb., 1917); he is at present (1917) writing *Anima allegra* (3 acts).—All operas but *Edgar* have been prod. in the U. S.: *Le Villi* (M. O. H., Dec. 17, 1908); *Manon Lescaut* (Wallack's Th., N. Y., May 27, 1898); *La Bohème* (ib., May 16, 1898); *Tosca* (M. O. H., Feb. 4, 1901); *Madama Butterfly* (Garden Th., N. Y., by Savage Opera Co. in English, Nov. 12, 1906).—It is as yet too early to attempt to fix P.'s place in music. Verdi regarded him as the most talented of Italian dramatic composers then living, an opinion which P.'s subsequent successes have justified. Since then many younger men have come forward, and still P. maintains his supremacy. Of all living Italian dramatic composers none rival him either in technical equipment or fertility of invention. His musical inspiration is almost entirely dependent upon the dramatic situation; whenever the poet soars, the composer follows and writes inspired, often superb, music; when the text descends to the level of the commonplace, the music becomes dull and labored. *Madama Butterfly* is P.'s masterpiece because the excellence of the text proved a constant inspiration; *La Fanciulla del West* is a failure because the very subject is unfit for a musical setting.—BIBLIOGRAPHY: M. Virgilio, *Della Decadensa dell' Opera in Italia* (Milan, 1900); A. Brüggemann, *Madama Butterfly e l'arte di G. P.* (ib., 1904); Wakeling Dry, *G. P.* (London, 1906); G. Csáth, *On P. A Study* (in Hungarian; Budapest, 1912; Ger. tr. by H. Horvát, ib., 1912); F. Torrefranca, *G. P. e l'Opera Internasionale* (Turin, 1912).

Puccitta [pōō-chēt'ta], **Vincenzo,** b. Civitavecchia, 1778; d. Milan, Dec. 20, 1861. Pupil of Fenaroli and Sala at the Cons. della Pietà in Naples. Many of his operas enjoyed great vogue during his life. Prod. some 30 operas at Rome, Venice, Milan, London, and Paris, where he was cembalist at the Italian Opera.

Puchalsky [pōō-hăhl'skē], **Vladimir Viatcheslavitch,** Russian pianist; born Minsk, Apr. 2, 1848; taught by Leschetizky, Johannsen and Zaremba at the Petrograd Cons.; since 1876 director of the Kiev Music-School.—Works: An opera, *Valeria;* a *Little-Russian Fantasy* for orch., op. 9; a Liturgy; pf.-pieces, songs, etc.

Puchat [pōō'hăht], **Max,** b. Breslau, Jan. 8, 1859. Composer and pianist; pupil of Kiel at Berlin, and winner of the Mendelssohn prize in 1884. In 1886 munic. mus.-dir. in Hamm; 1896–1903, cond. of the Oratorienverein in Paderborn; 1903–5, cond. of the Musikverein in Milwaukee, then lived in Munich till 1910, when he settled in Breslau

as dir. of his own Cons.—Works: Symphonic poems *Euphorion* (1888), *Leben und Ideal* (1892), and *Tragödie eines Künstlers* (1894; 5 movem.); *Ouvertüre über ein nordisches Thema;* a pf.-concerto in C m.; a str.-quartet in F; and numerous songs.

Puch'tler, Wilhelm Maria, b. Holzkirchen, Franconia, Dec. 24, 1848; d. Nice, Feb. 11, 1881. Pupil of Faiszt, Lebert, and Stark, at Stuttgart Cons. (1868–73); teacher and cond. at Göttingen till 1879.—Works: *Der Geiger von Gmünd*, a choral comp. (1881); pf.-pieces in virtuoso-style.

Pu'dor, Dr. **Heinrich,** son of Joh. Friedr. P.; b. Dresden, Aug. 29, 1865; succeeded his father in the Cons., which he disposed of, in 1890, to E. Krantz. He then travelled extensively, and after the loss of his fortune was solo 'cellist of the Scottish Orch. in Glasgow (1898) and of the Pavlovsk Orch. in Petrograd (1899); returned to Germany in 1900, living first in Berlin, then in Leipzig, where, since 1906, he is editor of 'Die Kultur der Familie,' and 'Unlauterer Wettbewerb.' In the '90's some of his writings on music attracted attention by their eccentricities and extravagances.—Works: *Wiedergeburt in der Musik* (1892, 9 collected essays); *Die alten und die neuen Wege in der. Musik* (1892); *Der Konzertsaal der Gegenwart und Zukunft* (n. d.); etc.

Pu'dor, Johann Friedrich, b. Delitzsch, Saxony, 1835; d. Dresden, Oct. 10, 1887, where he had been manager and proprietor of the Cons. since 1859.

Puget [pü-zhā'], **Paul-Charles-Marie,** b. Nantes, June 25, 1848. Pupil, at Paris Cons., of Marmontel (pf.), Bazin (harm.), and Massé (comp.); 1st Grand prix de Rome in 1875.—Prod. the comic opera *Le Signal* (Op.-Com., 1886), and the 4-act opera *Beaucoup de bruit pour rien* (ibid., Mar. 24, 1899; mod. succ.); incid. music to de Musset's *Lorenzaccio;* a setting of P. Collin's *Ulysse et les Sirènes;* and songs.

Pugnani [pŏŏ-ñah'nē], **Gaetano,** famous violinist; b. Turin, Nov. 27, 1731; d. there July 15, 1798. Studied under Somis; later in Tartini's school at Padua. In 1752, leader in the court orch., Turin; from 1754 he made concert-tours, spent some years in London as leader at the Ital. Opera, and played at Paris in the Concerts spirituels. From 1770 m. di capp. at the court theatre, Turin; also opened a school for violinists, among whose alumni were Viotti, Conforti, Buini, and Polledro.—Publ. a violin-concerto (he wrote 9), and 14 violin-sonatas; 6 quintets for 2 violins, 2 flutes and 'cello; 6 string-quartets; 12 octets (sinfonie) for strings, 2 oboes and 2 horns; 3 sets of trios for 2 violins and 'cello; and 2 sets of violin-duets. One sonata is in Jensen's 'Klassische Violinmusik.' He prod. several operas, a ballet, and 2 cantatas.—Cf. F. Fayolle, *Notices sur Corelli, Tartini, Gaviniés, P., et Viotti* (Paris, 1810); Dom. Carutti, *Della famiglia di G. P.*, in 'Miscellanea di storia ital.' (3d series, vol. ii, Turin, 1895).—See Q.-Lex.

Pugni [pŏŏ'ñē], **Cesare,** b. Milan, 1805; d. Petrograd, Jan. 26, 1870. Pupil of Asioli at the Milan Cons. Began his career as dramatic comp. in 1831 with *Il Disertore svizzero* (Milan), followed by several other operas of little importance; settled in Petrograd in 1840, and attracted attention with several succ. ballets, and in 1851 was app. comp. of ballets at the Imp. Th., where he prod. an enormous number of these works; wrote also many masses and some chamber-music.

Pugno [pŏŏ'ñoh], **(Stéphane-) Raoul,** b. (of an Ital. father) Montrouge, Seine, June 23, 1852; d. (on a concert-tour) Moscow, Jan. 3, 1914. From early childhood he showed unusual talent for the pf., appearing frequently in public. Prince Poniatowski was struck by his performance, and procured for him a scholarship at the École Niedermeyer; from 1866–9, at the Paris Cons., he st. pf. with G. Mathias, org. with F. Benoist, and comp. with A. Thomas; won 1st prize in pf. (1866), 1st prize in harm. (1867), 1st prize in org. (1869); his Ital. citizenship barred him from competition for the Prix de Rome. He began his career as organist at St.-Eugène in 1871; m. de chap. there in 1878; 1892–6 prof. of harm., and 1896–1901 prof. of pf., at the Paris Cons. Having become known as a successful composer of ballets and operettas, he surprised the world in 1893 by appearing as a solo pianist at one of the Cons. concerts, revealing himself as a virtuoso of the first rank; from then until his death he made triumphant tours of Europe and America (first tour, 1897–8). He was equally great as an ensemble-player, his sonata-recitals with Ysaÿe having become world-famous. P. is one of the imposing figures in the history of pf.-playing. First of all, he was a universalist; whether he interpreted early, classic, romantic, or modern works, it was impossible to distinguish whether he had any preferences; he played everything with authority, with scrupulous attention to the minutest details. At all times he subordinated his own personality—strong as it was—to that of the composer. His sense of tone and mastery of tonal shading were extraordinary, and a wonderful artistic moderation restrained him from ever forcing the tone of the instrument. He was a player of fiery temperament and intense musical feeling, a builder of superb climaxes, a performer in the grand style. The

Welte-Mignon Co. has preserved his art in 21 records representing all styles from Couperin to d'Indy.—Works: An oratorio, *La Résurrection de Lazare* (1879); the opéras bouffes (all, except the first, at Paris) *A qui la trompe* (Asnières, 1877), *Ninetta* (1882), *Le Sosie* (1887), *Le Valet de cœur* (1888), *Le Retour d'Ulysse* (1889), *La Vocation de Marius* (1890), *La petite Poucette* (1891; as *Der Talisman*, Berlin, 1893); the ballets *La Fée Cocotte* (1881), *Papillons* (with C. Lippacher, 1881), *Viviane* (1886), *La Danseuse de Corde* (1892), *Le Chevalier aux Fleurs* (with A. Messager, 1897); a 'mimodrame' *Pour le Drapeau* (1895); a *Suite d'orchestre* (3 movems.); pf.-pcs. (sonata, mazurka, *Feuillets d'Album*, *Pages d'Amour*, *Paysages*, etc.). An opera, *La Ville morte* (after d'Annunzio), left incomplete, was finished by Nadia Boulanger.

Pujol [poo-hŏhl'], **Juan Bautista,** famous pianist and teacher; b. 1836; d. Dec., 1898, in Barcelona, where he had been for many years prof. of pf. at the Cons.; among his pupils was Granados. Publ. *Nuevo mecanismo del piano* (1896; also in Fr.), and comps. for pf. (*Fête andalouse*, *Boléro de concert*, *Valse des Sylphes*, etc.).

Puli'ti, Leto, b. Florence, June 29, 1818; d. there Nov. 15, 1875. A student of music and natural science; publ. songs, and music for pf. and orch.; also valuable essays in the Proceedings of the R. Inst. of Music at Florence, especially *Cenni storici della vita del serenissimo Ferdinando de' Medici* (1884, printed separately), with information concerning Cristofori, the inventor of the pf.

Pun'to, Giovanni. See STICH.

Pup'po, Giuseppe, an eccentric violinist; b. Lucca, June, 12, 1749; d. in poverty at Florence, April 19, 1827. Lived for years in London (till 1784), then in Paris as cond. at the Th. de Monsieur, and as fashionable accompanist and teacher, till 1811, and in Naples 1811–17 as maestro at the San Carlo Th.—Publ. 3 concertos, 3 violin-duets, 8 violin-études and 6 pf.-fantasias.

Pur'cell, Daniel, brother of Henry; b. London, c. 1660; d. there Dec. 12, 1717. Also an excellent musician, he became org. of Magdalen College, Oxford, in 1688; took his brother's place as dramatic composer in 1695, and was org. of St. Andrew's, Holborn, from 1713.—Works: Incid. music to ten dramas; several odes (e. g., funeral ode for his brother); publ. *The Psalm Tunes set full for the Organ or Harpsichord* . . . (n. d.); songs in collections.—Six anthems are in the choir-books of Magdalen Coll. chapel.—See Q.-Lex.

Pur'cell, Henry (called 'the younger,' because the son of Henry P., Gentleman of the Chapel Royal, and Master of the Choristers at Westminster Abbey), b. in St. Ann's Lane, Old Pye St., Westminster, London, in 1658; d. Dean's Yard, Westminster, Nov. 21, 1695. From 1664, the year of his father's death, he studied as a chorister of the Chapel Royal under Cooke and Humfrey, also receiving instruction from Dr. Blow. In 1680 he was appointed organist at Westminster Abbey; in 1682 he became organist of the Chapel Royal as Lowe's successor; in 1683, composer-in-ordinary to the King. His first printed comp. is a song in vol. i (1676) of Playford's 'Choice Ayres'; vol. ii (1679) contains several other songs, and an elegy on the death of Matthew Lock. In 1680 P. wrote the first of 29 'Odes' and 'Welcome Songs.' His first publ. chamber-music dates from 1683, *Sonnatas of III. Parts: two viollins and basse: to the Organ or Harpsechord* (with engraved portrait), 12 numbers, based on Italian models, each having an Adagio, a Canzone (fugue), a slow movem., and an air (3 reprinted by Augener). *The Yorkshire Feast Song*, called by D'Urfey, the author, 'one of the finest compositions he ever made,' was composed and produced in 1690. This is one of the 29 'Welcome Songs.' which he wrote (on an average of 2 annually) in his capacity of 'composer-in-ordinary.' Although the texts are almost invariably stupid or bombastic, P. wrote some of his finest music for these occasional odes. During the last five years he developed extraordinary activity in theatrical composition, to which he had given some attention since 1680, when he began to write incidental dances and occasional airs for various dramas. In spite of this close connection with the stage, he wrote only one opera, *Dido and Æneas*, prod. in 1688 or '89. It is probable that he died after a lingering illness (consumption); he lies in the north aisle of Westminster Abbey, and his burial-tablet well expresses contemporary estimation of his worth: "Here lyes Henry Purcell, Esq.; who left this life, and is gone to that blessed place where only his harmony can be exceeded." His church-music shows the original melodist, and a master of form, harmony, and all contrapuntal devices; his dramatic music is equally original in invention, dramatic instinct, and power of characterization; his chamber-works surpass those of his predecessors and contemporaries. His stage-music is as dramatic as and more melodious than that of his model, Lully; his sacred compositions were eagerly and profitably studied by Handel.—WORKS: Besides the comps. mentioned there were publ. during P.'s life a theoretical treatise, *The Art of Descant*, in the 10th ed. of Playford's 'Breefe Introduction to the Skill of Musick'

(1683); Playford also publ. several airs and 'symphonies' [written for various dramas] in 'The Theatre of Musick' (1685), anthems and sacred songs in 'Harmonia Sacra' (1688), and pieces for harpsich. in 'Musick's Handmaid' (part II, 1689); of the incid. music to plays there appeared *Amphitryon* (1690; the airs in the text, the instrl. pcs. in 'Ayres for the Theatre'), *Dioclesian* (1691), and 'Select ayres' from the *Fairy Queen* (1692). Expecially with regard to P.'s dramatic work there existed much uncertainty and confusion until the investigations of Barclay Squire in 1904 brought order out of chaos. According to him the correct list is as follows: 1680, Lee's *Theodosius*, D'Urfey's *The Virtuous Wife;* 1681, Tato's arr. of Shakespeare's *Richard II*, D'Urfey's *Sir Barnaby Whigg;* 1682, Beaumont and Fletcher's *The Double Marriage;* 1683, *The English Lawyer* (doubtful); 1685, Davenant's *Circe* (probable), Lee's *Sophonisba;* 1686, Beaumont and Fletcher's *The Knight of Malta* (only 1 catch); 1688, D'Urfey's *A Fool's Preferment;* 1690, Betterton's *Dioclesian*, Settle's *Distressed Innocence*, Norton's *Pausanias*, Southerne's *Sir Anthony Love*, Dryden's *Amphitryon*, Lee's *The Massacre of Paris;* 1691, Dryden's *King Arthur*, *The Gordian Knot Untyed* (author unknown), Dryden's *The Indian Emperor*, Southerne's *The Wife's Excuse;* 1692, Dryden's *Cleomenes*, *The Fairy Queen* (an arr. of the *Midsummer Night's Dream*), D'Urfey's *The Marriage-hater Matched*, Crowne's *Regulus*, Shadwell's *The Libertine*, Bancroft's *Henry II*, Dryden's *Aurenge-Zebe*, Dryden and Lee's *Œdipus;* 1693, Congreve's *The Old Bachelor*, D'Urfey's *The Richmond Heiress*, Southerne's *The Maid's Last Prayer*, Wright's *The Female Virtuoses* (after Molière), Congreve's *The Double Dealer*, Shadwell's *Epsom Wells*, Killigrene's *Rule a Wife and Have a Wife;* 1694, D'Urfey's *Don Quixote* (part I), Dryden's *Love Triumphant*, Crowne's *The Married Beau*, Southerne's *The Fatal Marriage*, Ravenscroft's *The Canterbury Guests*, D'Urfey's *Don Quixote* (part II), Shadwell's arr. of *Timon of Athens*, Dryden's *The Spanish Friar*, Dryden's *Tyrannic Love;* 1695, Behn's *Abdelazer*, Beaumont and Fletcher's *Bonduca*, Howard and Dryden's *Indian Queen*, Scott's *The Mock Marriage*, Gould's *The Rival Sisters*, Southerne's *Oroonoko*, Davenant and Dryden's arr. of *The Tempest* (doubtful), D'Urfey's *Don Quixote* (part III). In this list only *Dioclesian*, *The Fairy Queen*, *The Indian Queen* and *King Arthur* are provided with sufficient music to be possibly classed as 'semi-operas'; the music contributed to the other dramas consists of some airs and instrl. dances. P.'s widow, who survived him till 1706, publ. *A Choice Coll. of Lessons for the Harpsichord or Spinet* (1696), *Ten Sonatas in Four Parts* (1697), *Orpheus Britannicus: A Coll. of all the choicest Songs . . . with . . . Symphonies for Violins or Flutes . . . .* (Part I, 1698, 2d ed. 1706; Part II, 1702, 2d ed. 1711; both parts in 1 vol., with the addition of several new numbers, 1721). Many comps. were publ. in Playford's 'Mercurius Musicus' (1699), Walsh's 'The Catch Club, or Merry Companions' (c. 1730), Boyce's 'Cathedral Music' (3 vols., 1760–73), Arnold's continuation of the same (4 vols., 1790), Page and Sexton's 'Harmonia Sacra' (3 vols., 1800). Vincent Novello collected all services, anthems, hymns, and sacred songs, and publ. them as *P.'s Sacred Music* (4 vols., 1829–32; very inaccurate). The Musical Antiquarian Soc. publ. *Dido and Æneas* (ed. G. A. Macfarren, 1840), *Bonduca* (ed. E. F. Rimbault, 1842; with historical sketch of dram. music in England), *King Arthur* (ed. E. Taylor, 1843), *Ode for St. Cecilia's Day* (ed. E. F. Rimbault, 1847). In 1876 the Purcell Society was formed in London for the purpose of publishing the first complete ed. of P.'s works (vol. i appeared in 1878; vol. xix, the last publ. so far [1917], in 1912). Contents: i, *The Yorkshire Feast Song;* ii, *Timon of Athens;* iii, *Dido and Æneas;* iv, *Duke of Gloucester's Birthday Ode;* v, *Twelve Sonatas of Three Parts;* vi, *Harpsichord Music;* vii, *Ten Sonatas of Four Parts;* viii, *Ode on St. Cecilia's Day;* ix, *Dioclesian;* x, *Three Odes for St. Cecilia's Day;* xi, *Birthday Odes for Queen Mary* (part I); xii, *The Fairy Queen;* xiii, Sacred Music (part I) [not yet publ.]; xiv, Sacred Music (part II); xv, *Welcome Songs* (part I); xvi, *Abdelazer*, *Amphitryon*, *Aurenge-Zebe*, *Bonduca*, *The Canterbury Guests*, *Circe*, *Cleomenes*, *Distressed Innocence*, *Don Quixote* (3 parts), *The Double Dealer*, *The Double Marriage*, *The English Lawyer;* xvii, Sacred Music (part III); xviii, *Welcome Songs* (part II); xix, *The Indian Queen*, *The Tempest.* This monumental edition is publ. by Novello & Co.—BIBLIOGRAPHY: W. H. Cummings, *P.* (London, 1881; 3d ed. 1911); Barclay Squire, *P.'s Dramatic Music*, in 'Sbd. I. M.-G.' (v, 4; 1904); J. F. Runciman, *P.* (London, 1909); G. E. Arkwright, *P.'s Church Music*, in 'Mus. Antiquary' (July, 1910); P. A. Scholes, *H. P. Sketch of a Busy Life*, in 'Mus. Quart.' (July, 1916).

Pychowski [pē-hŏhv'skē], **Jan Nepomucene**, b. Grazen (Nowry Hrady), Bohemia, April 8, 1818; d. Hoboken, N. J., Mar. 18, 1900. Pianist and teacher; a pupil for one year of Prague Cons.; later (for 4 years) of Tomaček at Prague. Went to New York in 1850; had lived in Hoboken from 1855. He publ. in New York a Grand Sonata for violin and pf., op. 8; fine pf.-trio and many other comps. in MS.

Pyne, James Kendrick, distinguished organist; b. Bath, Engl., Feb. 5, 1852. Pupil of his father, James K. (for 53 years org. at Bath Abbey); then of Dr. S. S. Wesley, org. at Winchester Cath. At the age of 11 he was app. regular org. at All Saints' Chapel, Bath, and when at the age of 21 he became org. of Chichester Cath., he had already held five positions; in 1875 he was org. at St. Mark's, Philadelphia, but returned to England in 1876 as succ. to Sir F. Bridge at Manchester Cath., where he remained till 1898; app. also town-org. in 1877; prof. of organ at R. C. M., Manchester, in 1893; in 1901 lecturer on church-music, 1903 Univ. org., and 1908 dean of faculty of music at Victoria Univ., Manchester. In 1887 he was official org. for the Jubilee Expos. in Manchester, and in 1888 member of the jury at the Brussels Expos. Made Mus. Doc. by the archbishop of Canterbury in 1900; hon. mem. R. A. M. in 1902. He exhibited his valuable coll. of early mus. instrs. at the R. Inventories Exhibition (London, 1884). Retired in 1913. Has publ. a Communion Service in A♭, and other church-music; also a set of Lancashire songs (words by Edwin Waugh).

Pyne, Louisa Fanny, soprano stage-singer; b. England, Aug. 27, 1832; d. London, Mar. 20, 1904. Pupil of Sir George Smart. Début at Boulogne, 1849, as Amina in *La Sonnambula;* from Oct. 1, eng. at the Princess's Th., London; sang here, at the Haymarket, the Italian Opera, and in oratorio and concert, till 1854, when she set out on an American tour lasting 3 years. In 1858 she organized an English opera-troupe in London (with Harrison), which played in the Lyceum, Drury Lane, and Covent Garden, until 1862. She sang later at H. M.'s Th.; in 1868, married Frank Bodda, a baritone vocalist, and retired from the stage. She had a beautiful voice of great compass and flexibility, and was splendid in coloratura rôles.

Pytha'goras, famous philosopher and mathematician; b. Samos, Greece, c. 582 B. C.; d. Metapontum, c. 500 B. C. His doctrines on the musical ratios are preserved in the writings of his followers, as P. himself wrote no books. The Pythagoreans (Archytas, Didymos, Eratosthenes, Euclid, Ptolemy, etc.) reckoned only the fifth and octave as pure consonances (the fourth being the fifth below); their system recognized only intervals reached by successive skips of pure fifths, their major third being the 4th fifth above (ratio 64 : 81, instead of the modern 64 : 80, or 4 : 5), their minor third the 3rd fifth below; etc. Their thirds and sixths were, consequently, dissonant intervals.

Q

Quad'flieg, Gerhard Jakob, b. Breberen, n. Aix-la-Chapelle, Aug. 27, 1854. Pupil of the Kirchenmusikschule in Ratisbon (1875); app. teacher at the Gymnasium in Elberfeld in 1881; since 1898 dir.; for 10 years also org. and choral cond. there. Has publ. 8 masses (op. 3, 4, 7, 8b, 12b, 25, 26, 28), *Passio secundum Matthaeum* (op. 21); do. *sec. Johannem* (op. 22); motets; a book of preludes and postludes for org.; has also written new organ-parts for the 'Graduale Romanum,' Witt's 'Ordinarium Missae,' and Hanisch's 'Psalterium Vespertinum.'

Qua'dri, Domenico, b. Vicenza, 1801; d. Milan, Apr. 29, 1843. Pupil of Marchesi and Pilotti. Devoted himself to teaching and theoretical research. An advocate of the theory of chord-building by thirds, he publ. in 1830 two fascicles of a work, *La ragione armonica, dimostrata sui partimenti del Padre Mattei;* opened a school in Naples (1831) for teaching harmony, and next year publ. *Lezioni di armonia per facilitare lo studio della composizione musicale;* but could make no headway against the opposition of powerful musicians, and died in poverty.

Qua'drio, Francesco Saverio, b. Ponte, Valtellina, Dec. 1, 1695; d. Milan, Nov. 11, 1756. Wrote *Della storia e della ragione d'ogni poesia* (7 vols., 1739–46; vols. ii and iii treat of the opera, oratorio, and cantata).

Quagliati [quăhl-yah'tē], **Paolo,** comp. and excellent cembalist; d. Rome, c. 1660. Publ. *Carro di fedeltà d'amore,* one of the earliest mus. dramas, containing not only monodies, but ensemble-numbers up to 5 voices (Rome, 1611); also Mottetti and Dialoghi *a* 2–8 (1620), Canzonette *a* 3, etc.

Quantz, Johann Joachim, flute-teacher of Frederick the Great; b. (according to his autobiography in Marpurg's 'Beiträge zur Aufnahme der Musik') at Oberscheden, Hanover, Jan. 30, 1697; d. Potsdam, July 12, 1773. Naturally musical, at 8 he played the double-bass at village festivals. His father died when he was but 10, and Q. was apprenticed to an uncle, the 'Stadtmusikus' at Merseburg, in 1708, learning various instrs., among them the clavichord with Kiesewetter. His apprenticeship ended, he went to Radeburg, Pirna, and in 1716 joined the town-orch. of Dresden, under Heine. In 1717, during 3 months' leave of absence, he studied counterpoint with Zelenka and Fux at Vienna; in 1718 he became oboist in the Royal Polish orch. of Warsaw and Dresden, but soon took up the flute, which he studied under Buffardin. In 1724 he was sent to Italy in the suite of the Polish ambassador; studied counterpoint under Gasparini at Rome; went

to London *via* Paris in 1726; and returned to Dresden in 1727, resuming his position as orchestral flute-player in 1728. In this year he played before Frederick the Great (then Crown Prince) at Berlin, and so pleased him that he engaged Q. to teach him the flute, and to make two long yearly visits to Berlin for that purpose. Frederick ascended the throne in 1740, and next year called Q. to Berlin (Potsdam) as chamber-musician and court composer at a salary of 2,000 Thaler, besides an honorarium for each composition furnished, and 100 ducats for each flute supplied by Q. Here he remained until his death. He left in MS. 300 concertos for one and two flutes, and some 200 other flute-pieces (soli, duets, trios, and quatuors). Publ. *Sei sonate* with bass (1734); *Sei duetti* (1759); *Neue Kirchenmelodien* (1760; settings of 22 odes by Gellert as chorals); *Versuch einer Anweisung, die Flûte traversière zu spielen* (1752; flute-method; 2d and 3d eds. 1780, '89; French, 1752; Dutch, 1755); and *Application pour la flûte traversière à deux clefs* (n. d.; Q. invented the second key for the flute; also the sliding top for tuning the instr.).—Cf. A. Quantz, *Leben und Werke des Flötisten J. J. Q.* (Berlin, 1877).

Quaran'ta, Costantino, b. Brescia, 1813; d. there May 31, 1887. Pupil of Basili, Vaccai and Angeleri at the Milan Cons. He began to write for the stage, and brought out a succ. opera, *Ettore Fieramosca* (Brescia, 1839), but after his appointment as m. di capp. at the Cath. of his native town he wrote only sacred music (almost all in MS.). He publ. an *Ave Maria* for 8-part ch. w. orch.

Quaran'ta, Francesco, b. Naples, April 4, 1848; d. Milan, Mar. 26, 1897. Pupil of Naples Cons., settled in Milan as a popular singing-teacher. Wrote many songs.

Quaren'ghi, Guglielmo, b. Casalmaggiore, Oct. 22, 1826; d. Milan, Feb. 4, 1882. Pupil at Milan Cons., 1839–42; from 1850, 1st 'cello at La Scala Th.; 1851, prof. of 'cello-playing at the Cons.; from 1879, m. di capp. at Milan Cath.—Works: Excellent 'cello method, and original pieces and transcriptions for 'cello; church-music; and an opera, *Il dì di S. Michele* (Milan, 1863).

Quarles, James Thomas, concert-organist; b. St. Louis, Nov. 7, 1877. Pupil of C. Galloway (pf. and org.), and E. Kroeger (comp.); later of Ch. Widor in Paris. Org. and choirm. in St. Louis at West Presb. Ch. (1897–1900), Lindell Ave. M.-E. Ch. (1900–13), and Scottish Rite Cath. (1905–13); org. of St. Louis Symph. Soc., 1908–13; cond. St. Louis Choral Art Soc., 1908–10; dean of dept. of Fine Arts, Lindenwood Coll. for Women, St. Charles, Mo., 1906–13; since 1913 org. at Cornell Univ., and since 1916 also asst.-prof. of music there. Pres. Missouri Music Teachers' Assoc., 1911–13; assoc. A. G. O. Has given numerous recitals in all parts of the U. S.; gave official series of recitals at St. Louis Expos. (1904) and Panama Expos. (1915). Has comp. anthems, organ-pieces, and songs.

Quatremère de Quincy [kăht'r-mär' dŭ kăn-sē'], **Antoine-Chrysostome,** b. Paris, Oct. 28, 1755; d. there Dec. 28, 1849. Secretary of the Académie des Arts. Publ. *De la nature des opéras buffons* (Paris, 1789; pamphlet); and eulogies of Catel, Boieldieu, Gossec, Méhul, Monsigny, Paisiello, and other deceased members of the Académie (in *Recueil de notices historiques* . . . 1834–7, 2 vols.; also printed separately).

Quidant [kē-dăhn'], **Alfred** (*recte* **Joseph**), b. Lyons, France, Dec. 7, 1815; d. Paris, Oct. 9, 1893. St. 1831 at Paris Cons., but left it to exhibit the pianos in Érard's warerooms, where he was employed for some 30 years. Good pianist; composed light pf.-music of considerable vogue.

Quinault [kē-noh'], **Jean-Baptiste-Maurice,** singer and actor at the Théâtre Français, Paris, 1712–33, then retiring to Gien, where he died 1744. He set to music over 20 *intermèdes*, ballets, etc.; also a grand 4-act ballet, *Les Amours des déesses* (Grand Opéra, 1729).

Quinault, Philippe, b. Paris, 1635; d. there Nov. 26, 1688; was Lully's librettist, as which he exhibited unusual dramatic instinct.—Cf. E. Richter, *P. Q. Sein Leben, seine Tragödien, seine Bedeutung für das Theater Frankreichs u. des Auslandes* (Leipzig, 1910).

R

Raabe, Peter, b. Frankfort-on-Oder, Nov. 27, 1872. He is the son of the painter Hermann R. and a nephew of the famous actress Hedwig Niemann-R. (wife of Albert Niemann). Having completed the course at the Realgymnasium of his native city, he st. music with Bargiel at the Kgl. Hochschule für Musik in Berlin; 1894–8, Kapellm. in Königsberg and Elberfeld; 1899–1903, 1st Kapellm. at the Dutch Opera in Amsterdam; 1903–6, cond. of the Kaim Orch. in Munich; 1906–7, cond. of the newly establ. Kaim Orch. in Mannheim; since 1907 1st Kapellm. in Weimar, and since 1910 also dir. of the Liszt Museum there. *Dr. phil.* (Univ. of Jena, 1916) with the thesis *Entstehungsgeschichte der Orchesterwerke Franz Liszts.* He is highly esteemed as a visiting cond. in England, Holland and Belgium. Has publ. songs and pf.-pcs.; and *Festschrift zum Jubiläum des 50-jährigen Bestehens der Abonnementskonzerte der Grossherzogl. Hofkapelle in Weimar* (1909).

Raaff (or **Raff**), **Anton,** b. Holzem, n. Bonn, 1714; d. Munich, May 27, 1797. Stage-tenor, pupil of Ferrandini at Munich and Bernacchi at Bologna; sang 1742–52 at Bonn, Vienna, and other German courts; then in Lisbon 1753–5, Madrid 1755–9, and Naples, returning to Germany in 1770, where he was attached to the court of Karl Theodor at Mannheim and (1779) Munich. In 1778 he went to Paris with Mozart, who wrote the rôle of *Idomeneo*, and also the aria 'Se al labbro mio,' for R.

Rabaud [răh-boh'], **Henri,** b. Paris, Oct. 10, 1873. Chef d'orch. at the Opéra-Comique. —Works: The operas *La Fille de Roland* (Op.-Com., 1904), *Le premier Glaive* (Béziers, 1908), *Mârouf, Savetier du Caire* (Op.-Com., 1914); for orch., Op. 2, *Divertissement sur des Chansons russes;* op. 5, Symphony No. 2 in E m. (No. 1 in MS.); op. 6, *La Procession nocturne,* symph. poem after Lenau (*Der nächtliche Zug*); op. 7, *Églogue,* 'Poème Virgilien'; op. 3, str.-quartet in G m.; op. 4, Psalm 4 for soli, ch. and org.; op. 15, *Concertino* for vcl. and pf.; op. 17, *Allegro de concert* for do.; an oratorio, *Job;* pcs. for vcl. and pf.; pf.-pcs.; songs. Also a *Méthode pour Violoncelle* (op. 12).

Rabich [rāh'bĭyh], **Ernst,** b. Herda, Thuringia, May 5, 1856. Pupil of Thureau and von Milde. Since 1880 org. at the Schlosskirche, prof. at the seminary, and cond. of the Liedertafel (900 voices) in Gotha; later also cond. of the students' chorus at the Gymnasium and of the 'Kirchengesangverein'; founded in 1889 the 'Gothaischer Kirchenchor-Verband'; was made 'Herzogl. Musikdirektor' and 'Hofkantor' in 1889, 'Prof.' in 1897; since 1897 editor of 'Blätter für Haus- und Kirchenmusik'; also editor of 'Musikalisches Magazin' (a coll. of excellent monographs [60 vols. up to 1916]).—Works: *Kaiser-Hymne* for male ch. and orch.; *Die Martinswand,* dram. cantata f. soli, ch. and orch.; *Die Frühlingsfeier* f. alto solo, mixed ch. and orch.; *Des Volkes Gruss* f. male ch. and orch.; *Das hohe Lied der Arbeit* f. do.; *Dornröschen* f. sop. solo, ch. and orch.; 'Psalter und Harfe', a coll. of motets (5 books); 'Thüringer Liederkranz,' a coll. of male and mixed choruses; male choruses a capp.; pf.-pcs.; songs.

Rabl, Walter, b. Vienna, Nov. 30, 1873. While studying at the Gymnasium in Salzburg he received a thorough musical training from J. F. Hummel, the dir. of the Mozarteum; then st. comp. with K. Navrátil in Vienna, and musicol. with G. Adler in Prague (*Dr. phil.* 1897). After some months as asst.-cond. at the Prague opera he went to the Hofoper in Dresden as Repetitor; 1903–6, 1st Kapellm. at the Düsseldorf opera; then Kapellm. at the munic. theatres in Essen and Dortmund; since 1915 munic. Musikdirektor in Magdeburg.—Works: The opera *Liane* (Strassburg, 1903); Symphony in D m., op. 8; quartet for clar., vl., vcl. and pf., in E m., op. 1 (won 1st prize of Vienna Tonkünstlerverein, 1897); a vl.-sonata in D, op. 6; *Sturmlieder* for sop. and orch., op. 13; 4 songs w. pf. and vcl., op. 5; etc.—Cf. A. Eccarius-Sieber, *W. R.,* in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Rachmaninov [răh-mah'nē-nŏhv], **Sergei Vassilievitch,** excellent pianist and gifted composer; b. Onega, Govt. of Novgorod, Russia, April 2, 1873. Pupil 1882–5 of Demyansky in Petrograd Cons.; 1885–91, in Moscow Cons., of Ziloti (pf.) and Tanéiev and Arensky (comp.), winning the great gold medal; after some concert-giving, he was eng. in 1899 by the London Philharm. Soc. as pianist, conductor and composer. In 1902 he played in the Vienna Symphony Concerts; 1903–6 he taught in the Moscow Maryinsky Inst. for girls; 1897–9, cond. of a private opera at Moscow, and 1904–6, cond. at the Imp. Opera there; after that lived for some years in Dresden, devoting himself chiefly to comp. and making concert-tours as pianist and cond.; visited the U. S. in 1909–10. Among living Russian composers R. unquestionably occupies the first place because of his pronounced inventive power and finely developed sense of tonal beauty. He keeps aloof from both impressionism and futurism. The stirring effect of his music proceeds from the inherent beauty and expressiveness of his themes and their logical, masterly development. Technically he has learned from the modern Russian and German masters, but his remarkable inventive power and rich imagination impress upon his work the stamp of unmistakable individuality. Although a master of all moods, he excels in the portrayal of the heroic. Nobility, directness, fire, and strength are the prominent characteristics of his music.—Works: The 3 1-act operas *Aleko* (Petrograd, 1893), *Skupoy rÿtsarj* [The Miser Knight] (Moscow, 1900; Boston, 1910), *Francesca da Rimini* (Moscow, 1906); 2 symphonies, op. 13 and 27; 3 pf.-concertos, op. 1, 18, 30; *Der Felsen,* fantasy for orch., op. 7; *Capriccio bohémien* for do., op. 12; *Die Toteninsel,* op. 29 (symph. poem after Böcklin); *Trio élégiaque* for pf., vl. and vcl., op. 9; a 'cello-sonata in G m., op. 19; *Vesna* (Spring) for bar. solo, ch. and orch., op. 20; *The Bells* (after Poe) for ch. and orch.; a *Fantaisie* for 2 pfs., op. 5; a suite for do., op. 17; 6 pcs. for pf. 4 hands, op. 11; 6 choruses for mixed vcs., op. 15; songs (op. 4, 8, 14, 21, 26, 34). His comps. for pf. solo are of more than ordinary merit: Op. 3, 5 *Morceaux de fantaisie* (No. 2 is the justly famous Prelude in C♯m.); op. 10, 7 *Morceaux de salon;* op. 16, *Six Moments*

musicaux; op. 22, Vars. on a theme of Chopin; op. 23, 10 Preludes; op. 28, sonata in D m.; op. 32, 13 Preludes; op. 39, Études-tableaux (8 concert-studies).—Cf. I. Lipiaiev, *S. V. R.* (in Russian; Saratov, 1913); M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Ra'decke, Ernst, son of Robert R.; b. Berlin, Dec. 8, 1866. Pupil of his father, F. Mannstädt, H. Ehlert, L. Bussler, and at Stern's Cons.; st. hist. of music, Germanic philology, and philosophy, at the Univs. of Jena, Munich and Berlin; took degree of *Dr. phil.* at Berlin, 1891, with a dissertation on *Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts* (publ. in the Vierteljahrsschrift für Musikwissenschaft,' 1891). Became 'Korrepetitor' at the Leipzig City Th.; from 1893, town mus. director, and director of the Music-school, at Winterthur, Switzerland; since 1908 also Privatdozent at the Univ. of Zurich. Made R. Prof. in 1906. Has publ. *Robert Kahn* (1904); ed. J. K. Eschmann's *100 Aphorismen über den Klavierunterricht* (1899); and wrote an analysis of Beethoven's *Eroica* for Schlesinger's 'Musikführer' (No. 51).

Ra'decke, Luise, stage-soprano ; b. Celle, Hanover, June 27, 1847. Pupil of the Marchesi at Cologne Cons., 1866–7, then making début at Cologne as Agathe in *Der Freischütz;* eng. there till 1869, then at Weimar till 1871, at Riga till 1873, and then as prima donna at Munich till her marriage, in 1876, with Baron von Brümmer, when she retired.

Ra'decke, (Albert Martin) Robert, b. Dittmannsdorf, Oct. 31, 1830; d. Wernigerode, June 21, 1911. Pupil of Leipzig Cons. 1848–50, then 1st violin in Gewandhaus; in 1852, 2d cond. of the Singakademie; in 1853, mus. dir. of the City Th. for a short time; later pianist, organist and quartet-player in Berlin, giving grand choral and orchl. concerts 1858–63, then becoming mus. dir. of the court theatre, and court Kapellm. in 1871. From 1883–88 he succeeded Stern as artistic dir. of the Stern Cons.; resigned his opera-directorship in 1887; and in 1892 succeeded Haupt as dir. of the R. Inst. for Church-music, Berlin, which position he held till 1907. In 1874 he was elected member of the R. Acad.; 1882, member of the senate; 1909, hon. member. In 1905, in honor of R.'s 75th birthday, friends and former students of the R. Inst. for Church-music establ. the 'R. R. Stiftung' (7000 marks), the income of which is granted as partial scholarships to deserving students. —Works: 1-act 'Liederspiel,' *Die Mönkguter* (Berlin, 1874); a symphony in F (op. 50), 2 overtures (*König Johann* [op. 25], *Am Strande* [op. 40]), *Festmarsch* (op. 34), 2 Scherzi (op. 52), a Capriccio in C m., and a *Nachtstück* (op. 55), f. orch.; 2 pf.-trios (A♭, op, 30; B m., op. 33); many excellent part-songs and songs. (His beautiful *Aus der Jugendzeit* [op. 22, No. 1] has become a real folk-song).

Ra'decke, Rudolf, brother of preceding; b. Dittmannsdorf, Silesia, Sept. 6, 1829; d. Berlin, April 15, 1893. Pupil of Baumgart in the Acad. Inst. for Church-music, Breslau, and (1851–3) of Leipzig Cons.; from 1859 in Berlin, teaching 1864–71 at the Stern Cons.; cond. 1864–8 of the 'Cäcilien-Verein'; founded the Radecke Choral Soc. in 1868, and a music-school in 1869.—Publ. part-songs and songs.

Radiciotti [-chŏh'tē], **Giuseppe,** b. Jesi, Le Marche, Jan. 25, 1858. While studying at the Univ. in Rome he was a pupil in music of his uncle, G. Faini, and of Baffo; taught in secondary schools in Rome till 1895; since then prof. of history at the Liceo in Tivoli. He has made a specialty of the music and musicians of Le Marche.—Works: *Teatro, musica e musicisti in Sinigaglia* (1893); *Contributi alla storia del teatro e della musica in Urbino* (1899); *Il teatro e la cultura in Roma nel secondo quarto del secolo XIX* (1904); *Teatro, musica e musicisti in Recanati* (1904); *Il genio musicale dei Marchigiani . . . .* (1905); *L'arte musicale in Tivoli nei secoli XVI, XVII e XVIII* (1907); *G. B. Pergolesi. Vita, opere ed influenza su l'arte* (1910); numerous essays in various journals. For several years he has been at work on a dictionary of musicians of Le Marche.

Radoux [răh-doo'], **Charles,** son of Jean-Théodore R.; b. Liège, July 30, 1877. Pupil of his father; app. instr. of harm. at the Liège Cons. in 1900; won Prix de Rome in 1907 with the cantata *Geneviève de Brabant.* Has written the operas *Les Sangliers des Ardennes* (Liège, 1905), *Oudelette* (Brussels, 1912); the choral works w. orch. *Adieu-Absence-Retour, Chanson d'Halewyn, À André-Modeste Grétry, Les Aventures d'un papillon et d'une bête à bon Dieu, La Bretagne, Les Fées;*—for orch. *Danse tzigane, Burlesque, Vision, Triptique champêtre; Scène grecque* for vcl. and orch.; *Variations* for vl. and orch.; *Lamentation* (on a prelude of J. S. Bach) for Engl. horn and pf.; the cantata *Œdipe à Colone;* pf.-pcs.

Radoux, Jean-Théodore, b. Liège, Nov. 5, 1835; d. there March 21, 1911. Pupil of Daussoigne-Méhul and Bacha (bassoon) at the Cons., where he became teacher of bassoon in 1856; won the Prix de Rome with the cantata *Le Juif errant* (1859); st. with Halévy at Paris; and in 1872 was app. Director of Liège Cons.—Works: Operas *Le Béarnais* (comic; Liège, 1866), and *La Coupe enchantée* (comic; Brussels, 1872); oratorio *Cain* (1877); cantata *La fille de Jephté,* f. soli, ch. and orch.; chorus f. female voices, w. orch., *Le Printemps;* the symphonic tone-pictures *Ahasvère* and

Le festin de Balthasar; symph. overture *Épopée nationale;* Te Deum; church-music, male choruses, songs, etc.—Also the work *Henri Vieuxtemps, sa vie et ses œuvres* (1891).

Ra'dziwill, Prince **Anton Heinrich,** b. Vilna, June 13, 1775; d. Berlin, April 8, 1833. 'Stadthalter' of Posen; mus. amateur, an excellent singer, and a patron of art.—Works: Incid. music to Goethe's *Faust* (often perf. at Berlin, Leipzig, etc.; publ. 1835); *Complainte de Maria Stuart,* w. 'cello and pf.; French romances (1802), vocal duets (1804), male quartets (for Zeltner's 'Liedertafel') etc. To him Beethoven dedicated the *Namensfeier* overture, op. 115; he was also Chopin's patron.

Raff, Anton. See RAAFF.

Raff, Joseph Joachim, b. Lachen, Lake of Zurich, May 27, 1822; d. Frankfort-on-Main, June 25, 1882. The son of an organist, he was educated at Wiesenstetten, Württemberg, and at the Jesuit Lyceum in Schwyz; being too poor to take a University course, he then became a school-teacher, but continued the study of composition, and of the piano and violin, by himself. In 1843 he sent some MS. works to Mendelssohn; the latter recommended them to Breitkopf & Härtel, who publ. R.'s op. 2–14, all pf.-pieces. Thus encouraged, he gave up school-teaching for the career of a composer, and worked hard, though without improving his material condition for some time. Liszt invited him to accompany him on a concert-tour; R. went as far as Cologne (1846), and then intended to go to Mendelssohn at Leipzig, but Mendelssohn died in 1847, and R. remained in Cologne for a time, writing reviews for Dehn's 'Cäcilia,' and composing industriously. His hopes of remunerative employment by the Viennese publisher, Mechetti, were dashed by the latter's death; R. returned to Wiesenstetten, but often visited Stuttgart, and there met von Bülow, who greatly aided his reputation by publicly playing his *Konzertstück;* R.'s opera, *König Alfred,* was also accepted for performance at the court theatre; but the Revolution of 1848 again frustrated his hopes. In 1850 he joined Liszt at Weimar; entered heart and soul into the neo-German movement, which he championed in the 'Neue Zeitschrift für Musik,' and had the satisfaction of seeing his opera, *König Alfred,* brought out in revised form at Weimar (1851) by Liszt; though it never got any further. Until his death he always remained in close contact with Liszt, and rendered very material assistance in the instrumentation of several of L.'s symphonic poems. He publ. (1854) a pamphlet, *Die Wagnerfrage.* In 1856 he followed the actress **Doris Genast** (b. 1826; d. Munich, Nov. 7, 1912) to Wiesbaden, and married her in 1859. In Wiesbaden he was in great demand as a pf.-teacher. In 1863 his first symphony, *An das Vaterland,* won the prize of the Viennese 'Gesellschaft der Musikfreunde' over 32 competitors; in 1870 a second opera, *Dame Kobold* (comic), was prod. at Weimar; and in 1877 he was app. Director of the Hoch Cons. at Frankfort, where he remained till his death (from apoplexy).—Raff was a composer of prodigious fertility of invention, an inexhaustible vein of melody, and thorough mastery over the technical and formal requirements of composition. He wrote over 230 works of very unequal value; poverty, the demands of publishers and 'popularity,' and his own native facility, conspired to induce rapidity of writing; yet his masterpieces, like the 3rd and 5th symphonies (*Im Walde* and *Lenore*), the orchl. overtures op. 101 and 194, the pf.-concerto op. 185, the 'cello-concerto op. 193, etc., won him, both with regard to originality and fine workmanship, a leading place among contemporary composers. It is a pity that soon after his death his popularity began to wane rapidly; by the end of the century even the best of the orchl. works had fallen into complete oblivion. Occasional revivals of the once immensely popular symphonies Nos. 3 and 5 have only emphasized the absolute hopelessness of ever restoring them to favor. The Raff Memorial Soc. publ. (Frankfort, 1886) a complete list of his works. A full list is also given in Grove.—Cf. E. A. Schäfer, *Chronologisches-systematisches Verzeichnis der Werke Raffs* (Wiesbaden, 1888); R. Gandolfi, *La Musica di G. R.,* in 'Note illustrative di due accademie. . .' (Florence, 1904).

PRINCIPAL WORKS.

SYMPHONIES: No. 1, op. 96, *An das Vaterland;* No. 2, op. 140 in C; No. 3, op. 153 in F, *Im Walde* (1869); No. 4, op 167 in G m.; No. 5, op. 177 in E, *Lenore;* No. 6, op. 189 in D m., *Gelebt, gestrebt—gelitten, gestritten—gestorben, unworben;* No. 7, op. 201 in B♭, *In den Alpen;* No. 8, op. 205 in A, *Frühlingsklänge;* No. 9, op. 208 in E m., *Im Sommer;* No. 10, op. 213 in F m., *Zur Herbstzeit;* No. 11, op. 214 in A m., *Der Winter* (posth.; ed. by Erdmannsdörfer);—sinfonietta, op. 188, f. 8 wood-wind instrs. and 2 horns; 4 suites (No. 1, op. 101, in C; No. 2, op. 194 in F, *In ungarischer Weise;* No. 3, no opus-number, in E m., *Italienische Suite;* No. 4, op. 204 in B♭, *Aus Thüringen* [posth.; publ. 1893]); 9 overtures: *Jubelouvertüre,* op. 103; *Festouvertüre,* op. 117, in A; *Konzertouvertüre,* op. 123, in F; *Festouvertüre,* op. 124, f. wind; on *Ein' feste Burg,* op. 127; 2 others, to *Romeo and Juliet* and *Macbeth* (rev. by MacDowell; publ. 1891); and 2 more, *Othello* and *The Tempest* (also rev, by MacDowell, but not publ.); *Festmarsch,* op. 139; orchl. rhapsody *Abends,* op. 163 in B♭; orchl. *Elegie* (MS.); orchl. fugue (MS., unfinished);—FOR PF. W. ORCH.: *Ode au printemps,* op. 76; concerto in C m., op. 185; suite in E♭, op. 200;—FOR VIOLIN W. ORCH.: *La Fée d'Amour,* op. 67; concerto No. 1, op. 161, in B m.; suite, op. 180; concerto No. 2, op. 206, in A m.;—FOR 'CELLO W. ORCH.: Concerto No. 1, in D m., op. 193; No. 2 (MS.) in G;—CHAMBER-MUSIC: String-octet, op. 176, in C; string-sextet, op. 178; pf.-quintet, op. 107, in A m.; 2 pf.-quartets, op. 202 (G and C m.); 8 string-quartets (op. 77, D m.; op. 90, A; op. 136, E

m.; op. 137, A m.; op. 138, G; op. 192 [3 nos., *Suite ältere Form, Die schöne Müllerin, Suite in Kanonform*]; 4 pf.-trios (op. 102, 112, 155, 158); 5 sonatas f. pf. and vln. (op. 73, 78, 128, 129, 145); suite f. pf. and vln., op. 210; other pieces f. pf. and vln. (op. 58, 63 [3 books, on Wagner operas], 85, 203, duo in G [MS.]); 2 Fantasiestücke f. pf. and 'cello, op. 86; duo f. do., op. 59; 'cello-sonata, op. 183; 2 romances f. horn or 'cello w. pf., op. 182; very numerous SOLO PIECES F. PF. (op. 1–46 are exclusively such); 2 sonatas, op. 14, 168; 7 suites, op. 69, 71, 72, 91, 162, 163, 204; 3 sonatinas, op. 99; *Hommage au néo-romantisme*, op. 10; 2 *Rapsodies élégiaques*, op. 22; *Tanz-Capricen*, op. 54; *Messagers du printemps*, op. 55; *Airs suisses*, op. 60; *Capriccio*, op. 64; suite of 12 pieces without octaves, op. 75; *Chant d'Ondine* (arpeggio tremolo étude), op. 84; *Introd. und Allegro scherzando*, op. 87; *Am Giessbach* (étude), op. 88; *Polka de la reine*, op. 95; *Fantaisie-Polonaise*, op. 106; *Valse* in C, op. 111; *Ungarische Rhapsodie*, op. 113; *Spanische Rhapsodie*, op. 120; *Gavotte, Berceuse, Espiègle*, op. 125; 2 *études mélodiques*, op. 130; *Tarentella*, op. 144; *Scherzo*, op. 148; *Allegro Agitato*, op. 151; *Cavatina*, and *La Fileuse*, op. 157; *La Cicerenella*, op. 165; *Polka glissante*, op. 170; Vars. on an orig. theme, op. 179; 30 études (without opus-number); many paraphrases (e. g., 'Die Oper im Salon,' in 12 books);—F. PF. 4 HANDS: 12 *salon*-pieces without octaves, op. 82; *Marche brillante*, op. 132; *Humoresken* in waltz-form, op. 159; *Reisebilder*, op. 160; *Aus dem Tanzsalon*, op. 174; Humoreske *Todtentanz*, op. 181;—FOR 2 PFS.: *Chaconne*, op. 150, and a Fantasia, op. 207a;—VOCAL: *Wachet auf* [Geibel], f. male ch., soli and orch., op. 80; festival cantata *Deutschlands Auferstehung*, f. ditto, op. 100; *De profundis a* 8, w. orch., op. 141; other church-music in MS.; *Im Kahn* and *Der Tanz*, f. mixed ch. w. orch., op. 171; *Morgenlied* and *Einer Entschlafenen*, f. sopr. solo, mixed ch. and orch., op. 186; *Die Tageszeiten*, f. chorus, pf. and orch., op. 209; *Die Jägerbraut* and *Die Hirtin*, 2 scenes f. solo voice w. orch., op. 199; the oratorio *Weltende, Gericht, neue Welt* [Revelations], op. 212 (prod. at Leeds, 1882); also *Die Sterne* and *Dornröschen* (both MS.), and 4 unperformed operas (*Die Eifersüchtigen* [book also by R.], *Die Parole, Benedetto Marcello*, and *Samson*); also music to Genast's *Bernhard von Weimar* (1858). Many songs, op. 47–53, op. 66 (*Traumkönig und sein Lieb*), op. 98 (*Sangesfrühling*, 30 numbers, several of which are favorites), op. 172 (*Maria Stuart*, cycle of 11 songs), 173, 191, 211 (*Blondel de Nesle*: cycle); also *Frühlingslied* and *Ständchen*, without opus-number; 12 duets, op. 114; 6 terzets f. female voices w. pf., op. 184; 10 songs f. mixed ch., op. 198; 30 male quartets, op. 97, 122, 195.—R.'s arrangements include Bach's D-minor Chaconne f. orch.; Bach's 6 'cello-sonatas, 3 orchl. suites, and movements from the violin-sonatas f. pf. 2 hands; one march from Handel's *Saul*, and another from *Jephtha*.—He also wrote *Die Stellung der Deutschen in der Geschichte der Musik*, in 'Weimarische Jahrbücher' (1885).

Ragghian'ti, Ippolito, b. Viareggio, n. Pisa, 1866; d. there Nov. 21, 1894. Fine violinist. Comp. the one-act lyric drama *Jean-Marie*, which was edited by Paul Gilson and prod. at Brussels, Jan. 15, 1896; also wrote meritorious pcs. for vl. and pf.

Rahl'wes, Alfred, b. Wesel, Oct. 23, 1878. From 1893–9 pupil of Wüllner, G. Hollaender and W. Hess at the Cologne Cons.; was th.-Kapellm. in Stuttgart, Liegnitz and Königsberg; 1902, cond. of the 'Liedertafel' in Elbing, where he also founded the 'Philh. Chor'; since 1910 cond. of the 'Robert Franz Singakademie' in Halle; succ. O. Reubke as Univ. mus.-dir. in 1913; made Kgl. Musikdirektor in 1910. Has written a comic opera, *Jungfer Potiphar* (Essen, 1907); *Meeres-zauber* for male ch. and brass instrs.; a pf.-quintet; choruses and songs.

Raida, Karl Alexander, b. (of German parents) Paris, Oct. 4, 1852. Pupil of the Conservatories of Stuttgart and Dresden. Having held various posts as th.-cond., he was Kapellm. from 1878–92 at the Viktoria Th. in Berlin, where he founded an 'Akademie für dramatischen Gesang' (1882) and the 'Gesellschaft der Opernfreunde' (1887); 1895–1897 dir. of the new 'Deutsches Theater' in Munich; since 1900 musical adviser and ed. for the Munich publr. C. Prôfit. A successful comp. of light operas, operettas, ballets, farces, etc.—Principal works: The operas *Die Königin von Golkonda* (Berlin, 1879), *Prinz Orlofsky* (ib., 1882), *Capricciosa* (ib., 1886), *Der Jäger von Soest* (ib., 1887), *Der schlummernde Löwe* (Nuremberg, 1903).

Raif [rīf], **Oscar,** b. Zwolle, Holland, July 31, 1847; d. Berlin, Aug. 1, 1899. Pupil of his father, Karl Raif, and Tausig; from 1875, teacher of piano-playing at the Berlin Hochschule, with title 'Royal Professor.' Excellent pianist; he comp. a pf-concerto in G m. (op. 1), a sonata f. pf. and violin in G m. (op. 11), and some comps. for pf. solo.

Raillard [rī-yahr'], Abbé F., b. Montormentier, France, 1804; teacher of science at the colleges of Nîmes and Juilly; publ. *Explication des neumes ou anciens signes de notation musicale* . . . (Paris; n. d.); *Le chant grégorien restauré* (1861); *Sur l'emploi du quart de ton dans le chant grégorien* and *Sur les quarts de ton du graduel Tibi Domine* (both in the 'Revue archéologique,' 1861); and *Mémoire sur la restauration du chant grégorien* (1862).

Raillard, Theodor, b. Königsberg, Sept. 27, 1864. From 1884–8 pupil of Rudorff, Succo, Bargiel and A. Haupt at the Kgl. Hochschule für Musik in Berlin; lived from 1888–93 as teacher in Uppingham, Engl.; since 1893 dir. of the Zschochersche Musikinstitut in Leipzig. Has publ. meritorious motets, songs, duets, pf.-pcs., male choruses, pcs. for vl. and pf., etc.

Raimann, Rudolf, b. Vesprim, Hungary, May 7, 1861; d. Vienna, Sept. 26, 1913. He wrote the opera *Enoch Arden* (Leipzig, 1905), about a dozen operettas (*Das Ellishorn, Paula macht Alles, Das Wäschermädel*, etc.), minor pcs. for orch., and pf.-pcs.

Raimon'di, Ignazio, b. Naples, c. 1733; d. London, Jan. 14, 1813. Violinist; founded and conducted concerts in Amsterdam from 1762–80, producing a symphony, *Les aventures de Télémaque*, in 1777, and (in Paris, 1791) the opéra-bouffe *La Muette;* in London he produced a second symph. *La Battaglia*, which achieved immense popularity; also publ. 3 violin-concertos, 9 string-quartets,

15 string-trios, 6 sonatas for 2 vls., 3 sonatas for vl. and vcl., etc.—See Q.-Lex.

Raimon'di, Pietro, b. Rome, Dec. 20, 1786; d. there Oct. 30, 1853. For six years he studied under La Barbara and Tritto at the Cons. della Pietà de' Turchini, Naples; lived for a time at Rome and Florence, and in 1807 brought out an opera buffa, *Le Bizzarrie d'amore*, at Genoa, where he had estab. himself as a teacher and composer. It was followed by about 60 other dramatic works, which were generally successful, and 21 ballets, for whose production he went from place to place (Florence, Naples, Rome, Messina, Milan, etc.); from 1824–32 he was director of the royal theatres at Naples, also, from 1825, prof. of counterpoint at the R. Cons.; from 1832–52, prof. of cpt. at Palermo Cons.; on Dec. 12, 1852, he succeeded Basili as m. di capp. at St. Peter's, Rome.—R.was a contrapuntist of remarkable originality, and of a skill in combination rivalling that of the masters of the contrapuntal epoch; he publ. 4 fugues *a* 4, which might be combined as a quadruple fugue *a* 16; 6 fugues *a* 4, to be combined as a sextuple fugue *a* 24; in the *24 Fughe a 4, 5, 6 e 8 voci* publ. by Ricordi, there is one such quadruple fugue *a* 16, and a quintuple fugue *a* 20; further, 6 fugues *a* 4, performable as a sextuple fugue *a* 24; and a fugue *a* 64, for 16 choirs *a* 4. His most astounding feat in combination, however, was the sacred trilogy *Giuseppe* (Joseph), comprising 3 oratorios, *Potifar*, *Giuseppe*, *Giacobbe*, performed at the Teatro Argentina, Rome, 1852, at first separately, and then simultaneously, the ensemble of 400 musicians on the stage and in the orchestra presenting a most striking effect, and evoking indescribable enthusiasm.—He also comp. 5 other oratorios, 4 masses w. orch., 2 masses *a* 8 a cappella, 2 Requiems *a* 4 w. orch., a third *a* 8, and a fourth *a* 16; the 150 Psalms of David *a* 4–8, in Palestrina-style (15 volumes); 2 *Sinfonie religiose*, to be executed together or separately; a Credo *a* 16; much other church-music; and publ. several essays designed to elucidate the composer's system of contrapuntal combination.—Cf. F. Cicconetti, *Memorie intorno a P.R.* (Rome, 1867).

Rains, Leon, dramatic basso; b. New York, Oct. 1, 1870. Pupil of Oscar Saenger at the National Cons., N. Y., 1891–6; then for a year of J. Bouhy in Paris. Début in 1897 with the Damrosch-Ellis Opera Co., and sang the rôles of Landgraf Hermann, Pogner, Fafner, Hunding, Mephistopheles and Rocco (*Fidelio*) in the principal cities of the U. S.; 1898, tour of the U. S. with Melba; since 1899, member of the Hofoper in Dresden, where he is a great favorite; has appeared as star in several of the larger German theatres, and sang at the M. O. H. in 1908. Also highly esteemed as a Lieder-singer. The King of Saxony made him 'Kgl. Prof.' and 'Kammersänger.'

Raisa, Rosa, dramatic soprano; b. Bielostok, Russia, c. 1890. In order to escape the horrors of the Jewish persecutions she fled to Naples at the age of 14; on Lombardi's advice she ent. the Cons. San Pietro a Maiella, where she st. under Barbara Marchisio; début at Parma, Sept. 6, 1913, in Verdi's *Oberto, Conte di San Bonifacio* (revived for the V. centenary); then sang 2 seasons at the Costanzi in Rome; 1914 at Cov. Garden; 1914–15, with the Chicago Opera Co.; summer of 1915 at the Th. Colón, Buenos Aires; sang with increasing success in Rio de Janeiro, Montevideo, São Paulo, and Milan; on her reappearance with the Chicago company she scored a triumph as Aida (Nov. 13, 1916). Principal rôles: Valentine, Amelia, Mimi, Santuzza, Mrs. Ford (*Falstaff*), Maddalena (*Andrea Chénier*), Elena and Margherita (*Mefistofele*), etc.

Raison [rā-zŏhn'], **André,** organist at Ste.-Geneviève in Paris c. 1685; a noted composer for his instrument. Publ. *Livre d'orgue* (1687), and a second do. (1714). The former was repr. by Guilmant in 'Archives des Maîtres d'orgue.'

Ra'mann, Bruno, b. Erfurt, April 17, 1832; d. Dresden, Mar. 13, 1897. Pupil of Hauptmann at the Leipzig Cons.; lived from 1867 in Dresden as a singing-teacher. Besides purely literary works (dramas, poems), he publ. a considerable number of fine choruses, songs, and pf.-pcs. (solo and 4 hands).

Ra'mann, Lina, b. Mainstockheim, near Kitzingen, June 24, 1833; d. Munich, Mar. 30, 1912. Pupil of Franz Brendel and Frau Brendel, at Leipzig. Founded (1858) a mus. seminary for female teachers, at Glückstadt, Holstein; in 1865, with Ida Volkmann, a music-school at Nuremberg, which they sold in a most flourishing condition to August Göllerich (q. v.) in 1890. From then until her death she lived in Munich, devoting herself entirely to literary work.—Publ. *Die Musik als Gegenstand der Erziehung* (1868); *Aus der Gegenwart* (1868); *Allgemeine Erzieh- und Unterrichtslehre der Jugend* (1869; 3d ed. 1898); *Bach und Händel* (1869); *Fr. Liszt's Oratorium 'Christus'; eine Studie zur zeit- und musikgeschichtlichen Stellung desselben* (1880); *Franz Liszt als Künstler und Mensch* (3 vols., (1880–94); *Franz Liszt als Psalmensänger* (1886); she transl. and ed. Liszt's literary works, 'Gesammelte Schriften' (6 volumes, 1880–3); also wrote a *Grundriss der Technik des Klavierspiels*, in 12 books. Comp. 4 sonatinas (op. 9), and other pf.-music; ed. 'Liszt-Pädagogium' (5 vols. of Liszt's pf.-

comps. with L.'s own changes, additions, remarks, etc.).

Rameau [răh-moh'], **Jean-Philippe,** the creator of the modern science of harmony, and an original and distinguished dramatic composer, was born at Dijon, Sept. 25, 1683; died Paris, Sept 12, 1764. [The date of birth, Oct. 23, recorded on the R. monument at Dijon, cannot be correct, since the certificate of baptism in the church of St.-Étienne is dated Sept. 25. All biographers give this date also as the date of birth.] Of a musical family, at 7 he could play at sight, on the harpsichord, any music given him; from 10 to 14 he attended the Jesuit College at Dijon; then devoted himself to music, and in 1701 was sent to Italy, but found the prevailing style not at all to his liking, and joined the orchestra of a travelling French operatroupe as violinist. In 1702 he was asst.-organist at Notre-Dame in Avignon; in June of that year he became org. at the Cath. in Clermont-en-Auvergne. In 1706 he publ. his first *Livre de pièces de clavecin* in Paris, where he probably had been living since the spring of 1705. Until 1708 he remained in Paris as org. of 2 minor churches, having competed unsuccessfully for the post of Ste.-Madeleine in 1706. In 1709 he became his father's successor at the Cath. in Avignon; in 1714 he was org. in Lyons. When he returned to his former post at the Cath. in Clermont is not known, but the title-page of his *Traité de l'Harmonie* (1722) mentions him as organist there. This epoch-making work, though little understood at the time, attracted considerable attention and roused opposition, so that when he settled definitely in Paris (1723) he was by no means unknown. He became organist at Sainte-Croix-de-la-Bretonnerie, and soon was recognized as the foremost organist in France. The fact that he failed in 1727 in a competition for the position of org. at St.-Vincent-de-Paul did not injure his reputation, for it was generally known that Marchand (probably out of jealousy) had exerted his powerful influence in favor of Daquin, who was in every respect inferior to R. In 1726 appeared his *Nouveau système de musique théorique,* an introduction to the *Traité.* The leading ideas of his system of harmony are (1) chord-building by thirds; (2) the classification of a chord and all its inversions as one and the same, thus reducing the multiplicity of consonant and dissonant combinations to a fixed and limited number of root-chords; (3) his invention of a fundamental bass ('basse fondamentale'), which does not correspond to our thorough-bass, but is an imaginary series of the root-tones forming the real basis of the varied chord-progressions employed in a composition. The stir which these novel theories occasioned, and his reputation as the foremost French organist, by no means satisfied Rameau's ambition; his ardent desire was to bring out a dramatic work at the Opéra. He had made a modest beginning with dramatic music in 1723, when he wrote some dances and divertissements for Alexis Piron's fairy burlesque *l'Endriague,* which was prod. at the Th. de la Foire St.-Germain. In 1726 he brought out at the same theatre two light operas by the same poet, *l'Enrôlement d' Arlequin* (Feb. 28) and *La Robe de dissention, ou le Faux Prodige* (autumn). Having become music-master to the wife of the 'fermier-général,' M. la Poupelinière, the latter obtained of Voltaire a libretto on *Samson,* which R. set to music; but it was rejected on account of its biblical subject. A second libretto, by Abbé Pelegrin, was accepted, and *Hippolyte et Aricie* was produced at the Opéra in 1733; its reception was cool, despite undeniable superiority (over the operas of Lully and his following) in the rich and varied harmony and instrumentation; and Rameau almost renounced dramatic composition; but the persuasions of his friends, who also influenced public opinion in his favor, were effective; in 1735 he brought out the successful opera-ballet *Les Indes galantes,* and in 1737 his masterpiece, *Castor et Pollux,* a work which for years held its own beside the operas of Gluck. A career of uninterrupted prosperity commenced; he was recognized as the leading theorist of the time, and his instruction was eagerly sought; for the next 30 years his operas dominated the French stage; the King created for him the office of cabinet-composer, and later raised him to the nobility.—From the beginning of his dramatic career R. roused opposition, and at the same time found enthusiastic followers. The first war of words was waged between the 'Lullistes et Ramoneurs.' This had scarcely been ended by a triumphant revival of *Pygmalion* in 1751, when the production of Pergolesi's *La Serva Padrona* 1752) caused a more prolonged and bitter controversy between the adherents of R. and the 'Encyclopédistes,' known as 'La Guerre des Bouffons,' in which R. took a very active part with a number of essays defending his position. Practically the same charges were made against him as a century later against Wagner: unintelligible harmony, lack of melody, preponderance of discords, noisy instrumentation, etc. But when the war between Gluckists and Piccinnists was raging, R.'s works were praised as models of beauty and perfection. It is a matter for regret that R. was so indifferent to the quality of his libretti; he relied so much upon his musical inspiration that he never could be brought to a realization of the importance of a good text; hence the inequality of his operas. Never-

theless, his operas mark a decided advance over Lully's in musical characterization, expressive melody, richness of harmony, variety of modulation, and individuality of instrumentation.—WRITINGS: *Traité d'harmonie* . . . (1722); *Nouveau système de musique théorique* (1726); *Plan abrégé d'une méthode nouvelle d'accompagnement* (1730); *Les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue* (1732); *Génération harmonique* (1737); *Démonstration du principe de l'harmonie* (1750); *Nouvelles réflexions sur la démonstration* . . . (1752); *Réflexions* . . . . *sur la manière de former la voix* . . . (1752); *Observations sur notre instinct pour la musique* (1754); *Code de musique pratique* . . . (1760); also numerous pamphlets, polemical or otherwise, and 3 works in MS.—OPERAS (besides those named): *Les Fêtes d'Hébé, ou les talents lyriques* (1739); *Dardanus* (1739); *La princesse de Navarre, Les Fêtes de Polhymnie, Platée, ou Junon jalouse*, and *Le Temple de la Gloire* (1745); *Les Fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte* (1747); *Zaïs* (1748); *Pygmalion* (1748); *Naïs* and *Zoroastre* [the *Samson* music to a new libretto] (1749); *Acanthe et Céphise, ou la sympathie, La guirlande, ou les fleurs enchantées*, and *La naissance d'Osiris, ou la fête de Pamilie* (1751); *Daphnis et Églé, Lycis et Délie*, and *Le retour d'Astrée* (1753); *Anacréon, Les Surprises de l'amour*, and *Les Sybarites* (1757); *Les Paladins* (1760); several others not perf. Most of the above were publ. in short score (voice-parts, violin, and bass, with the ritornelli in full); *Les Indes galantes, Castor et Pollux, Les talents lyriques* and *Dardanus*, have been publ. in a new edition by Breitkopf & Härtel.—Other publ. music: *Premier livre de pièces de clavecin* (1706); *Pièces de clavecin avec une méthode pour la mécanique des doigts* (n. d.; with important notes); *Pièces de clavecin avec une table pour les agréments* (1731); and *Nouvelles suites de pièces pour clavecin avec des remarques sur les différents genres de musique* (n. d.; Farrenc publ. these last two in his 'Trésor des pianistes,' 1861); *Pièces de clavecin en concerts* (1741; w. accomp. of violin, flute, and viola [or 2d vln.]); detached numbers of the above are in Pauer's 'Old French Composers' and 'Popular Pieces by Rameau'; Hugo Riemann edited a complete ed. of the clavecin-compositions (publ. by Steingräber).—In 1895 Durand & Cie. began the publication of a monumental edition under the editorship of C. Saint-Saëns and Ch. Malherbe; after the latter's death (1911) his part of he work was divided between M. Emmanuel and M. Teneo. Up to the outbreak of the war (1914) the following vols. had appeared: Vol. i, *Pièces de clavecin;* vol. ii, *Musique instrumentale;* vol. iii, *Cantates;* vol. iv, *Motets* (1st series); vol. v, *Motets* (2d series); vol. vi, *Hippolyte et Aricie;* vol. vii, *Les Indes galantes;* vol. viii, *Castor et Pollux;* vol. ix, *Les Fêtes d'Hébé ou Les Talents lyriques;* vol. x, *Dardanus;* vol. xi, *La Princesse de Navarre, Les Fêtes de Ramire, Nélée et Myrthis, Zéphire;* vol. xii, *Platée;* vol. xiii, *Les Fêtes de Polhymnie;* vol. xiv, *Le Temple de la Gloire;* vol. xv, *Les Fêtes de l'Hymen et de l'Amour;* vol. xvi, *Zaïs;* vol. xvii, *Pygmalion, Les Surprises de l'Amour;* vol. xviii, *Naïs.*

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Ran'degger, Alberto, b. Trieste, April 13, 1832; d. London, Dec. 18, 1911. Pupil of Lafont (pf.) and Ricci (comp.); prod. 2 ballets, and an opera (*Il Lazzarone*, 1852; written with 3 others), at Trieste; was theatre-cond. at

Fiume, Zara, Sinigaglia, Venice, and Brescia (grand opera *Bianca Capello*, 1854), and about 1854 settled in London, where he became famous as a singing-teacher. In 1868 he was app. prof. of singing at the R. A. M., subsequently becoming a director, and a member of the Committee of Management; was likewise prof. of singing in the R. C. M. In 1857 he cond. Italian opera at the St. James's Th.; from 1879–85, the Carl Rosa company; 1887–98 at Drury Lane and Cov. Garden; also the Norwich Triennial Festival (after the resignation of Benedict) from 1881–1905.—Other works: A comic opera, *The Rival Beauties* (London, 1864); the 150th Psalm f. sopr. solo, ch., orch. and org. (for the Boston Jubilee, 1872); the dram. cantata *Fridolin* (1873, Birmingham); 2 dram. scenes, *Medea* (Leipzig, 1869) and *Saffo* (London, 1875); Funeral Anthem in memory of the Prince Consort; scena f. tenor w. orch., from Byron's *Prayer of Nature* (1887); much other vocal music; and a valuable *Primer of Singing* (Novello).—Cf. 'M. T.' (Oct., 1899).

Randegger, Alberto, Jr., nephew of preceding ; b. Trieste, Aug. 3, 1880. At the age of 7 be began to play the pf., and 2 years later took up the violin ; in 1896 he appeared in London as a violinist at an orchl. concert cond. by his uncle; then ent. the R. A. M., where he st. harm. with B. Haynes and vl. with E. Sauret; 1897–1901, pupil of Bazzini, Coronaro and Mapelli at the Milan Cons.; lived for some years in London as a composer; now (1917) living in Trieste. Has comp. the 1-act opera *L'Ombra di Werther* (Trieste, 1899), the 3-act opera *Maria di Breval* (finished 1907, not yet prod.) and a comedy-opera, *L'Amante ideale* (1917); a vln.-concerto (played by Kubelik with the London Philh. Soc., 1902); a vl.-sonata in E m. (op. 15); several *Bohemian Dances* (op. 21, 22, 28), and other pcs. for vl. and pf.; pf.-pcs.; about 100 songs (some w. orch.). In MS. he has several orchl. works.

Randegger, Giuseppe Aldo, b. Naples, Feb. 17, 1874. From 1888–93 pupil of the R. Cons. di Musica in Naples, where his teachers were d'Arienzo, Simonetti, van Westerhout, de Nardis and Bossi; 1893–7, in Atlanta as dir. of the Atlanta Musical Club, and appearing in the South as concert-pianist; after a year in England and 2 years in Italy, he returned to the U. S.; was dir. of music at Hamilton Coll., Lexington, Ky., and Belmont Coll., Nashville, Tenn.; then settled in New York as concert-pianist, lecturer, dir. of his own Cons., and teacher of pf. at Miss Mason's School and the Irving School, Tarrytown; founder of the 'R. Società per la Musica Italiana' (for the cultivation of Ital. chamber-music). Comp. of a 1-act opera, *The Promise of Medea* (Ger. and Engl. text by his wife, Henrietta Brinker R.; Ital. tr. by E. Randegger); *Rêverie* for vl. and pf.; pf.-pcs. (*Gavotte en style antique*, *Barcarolle*, *Elegia*, *Album Leaves*, etc.); songs.

Randhart'inger, Benedict, b. Ruprechtshofen, Lower Austria, July 27, 1802; d. Vienna, Dec. 22, 1893. Solo soprano, in his tenth year, in the court choir, Vienna (fellow-pupil of Schubert under Salieri); studied law and music, was Count Szechenyi's secretary for 10 years, and in 1832 entered the court choir as a tenor singer. In 1844, Vice-Hofkapellm.; in 1862 succeeded Assmayer as 1st Kapellm.; retired 1866.—Works: The opera *König Enzio*; 20 masses; 60 motets; hundreds of songs and part-songs; 2 symphonies; a string-quintet, 2 string-quartets, a pf.-trio, pf.-music, etc. (over 600 works, of which about 125 have been publ.). A life-long friend of Schubert, he ed. the first critical edition of the latter's songs.

Randolph, Harold, concert-pianist and teacher; b. Richmond, Va., Oct. 31, 1861. St. at the Peabody Cons. of Music, Baltimore, under Nanette Falk-Auerbach and C. Faelten (pf.), and Asger Hamerik (comp.); début at Baltimore, 1885, with the Peabody Symph. Orch. (Chopin's E m. concerto); has since then appeared with the principal orchestras (Boston Symph., Phila. Symph., Chicago Symph., etc.), and in numerous recitals throughout the U. S.; also gave recitals for 2 pfs. with Ernest Hutcheson; 1885–90, org. and choirm. at the R. C. Cath., Baltimore; 1890–1906, do. at Emmanuel P. E. Ch. In 1898 he succ. Hamerik as dir. of the Peabody Cons., which under his administration has come to be one of the foremost music-schools in the U. S. (200 students in 1898, 1,400 in 1917). The ever-increasing duties of this position have greatly curtailed, though not entirely terminated, his appearances as concert-pianist.

Rappold, Marie (*née* **Winteroth**), dramatic soprano; b. Brooklyn, N. Y., c. 1880. Pupil of Oscar Saenger in New York. She had just begun her career as a concert-singer, when in the spring of 1905 Conried heard her, and immediately engaged her for the M.O.H., where she made a succ. operatic début as Sulamith (*Königin von Saba*) on Nov. 22, 1905; has sung there almost every season since then; 1909–10 in Bukarest and Paris; 1911 in Milan; 1916–17, member of the Ellis Opera Co. Because her husband, Dr. Julius R., objected to her continuing on the stage, she separated from him in 1906, obtained a divorce in May, 1913, and in June married the tenor Rudolf Berger (q. v.). Her principal rôles are Elisa-

beth, Elsa, Aida, Desdemona, Leonora, Eurydice, etc.

Rappol'di, Edouard, b. Vienna, Feb. 21, 1839; d. Dresden, May 16, 1903. Pupil in the Cons. of L. Jansa and J. Böhm (violin) and Sechter (comp.); 1854–61, violinist in the court-opera orch.; then leader at Rotterdam, cond. at Lübeck, Stettin and Prague; teacher at the Berlin Hochschule, and member of the Joachim Quartet, 1871–7; from 1878–98 Konzertmeister of the Court Opera in Dresden, and from 1893 till his death head of vl.-dept. in the Cons. there. Publ. 2 vln.-sonatas (op. 1, F; op. 3, A m.), a sonata for pf. op. 5), and other pf.-pcs.; songs (op. 2, 4); also chamber-music.—His wife, **Laura Rappoldi-Kahrer,** b. Mistelbach, n. Vienna, Jan. 14, 1853, pupil of the Vienna Cons. and Liszt, is a distinguished pianist; since 1890 teacher of pf. at the Dresden Cons.; made R. Prof. in 1911.

Rastrelli, Joseph, b. Dresden, April 13, 1799; d. there Nov. 15, 1842. Pupil of his father, Vincenzo (b. Fano, 1760; d. Dresden, March 20, 1839, as comp. to the court chapel); in 1814 pupil of Padre Mattei in Bologna; 1829, 2d Kapellm. at the Hofoper in Dresden; from 1830 Hofkapellm. (Wagner's predecessor). Of several operas prod. in Ancona, Milan and Dresden, *Salvator Rosa* (Dresden, 1832) was the most successful; wrote also a number of masses, motets, and vespers.

Rasumovsky. See RAZUMOVSKY.

Ratez [rāh-tā'], **Émile-Pierre,** b. Besançon, Nov. 5, 1851; d. Lille, Aug. 25, 1905. Pupil 1872–81 of Bazin and Massenet at Paris Cons.; viola-player in the Opéra-Comique orch.; chorusmaster under Colonne; 1891, Dir. of the Lille branch of the Paris Cons.—Works: 3 operas, *Ruse d'amour* (Besançon, 1885), *Lydéric* (Lille, 1895; succ.), and *Le Dragon vert* (ib., 1907 [posth.]); a symphonic poem, *Scènes héroïques*, f. soli, ch. and orch. (1899); publ. an orchl. suite; *Sinfonietta* (op. 24); a pf.-quintet (op. 31); 1 pf.-quartet in C m. (op. 30); 3 pf.-trios (op. 6, D; op. 10, E♭; op. 24, C); a str.-trio in B♭ (op. 34); a vln.-sonata (op. 40); a suite for vl. and pf., and other music f. violin and pf., oboe and pf., and horn and pf.; etc. He also publ. *Traité élémentaire de Contrepoint et de Fugue* and *Traité d'Harmonie théorique et pratique.*

Rath [raht], **Felix vom,** b. Cologne, June 17, 1866; d. Munich, Aug. 25, 1905. St. pf. with Max Pauer in Cologne and Reinecke in Leipzig, composition with L. Thuille in Munich, where he settled. A composer of more than ordinary talent; his publ. works comprise only 15 opus-numbers: Op. 6, pf.-concerto in B♭m.; op. 2, pf.-quartet in F m.; a vl.-sonata in D m. (no op.-number); pf.-pcs. (op. 9, 10, 13, 14, 15); songs (op. 3, 5, 7, 8, 12); in MS. he left a symphony.

Ra'tzenberger, Theodor, pianist; born Grossbreitenbach, Thuringia, April 14, 1840; d. Wiesbaden, March 8, 1879. Pupil of Liszt (pf.) and Cornelius (comp.); court pianist at Schwarzburg-Sondershausen; teacher at Lausanne (1864) and Düsseldorf (1868).—Publ. a few *salon*-pieces and songs; in MS. 2 pf.-concertos and some orchl. works.

Rau'chenecker, Georg Wilhelm, b. Munich, March 8, 1844; d. Elberfeld, July 17, 1906. Pupil of Th. Lachner (pf., org.), Baumgartner (cpt.), and Jos. Walter (violin); 1860–2, violinist at the Grand Th., Lyons; m. de chap. at Aix and Carpentras until 1868, then dir. of Avignon Cons.; in 1873, mus. dir. at Winterthur, and in 1874 prod. a prize-cantata, *Niklaus von der Flüe*, at the Zurich Music Festival; cond. the Berlin Philharm. Concerts for one season (1884); 1885–9, cond. of the Musikverein in Barmen; in 1889 he establ. a music-school in Elberfeld, and cond. an orchl. society there till his death; made Kgl. Musikdir. in 1905.—Works: The operas *Die letzten Tage von Thule* (Elberfeld, 1889), *Ingo* (ib., 1893), *Don Quixote* (ib., 1897), *Sanna* (ib., 1898), *Zlatorog* (ib., 1903), *Der Florentiner* (Strassburg, 1910 [posth.]); Symphony in F m.; *Orientalische Fantasie* for solo vl. w. str.-quintet; 2 str.-quartets (C m. and D). In MS., a second symphony, 4 str.-quartets, a str.-sextet, an octet for wood-wind.

Raugel [roh-zhĕhl'], **Félix,** b. Saint-Quentin, Nov. 27, 1881. While attending the Lycée at Lille he st. music with Ch. Queste and F. Lecocq; cont. his studies in 1900 in Paris with H. Libert and at the Schola Cantorum with V. d'Indy, attending at the same time the historical lectures at the École des Hautes Études Sociales. Together with E. Borrel he founded in 1908 the 'Société Hændel' for the cultivation of early music; since 1911 m. de chap. at St.-Eustache, and cond. of the 'Société de musique ancienne' (Lille). Has publ. some litanies and pieces for organ; contrib. to the 'Année musicale' and 'Tribune de St.-Gervais.'

Raupach [row'păhh], **Hermann Friedrich,** b. Stralsund, 1728 ; d. Petrograd, 1778. From 1756 cond. at the court opera in Petrograd, where he prod. in 1758 a Russian opera *Alceste*, and an Ital. opera *Siroë* (1760 or '66); also several ballets.

Rauzzini [răh-ŏŏ-tsē'nē], **Venanzio (Matteo),** dramatic comp. and tenor singer; born Rome, 1747; d. Bath, Engl., April 8, 1810. Pupil of a singer in the Papal Chapel; début at the Teatro Valle at Rome, 1756, in a female rôle, which his beauty enabled him to play to

perfection; was eng. at Munich in 1767, and sang at London 1774–8, living there until 1787 as a much-sought singing-teacher; he retired to Bath.—Works: 8 operas, written for Munich and London; 3 string-quartets, 1 pf.-quartet, 3 violin-sonatas, 2 sonatas f. pf. 4 hands, etc.—See Q.-Lex.

Ravanel'lo, Oreste, b. Venice, Aug. 25, 1871. Pupil of P. Agostini and A. Girardi, and later at the Liceo Benedetto Marcello; 1893, 2d org. at San Marco; 1895, 1st org.; 1898, m. di capp. at San Antonio, Padua; 1902, prof. of org. at the Liceo Benedetto Marcello; since 1914 again in Padua as dir. of the Istituto musicale (succ. Cesare Pollini); was for 3 years editor of 'Il Repertorio pratico dell'Organista liturgico.' He is highly esteemed as org., cond. and composer. He has written more than 20 masses *a* 1–6 (some w. orch.), 2 Requiems, numerous motets *a* 2–8; 2 cantatas for soli, ch. and orch.; pcs. for str.-orch.; a str.-quartet; a pf.-trio; a sonata for vl. and org.; many pcs. for org. and do. for pf.; with L. Bottazzo, an organ-school and a harmonium-school; also publ. *Il Ritmo del Canto Gregoriano.*

Ravel [răh-vĕhl'], **Maurice,** b. Ciboure, Basses-Pyrénées, March 7, 1875. In 1889 he ent. the preparatory class of M. Anthiome (pf.) at the Paris Cons.; after winning the 1st medal in 1891 he passed to the advanced class of Ch. de Bériot; his other teachers were H. Pessard (harm.), A. Gédalge (cpt. and fugue), and G. Fauré (comp.); won the 2d Prix de Rome in 1901 with the cantata *Myrrha;* competed twice unsuccessfully for the 1st prize with the cantatas *Alcyone* (1902) and *Alyssa* (1903). Among modern French composers R. occupies a place of prominence second perhaps only to Debussy. Although both are impressionists, and both emphasize the development of the underlying *poetical* idea as opposed to the *thematic, formal* development of the classicists, the younger composer is by no means an imitator of the older. In fact, R. makes little use of the whole-tone scale or the chord of the ninth; in his music the chord of the seventh plays a leading rôle. He is more robust than most impressionists, and while he goes as far in the employment of bold harmonies, unresolved dissonances, and constantly changing rhythms, he does not sacrifice definite outline to mere 'atmospheric' vagueness. His art is one of finely wrought detail, and shows to best advantage in the smaller forms (songs and pf.-pcs.). His orchestral technic, especially his original combinations of the different timbres of the individual instruments, is a direct development of the method of Rimsky-Korsakov.—Works: The musical comedy *l'Heure espagnole* (Op.-Com., May 19, 1911); the ballets *Daphnis et Chloë, La Mère l'Oye* (after a suite for pf.), and *Adélaide ou le Langage des Fleurs* (after the *Valses nobles et sentimentales* for pf.) [all in Paris, 1912];—for Orch., *Shéhérazade* (overture) and *Rapsodie espagnole;* a str.-quartet in F; *Introduction et Allegro* for harp, fl., clar. and str.-quartet; *Shéhérazade* for solo voice and orch. (1. *Asie,* 2. *La Flûte enchantée,* 3. *l'Indifférent); Trois Poèmes* (Mallarmé) for voice, pf., 2 fls., 2 clars. and str.-quartet; *Les Sites auriculaires* for 2 pfs.; *La Mère l'Oye* (5 'pièces enfantines') for pf. 4 hands;—for Pf. solo, *Sérénade grotesque, Menuet antique, Pavane pour une Infante défunte, Jeux d'Eau, Miroirs* (5 pcs.), *Sonatine, Gaspard de la Nuit* (after 3 poems by A. Bertrand), *Menuet* (on the name of Haydn), *Valses nobles et sentimentales, Prélude;*—Songs: *Ballade de la Reine morte d'aimer* (R. de Marès; not publ.), *Un grand Sommeil noir* (Verlaine; not publ.), *Sainte* (Mallarmé), *Deux Épigrammes* (Marot), *Si morne* (Verhaeren; not publ.), *Manteau de Fleurs* (P. Gravollet; also w. orch.), *Le Noël des jouets* (M. Ravel; do.), *Les grands vents venus d'Outre-Mer* (H. de Régnier), *Histoires Naturelles* (5 poems by J. Renard), *Sur l'Herbe, Vocalise en forme d'Habanera.* He has edited 5 popular Greek melodies (Fr. tr. by Calvocoressi), a French, an Italian, a Spanish and a Hebrew melody [a Scotch, a Flemish and a Russian, in MS.]; has arr. Debussy's *l'Après-midi d'un Faune* for pf. 4 hands, and *Nocturnes* for 2 pfs; in preparation, a 4-act lyric drama, *La Cloche engloutie* (after Hauptmann).—BIBLIOGRAPHY: L. Vallas, *Le nouveau style pianistique,* in 'Revue Musicale de Lyon' (Jan. 6, 1907); Ch. Malherbe, *M.R.,* in 'Sbd. I. M.-G.' (Aug.-Sept., 1910); O. Séré, *Musiciens français d'aujourd'hui* (2d. ed. Paris, 1911); R. Manuel, *M. R. et son œuvre* (Paris, 1914); G. Jean-Aubry, *La Musique française d'aujourd'hui* (Paris, 1916).

Ravenscroft, Thomas, Engl. comp. and editor, b. 1593; d. London, c. 1635. Chorister at St. Paul's under E. Pearce; Mus. Bac., Cantab., 1607.—Publ. *Pammelia. Musickes Miscellanie: or Mixed Varietie of pleasant Roundelayes and delightful Catches of 3–10 Parts in one* (1609; the first coll. of rounds, catches and canons printed in England; 2d ed. 1618); *Deuteromelia: or the Second Part of Musick's Melodie* (1609); *Melismata. Musicall Phansies, fitting the Court, Citie, and Countrey Humours, to 3, 4 and 5 Voyces* (1611 ; *A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Mensurable Musicke* . . . (1614); and *The Whole Booke of Psalmes: With the Hymnes Evangelical and Spiritualle Composed into 4 parts by Sundry Authours* . . . (1621; 2d ed., newly corrected and enlarged, 1633; his best-known and most valuable work, containing numbers by 15 leading

British composers, and some by R. himself). —A set of sonatas by R., for 2 violins and violone, was publ. in Rome, 1695.—See Q.-Lex.

Rave'ra, Niccolo Teresio, b. Alessandria, Italy, Feb. 24, 1851. Pupil of Milan Cons., winning 1st prizes for pf., organ, and comp. For some time chef d'orchestre at the Th.-Lyrique de la Galérie-Vivienne, Paris.—Works: Opéra comique *Lucette et Colin* (1888); 4-act opera *Fiamma* (Alessandria, 1890); 1-act op. com. *Le Divorce de Pierrot* (Paris, 1892); 3-act 'pastorale lyrique' *La Mare au Diable* (ib., 1895); 1-act op. com. *Pierrette somnambule* (ib., 1900); 2-act op. com. *La Sotie de Bridoye* (ib., 1902); 3-act opera *Estelle* (not perf.).

Ravi'na, Jean-Henri, b. Bordeaux, May 20, 1818; d. Paris, Sept. 30, 1906. Pianist; pupil at Paris Cons. of Zimmerman (pf.) and Laurent (theory); won 1st pf.-prize in 1834, and was app. asst.-teacher; studied further under Reicha and Leborne; won 1st harmony-prize in 1836, resigned his position at the Cons. in 1837, and made long concert-tours (to Russia, 1858; to Spain, 1871). Chevalier of the Legion of Honor, 1861.—Works: Finished and elegant *salon*-pieces f. pf. (op. 41, *Douce pensée;* op. 55, *Jour de bonheur;* op. 62, *Petit boléro, Confidence, Nocturne;* op. 13, *Nocturne* in D♭; op. 86, *Câlinerie;* also études—op. 14, *Études de style et de perfectionnement;* op. 50, twenty-five *Études harmonieuses;* etc.); also a pf.-concerto (op. 63). R. has publ. 4-hand arrangements of all Beethoven's symphonies.

Raymond [rā-mŏhn'], **Georges-Marie,** b. Chambéry, 1769; d. there April 24, 1839, as director of the Gymnasium.—Wrote *Essai sur la détermination des bases physico-mathématiques de l'art musical* (1813); *Des principaux systèmes de notation musicale . . .* (1824); *Lettre à M. Villoteau, touchant ses vues sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique* (1811); etc.

Raymond-Ritter, Fanny. See RITTER.

Razumov'sky, Count (from 1815 Prince) **Andrei Kyrillovitch,** Russian ambassador at Vienna 1793–1809; b. Nov. 2, 1752; d. Sept. 23, 1836. From 1808–16 he maintained the celebrated 'Razumovsky Quartett' (1st violin, Schuppanzigh; 2d violin, R.; viola, Weiss; 'cello, Lincke), later known as the Schuppanzigh Quartett, with Sina as 2d violin. To R. Beethoven inscribed the 3 quartets, op. 59. He was a munificent patron of art, and in every way prodigal of expenditure; but after the burning-down of his Vienna palace in 1815, he gave up the quartet, and disappeared from musical history.

Rea, William, b. London, March 25, 1827; d. Newcastle-on-Tyne, March 8, 1903. Articled pupil of Josiah Pittmann; in 1843, organist of Christ Ch., Watney St., studying further under Sterndale Bennett (pf., comp., and instrumentation). In 1849 he st. at Leipzig under Moscheles and Richter; then at Prague under Dreyschock. Returning to London, he gave chamber-concerts at the Beethoven Rooms; became org. to the Harmonic Union in 1853; founded the London Polyhymnian Choir in 1856, proving an excellent drillmaster; also cond. an amateur orchestral society. In 1858, org. at St. Michael's, Stockwell; in 1860, org. to the Corporation of Newcastle-on-Tyne; also org. at North Shields 1864-78, and from then at St. Hilda's, South Shields.

Read, Daniel, b. Rehoboth, Mass., Nov. 2, 1757; d. New Haven, Conn., Dec. 4, 1836; combined the occupations of comb-maker, composer, and music-teacher. Publ. 'The Amer. Singing Book, or a New and Easy Guide to the art of Psalmody, devised for the use of Singing Schools in America' (1785); 'Columbian Harmonist' (1793; 4th ed. 1810); and 'New Haven Collection' (1818). Some of his hymn-tunes are still sung (Sherburne, Windham, Lisbon).

Reading, John, English organist; b. in first half of the 17th century; d. Winchester, Engl., in 1692. Lay-vicar of Lincoln Cath., 1667, and Master of the Choristers, 1670; org. of Winchester Cath., 1675–81; then of Winchester College. The 'Portuguese Hymn,' *Adeste fideles,* is ascribed to him. In the Harmonia Wiccamica is a hymn, *Dulce domum.*

Reading, John, son of preceding; b. 1677; d. London, Sept. 2, 1764. Chorister of the Chapel Royal under Blow; org. of Dulwich College, 1700–1702; lay-vicar at Lincoln Cath. 1702, and Master of the Choristers, 1703; later org. in several London churches.—Publ. *A Book of New Anthems . . . with thorough Bass figur'd for the Organ or Harpsichord* (1715); *A Book of New Songs . . .* (1720).

Reading, John, organist of Chichester Cath. 1674-1720.

Reading, Rev. **John,** Prebendary of Canterbury Cath.—Publ. *A Sermon lately delivered in the Cathedral Church of Canterbury, concerning Church Musik* (London, 1663).

Reay, Samuel, b. Hexham, Engl., March 17, 1822; d. Newark-on-Trent, July 21, 1905. Chorister of Durham Cath. in 1830, and pupil of the organist, W. Henshaw; later of J. Stimpson, Newcastle, whom he succeeded in 1841 as organist of St. Andrew's. After holding several similar posts, he succeeded Dr. Dearle as Song Schoolmaster of Newark Parish Ch., an honorable and important position. Also conducted the Newark Philharm. Soc. Retired in 1901.—Mus. Bac., Oxon.,

1851.—Works: Psalm 102, f. solo, ch. and string-orch.; Morning, Evening, and Communion Service in F; anthems, part-songs, etc. Editor of J. Stokes's 'Songs and Ballads of Northern England' (1892).

Rebel [rŭ-běhl'], **François**, b. Paris, June 19, 1701; d. there Nov. 7, 1775. Violinist, pupil of his father; entered the Opéra-orch. at 13, and became the intimate friend of his fellow-player Francœur; both were leaders in the orch. 1733–44, then Inspectors of the Opéra, Directors 1753–7, then managers of private theatrical enterprises for 10 years. R. also was app. Intendant-in-chief of the King's music, and was Administrator-general of the Opéra 1772–5. With Francœur he wrote ten operas; he also comp. a Te Deum, a De profundis, cantatas, etc.—See Q.-Lex.

Rebel, Jean-Ferry, b. Paris, 1669; d. there 1747. 'Chef d'orchestre' of the Grand Opéra, 1707; member of the 24 'violons du roi,' and royal chamber-composer.—Prod. an unsuccessful 5-act lyric tragedy, *Ulysse*, at the Opéra in 1703; publ. a book of violin-sonatas w. bass, and another of trios f. 2 violins w. bass.—See Q.-Lex.

Rebello, João Lourenço [João Soares], eminent Portuguese composer; b. Caminha, 1609; d. San Amaro, Nov. 16, 1661. Psalms *a* 16, Magnificats, Lamentations, and Miseres were publ. at Rome (1657); masses, and many other sacred works, are in MS. at Lisbon. To R. his pupil, King John IV, dedicated his *Defensa de la música moderna*.

Reber [rŭ-bär'], **Napoléon-Henri**, born Mülhausen, Alsatia, Oct. 21, 1807; d. Paris, Nov. 24, 1880. Pupil of Reicha and Le Sueur at the Paris Cons.; became prof. of harmony in 1851, succeeded Halévy as prof. of comp. in 1862 (being succeeded in turn by Saint-Saëns, in 1880), and was also Inspector of the branch-conservatories from 1871. Elected to Onslow's chair in the Académie, 1853.—Works: A ballet, *Le diable amoureux* (1840); the comic operas *La nuit de Noël* (1848), *Le père Gaillard* (1852), *Les papillottes de M. Benoist* (1853), and *Les dames capitaines* (1857), all at the Opéra-Comique; *Le ménétrier à la cour* and *Naim* (grand opera; overture publ. as op. 32) were not perf. His instrumental works, in the classic German style and spirit, are very fine; they include 4 symphonies (Dm., C, E♭, G), a suite for small orch. (op. 31), and the scènes lyriques *Roland* f. orch.; 1 string-quintet in Cm. (op.1), 3 string-quartets (op. 4, B♭; op. 5, D♭; op. 7, F♯m.), 1 pf.-quartet (op. 29), 7 pf.-trios (op. 8, A; op. 12, E♭; op. 16, Gm.; op. 25, D [trio-serenade]; op. 30, C; op. 34, E; op. 37, Am.), pieces f. violin and pf., and pf.-music for 2 and 4 hands; he also wrote an Ave Maria and Agnus Dei f. 2 soprani, tenor, bass, and organ; *Le soir*, f. 4-p. male ch. and pf.; *Chœur de pirates*, f. 3-p. do. w. do.; 33 songs w. pf.-accomp.; vocalises f. sopr. or tenor (op. 16); and a *Traité d'harmonie* (1862, and several later eds.; one of the best modern manuals).

Řebiček [r'zhā'bĭ-chĕhk], **Josef**, b. Prague, Feb. 7, 1844; d. Berlin, Mar. 24, 1904. Studied 6 years in Prague Cons.; in 1861, violinist in Weimar court orch.; 1863, leader of orch. at the Bohemian National Th., Prague; 1868, leader of the royal theatre, Wiesbaden, and (1875) Royal Music-Director; 1882, leader and opera-director at the Imp. theatre, Warsaw; 1891, conductor of the National Th., Pest; 1893, cond. at Wiesbaden; and 1897–1903, Kapellm. of the Berlin Philharm. Orch., succeeding Fr. Mannstädt. He wrote *Huldigungsfestklänge* (on old Dutch themes) for orch.; a symphony in B (op. 10); a vl.-sonata in C (op. 3); and minor pcs. for vl. and pf.

Rebikov [rā'-], **Vladimir Ivanovitch**, b. Krasnoyarsk, Siberia, June 1, 1866. At first a pupil of the Moscow Cons., he studied later in Berlin (cpt., with Müller) and Vienna (with Jaksch); thence went to Odessa, where he prod. the 2-act opera *V'Grozu* [In the Thunderstorm] in 1894. Removing to Kishinev in 1898, he founded a branch of the Imp. Russ. Mus. Soc.; in 1901 he returned to Moscow, where he has been living since, devoting his entire time to composition. The works of his 'first period' (op. 1–9) are pleasing and poetical, without striking originality; with op. 10 (*Esquisses* for piano) he enters a new field. He declared music to be the 'language of emotion,' and thus, as 'our feelings have no prepared and conventional forms and terminations, music should give them corresponding expression.' Hence his disregard of set forms, his weird harmonies and dissonant closes; he is, in fact, a leading light of modern musical *décadence*. Nevertheless, some of his compositions are musically of value. An entirely new departure are his *Mélomimiques* (op. 11, 15, 17), short lyric pieces for pf., in which music and mimicry are supposed to explain and interpret one another. He has also written a number of vocal melomimics (*Gesang-Melomimik*, op. 1, 16, 19, 20), 3 *Rythmo-déclamations* for pf. (op. 32) and 20 do. for voice and pf. (no op.-number).—Other works: 8 Musico-psychological dramas: Op. 21, *Yolka* (The Christmas Tree; Moscow, 1903); op. 34, *Thea;* op. 40, *Bezdna* (The Abyss); op. 41, *Zhenshtchina s'knizhalom* (The Woman with the Dagger); op. 42, *Alpha and Omega;* op. 45, *Narcissus;* op. 49, *Arachne; Les Fables de Krÿlov* (no opus-number); a musico-psychological pantomime, *Bieloniezhka* (Little Snow-white; Tiflis, 1909); a 2-act fairy opera, *Le Prince Charmant*.—For

orch.: 2 suites, and the 'Tableaux musicaux-psychologiques' *Esclavage et Liberté* (op. 22), *Chansons du Cœur* (op. 24), *Aspirer et Atteindre* (op. 25), *Cauchemar* (op. 26); *Conte de la Princesse et du Roi des Grenouilles* (op. 36).—For pf.: Op. 8, *Rêveries d' Automne* (also orchestrated); op. 9, *Autour du Monde;* op. 13, *Tondichtungen* (10 pcs.); op. 14, *Mila e Nolli*, suite (Nos. 3, 4, 5 also for str.-orch.); op. 28, *Scènes bucoliques;* op. 30, *Petite Suite* (4 hands); op. 31, *Silhouettes;* op. 38, *Une Fête;* op. 46, *Dans la Forêt;* op. 47, *Jenseits;* op. 48, *Chansons blanches;* op. 50, *Idylles;* op. 51, *Les Danses*. He has publ. the pamphlets *Orphée et les Bacchantes* and *La Musique de 1960;* and transl. into Russian Gevaert's *Traité d'Instrumentation*.—Cf. M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Reb'ling, Friedrich, b. Barby, Aug. 14, 1835; d. Leipzig, Oct. 15, 1900. Pupil of Leipzig Cons., taking private singing-lessons of Götz. Lyric tenor at theatres in Rostock, Königsberg, Breslau, and Leipzig (1865–78); from 1877, teacher of singing at Leipzig Cons.

Reb'ling, Gustav, organist; brother of preceding; b. Barby (Magdeburg), July 10, 1821; d. Magdeburg, Jan. 9, 1902. Pupil of Fr. Schneider at Dessau, 1836–9; then organist of the French church, Magdeburg, and teacher in the seminary in 1847; 1853, cond. of the cathedral-choir, and singing-teacher at the Gymnasium; 1856, 'Royal Music-Director'; 1858, org. of the Johanniskirche. Founded a church choral society in 1846, which he conducted until his retirement in 1897.—Works: Psalms *a* 4–8 a cappella; motets; pieces f. org. and pf.; choruses and songs; 2 'cello-sonatas (op. 22, C m.; op. 27, G); etc.

Reb'ner, Adolf, fine violinist; b. Vienna, Nov. 21, 1876. Pupil of Grün at the Cons. there, graduating in 1891 as winner of the 1st prize; continued his studies under Marsick in Paris. Settled in 1896 in Frankfort, where he was for some years leader at the opera, and member of the 'Museumsquartett'; succ. H. Heermann in 1904 as 1st prof. of vl. at Hoch's Cons. An excellent soloist, he has become especially renowned as leader of his own quartet, with which he has made successful tours of Germany, France, Spain, and England.

Reck'endorf, Alois, born Trebitsch, Moravia, June 10, 1841; d. Leipzig, April 11, 1911. Student of science at Vienna and Heidelberg, and of music at Leipzig Cons. (1865–7), where he was teacher of pf. and theory from 1877. Has publ. pf.-pieces and vocal works.

Redan, Karl. Pen-name of CHARLES C. CONVERSE.

Redern [rā'dern], **Friedrich Wilhelm,** Graf **von,** b. Berlin, Dec. 9, 1802; d. there Nov. 5, 1883. Pupil of Grell (comp.). From 1842 intendant of the R. court music, inspector of the Domchor and all military music. Wrote the opera *Christine* (Berlin, 1860); a cantata, *Laut töne unser Lobgesang;* 2 concert-overtures (C, E♭); numerous marches for mil. band; several torch-dances for court occasions; etc.

Redhead, Richard, b. Harrow, Engl., 1820; d. Hellingly, Sussex, April 27, 1901. Educated at Magdalen Coll., Oxford; organist of St. Mary Magdalene's Ch., Paddington, London.—Works: Masses, and much vocal church-music; edited the collections 'Cathedral and Church Choir Book,' 'Parochial Church Tune Book,' and 'The Universal Organist'.

Redman, Harry Newton, b. Mount Carmel, Ill., Dec. 26, 1869. St. org. and comp. under G. W. Chadwick in Boston (1886–9); otherwise self-taught; since 1897 instr. of harm. at N. E. Cons., Boston. Has publ. 2 str.-quartets, in D and A (*Creole*); 2 vl.-sonatas, op. 16 (C m.) and op. 17 (D); an *Octave Method* and studies for pf.; pf.-pcs. (op. 8, 13, 18); 2 albums of songs.

Rée [rā], **Anton,** pianist; b. Aarhus, Jütland, Oct. 5, 1820; d. Copenhagen, Dec. 20, 1886. In 1835, pupil of Jacques Schmitt and Carl Krebs in Hamburg; went to Vienna, 1839, and Paris, 1841, giving successful concerts; also had lessons of Chopin. Settled in Copenhagen, 1842, as a teacher and writer, contributing also to German papers. Comps. chiefly instructive. Publ. *Musikhistoriske Momenter*, and a book of exercises, *Bidrag til Klavierspillets Teknik;* a sonatina, op. 9, 3 *Danses caractéristiques*, op. 17; etc.

Rée, Louis, concert-pianist; b. Edinburgh, Oct. 15, 1861. St. at the Stuttgart Cons. and with Leschetizky in Vienna, where he settled permanently. Since his marriage to his pupil, Susanne Pilz, he has made a specialty of recitals for 2 pfs. Has written a pf.-concerto; *Suite champêtre* (op. 21) and variations (op. 32) for 2 pfs.; *Walzer* (op. 20) for pf. 4 hands; numerous pcs. for pf. solo; songs.

Reed, Thomas German, b. Bristol, June 27, 1817; d. Upper East Sheen, Surrey, March 21, 1888. At ten he appeared as a pianist and singer in Bath; soon afterwards at the Haymarket Th., London, where his father was cond., and where, in 1838, he himself became mus. director (until 1851). He greatly improved the quality of the music given there, and took an active part in the mus. life of London. In 1844 he married Miss **Priscilla Horton** [b. Birmingham, Jan. 1, 1818; d. Bexley Heath, March 18, 1895; a fine actress and con-

tralto singer], and with her aid started the celebrated 'Mr. and Mrs. German Reed's Entertainment' in 1855, to provide unobjectionable dramatic amusement for persons opposed to theatre-going. The entertainments began in St. Martin's Hall as 'Miss P. Horton's Illustrative Gatherings,' with small dialogue-plays; were at the Gallery of Illustration, Regent Street, from 1856, gradually increasing the little company until it numbered 7 members, and adding 'opere da camera' for four characters to the repertory. These entertainments were uniformly successful, and were continued by his son, **Alfred German Reed,** who died in London, March 10, 1895. A full list of the plays produced is to be found in GROVE.

Reeve, William, b. London, 1757; d. there June 22, 1815. Pupil of Richardson; organist at Totness, Devon, 1781–3; returned to London, and comp. operettas, pantomimes, and incid. music for plays, for Astley's Circus and Covent Garden (1791); in 1792, org. of St. Martin's, Ludgate Hill; from 1802, part-proprietor of Sadler's Wells Th. Besides music to some 40 plays, he comp. glees and songs; the song 'I am a friar in orders grey,' in the play of *Merry Sherwood*, was very popular.

Reeves, John Sims, celebrated tenor; b. Woolwich, Sept. 26, 1818; d. Worthing, London, Oct. 25, 1900. At 14, organist of North Cray Ch.; learned to play the violin, 'cello, oboe, and bassoon; and had lessons with J. B. Cramer (pf.) and W. H. Callcott (harm.). Début (as a baritone) at Newcastle-on-Tyne, in the rôle of Rodolfo (*Sonnambula*), in 1839. Studied further under Hobbs and Cooke, and sang minor tenor parts in *Der Freischütz*, etc., at Drury Lane, 1842–3; studied in Paris under Bordogni, and in Milan under Mazzucato, appearing at La Scala, in 1846, as Edgardo (*Lucia*), reappearing at Drury Lane, 1847, in the same rôle, with great success. Début in Italian opera, 1848, at H. M.'s Th., as Carlo in *Linda;* also in oratorio at the Worcester and Norwich Festivals. Till his retirement in 1891 he was the leading English concert- and oratorio-singer. On account of reverses, he reappeared in 1893; and even made a successful tour in South Africa in 1896. Publ. *My Jubilee, or Fifty Years of Artistic Life* (London, 1889) and *On the Art of Singing* (1900).—Cf. H. S. Edwards, *The Life and Artistic Career of S. R.* (London, n. d.).

Re'gan, Anna. See SCHIMON-REGAN.

Reger [rā'gĕr], **Max,** b. Brand, Bavaria, March 19, 1873; d. Jena, May 11, 1916. In 1874 his father, a school-teacher and good organist (d. 1905 in Munich), removed to Weiden, where R. attended the Realschule. Although he was intended for the schoolmaster's career, he received thorough instruction on the pf. and harmonium from his father, and on the organ and in theory (acc. to Riemann's system) from organist Lindner. At an early age he began to write pf.-pcs. and chamber-music, and after hearing *Die Meistersinger* and *Parsifal* in Bayreuth (1888) he gave expression to the emotions created in him by those masterpieces in an ambitious symphonic poem, *Héroïde funèbre* (score lost). In 1889 he passed the entrance-examination for the teachers' seminary. But by that time music had taken such complete possession of him that he submitted a number of MSS. to H. Riemann, who immediately recognized the young man's unusual talent. Accordingly, R. became Riemann's pupil at the Sondershausen Cons. in April, 1890, and in 1891 followed him to the Wiesbaden Cons., where he cont. his studies till 1895, and also taught pf. and org. (till 1896). Having served a year in the army, he settled in Weiden as composer, writing the works up to about op. 50. However, he did not attract general attention until 1901, when he removed to Munich, whence he undertook pianistic tours through Germany, Austria and Switzerland. From 1905–6 he was prof. of cpt. at the Kgl. Akademie der Tonkunst, and cond. of the 'Porges'scher Gesangsverein'; in 1907 he was called to Leipzig as Musikdir. at the Univ. (also cond. of the Univ. chorus 'Zu St. Pauli') and prof. of comp. at the Cons.; the former post he resigned in 1908, but the latter he retained till his death; 1911–15, Hofkapellm. in Meiningen; then lived at Jena, where he died suddenly of paralysis of the heart. In 1908 he was made Kgl. Prof., and *Dr. phil.* (hon. c., Univ. of Jena); in 1911 Hofrat, and in 1913 Generalmusikdirektor.—Musical opinion is divided as to the value of R.'s work. Admirers are fond of summarizing the development of pure instrumental music in this brief formula—Bach, Beethoven, Brahms, Reger. While R. undoubtedly possesses certain qualities of his great predecessors (lofty idealism, daring originality, remarkable inventive power, amazing contrapuntal skill), there are, unfortunately, other qualities which seriously impair these positive virtues. His continual employment of the maximum of technical resources is responsible for a lack of variety and an absence of thrilling climaxes; his fatal facility in writing leads him to develop most works to inordinate length. Riemann criticized the first (unpubl.) works submitted to him in 1889 for being overloaded with contrapuntal complexities. Instead of cultivating restraint, Reger allowed this tendency to develop until he had practically lost all sense of proportion and propriety. Only in such set forms as the Fugue and Variations does he attain clarity and proper balance of details. He was also unduly influenced by

modern impressionism, and when he adds harmonic extravagance to an overladen contrapuntal apparatus, the technical analysis of such a work becomes a puzzle rather than a severe mental problem, and the actual hearing a positive strain. One of the infallible attributes of the highest genius is the power of producing sublime effects by the simplest means; simplicity, however, has no place in Reger's scheme of things, not even in his so-called 'children's songs.' The greatest number of admirers R. has won through his remarkably fine works for organ, which may ultimately determine the composer's place in the history of music.—BIBLIOGRAPHY: R. Braungart, *M.R.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907); G. Robert-Tornow, *M.R. und Karl Straube* (Göttingen, 1907); V. Junk, *M.R. als Orchesterkomponist* (Leipzig, 1910); W. Fischer, *Über die Wiedergabe der Orgelkompositionen M.R.'s* (Cologne, 1911); M. Hehemann, *M.R. Eine Studie über moderne Musik* (Munich, 1911); H. Grace, *The late M.R. as Organ Composer*, in 'M.T.' (June, 1916; p. 282 et seq.); F. Rabich, *Regerlieder: Eine Studie* (Langensalza, 1914).

WORKS.

FOR ORCH.: Op. 90, *Sinfonietta;* op. 95, *Serenade;* op. 100, *Variationen und Fuge über ein lustiges Thema von Joh. Ad. Hiller;* op. 108, *Symphonischer Prolog zu einer Tragödie;* op. 120, *Eine Lustspielouvertüre;* op. 123, *Konzert im alten Stil;* op. 125, *Romantische Suite;* op. 128, *Vier Tondichtungen nach Böcklin* (1. *Der geigende Eremit;* 2. *Im Spiel der Wellen;* 3. *Die Toteninsel;* 4. *Bacchanal);* op. 130, *Ballet-Suite;* op. 132, *Variationen und Fuge über ein Thema von Mozart;* op. 140, *Eine vaterländische Ouvertüre;* op. 50, *Zwei Romanzen* for vl. and orch. (G and D); op. 101, vln.-concerto in A; op. 114, pf.-concerto in F m.—VOCAL WORKS W. ORCH.: Op. 21, *Hymne an den Gesang* (male ch.); op. 71, *Gesang der Verklärten* (mixed ch. *a* 5); op. 106, Psalm 100 (mixed ch. and org.); op. 112, *Die Nonnen* (mixed ch. and org.); op. 119, *Die Weihe der Nacht* (alto solo and mixed ch.); op. 124, *An die Hoffnung* (alto solo); op. 126, *Römischer Triumphgesang* (male ch.).—CHAMBER-MUSIC: Op. 118, str.-sextet in F; op. 64, pf.-quintet in C m.; op. 113, pf.-quartet in D m.; 5 str.-quartets, op. 54 (G m. and A), op. 74 (D m.), op. 109 (E♭), op. 121 (F♯ m.); 2 pf.-trios, op. 2 (B m. for pf., vl., and vla.), op. 102 (E m.); op. 77a, *Serenade* for fl., vl., and vla.; op. 77b, trio for fl., vl., and vla.; op. 103a, Suite for fl. and pf. (A m.); 9 vl.-sonatas, op. 1 (D m.), op. 3 (D), op. 41 (A), op. 72 (C), op. 84 (F♯ m.), op. 103b (*Zwei kleine Sonaten*, D m. and A), op. 122 (E m.), op. 139 (C m.); op. 93, *Suite im alten Stil* for vl. and pf.; 4 'cello-sonatas, op. 5 (F m.), op. 28 (G m.), op. 78 (F), op. 116 (A m.); 3 clar.-sonatas, op. 49 (A and F m.), op. 107 (B♭); op. 42, 4 sonatas for vl. solo; op. 117, *Präludien und Fugen* for do.; op. 131, 3 suites for vcl. solo.—FOR ORGAN: Op. 16, Suite in E m.; op. 27, Fantasy on *Ein' feste Burg;* op. 29, *Fantasie und Fuge* in C m.; op. 30, Fantasy on *Freu dich sehr, o meine Seele;* op. 33, Sonata in F♯ m.; op. 40, 2 Fantasies on *Wie schön leucht' uns der Morgenstern* and *Straf mich nicht in deinem Zorn;* op. 46, *Fantasie und Fuge über BACH;* op. 52, 3 Fantasies on *Alle Menschen müssen sterben, Wachet auf! ruft uns die Stimme* and *Hallelujah! Gott zu loben;* op. 57, *Symphonische Phantasie und Fuge;* op. 60, Sonata in D m.; op. 67, 52 *Vorspiele* to the chorales in general use; op. 73, *Variationen und Fuge über ein Originalthema;* op. 92, Suite in G m.; op. 127, *Introduktion, Passacaglia und Fuge* in E m.; numerous minor pcs.: op. 7, 56, 59, 63, 65, 69, 79, 80, 85, 129.—FOR PF.: 4 hands: Op. 9, *Walzer-Capricen;* op. 10, *Deutsche Tänze;* op. 22, *Sechs Walzer;* op. 34, *Cinq pièces pittoresques;* op. 58, *Sechs Burlesken;* op. 94, *Sechs Stücke;* op. 96, *Introduktion, Passacaglia und Fuge;*—for pf. solo: Op. 17, *Aus der Jugendzeit* (20 pcs.); op. 18, *Improvisationen* (8 pcs.); op. 20, *Fünf Humoresken;* op. 24, *Six Morceaux;* op. 25, *Aquarellen;* op. 26, *Sieben Fantasiestücke;* op. 32, *Sieben Charakterstücke;* op. 36, *Bunte Blätter* (9 pcs.); op. 44, *Zehn kleine Vortragsstücke;* op. 45, *Sechs Intermezzi;* op. 53, *Silhouetten* (7 pcs.); op. 81, *Variationen und Fuge über ein Thema von Bach;* op. 82, *Aus meinem Tagebuche* (22 pcs.); op. 89, 2 *Sonatinen* (F, A); op. 99, *Sechs Präludien und Fugen;* op. 115, *Episoden* (2 books); op. 134, *Variationen und Fuge über ein Thema von Ph. Telemann;*—for 2 pfs.: op. 86, *Variationen und Fuge über ein Thema von Beethoven.*—Mixed choruses a capp., op. 6, 39 (*a* 6); male choruses do., op. 38, 83; fem. choruses do., op. 111b; duets, op. 14, 111a; about 300 songs, op. 3, 4, 5, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 62, 66, 68, 70, 75, 76 (36 *Schlichte Weisen*), 88, 97, 98, 104.—SACRED MUSIC: Op. 19, *Zwei geistliche Gesänge;* op. 61, *Leicht ausführbare Kompositionen zum gottesdienstlichen Gebrauch in der kath. Kirche* (38 motets for mixed vcs.); op. 105, *Zwei geistliche Lieder:* op. 110, Motets for mixed ch. a capp. (*a* 5); op. 137, *Zwölf geistliche Lieder.*—WITHOUT OPUS-NUMBER: *Der evangelische Kirchenchor* (I. 40 mixed choruses for all festivals [4 series]; II, Cantata *O wie selig* for mixed ch., str.-orch. and org.; III, Cantata, *O Haupt voll Blut und Wunden* (for alto and ten. soli, mixed ch., vl. and ob. soli and org.). Male and mixed choruses, and songs (sacred and secular).—For pf.: 2 books of canons in all major and minor keys; 4 *Spezialstudien für die linke Hand allein;* minor pcs.—Transcriptions: For Organ: *Schule des Triospiels* (with K. Straube; Bach's 2-part Inventions); 15 clavier-comps. of Bach. For pf. 4 hands: Bach's Prelude and Fugue (D), Toccata and Fugue (D m.); Fantasia (G), Prelude and Fugue (G), Prelude and Fugue (A m.), Fantasia and Fugue (G m.), Toccata and Fugue (E), Prelude and Fugue (E m.) [very difficult, but effective]; Bach's orchl. Suites and Brandenburg Concertos.—For pf. solo: H. Wolf's overture to *Penthesilea* and *Italienische Serenade* d'Albert's overt. to *Esther;* songs of Jensen, Brahms, H. Wolf and R. Strauss.—Arrangements: 5 *Spezialstudien* (Chopin); 12 madrigals for male ch. (Hasler, Lulli, Donati, Th. Morley, Prätorius, Meyland); 6 do. for mixed ch. (Gastoldi, Th. Morley, Lulli).—He also wrote *Beiträge zur Modulationslehre* (1903).

Régnal, Frédéric. Pen-name of FRÉDÉRIC D'ERLANGER.

Regnart (or **Regnard**) [rĕh-ñahr′], **Jacob,** Netherland composer; b. 1540; d. as Imperial Vice-Kapellm. at Prague, c. 1600. Publ. 1574–1611 a great number of masses, motets, canzone, villanelle, and German songs (many books of these last went through 7 editions; in a coll. of 1590 are some songs by his brothers, Franz, Karl, and Pascasius). In the 'Monatshefte für Musikgeschichte' (vol. xii, p. 97) is a full list of his works.—See Q.-Lex.

Reh′baum, Theobald, b. Berlin, Aug. 7, 1835. Boy-chorister in the cathedral; later a pupil of H. Ries (violin) and Kiel (comp.). Now (1917) living in Berlin. Wrote text and music of the following operas: *Don Pablo,* comic, 3 acts (Dresden, 1880); *Das steinerne Herz* (Magdeburg, 1885); *Turandot,* comic, 3 acts (Berlin, 1888); *Oberst Lumpus,* 1 act, comic (Wiesbaden, 1892); 4 more not perf.

(*Das Weib des Uria; Die Konskribirten; Der Goldschmidt von Paris; Die Prinzessin von Tunis*); has publ. instructive pieces f. violin, part-songs, songs, etc.; an *Elementar-Violinschule* (op. 7), and a *Bratschen-Schule zum Selbstunterricht für Violinisten* (op. 9).

Reh'berg, Willy, fine pianist; b. Morges, Switz., Sept. 2, 1863. Pupil of his father, Friedrich R., a music-teacher; later, at the Zurich Music-School, of Hegar, Weber and Freund; and 1882–5 of Leipzig Cons., where he was eng. as pf.-teacher until 1890. From 1888–90 he also successfully cond. the subscription-concerts of the court orch. and the Singakademie at Altenburg. From 1890–1907, head teacher of pf. at Geneva Cons.; 1892–1907 also Kapellm. of the Geneva Munic. Orch.; since 1907 prof. at Hoch's Cons. in Frankfort.—Works: Op. 2, *Menuet, Chanson d'amour* and *Gavotte*, f. pf.; op. 3, Sonata in G m.; op. 4, 2 *Études de concert;* op. 10, Sonata f. pf. and violin, in D; op. 14, *Festmarsch* for pf. (4 hands); etc.

Reh'feld, Fabian, violinist and comp.; b. Tuchel, W. Prussia, Jan. 23, 1842. Pupil of Zimmermann and Grünwald, Berlin; 1868, royal chamber-musician; 1873–98, leader in the court orch. Has comp. numerous pcs. for vl. and pf. (op. 43, *Vision*, scène dramatique; op. 49, *Caprice*, concert-étude; op. 54, *Sechs Charakterstücke;* op. 58, *Zwei Konzertstücke;* op. 62, *Saltarello;* op. 86, *Andante pathétique;* etc.); also songs.

Rei'cha, Anton, eminent theorist and instrumental composer; b. Prague, Feb. 27, 1770; d. Paris, May 28, 1836. Nephew and pupil of Joseph Reicha [*recte* Rejcha; comp. and violinist, leader, and later Kapellm., of the Electoral orch. at Bonn]. From 1788, flutist in the Bonn orch., in which Beethoven was a viola-player; 1794–9, piano-teacher in Hamburg, writing an opera, and going to Paris in hopes of producing it; but had to content himself with the successful performance of two symphonies. From 1801–8 he lived in Vienna, intimate with Beethoven, and associating with Haydn, Albrechtsberger, and Salieri. On the French invasion he returned to Paris; brought out the moderately successful comic operas *Cagliostro* (1810), *Natalie* (1816), and *Sapho* (1822); but gained a high reputation as a theorist and teacher (some of his pupils were Jelensperger, Elwart, Lefebvre, and Dancla), also as an instrumental composer. In 1818 he succeeded Méhul as prof. of counterpoint and fugue at the Cons.; was naturalized in 1829; and succeeded to Boieldieu's chair in the Académie in 1835. —Publ. comps.: 2 symphonies; an overture; decet f. 5 stringed and 5 wind instrs.; octet f. 4 stringed and 4 wind instrs.; a clar.-quintet; 6 string-quintets; 20 string-quartets; 24 quintets f. flute, oboe, clar., horn and bassoon; 6 quartets f. flute and strings; a quartet f. pf., flute, 'cello and bassoon; a quartet f. 4 flutes; 6 string-trios; 24 trios f. 3 horns; a trio f. 3 'celli; 6 violin-duets; 22 flute-duets; 12 violin-sonatas; and, f. pf., sonatas, études, fugues (e. g., *36 fugues pour le piano d'après un nouveau système*, comp. in Vienna), variations (*L'art de varier* has 57), etc.—Writings: *Études ou théories pour le pianoforte, dirigées d'une manière nouvelle* (1800); *Traité de mélodie, abstraction faite de ses rapports avec l'harmonie* (1814; 2d ed. 1832); *Cours de composition musicale* . . . (1818); *Traité de haute composition musicale* (1824, '26; 2 vols.; edited 1834 by Czerny in French and German as *Vollständiges Lehrbuch* . . . , 4 vols.); *L'art du compositeur dramatique* . . . (1833); *Petit traité d'harmonie pratique* (n. d.).—Cf. J. A. Delaire, *Notice sur R.* (Paris, 1837); E. Bücken, *Aus A. R.'s Leben und Kompositionen* (Munich, 1912); id., *Beethoven und A. R.*, in 'Die Musik' (March, 1913).

Rei'chardt, Alexander, tenor opera-singer; b. Packs, Hungary, April 17, 1825; d. Boulogne-sur-Mer, March 14, 1885. Début Lemberg, 1845, as Otello in Rossini's opera; sang at the court opera, Vienna; also yearly, from 1851–7, at London in opera and concert. At Boulogne, where he settled in 1860, he organized a singing-society, and was president of a music-school.—Composed songs.

Rei'chardt, Gustav, composer of *Was ist des Deutschen Vaterland?;* b. Schmarsow, n. Demmin, Nov. 13, 1797; d. Berlin, Oct. 19, 1884. A pupil of Bernhard Klein; lived in Berlin as a music-teacher, publishing 36 works (chiefly popular songs); also cond. of the junior Berlin Liedertafel; and was Emperor Friedrich's music-teacher.

Rei'chardt, Johann Friedrich, born Königsberg, Nov. 25, 1752; d. Giebichenstein, n. Halle, June 27, 1814. A pupil of C. G. Richter (pf. and comp.) and Veichtner (violin), he later studied philosophy at the Universities of Königsberg and Leipzig; travelled, a keen observer, through Germany (1771–4); and on Agricola's death in 1775 applied for, and obtained, the post of Kapellm. to Frederick the Great. After a visit to Italy in 1782 he founded (1783) the 'Concerts spirituels' for the performance of new works, for which he wrote short analytical programs. During a long leave of absence in London and Paris (1785–6) he brought out his Passion music (after Metastasio) in both cities, and was commissioned to write two operas, *Tamerlan* and *Panthée*, for the Grand Opéra; Frederick's death necessitated his hasty return to Berlin, and the operas were not produced. Friedrich Wilhelm II. allowed him to enlarge the orchestra, and to obtain new singers from

Italy; but later, hearing of R.'s sympathy with the French Revolution, suspended him for 3 years, and dismissed him in 1794. R. lived in Altona till 1797; was then app. Inspector of the salt works at Giebichenstein, and held the appointment after his return to Berlin on the King's decease in the same year. Friedrich Wilhelm III increased his salary; but the French invasion drove him to Königsberg in 1806, and on Jerome Napoleon's threat to confiscate his property R. joined him at Kassel, and became his court conductor. On account of disagreements with the authorities, R. was soon granted leave of absence, which he improved by visiting Vienna to produce his operas and Singspiele; the trip was unsuccessful, and he returned to Giebichenstein, where he remained until his death.—For Berlin and Potsdam R. composed numerous Italian and German operas, incid. music to plays, and German Singspiele, the latter exercising considerable influence on the development of German opera. He also wrote a Passion; cantatas (sacred and secular); psalms, 2 Te Deums; etc.; as a song-composer [cf. Lindner, *Geschichte des deutschen Liedes*] he ranks high (he set about 60 of Goethe's lyrics to music); his instrl. music includes 7 symphonies (the *Schlachtsymphonie* celebrates the battle of Leipzig), a *Victory* overture, 14 pf.-concertos, a concertante f. string-quartet and orch., a quintet f. pf. w. 2 flutes and 2 horns, 2 pf.-quartets, 6 string-trios, a violin-concerto, 11 violin-sonatas, 17 pf.-sonatas, a flute-sonata. An extremely diligent writer, he edited a number of mus. periodicals; and publ. *Über die deutsche komische Oper* (1774), *Über die Pflichten des Ripienvioliniſten* (1776), *Briefe eines aufmerksamen Reisenden, die Musik betreffend* (2 parts; 1774, '76), *Schreiben über die Berlinische Musik* (1775), *Vertraute Briefe aus Paris* (1804, 1805; 3 parts), *Vertraute Briefe, geschrieben auf einer Reise nach Wien* (2 vols.; 1810). Autobiography in the 'Berlinische musikalische Zeitung' (1805; Nos. 55–89).—His wife **Juliane** (*née* **Benda**; b. Berlin, 1752; d. there May 9, 1783) was a fine pianist, who also publ. a number of songs.—Cf. H. M. Schletterer, *J. F. R. Sein Leben und seine musikalische Tätigkeit* (Augsburg, 1865; only vol. i publ.); C. Lange, *J. F. R.* (Halle, 1902); W. Pauli, *J. F. R. Sein Leben und seine Stellung in der Geschichte des deutschen Liedes* (Berlin, 1902).—See also Q.-Lex.

Rei'chardt, Luise, daughter of preceding; b. Berlin, 1788; d. Hamburg (where she had lived from 1814 as a singing-teacher), Nov. 17, 1826. She composed a number of beautiful songs.

Rei'chel, Adolf Heinrich Johann, b. Tursnitz, W. Prussia, 1817; d. Bern, March 5, 1896. Pupil of Dehn and L. Berger in Berlin; lived 14 years in Paris as a pf.-teacher and composer (pf.-concertos, 2 pf.-trios, 4 preludes and fugues, also mazurkas and sonatas, f. pf.; masses; many songs); 1857–67, teacher of comp. at Dresden Cons., and cond. of Dreyssig's Singakademie; from 1867, municipal Mus. Dir. at Bern, Switzerland.

Rei'chel, Friedrich, born Oberoderwitz, Lusatia, Jan. 27, 1833; d. Dresden, Dec. 29, 1889, as cantor and org. at the Johanniskirche. Pupil of Wieck, Otto and Rietz, at Dresden. Chief among 32 publ. works are a *Frühlingssymphonie*, op. 25; part-songs f. men's voices, op. 4, 5, 7; and some motets. He prod. an operetta, *Die geängsteten Diplomaten*, at Dresden in 1875; 2 str.-quartets and an octet for wind-instrs. remained MS.

Rei'cher - Kin'dermann, Hedwig, gifted dram. soprano; b. Munich, July 15, 1853; d. Trieste, June 2, 1883. Daughter of the baritone A. Kindermann; sang in the Court Th., then in the Gärtnerplatz Th. at Munich; later at Hamburg; from 1880–82 at Leipzig; then in A. Neumann's Wagner troupe. She married the opera-singer Reicher.—Cf. A. Neumann, *Erinnerungen an R. Wagner* (Leipzig, 1907; Engl. tr. by E. Livermore, N. Y., 1908).

Rei'chert, Arno Julius, b. Dresden, May 31, 1866. Pupil of Höpner, Rischbieter and Draeseke at the Cons. there. App. teacher of music at the Freimaurer-Institut, Dresden; 1894–1904, at R. L. Schneider's Musikschule; since 1904 head of the music division of the Dresden R. Library. Has written a comic opera, *Onkel Stark;* pf.-pcs.; many choruses and songs; has arr. about 450 folk-songs for male and mixed chorus; publ. *50 Jahre Sinfonie-Konzerte* (a record of the works prod. by the Kgl. Kapelle in Dresden from 1858–1908).

Rei'chert, Johannes, b. Dresden, June 19, 1876. Pupil of Draeseke (1893), and of Nicodé and Buchmayer (1894–8). From 1896–1906, cond. of the orch.-class at the Dresden Musikschule; 1902–6, also Repetitor at the Hoftheater; founded in 1899 the 'Volkssingakademie' (a mixed chorus recruited exclusively from the working classes); 1905–13, private teacher of the crown-prince of Saxony; wrote the program-notes of the symph.-concerts of the Kgl. Kapelle, 1902–13; since 1906 also munic. Musikdir. in Teplitz-Schönau.—Works: Op. 5, *Konzertouvertüre* in E; op. 25, *Eine Nachtmusik*; op. 30, *Lustige Suite* (all for orch.); op. 11, *Helges Traum* for soli, male ch. and orch.; op. 18, *Traumsommernacht* for 6-part ch. and orch.; op. 20, *Die Tonkunst* for bar. solo, ch. and orch.; choruses for male, fem. and mixed vcs.; pf.-pcs. (sonata in A m., op. 1).

Rei'chert, Mathieu-André, born Maestricht, 1830. Flute-virtuoso; pupil from 1844 of the Brussels Cons., taking 1st prize in 1847. Made long tours in Europe and America. Comp. difficult music for flute.

Reich'mann, Theodor, celebrated dram. baritone; b. Rostock, March 15, 1849; d. Marbach, on Lake Constance, May 22, 1903. Pupil of Mantius and Elsler (Berlin), Ress (Prague), and Lamperti (Milan). Sang in theatres at Magdeburg, Berlin, Rotterdam, Strassburg, Cologne, Hamburg, and Munich (1874); 1882–9 at the Court Opera, Vienna; in 1882 he created the rôle of Amfortas at Bayreuth. Sang in German opera at New York, 1889–90; made extended tours; and was re-engaged at Vienna.

Reichwein [rīyh'vīn], **Leopold,** b. Breslau, May 16, 1878. Began his career as Kapellm. in Mannheim; 1909 at the Hofoper in Karlsruhe; since 1913 at the Hofoper in Vienna. Has prod. the operas *Vasantasena* (Breslau, 1903) and *Die Liebenden von Kandahar* (ib., 1907); incid. music to *Faust* (Mannheim, 1909); songs (op. 1, 2, 5).

Reid, General **John,** b. Straloch, Perthshire, Feb. 13, 1721; d. London, Feb. 6, 1807. A musical amateur, he left £52,000 to found a chair of music in Edinburgh Univ., also providing that an annual concert of his own compositions should be given. The 'Reid' professors since the foundation (1839) have been John Thomson; Sir Henry Bishop, 1842; Henry Hugo Pierson, 1844; John Donaldson, 1845; Sir Herbert Stanley Oakeley, 1865; Frederick Niecks, 1889; and Donald Francis Tovey, since 1914.

Reifner [rīf'nĕr], **Vincenz,** b. Theresienstadt, Bohemia, Oct. 25, 1878. St. in Prague, and then under C. Kistler in Kissingen; now (1917) living in Teplitz as comp. and mus. critic.—Works: The symph. poems *Frühling*, op. 12; *Dornröschen*, op. 17; *Die Bremer Stadtmusikanten*; a *Ballettouvertüre*, op. 15; *Ballade* for soli, ch. and orch.; pf.-pcs.; songs.

Reijnvaan or **Reynwaen** [rīn'vahn], **Jean Verschuere,** LL.D.; b. Middelburg, Holland, 1743; d. Flushing, May 12, 1809. Organist and 'carillonneur' at Flushing. Compiled the first Dutch mus. dictionary: *Muzikaal konstwoordenboek* (1789; one vol., A–E, and part of vol. ii, 2d ed., 1795, only to letter M). Also publ. a *Catechismus der Muzijk* (1788); comp. 6 violin-sonatas, psalms, motets, and songs.

Rei'mann, Heinrich, son of Ignaz; born Rengersdorf, Silesia, Mar. 14, 1850; d. Berlin, May 24, 1906. Taught by his father; attended the Glatz Gymnasium, and studied philology at Breslau Univ. (1870–4), also conducting the academical Gesangverein 'Leopoldina.' He taught at several Gymnasia, and became director of that at Gleiwitz in 1885; but soon resigned to devote himself to music. From 1887 he lived in Berlin, where he was asst.-librarian at the R. Library, organist to the Philharm. Soc., teacher of organ and theory at the Scharwenka-Klindworth Cons., and (from 1895) org. at the Kaiser Wilhelm-Gedächtniskirche; made Kgl. Prof. in 1897. He was an eminent mus. critic (on the 'Allgem. musikalische Zeitung'), an excellent organist, a composer of organ-sonatas and -studies, etc., and a writer of distinction: Biography of Schumann (1887); *Zur Theorie und Geschichte der byzantinischen Musik* (in the 'Vierteljahrsschrift für Musikwissenschaft,' 1889); *Joh. Brahms* (1897; 3d ed. 1903; in 'Berühmte Musiker,' of which series he was editor); *Musikalische Rückblicke* (2 vols., 1900); *H. von Bülow* (1909, posth.); *J. S. Bach* (1912; completed by B. Schrader). He revised vol. ii of Ambros's *Musikgeschichte* for a new edition (1892); and publ. a coll. of old songs, arr. for concert-performance, 'Das deutsche Lied' (4 vols.), and the colls. 'Internationales Volksliederbuch' (3 vols.) and 'Das deutsche geistliche Lied (6 vols.); also ed. Bach's St. John's Passion (1903).

Rei'mann, Ignaz, b. Albendorf, Silesia, Dec. 27, 1820; d. Rengersdorf, June 17, 1885. Prolific church-composer; publ. 18 masses, 4 Requiems, 3 Te Deums, 48 offertories, 40 graduals; many others, also instrumental works, in MS.

Reimers [rī'mers], **Paul,** fine concert-tenor; b. Lunden, Schleswig-Holstein, March 14, 1878. St. with Prof. Spengel in Hamburg, Georg Henschel and Raymond von zur Mühlen in London, and Jean Criticos in Paris. Début as Max (*Freischütz*) in Hamburg, 1902; the success he achieved shortly afterwards in Lorenz's oratorio *Krösus* determined him to devote himself to oratorio and Lieder-singing; has toured Germany, France, England, Russia, Scandinavia, the Balkan States, etc.; since his first tour of the U. S. (1913) he has been a regular visitor. For some years he lived in Berlin as a member of the 'Berliner Vokal-Quartett' (Jeannette Grumbacher de Jong, Therese Schnabel-Behr, R., and Artur von Eweyck), renowned for their interpretation of Brahms's vocal quartets.

Rei'necke, Karl (Heinrich Carsten), b Altona, June 23, 1824; d. Leipzig, March 10, 1910. Pianist, pupil of his father, a music-teacher. His first concert-tour was to Denmark and Sweden in 1843; he then went to Leipzig, learned much through intercourse with Mendelssohn and Schumann, made a

second tour through North Germany, and was from 1846–8 court pianist to Christian VIII at Copenhagen. Then, after spending some years in Paris, he became teacher at Cologne Cons. in 1851, mus. director at Barmen 1854–9, academical mus. dir. and cond. of the Singakademie at Breslau 1859–60, and from 1860–95 cond. (following J. Rietz) of the Gewandhaus Concerts at Leipzig, his successor being Nikisch. At the same time he was app. prof. of pf.-playing and free composition at the Leipzig Cons. and in 1897 he was made 'Studiendirektor' at that institution. He retired in 1902. From Leipzig Univ. he had the title of *Dr. phil.* (hon. causa); from the King of Saxony, that of 'Royal Professor.' An eminent pianist, he excelled as an interpreter of Mozart, made concert-tours almost yearly, and was enthusiastically welcomed in England, Holland, Scandinavia, Switzerland, and throughout Germany; among his pupils were Maas, Kwast, Winding, Joseffy, Dora Schirmacher, and Jeanne Becker. As a composer, and teacher of composition, R. was the leader in Leipzig for a quarter of a century; his works, classic in form and of a refined workmanship, have a distinct dash of romantic temperament. Although his sympathies were almost exclusively with the classicists (his favorite was Mozart), he could not entirely escape from the influence of Wagner and Brahms. In his writings he showed himself an extreme conservative. Besides the Leipzig letters for the 'Monthly Musical Record' and essays for various journals, he wrote *Was sollen wir spielen?* (1886), *Zur Wiederbelebung der Mozartschen Klavierkonzerte* (1891), *Die Beethovenschen Klaviersonaten* (1897; 6th ed. 1912; Engl. tr. 1898), *Und manche liebe Schatten steigen auf* (1900), *Meister der Tonkunst* (1903), *Aus dem Reich der Töne* (1907).—Cf. J. von Wasielewski, *K. R. Ein Künstlerbild* (Leipzig, 1893); E. Segnitz, *K. R.* (ib., 1900).

PRINCIPAL COMPOSITIONS.

DRAMATIC: *König Manfred* [op. 93] (Wiesbaden, 1867), *Ein Abenteuer Händels* [op. 104] (Schwerin, 1874), *Auf hohen Befehl* [op. 184] (Hamburg, 1886), *Der Gouverneur von Tours* [no opus-number] (Schwerin, 1891), *Der vierjährige Posten* (op. 45; not perf.); incid. music to Schiller's *Tell* (op. 102); the fairy operas for soli, fem. ch. and pf. *Nussknacker und Mausekönig* (op. 46), *Schneewittchen* (op. 133), *Dornröschen* (op. 139), *Aschenbrödel* (op. 150), *Die Wilden Schwäne* (op. 164), *Glückskind und Pechvogel* (op. 177), *Vom Bäumlein das andere Blätter hat gewollt* (op. 190), *Schneeweisschen und Rosenrot* (op. 208), *Die Teufelchen auf der Himmelswiese* (op. 245), *Traumfriedel* (op. 278). —VOCAL: The oratorio *Belsazar* (op. 73); *Missa a 5* (op. 95); *Missa Brevis a 4* (op. 114); for soli, mixed ch. and orch., *Ein geistliches Abendlied* (op. 50), *Sommertagsbilder* (op. 161); for soli, male ch. and orch., *Hakon Jarl* (op. 142); for male ch. and orch., *Schlachtlied* (op. 56); *Der Jäger Heimkehr* (op. 90); *Festgesang* (op. 192); *Der deutsche Sang* (op. 237); concert arias, *Mirjams Siegesgesang* for sop. (op. 74); *Almansor* for bar. (op. 124); *Das Hindumädchen* for alto (op. 151); numerous choruses for mixed, male and fem. vcs.; songs and duets.—FOR ORCH.: 3 symphonies (op. 79, A; op. 134, C m.; op. 227, G m.) [a *Kindersymphonie* for pf. w. toy instrs., op. 239]; 9 overtures (op. 51, *Dame Kobold;* op. 70, *Aladdin;* op. 92, *Das Jahrmarktsfest zu Plundersweilern;* op. 105, *Friedensfeier;* op. 148, *Festouvertüre;* op. 166, *Zur Jubelfeier;* op. 193, *Zenobia;* op. 218, *An die Künstler* [w. final ch.]; op. 223, *Prologus solemnis in Form einer Ouvertüre*); op. 110, *Deutscher Triumphmarsch;* op. 128, *In Memoriam, Introduktion und Fuge mit Choral;* op. 191, *Zur Reformationsfeier* (vars. on '*Ein' feste Burg*'); op. 200, *Trauermarsch* (on the death of Emperor William I); op. 242, Serenade for strings.—FOR ORCH. WITH SOLO INSTRS.: Op. 33, *Konzertstück* in G m. for pf.; 4 pf.-concertos (op. 72, F♯ m.; op. 120, E m.; op. 144, C; op. 254, B); op. 87, Cadenzas to 42 movems. of pf.-concertos by Bach, Beethoven, Mozart, Weber; op. 82, Vcl.-concerto in D m.; op. 141, Vln.-concerto in G m.; op. 155, *Romanze* for vln. in A m.; op. 182, Harp-concerto; op. 263, *Romanzero* in A m. for vcl.; op. 283, Flute-concerto in D.—CHAMBER-MUSIC: Op. 216, octet in B♭ for wind instrs.; op. 271, sextet in B♭ for do.; 6 str.-quartets (op. 16, E♭; op. 29, A; op. 30, F; op. 132, C; op. 211, D; op. 287, G m.); op. 249, str.-trio in C m.; op. 83, pf.-quintet in A; 2 pf.-quartets (op. 34, E♭; op. 272, D); 6 pf.-trios (op. 38, D; op. 126, *Zwei Serenaden;* op. 159, G and E m.; op. 230, C m.); op. 188, trio for pf., ob. and horn in A m. (also arr. for pf., vl. and vcl.); op. 264, trio for pf., clar. and horn in B♭; for pf. and vln., op. 108, 3 sonatinas (F, G, B♭); op. 116, sonata in E m.; op. 153, *Suite* in E m.; op. 160, *Phantasie* in A m.; op. 212, 6 *leichte Duos;* op. 213, *Miniatur-Sonaten* (A m., G); op. 257, *Die Jahreszeiten* (4 char. pcs. in sonata-form); 3 sonatas for vcl. and pf. (op. 42, A; op. 89, D; op. 238, G); 3 *Phantasiestücke* for vla. and pf. (op. 43); op. 167, *Undine* (sonata for fl. and pf.).—FOR PF.: Op. 15, *Phantasie in Form einer Sonate;* op. 47, 3 sonatinas; op. 57, *Alte und neue Tänze;* op. 65, *Präludien und Fugen;* op. 86, *Bilder aus dem Süden;* op. 88, *Mädchenlieder;* op. 106, *Aus der Jugendzeit;* op. 179, sonata for the left hand (C m.); op. 202, *Von der Wiege bis zum Grabe* (16 char. pcs.; also arr. for 4 hands and orch.); op. 220, *Biblische Bilder* (also arr. for orch.); op. 258, *Pastellbilder;* op. 35, sonata in A m. (4 hands); op. 130, *Zwölf Studien in kanonischer Weise* (do.); 3 sonatas for 2 pfs. (op. 240 and 275 [G, C]); etc.

Rei'necke, Leopold Karl, born Dessau, 1774; d. Güsten, Oct. 22, 1820. Pupil of Rust (vln.) and Naumann (comp.); from 1798, leader and music-director at Dessau. Prod. operas at Dessau, also symphonies and chamber-music.

Reinhardt [rīn'-], **Heinrich,** popular operetta-composer; b. Presburg, April 13, 1865. Pupil of M. Mocker and A. Bruckner in Vienna; was mus. critic for the 'Extrapost,' 'Musikal. Rundschau,' and 'Wiener Tageblatt'; now (1917) editor of the 'Tageblatt.'—The operettas *Das süsse Mädel* (Vienna, 1901, his greatest succ.), *Der liebe Schatz* (ib., 1902), *Der General-Konsul* (ib., 1904), *Krieg im Frieden* (.b., 1906), *Die süssen Grisetten* (ib., 1907), *Ein Mädchen für alles* (Munich, 1908), *Die Sprudelfee* (Vienna, 1909), *Napoleon und die Frauen* (ib., 1911), *Prinzessin Grell* (Berlin, 1914), *Des Königs Gäste* (Vienna, 1916); has also written 2 operas, *Die Minnekönigin* and *Der Schuster von Delft;* author of *Die Entwicklung der Operette* and *Virtuosentum und Künstlerschaft.*

Reinhold [rīn'hōhlt], **Hugo,** b. Vienna, Mar. 3, 1854. Choir-boy in the Hofkapelle;

then pupil of J. Epstein (pf.), O. Dessoff and A. Bruckner (comp.) at the Vienna Cons., graduating in 1874 as winner of the silver medal; now (1917) prof. of pf. at the k. k. Akademie der Tonkunst. A composer of pronounced melodic gift and highly poetic conception.—Works: Op. 7, Suite in E♭ for pf. and orch.; op. 10, *Präludium, Menuett und Fuge* for str.-orch.; op. 22, Symphony in C; op. 29, *Intermezzo scherzoso;* op. 32, *Konzert-Ouvertüre;* op. 18, str.-quartet in A; op. 24, vl.-sonata in G;—for pf. 4 hands: op. 4, *Im Walde;* op. 9, *Fantasiebilder;* op. 17, *Abendbilder;*—for pf. solo: op. 28, *Drei Impromptus;* op. 45, *Suite mignonne;* op. 50, *Valses pittoresques;* op. 53, *Auf der Wanderschaft;* op. 55, *Traunseebilder;* op. 63, *Traumbilder;* op. 65, *Tanzszenen;* etc.; male choruses and songs.

Rein'ken, Jan Adams, famous organist; b. Wilshausen, Alsace, April 27, 1623; d. Hamburg, Nov. 24, 1722. Pupil of Sweelinck in Amsterdam. In 1658 he became assistant, and in 1663 successor, to Scheidemann, organist at the Katharinenkirche, Hamburg. One of the foremost among North German organists; J. S. Bach several times walked from Lüneburg to Hamburg to hear him.—Works: *Hortus musicus* f. 2 violins, viola, and bass (1704), and *Partite diverse* (both republ. by the 'Maatschappij tot bevordering van Toonkunst'); in MS., a toccata f. organ, 2 arrs. of chorals, and 2 vars. f. clavichord. —See Q.-Lex.

Reins'dorf, Otto, b. Köselitz, May 28, 1848; d. Berlin, April 15, 1890. Pupil of Kullak and Wüerst. Went to Leipzig 1870; co-editor of the 'Neue Zeitschrift für Musik,' and (1872) of the 'Tonhalle'; founded the 'Musikalische Central-Zeitung' (soon defunct), and the 'Allgemeine deutsche Musikzeitung' (1874; retired from editorship, 1875); went to Vienna, 1875, started the 'Illustr. Musik- und Theater-Journal,' resigned the editorship in 1876, and went to Berlin. He was a talented, but erratic, writer and composer.

Reinthaler [rīn'tah-ler], **Karl (Martin),** gifted composer; b. Erfurt, Oct. 13, 1822; d. Bremen, Feb. 13, 1896. A music-pupil of G. A. Ritter, he studied theology, at his father's desire, in Berlin from 1871–6; but his passion for music won the day, and he took private lessons with Marx. The King then granted him a stipend for study at Paris in 1849 (6 months), where he had singing-lessons from Geraldi and Bordogni, and for 3 years at Rome. He then (1853) was called to the Cologne Cons. as teacher of singing; in 1857 he was app. municipal mus. dir., organist and Kapellm. at the cathedral, and cond. of the Singakademie in Bremen; later also becoming cond. of the Liedertafel there. He received the title of R. Prussian Mus. Dir.; was elected full member of the Berlin Akademie in 1882, and in 1888 was made 'Royal Professor.' He prod. 2 operas, *Edda* (Bremen, 1875) and *Käthchen von Heilbronn* (Frankfort, 1881); an oratorio, *Jephtha,* repeatedly perf. in Germany and elsewhere; the famous *Bismarck-Hymne* (won a prize); the choral works *In der Wüste, Das Mädchen von Kolah* (both w. orch.), and *Die Rosen von Hildesheim* (f. 4 male voices w. orch.); a symphony in D; male choruses, songs, psalms.

Reisenauer [rī'-], **Alfred,** pianist; born Königsberg, Nov. 1, 1863; d. (on a concert-tour) Liebau, Oct. 3, 1907. Pupil of L. Köhler and Liszt. Début at Cardinal Hohenlohe's palace, Rome, with Liszt (1881); after a concert-tour (London, Leipzig), he studied law at Leipzig Univ. 1881-2, but in 1886 resumed his career of concert-pianist, and visited almost every country of the globe (even Siberia and Central Asia); 1900–6 he was prof. of the 'Meisterklasse' at the Leipzig Cons. He combined brilliancy of execution with scholarly insight. He publ. a number of fine songs: 6 *Gesänge aus Wilhelm Meister;*' 5 *Traurige Lieder* (Heine); *Wanderlieder* (Uhland); *Sieben Gedichte* (op. 12); 6 *Balladen und Romanzen* (op. 13); *Reisebilder* (op. 14; for pf. 4 hands); 50 *Übungsstücke* for pf. In MS. he left a set of vars. for orch., a str.-quartet, a pf.-suite, and more than 100 songs.—Cf. Gräfin J. Schwerin, *Erinnerungen an A. R.* (Königsberg, 1909).

Reiser [rī'-], **August Friedrich,** born Gammertingen, Württemberg, Jan. 19, 1840; d. Haigerloch, Oct. 22, 1904. From 1880–86, editor of the Cologne 'Neue Musikzeitung'; comp. 2 symphonies; overtures; *Barbarossa,* f. double ch., soli and orch. (op. 81); *Deutsche Kriegsscene aus dem 17. Jahrh.* for male ch., solo and orch. (op. 108); *Missa brevis* (op. 115); many male choruses and songs.

Reiset [rā-zā'], **Marie-Félicie-Clémence de.** See GRANDVAL, Mme. DE.

Reiss [rīs], **Albert,** dramatic tenor; born Berlin, Feb. 22, 1870. He was an actor until 1897, when Pollini discovered his voice; the same year (Sept. 28) he made his operatic début at the Stadtth. in Königsberg as Ivanov in Lortzing's *Czar und Zimmermann;* 1898–9, in Posen; 1899–1901, at the Hofth. in Wiesbaden and Munich. On Dec. 23, 1901, he made his Amer. début at the M. O. H. in the minor rôles of the Sailor and Shepherd in *Tristan und Isolde,* but his sterling qualities were quickly appreciated, and before the end of the season he was given more important parts; his interpretations of David (*Meistersinger,* Jan. 24, 1902) and Mime (*Siegfried,*

Mar. 4) were particularly striking; in fact, since then no other artist has been heard in these parts at the M. O. H., where he has sung uninterruptedly to the present day (1917); during the summer months he has also appeared at Cov. Garden and at the principal German opera houses. He created the rôles of Nick in Puccini's *Fanciulla del West* (M. O. H.; Dec. 12, 1910), Der Besenbinder in Humperdinck's *Königskinder* (ib.; Dec. 28, 1910), Nial in Parker's *Mona* (ib.; Mar. 14, 1912), Ragueneau in Damrosch's *Cyrano de Bergerac* (ib.; Feb. 27, 1913), Robin Goodfellow in Parker's *Fairyland* (Los Angeles; July 1, 1915), King Richard II in De Koven's *Canterbury Pilgrims* (M. O. H.; Mar. 8, 1917), and Wenzel in the Amer. première of Smetana's *Bartered Bride* (M. O. H.; Feb. 19, 1909); has sung numerous rôles in German, French and Ital. operas; decorated by the King of Bavaria with the Ludwigsmedaille.—On Oct. 26, 1916, he appeared in the new rôle of impresario, producing at the Empire Th. in N. Y. Mozart's *Bastien und Bastiennne* and *Der Schauspieldirektor* (in Engl., himself singing the rôles of Bastien and Mozart, resp.), the latter work having its Amer. première on that occasion [the former had been introduced (in Ger.) to America under the auspices of the the MacDowell Club, N. Y., Nov. 17, 1914]. The experiment proved so successful that 4 repetitions had to be given; in the spring of 1917 (May 7–19) R. gave a 2-weeks' season of intimate light opera (also in Engl.) at the Lyceum Th. in N. Y., repeating the Mozart works, and bringing out for the first time in America Pergolesi's *La Serva Padrona* and Donizetti's *Il Campanello di Notte* (both May 7), and Gounod's *Le Docteur Miracle* (May 10).

Reiss, Karl Heinrich Adolf, b. Frankfort-on-Main, April 24, 1829; d. there April 5, 1908. Pupil of Hauptmann at Leipzig. Chorusmaster, and Kapellm., at various theatres; in 1854, 1st Kapellm. at Mayence; in 1856 2d, and on Spohr's death 1st, Kapellm. at Kassel; 1881–6, at the court theatre, Wiesbaden.—Prod. 1 opera, *Otto der Schütz,* at Mayence, 1856.

Reis'siger, Friedrich August, b. Belzig, July 26, 1809; d. Frederikshald, Mar. 2, 1883, as military bandmaster. Pupil of Weinlig and Schicht (Leipzig) and Dehn (Berlin); prolific comp. (many songs); from 1840–50, cond. at the Christiania theatre.

Reis'siger, Karl Gottlieb, b. Belzig, n. Wittenberg, Jan. 31, 1798; d. Dresden, Nov. 7, 1859. A pupil of Schicht at the Thomasschule, Leipzig, from 1811; began the study of theology in 1818, but gave it up for music, continuing at first under Schicht, then going to Vienna in 1821 (where he wrote, but did not produce, an opera, *Das Rockenweibchen,* and appeared as a vocalist and pianist), and thence to Munich (1822), pursuing the study of dramatic comp. under Winter, and successfully bringing out an overture and entr'actes to *Nero.* In 1824, at the expense of the Prussian government, he made a tour of inspection and study in Italy, and submitted a plan for a conservatory; taught at the Berlin R. Inst. for Church-music, and in 1826 was invited to The Hague to organize a conservatory, which still flourishes. In the same year he succeeded Marschner as mus. dir. of the German Opera at Dresden, and soon after was app. court Kapellm., as Weber's successor.—R. was a prolific composer (over 200 opus-numbers), writing with great facility, but utterly devoid of originality.—Works: The operas *Didone abbandonata* (Dresden, 1823); *Der Ahnenschatz* (1824); *Yelva* [melodr.] (1827); *Libella* (1828); *Die Felsenmühle von Étalières* (1829; the overture is still played at concerts); *Turandot* (1835); *Adèle de Foix* (1841); *Der Schiffbruch der Medusa* (1846);—the oratorio *David;* 10 grand masses; motets, psalms, etc.;—a symphony, an overture, a clar.-concerto, a flute-concerto, a pf.-quintet, a string-quintet, 6 pf.-quartets, 8 string-quartets, 27 pf.-trios, 3 violin-sonatas, 2 'cello-sonatas, 1 clar.-sonata;—and, f. pf., 3 solo sonatas, 2 4-hand sonatas, rondos (op. 27, 4 hands; op. 37, 39), waltzes (that named *Weber's Last Thought* is R.'s most popular piece), 24 *Danses modernes et brillantes,* in 2 sets, op. 38 and op. 46;—also songs, many of which became popular.

Reiss'mann, August, b. Frankenstein, Silesia, Nov. 14, 1825; d. Berlin, Dec. 1, 1903. Pupil there of Heinrich Jung, and in Breslau of Mosewius and Baumgart (theory), E. L. Richter (pf. and org.), Lüstner (vln.) and Kahl ('cello). His first compositions were well received; but two years' residence in Weimar with Liszt (1850–2) developed a strong literary vein. He lived in Halle, and from 1863–80 in Berlin, lecturing 1866–74 at the Stern Cons. on the history of music; then in Leipzig (where the University conferred on him the degree of *Dr. phil.* in 1875), in Wiesbaden, and again in Berlin.—Writings: *Katechismus der Gesangskunst* (1853; after Sieber); *Von Bach bis Wagner* (1861); *Das deutsche Lied in seiner historischen Entwickelung* (1861; rev. ed. 1874 as *Geschichte des deutschen Liedes;* considered his best and most original work); *Allgemeine Geschichte der Musik* (3 vols., 1863–5); *Allgemeine Musiklehre* (1864; 2d ed. 1864); *Robert Schumann* (1865; 3d ed. 1879); *Grundriss der Musikgeschichte* (1865); *Lehrbuch der musikalischen Komposition* (3 vols., 1866–73); *Felix Mendelssohn-Bartholdy* (1867; 2d ed.

1872); *Franz Schubert* (1873; *Die königliche Hochschule für Musik in Berlin* (1875); *Klavier- und Gesangschule für den ersten Unterricht* (2 parts, 1876); *Joseph Haydn* (1879); *Zur Ästhetik der Tonkunst* (1879); *Illustrirte Geschichte der deutschen Musik* (1880); *J. S. Bach* (1881); *G. F. Händel* (1881); *Gluck* (1882); *Weber* (1882); *Die Oper in ihrer kunst- und kulturhistorischen Bedeutung* (1885); *Was wird aus unserer deutschen Musik?* (Berlin, 1899); edited Gathy's 'Musikalisches Conversationslexikon' (1870), and vols. vii-xi of Mendel's ditto (1876; also Supplement of 1881, and an epitome, *Handlexikon der Tonkunst*, in 1882).—Compositions: 3 operas, *Gudrun* (Leipzig, 1874), *Die Bürgermeisterin von Schorndorf* (ib., 1880) and *Das Gralspiel* (Düsseldorf, 1895); a ballet, *Der Blumen Rache* (1887); *König Drosselbart*, f. soli, ch. and pf., with declamation (1886); 2 dram. scenes, *Drusus' Tod*, and *Loreley;* an oratorio, *Wittekind;* choruses, ballads, vocal terzets and duets, and many songs;—a symphony in C m. (op. 50); a violin-concerto (op. 30); a suite f. vln. w. orch. (op. 41); 2 violin-sonatas (op. 6, 17); pf.-music.

Rei'ter, Ernst, b. Wertheim, Baden, 1814; d. Basel, July 14, 1875. Violin-prof. at Würzburg Cons.; in 1839, musical dir. at Strassburg, from 1841 at Basel.—Works: *Die Fee von Elverhoe*, opera (Wiesbaden, 1865); *Das neue Paradies*, oratorio (Basel, 1845); 2 string-quartets (op. 7, 8); a vl.-sonata (op. 11); songs.

Rei'ter [rī'-], **Josef,** b. Braunau, Austria, Jan. 19, 1862. He received his first instruction from his father, who was the schoolmaster and organist of the little town; after that entirely self-taught; from 1886–1907 he lived in Vienna as teacher in the elementary schools; 1908–11, dir. of the Mozarteum in Salzburg; since then living again in Vienna as comp. In 1899 a number of admirers formed the 'J. R.-Verein' for the propagation of his works. His reputation rests chiefly on his numerous, and mostly excellent, male choruses.—Works: The operas *Klopstock in Zürich* (Linz, 1894), *Der Bundschuh* (Troppau, 1897), *Der Totentanz* (Dessau, 1906), *Ich aber preise die Liebe* (ib., 1912); the choral works w. orch. op. 36, *Meine Göttin;* op. 48, *Freie Kunst;* op. 63, *Daheim;* op. 65, *Liebesfrühling;* op. 66, *Bergwanderung;* op. 70, *Hymne zur Gedenkfeier des 100. Todestages F. von Schillers;* op. 77, *Mondnacht* (8-part male ch.); op. 99, *Der grüne Tod;* op. 108, *Sand* and *Gebet.*—Op. 35, *Brautlieder*, waltzes for orch.; op. 60, Requiem for soli, ch. and orch.; op. 30, a str.-quartet, *Aus der Heimat* (4 others in MS.); op. 54, *Löwenritt*, melodrama w. pf.; pf.-pcs. (op. 57, 58, 87, 95); songs.

Relfe, John, English theorist and composer; b. Greenwich, 1763; d. London, c. 1837, as an esteemed teacher of pf. and harmony.—Works: Airs, sonatas, lessons, divertimentos, etc., for harpsichord or pf.; songs; *Guida Armonica . . .* (3 parts, 1798; 2d ed. as *The Principles of Harmony . . .* 1817); *Remarks on the Present State of Mus. Instruction* (1819); *Lucidus ordo . . .* (1821). He proposed a reformed thorough-bass figuring, marking the root-chord *r.*, and the inversions ′ and ″. —See Q.-Lex.

Rell'stab, Johann Karl Friedrich, born Berlin, Feb. 27, 1759; d. there Aug. 19, 1813. Pupil of Agricola and Fasch; succeeded his father as head of a printing-establishment, adding a music-printing and -publishing department and a circulating library of music; founded short-lived amateur concerts in 1787; lost his property in the war of 1806, and gave music-lessons, lectured on harmony, and wrote criticisms for the 'Vossische Zeitung.' Compositions unimportant. He publ. '*Versuch über die Vereinigung der musikalischen und oratorischen Deklamation* (Vienna, 1785); *Anleitung für Klavierspieler, den Gebrauch der Bach'schen Fingersetzung, die Manieren und den Vortrag betreffend* (1790); and a polemical pamphlet, *Über die Bemerkungen eines Reisenden* [Reichardt], *die Berlinischen Kirchenmusiken, Konzerte, Opern und die königliche Kammermusik betreffend*' (1789).—Cf. O. Guttmann, *J. K. F. R.* (Leipzig, 1910). —See Q.-Lex.

Rell'stab, (Heinrich Friedrich) Ludwig, the noted novelist, son of the preceding; b. Berlin, April 13, 1799; d. there Nov. 27, 1860. Artillery officer, teacher of mathematics and history in the Brigade School, Berlin, retired from the army in 1821, and lived as a writer in Berlin from 1823. Editor and mus. critic of the 'Vossische Zeitung' from 1826. Publ. the satirical pamphlets *Henriette, oder die schöne Sängerin, eine Geschichte unserer Tage von Freimund Zuschauer* (1826; on Henriette Sontag's triumphs), and *Über mein Verhältniss als Critiker zu Herrn Spontini als Componisten und General-Musikdirector in Berlin, nebst einem vergnüglichen Anhang* (1827; directed against Spohr's truckling to virtuosity in *Agnes von Hohenstaufen*), for each of which he suffered a period of imprisonment; though his opinions were eventually upheld both in official circles and by the public. From 1839–41 R. edited a mus. periodical, 'Iris im Gebiet der Tonkunst'; he also contributed to several other papers. In his 'Gesammelte Werke' are biographies of Liszt, Ludwig Berger, Bernhard Klein, Nanette Schechner, and others; vol. i con-

tains criticisms, on opera and concert, which came out in the 'Vossische Zeitung' 1826–48. —His best-known novel is *1812*.

Reményi [rĕh′mā-ñē], **Eduard,** remarkable violinist; b. Heves, Hungary, 1830; died San Francisco, Cal., May 15, 1898. [According to his daughter, Mrs. H. von Ende of N. Y., the statement made in various dictionaries that his real name was Hoffmann, has no foundation in fact.] Pupil of Böhm at Vienna Cons. 1842–5; banished from Austria for participation in the Hungarian Revolution of 1848, he began the career of a wandering violinst in America; returned to Europe in 1853, profited by Liszt's counsels, and in 1854 became solo violinist to Queen Victoria. In 1860 he he was amnestied, and app. solo violinist to the Emperor of Austria; in 1865, commenced a brilliant tour, visiting Paris (1865), Germany, Belgium, and Holland; stayed in Paris 1875–7, playing in many Pasdeloup concerts; then proceeded to London (1877), and to America in 1878, travelling in the United States, Canada and Mexico; in 1886 he began a new concert-tour around the world, visiting Japan, China, Cochin-China, the Cape of Good Hope, etc. He died of apoplexy on his last American tour, 1897–8.—His technique was prodigious; in vigor, passion and pathos he was unexcelled: his extravagances were forgotten in admiration for his puissant genius. Finding insufficient scope in the usual violin-lite ature, he made skilful transcriptions of Field's Nocturnes, Chopin's Waltzes, Polonaises and Mazurkas, and pieces by Bach, Schubert, etc.,; these are united under the title of 'Nouvelle école du violon.' He comp. a violin-concerto, and some soli f. vln.—Cf. G. Kelley and G. Upton, *E. R. Musician, Littérateur, and Man* (Chicago, 1906).

Rem′mert, Martha, excellent pianist; b. Gross-Schwein, n. Glogau, Aug. 4, 1854. Pupil of Kullak, Tausig, and Liszt. Has made extended concert-tours since 1878 (Germany, Russia, Scandinavia, Greece, Turkey, Egypt, etc.). Since she settled in Berlin, where she founded the Franz Liszt-Akademie (a school for pf.-playing, of which she is dir.), she has practically given up solo-playing, but has appeared with striking success in chamber-music concerts. She is 'Kgl. Hofpianistin' and 'Kammervirtuosin.'

Rémusat [**Rémuzat**] [rā-mü-zăh′], **Jean,** flute-virtuoso, pupil of Tulou; b. Bordeaux, May 11, 1815; d. Shanghai, Sept. 1, 1880. After successful concert-giving, he became first flute at the Queen's Th., London; from 1853 ditto at the Th.-Lyrique, Paris. He preferred the old cross-flute to Böhm's.—Publ. a Flute-method, and solo pieces and duets f. flute, flute and violin, etc.

Remy, W. A. See MAYER, WILHELM.

Rénard [rā-nahr′], **Marie,** (real name **Pölzl,**) operatic soubrette; b. Graz, Jan. 18, 1863; début there 1882 as Azucena. Eng. 1883–5 at the Prague Landestheater; 1885–8 at the Berlin Court Opera; 1888–1901 at the Vienna Court Opera; made k. k. Kammersängerin. In 1901 she married Count Rudolf Kinsky, and retired from the stage. Her principal rôles were Zerlina, Carmen, Baronin (*Wildschütz*), Marie (*Waffenschmied*), etc.

Renaud [rŭ-noh′], **Albert,** b. Paris, 1855. Pupil of César Franck and Léo Delibes; organist at St.-François-Xavier; mus. critic of 'La Patrie.'—Works: The 4-act 'féerie' *Aladin* (Paris, 1891); opéra comique *À la Houzarde* (Brussels, 1891); ballet *The Awakened Shepherd* (London, 1892), and the ballet *Rokneddin* (Paris, 1892); pièce fantastique *Don Quichotte* (1895); folie-vaudeville *Un voyage à Venise* (1896); operetta *Le Soleil de minuit* (1898); etc.

Renaud, Maurice, renowned bass singer; b. Bordeaux, 1862. Pupil of Paris Cons.; engaged at R. Opera, Brussels, 1883–90; at the Opéra-Comique, Paris, 1890–1; at the Grand Opéra, 1891–1906. From 1906–10 he was one of the prime favorites at the Manhattan Op. House, N.Y.; since then he has not been connected with any particular theatre, but has appeared as star (chiefly in France and England). Sings bass (or baritone) parts in over 60 operas; is equally successful in comic and serious works.—Rôles: Huon; Mercutio and Capulet; Escamillo; Basilio; Beckmesser; Telramund; Flying Dutchman; Kurwenal; Guillaume (*Tell*); Fernando (*Fidelio*); Nelusko (*l'Africaine*); Don Giovanni; Scarpia; Athanaël; and leading rôles in many modern French and Italian operas.

Renda′no, Alfonso, pianist; b. Carolei, n. Cosenza, Calabria, April 5, 1853. Pupil of Naples Cons., of Thalberg, and of Leipzig Cons. (1871). Very successful at the Philharm. and Mus. Union Concerts in London; also in Paris and Leipzig. Highly esteemed in Italy; has publ. *salon*-pieces. His opera *Consuelo* (Turin, 1902) has also been perf. in Germany.

Ren′ner, Josef, Sr., b. Schmatzhausen, n. Landshut, Bavaria, April 25, 1832; d. Ratisbon, Aug. 11, 1895. Taught by his father; later by Mettenleiter and Proske. From 1858–92, choral cond. and teacher at the Aula Scholastica, Ratisbon; cond. of several mus. societies; founder, about 1865, and until 1882 director, of a Mus. Inst. To revive the German madrigals of the 16th–17th centuries, he organized the Ratisbon Madrigal Quartet. Edited and publ. 'Auswahl deutscher Madrigale von Meistern des 16. Jahrh.', 'Neue

Regensburger Sängerhalle,' 'Regensburger Oberquartette,' 'Mutter Donau,' 'Männerquartette von der Donau' (242 numbers), etc. Also wrote several masses, 3 requiems, motets, and comps. for organ (Suite, op. 56).

Renner, Josef, Jr., b. Ratisbon, Feb. 17, 1868. Pupil of Rheinberger; since 1893 org. at the Cath. in Ratisbon, and since 1896 also prof. of org. at the Kirchenmusikschule; made Kgl. Prof. in 1912. Comp. of numerous masses, requiems, motets, etc. (a capp. and w. org.); organ-works (op. 39, *Zwölf Trios;* op. 45, Sonata in C m.; op. 56, Suite No. 1; op. 58, *Thema mit Var.;* op. 61, Suite No. 2; op. 67, *Zwölf Präludien;* etc.); male choruses, pf.-pcs., and songs; a Singspiel, *Josef Haydn.* Also wrote *Moderne Kirchenmusik und Choral,* and *J. Rheinbergers Messen.*

Rensburg, Jacques E., violoncellist; b. Rotterdam, May 22, 1846; d. Bonn, c. 1900. Pupil of J. Giese, D. de Lange, and E. Hegar; was compelled by his father to embrace a commercial career, but took up music in 1867, acting as Alexander Schmitt's substitute in the Gürzenich Orch. and as teacher at the Cons.; after the latter's death (1868) he succ. him in both positions; made a very successful début as soloist at the Gewandhaus in 1872, and then toured Germany; shortly afterwards a nervous affection compelled him to abandon the concert career; returned to Rotterdam in 1874; in 1880 he establ. himself in business in Bonn.—Works: Op. 1, *Konzertstück* for vcl. and orch.; op. 2, *Drei Stücke* for vcl. and pf.; op. 3, Concerto for vcl. and orch.; op. 4, *Am Meeresstrande* (3 char. pcs.) for do.; op. 5, *Ballade* for do. (Op. 1, 4 and 5 are publ. only in arr. for vcl. and pf.; the autograph orchl. scores are in the Library of Congress at Washington.)

Respighi [rĕh-spē'gē], **Ottorino,** born Bologna, July 9, 1879. Pupil at the Liceo Musicale there of F. Sarti (vl.) and G. Martucci (comp.); since 1913 prof. of composition.—Works: The operas *Re Enzo* (Bologna, 1905), *Semirâma* (ib., 1910), *Maria Vittoria* (not yet prod.); *Aretusa,* cantata for m.-sop. and orch.; a Suite in E for orch.; *Notturno* and *Burlesca* for do.; Suite in G for str.-orch. and org.; 2 str.-quartets (D and D m.); a pf.-concerto; pcs. for pf., do. for org., do. for vl. Has edited Monteverdi's *Lamento d'Arianna,* and arr. Vitali's Ciaconna in G m. and Bach's vl.-sonata in E for vl. with str.-orch. and organ.

Ress, Luise, famous singing-teacher; born Frankfort-on-Main, Dec. 14, 1843; d. Berlin, July, 1907; lived in Berlin from 1872. Among her numerous pupils were Mathilde Mallinger, Helene Stägemann, Heinrich Gudehus, Ludwig Beer, etc.

Resto'ri, Antonio, b. Pontremoli, Massa Carrara, Dec. 10, 1859. St. philology at the Univ. in Bologna, and taught in secondary schools in various Italian cities; since 1897 prof. of Romance languages at the Univ. of Messina. Besides works on the hist. of literature and philology, he has publ. *Notazione musicale dell' antichissima Alba bilingua* (1892), *Musica allegra di Francia nei secoli XII e XIII* (1893), *La Gaîté de la Tor, aubade del secolo XIII* (1904); *La Musique des Chansons françaises* for Petit de Julevillе's 'Hist. de la langue et de la litt. françaises' (1895), and several valuable histor. essays for various journals ('Riv. mus. Ital.,' *et al.*).

Reszké, Jean de. See De Reszké.

Réty [rā-tē'], **Charles,** b. about 1826; d. Paris, July 1, 1895. Best known under the pseudonym of 'Charles Darcours,' as mus. critic for the Paris 'Figaro,' a post occupied with distinction for 25 years; he was formerly Director of the Old Th.-Lyrique.

Reub'ke [roib'kĕ], **Adolf,** organ-builder at Hausneindorf, n. Quedlinburg; b. Halberstadt, Dec. 6, 1805; d. there March 3, 1875. Built the organs in the cathedral ((88 stops) and the Jacobikirche (53 stops) at Magdeburg.—His son **Emil,** b. Hausneindorf, March, 1836; died there 1885; succeeded his father, and introduced various improvements (pneumatic tubes). Present head of the firm is Ernst Röver.—**Julius R.,** son of Adolf, b. Hausneindorf, March 23, 1834; d. Pillnitz, June 3, 1858. Pupil of Kullak and Marx, in Berlin, and later of Liszt; fine pianist, whose few comps. show great talent (a pf.-sonata, an organ-sonata entitled 'The 94th Psalm,' other pf.-pieces, and songs).—**Otto R.,** the youngest son of Adolf, b. Hausneindorf, Nov. 2, 1842; d. Halle, May 18, 1913. Pupil of von Bülow and Marx, lived in Halle as a music-teacher; cond. of the Robert Franz-Singakademie, 1867–1911; from 1892, musical director at the Univ.

Reuchsel, Amédée, b. Lyons, March 21, 1875. Pupil at the Brussels Cons. of J. Dupont (org.), A. Mailly (harm.), and E. Tinel (comp.); then of G. Fauré in Paris, where he has been org. at St.-Denis for a number of years; won the Prix Chartier for Chamber-music in 1908.—Works: The opera *La Moisson sanglante* (Brussels, 1913); the oratorio *Daniel*; *Poème héroïque* for vcl. and orch.; a sextet for wood-wind and pf.; a pf.-quartet; a str.-quartet in D m.; a pf.-trio in E♭; a vcl.-sonata in A; *Fantaisie appassionata* for cl. and pf.; *Ballade* for ob. and pf.; 3 sonatas for org., and minor pcs.; pf.-pcs.; about 40 male choruses. Has written *Théorie abrégée de la musique,* and ed.

the coll. 'Solfège classique et moderne' for the Paris Cons. (18 books).

Reuchsel, Maurice, brother of preceding; b. Lyons, Nov. 22, 1880. Pupil of his father and of the Paris Cons. Has made successful tours as vlnst. of France, England and Italy; since 1903 editor of the 'Express musical de Lyon.'—Works: *Suite dans le style ancien* for str.-orch.; *Konzertstück, Suite italienne, Suite romantique, Poème élégiaque* for vl. and orch.; a str.-quartet; a str.-trio; a vl.-sonata; psalms, motets; organ-pcs. and songs. Has written *La Musique à Lyon* (1903), *l'École classique du violon* (1905), *Un Violoniste en voyage* (1908).

Reuling [roi'-], **(Ludwig) Wilhelm,** born Darmstadt, Dec. 22, 1802; d. Munich, April 19, 1879. Pupil of Rinck, Seyfried, and E. Förster. Kapellm. of the Josephstädter Th., Vienna, in 1829; of the Kärnthnerthor Th., 1830–54. His works include 37 operettas and operas (*Die Feuerbraut*, Trieste, 1829; *Alfred der Grosse*, Vienna, 1840), and 17 ballets, prod. mostly in Vienna; also pantomimes, overtures, chamber-music, etc.

Reuss [rois], **August,** b. Liliendorf, Moravia, March 6, 1871. Pupil of L. Thuille in Munich; after a brief activity as Kapellm. in Augsburg (1906) and Magdeburg (1907) he was obliged to give up this career because of ill health; lived for a time in Berlin; now (1917) living as comp. in Munich.—Works: The opera *Herzog Philipps Brautfahrt* (Graz, 1909); symph. prologue to Hofmannsthal's *Der Tor und der Tod*, op. 10; the symph. poems *Johannisnacht*, op. 19, and *Judith*, op. 20; a pf.-quintet in F m., op. 12; a str.-quartet in D m., op. 25; a pf.-trio, op. 30; a vl.-sonata in C m., op. 26; *Waldlied* for ten. solo, male ch. and orch., op. 3; 2 melodramas for declamation and orch., *Seegespenst* and *Bergidyll*, op. 21; songs w. orch. (*Juninacht*, op. 8; *Heisser Frühling*, op. 9; *Ratbold der Friese*, op. 15; *Junge Klänge*, op. 18) and do. w. pf.; male choruses; pf.-pcs.

Reuss, Eduard, b. New York, Sept. 16, 1851; d. Dresden, Feb. 18, 1911. From 1862–9 pupil of E. Krüger in Göttingen; then went to Liszt, and also st. with Savard (1876–7) in Paris; 1880–96, teacher in Karlsruhe; 1896–1902 in Wiesbaden, where in 1899 he was dir. of the Cons.; accompanied his wife, Luise R.-Belce (q. v.), on her Amer. tour (1902–3), and then settled in Dresden as prof. at the Cons. Publ. an excellent biogr. of Liszt, *Franz Liszt. Ein Lebensbild* (1898), and *Liszts Lieder* (1906); also essays (chiefly about Liszt) in various journals. Arr. Liszt's Konzertsolo in C m. for pf. and orch.

Reuss-Belce, Luise, dramatic soprano; b. Vienna, Oct. 24, 1863. Pupil of J. Gänsbacher in Vienna and Fritz Planck in Karlsruhe; début as Elsa at the Hoftheater in Karlsruhe in 1881; 1896–9, at the Hofth. in Wiesbaden; 1900 at Covent Garden; 1902–3, in the Wagner parts at the M. O. H; 1903–11 in Dresden. In 1885 she married Eduard Reuss (q. v.), after whose death (1911) she removed to Berlin, where she establ. a singing-school for the perpetuation of the Bayreuth tradition. Since 1882 she has been permanently connected with Bayreuth, beginning as an interpreter of minor rôles (one of the Valkyrs, Norns, Rhine-maidens, Forest-bird), gradually rising to the leading parts; for the last few years a member of the 'musikalische Assistenz.' In 1913 she was stage-mgr. at the festival perfs. in Nuremberg (the first woman to act in that capacity on a German stage). She is 'Grossherzogl. Kammersängerin.' In Karlsruhe, under Mottl, she created the rôles of Cassandra in Berlioz' *Les Troyens* (1890), Bedura in d'Albert's *Der Rubin* (1893) and Ingwelde in Schilling's opera of that name (1894); among her other rôles were Isolde, Brünnhilde (in the 3 dramas), Sieglinde, Fricka, Ortrud, Elisabeth;—Fidelio, Carmen, Santuzza, etc.

Reuter [roi'ter], **(Johann Adam Karl) Georg** (junior), b. Vienna, April 6, 1708; d. there March 12, 1772. Succeeded his father as Kapellm. at St. Stephen's in 1738; 2d court Kapellm., 1746; in 1751, acting chief Kapellm. (with Predieri), receiving the title on the latter's death in 1769. His works (an opera, operettas, oratorios, masses, etc.) are unimportant. It was he who engaged young Haydn for the choir, and treated him so badly. —Stollbrock publ. an essay on R. in the 'Vschr. f. M.-W.' (1892).—See Q.-Lex.

Rey [rā], **Jean-Baptiste** (I), b. Lauzerte, Tarnet-Garonne, Dec. 18, 1734; d. Paris, July 15, 1810. In 1751, m. de chap. at Auch Cath.; from 1754, opera-cond. at Toulouse, Montpellier, Marseilles, Bordeaux, and Nantes; from 1776, for over 30 years, at the Grand Opéra, Paris, as assistant to Francœur, whom he succeeded in 1781, also conducting the Concerts spirituels 1781–5. In 1779, cond. of chamber-music to Louis XVI; 1795–1802, prof. of harmony at the Cons.; from 1804, Napoleon's 'maître de chapelle.' A most successful conductor; as a harmonist, a disciple of Rameau, in opposition to Catel; as a composer, he prod. 2 operas; ballets; orchl. masses, motets, etc.

Rey, Jean-Baptiste (II), b. Tarascon, about 1760; from 1795–1822, 'cellist at the Grand Opéra.—Publ. *Cours élémentaire de musique et de pianoforte* and *Exposition élémentaire de l'harmonie: théorie générale des accords d'après la basse fondamentale* (1807).

Rey, V.-F.-S., b. Lyons, about 1762; publ. *Système harmonique . . . d'après les principes du célèbre Rameau* (1795) and *L'art de la musique théori-physico-pratique* (1806).

Reyer [rā-yär'], (*recte* **Rey,**) **Louis-Étienne-Ernest,** b. Marseilles, Dec. 1, 1823; d. Le Lavandou, n. Hyères, Jan. 15, 1909. From 6 to 16 he studied in the free municipal school of music; then took a place in the government financial bureau at Algiers, and while there composed a solemn mass and publ. several songs; entered the mus. career in 1848, studying at Paris with his aunt, Mme. Farrenc, and producing in 1850, at the Th. Italien, a symphonic ode with choruses, *Le Sélam* (poem by Th. Gautier), followed in 1854 by a one-act comedy-opera, *Maître Wolfram* (Th.-Lyrique), a 2-act ballet-pantomime, *Sacountala* (Opéra, 1858), a 3-act comedy-opera *La Statue* (Th.-Lyr., 1861), a 2-act opera, *Érostrate* (Baden-Baden, 1862), a 4-act opera, *Sigurd* (Brussels, 1884), and the 5-act opera *Salammbô* (Brussels, 1890). He succeeded Berlioz as librarian at the Opéra, and was elected to David's chair in the Académie in 1876. He followed d'Ortigue as *feuilletoniste* of the 'Journal des Débats'; his collected essays were publ. in 1875 as *Notes de Musique.* Chev. of the Legion of Honor, 1862; Officer, 1886. R. is a foremost representative of the modern French romantic school of opera; his best work is *La Statue.* Other comps.: A cantata, *Victoire* (1859); a hymn, *l'Union des arts* (1862); male choruses (*l'Hymne du Rhin, Le Chant du paysan, Chœur des buveurs, Chœur des assiégés*); a dram. scene, *La Madeleine au désert* (1874); also some church-music.—Cf. A. Jullien, *E. R. Sa vie et ses œuvres* (Paris, 1909); H. Roujon, *Notice sur la vie et les travaux de E. R.* (ib., 1911).

Reymont, Maurice. See KUFFERATH, MAURICE.

Rezniček [rĕhz'nĭ-chĕhk], **Emil Nikolaus,** Freiherr **von,** b. Vienna, May 4, 1861. Law-student at Graz; abandoned that career and st. music with W. A. Remy in Graz, and with Reinecke and Jadassohn at the Leipzig Cons.; then Kapellm., successively, in theatres at Graz, Zurich, Mayence, Stettin, and Weimar; 1896–9, 1st Kapellm. at Court Th., Mannheim. After a short residence in Wiesbaden he settled in 1901 in Berlin, where in the following year he establ. the very successful 'Orchester-Kammerkonzerte'; app. prof. at the Scharwenka Cons. in 1906; 1907–8, cond. at the Imp. opera in Warsaw, and of the Philh. concerts there; since 1909 Kapellm. at the Komische Oper, Berlin. Gifted opera-composer: *Die Jungfrau von Orleans* (1887), *Satanella* (1888), *Emerich Fortunat* (1889), all prod. at Prague, where he also brought out the very succ. 3-act comic opera *Donna Diana* (1894); this was followed by another 3-act comic opera, *Till Eulenspiegel* (Berlin, 1902), an operetta, *Die Angst vor der Ehe* (Frankfort-on-Oder, 1914), and *Eros und Psyche* (Breslau, 1917). R. writes his own texts.—Other works: A Requiem for ch., org. and orch.; a mass in F; 2 symphonic suites (E m. and D); 2 symphonies (*Tragische*, D m.; *Ironische*, B♭); the symph. poems *Peter Schlemihl* (1912), *Der Sieger* (w. alto solo and ch.; 1914), *Friede: eine Vision* (1915); 2 overtures, *Lustspiel* and *Idyllische; Introduktion und Valse-Caprice* for vl. and orch.; *Präludium und Fuge* in C♯ m. for orch.; Serenade for str.-orch.; *Nachtstücke* for 'cello, harp, 4 horns, and str.-quartet; *Ruhm und Ewigkeit* for ten. and orch.; incid. music to Strindberg's 'The Dream Play' (1906); *In Memoriam* for soli, ch. and orch. (1916); 2 str.-quartets (C m. and C♯ m.); pf.-pcs.; songs.—Cf. O. Taubmann, *E. N. v. R.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Rhaw [Rhau], Georg, b. Eisfeld, Franconia, 1488; d. Wittenberg, Aug. 6, 1548. Cantor of the Thomasschule, Leipzig, until 1520, bringing out a mass *a* 12, and a Te Deum, at the disputation of Luther and Eck. In 1524 he establ. a music-printing business at Wittenberg, publishing more especially Protestant compositions (the 'Bicinia gallica,' 1544, contains the earliest known version of the *Ranz des vaches*). Wrote an *Enchiridion musices* (Part i, 1518, on *Musica choralis;* P. ii, 1520, on *Mus. mensuralis*).—See Q.-Lex.

Rhein'berger, Josef (Gabriel), b. Vaduz, Liechtenstein, Mar. 17, 1839; d. Munich, Nov. 25, 1901. He played the piano at 5, and was a good organist at 7. Until 1850 he cont. study with Ph. Schmutzer in Feldkirch; then ent. the Munich Cons., where from 1851–4 he st. pf. with J. E. Leonhard, org. with J. G. Herzog, and comp. with J. J. Maier. After graduating with the highest honors he st. further with Franz Lachner, earning his livelihood with private lessons and acting as accompanist of the Munich Gesangverein, of which he became cond. in 1864 (producing oratorios and other choral works); from 1860–6 he was org. at St. Michael's, and from 1865–7 Repetitor at the Hofoper. In 1859 he succ. his teacher Leonhard as teacher of pf. at the Cons.; 1860, app. prof. of comp. (later also of organ). When Bülow completely reorganized the institution (1867) as the 'Kgl. Akademie der Tonkunst,' R. retained his professorship, and also was made inspector of the instrl. and theory classes, positions filled with signal distinction until his death. In 1877 he declined an invitation to become dir. of the newly founded Hoch

Cons. in Frankfort. For this act of loyalty he was app. Wüllner's succ. (with the title of Kgl. Hofkapellm.) as cond. of the 'Kgl. Kapellchor,' celebrated for its performances of early music, and King Ludwig made him Knight of St. Michael; the bestowal of the 'Zivil-Verdienstorden' in 1894 raised him to the rank of the nobility, and the Univ. of Munich made him *Dr. phil.* (hon. c.) in 1899; he also was elected member of the Berlin Akademie.—As a teacher R.'s reputation was second to none; pupils flocked to him from all parts of the world. As a composer he just falls short of greatness; he never rises to the height of passion and only occasionally does he touch the strings of real emotion. Nevertheless, his dignity, formal finish, and consummate technical mastery, compel respect and admiration. The 20 organ-sonatas are undoubtedly his highest achievement, and must be ranked among the greatest works in organ literature.—Cf. Th. Kroyer's necrology in Bettelheim's 'Jahrbuch' (1901); P. Molitor, *J. R. und seine Kompositionen für die Orgel* (Leipzig, 1904).

PRINCIPAL WORKS.

DRAMATIC: Op. 20, *Die sieben Raben*, 3-act rom. opera (Munich, May 23, 1869); op. 70, *Türmers Töchterlein*, 4-act comic opera (Munich, April 23, 1873); op. 37, *Der arme Heinrich*, 'Singspiel' for children; op. 153, *Das Zauberwort*, do.; op. 30, incid. music to Calderon's *Der wundertätige Magus;* op. 36, do. to Raimund's *Die unheilbringende Krone.*—VOCAL (SECULAR): Op. 50, *Das Tal des Espingo* f. male ch. and orch.; op. 76, *Toggenburg*, 'Romanzenzyklus' f. soli, ch. and orch; op. 81, *Die tote Braut* f. mezzo-sop., ch. and orch.; op. 97, *Klärchen auf Eberstein*, ballade f. soli, ch. and orch.; op. 102, *Wittekind*, ballade f. male ch. and wind-instrs.; *Montfort* f. soli, ch. and orch.; op. 179, *Hymnus an die Tonkunst* f. male ch. and orch.—VOCAL (SACRED): Op. 16, *Stabat Mater* f. soli, ch. and small orch.; op. 138, do. f. ch., org. and str.-orch.; op. 60, *Requiem* f. soli, ch. and orch. (*Dem Gedächtnis der im deutschen Kriege gefallenen Helden*); op. 84, do. f. ch. a capp.; op. 194, do. f. ch. and org.; op. 120, *Christophorus*, legend f. soli, ch. and orch.; op. 134, *Osterhymne* f. double ch. a capp.; op. 164, *Der Stern von Bethlehem*, cantata f. soli, ch. and orch.; 13 masses (op. 62, 83, 109, 117, 126, 155, 159, 172, 187, 190, 192, 197 [posth.]); numerous motets a capp. and w. instrs.—FOR ORCH.: Op. 10, *Wallenstein*, symph. poem; op. 18, *Die Zähmung der Widerspänstigen*, overture; op. 79, *Fantasie;* op. 87, Symphony in F (*Florentiner S.*); op. 94, Pf.-concerto in A♭; op. 110, Overture to Schiller's *Demetrius;* op. 132b, *Passacaglia;* op. 137, Organ-concerto in F; op. 149, Suite f. org., vl. and vcl. w. str.-orch.; op. 167b, *Elegischer Marsch;* op. 177, Organ-concerto in G m.; op. 195, *Akademische Ouvertüre* (in form of a fugue with 6 themes).—CHAMBER-MUSIC: Op. 139, Nonet f. fl., ob., clar., bassoon, horn and str.-quintet; op. 191b, Sextet f. wind-instrs. and pf.; op. 82, Str.-quintet in A m.; op. 38, Pf.-quartet in E♭; op. 89, Str.-quartet in C m.; op. 93, *Thema mit Veränderungen* f. str.-quartet; op. 147, Str.-quartet in F; 4 pf.-trios, op. 34 (D m.), op. 112 (A), op. 121 (B♭), op. 191a (F); horn-sonata in E♭, op. 178; 3 vln.-sonatas, op. 77 (E♭), op. 92 (C; also arr. f. vcl.), op. 105 (E m.).—FOR ORGAN: 20 sonatas (Op. 27, C m.; op. 65, *Fantasie-Sonate* in A; op. 88, *Pastoral-Sonate* in G; op. 98, A m.; op. 111, F♯ m.; op. 119, E♭ m.; op. 127, F m.; op. 132, E m.; op. 142, B♭ m.; op. 146, B m.; op. 148, D m.; op. 154, D; op. 161, E♭; op. 165, C; op. 168, D; op. 175, G♯ m.; op. 181, B; op. 188, A; op. 193, G m.; op. 196, F [*Zur Friedensfeier*]); op. 49, *Zehn Trios für die Orgel;* op. 123, *Zwölf Fughelten strengen Stils;* op. 156, *Zwölf Charakterstücke;* op. 162, *Monologe* (12 pcs.); op. 167, *Meditationen* (12 pcs.); op. 174, *Miscellaneen* (12 pcs.); op. 189, *Zwölf Trios.*—FOR PF.: Op. 33, *Präludium und Fuge zum Konzertvortrag;* op. 39, *Sechs Tonstücke in fugierter Form;* op. 61, *Thema mit Veränderungen;* op. 104, *Toccata* in E m.; op. 180, 12 *Charakterstücke;* 4 sonatas, op. 47 (*Sinfonische S.*), op. 99 (D), op. 135 (E♭), op. 184 (F♯ m., *Romantische S.*). For pf. 4 hands, Op. 13, *Tarantella;* op. 72, *Aus den Ferientagen;* op. 122, Sonata in C m. (also arr. for 2 pfs. 8 hands).—Over 100 songs (12 opus-numbers) and 155 choruses for men's, women's and mixed vcs. (31 opus-numbers).

Rhené-Baton, born Courseulles-sur-Mer, Calvados, Sept. 5, 1879. While receiving a thorough classical education, he also st. the pf.; attended for 2 years the advanced class for pf. at the Paris Cons.; then st. comp. as a private pupil with A. Bloch and A. Gédalge. He began his career as chef du chant at the Opéra-Comique (1 year), then was cond. of the 'Concerts Populaires d'Angers,' the 'Concerts Durand,' and of the 'Société Ste.-Cécile' at Bordeaux; in 1910 he cond. in Munich the first fest. of modern French music.—Publ. works: Op. 4, *Variations* for pf. and orch. (on a theme in the Æolian mode); op. 5, *Menuet pour Monsieur, frère du Roy*, for orch.; op. 7, *Chansons douces* (12 poems by G. Champenois); op. 13, *En Bretagne*, suite for pf.; op. 14, *Les Heures d'Été* (6 poems by A. Samain); op. 15, 3 songs; op. 16, 5 songs (poems by J. Lahor); op. 17, *2 Chansons bretonnes;* op. 18, 2 songs (poems by A. Samain). In MS. he has an orchl. suite, *Fresques antiques; Prélude et Fugue* for orch.; a ballet; an opera.

Ricca'ti, Count **Giordano,** b. Castelfranco, Treviso, Feb. 28, 1709; d. Treviso, July 20, 1790.—Writings: *Saggio sopra le leggi del contrapunto* (1762); *Delle corde ovvero fibre elastiche* (1777); a series of essays, in the 'Nuovo Giornale de' Letterati d'Italia,' on the mus. systems of Rameau (in vol. xxi), Tartini (in vol. xxii), and Vallotti (in vol. xxiii); several dissertations on mus. acoustics in Cologera's 'Raccolta d'opuscoli scientifichi' (in vol. ix); and a biogr. of *Agostino Steffani* (1779).

Ricci [rī'chē], **Federico,** dram. composer; b. Naples, Oct. 22, 1809; d. Conegliano, Dec. 10, 1877. Pupil of Furno, Zingarelli, and Raimondi, at the Royal Cons. di San Sebastiano. He prod. 19 operas, at least 4 of which were written in collaboration with his elder brother Luigi [see below]; these 4 were his first, *Il Colonnello* (Naples, 1835), *Il Disertore per amore* (Venice, 1836), *L'Amante di richiamo* (Turin, 1846), and *Crispino e la comare* (Venice, 1850). In 1838 his *Le prigioni d'Edinburgo* had great success in Trieste; *Corrado d'Altamura* was well received at La Scala, Milan, in 1841, and was prod. at the

Th. Italien, Paris, in 1844. He was invited to Petrograd in 1853 as musical director of the Imperial theatres; in 1866 the fine comic opera *Crispino e la comare* had a warm welcome at the Th. Italien; in 1869 *Una follia a Roma* (as *Une folie à Rome*) had 77 consecutive representations at the Fantaisies-Parisiennes, and was followed in that year by a French version (*Le docteur Crispin*) of *Crispino*, so that R. repaired to Paris in hopes of further good fortune; but his subsequent dramatic ventures failed, and in 1876 he retired to Conegliano. 6 masses, a cantata, and numerous smaller vocal works, were also written by him.—Cf. F. de Villars, *Notice sur Luigi et Federico Ricci* . . . . (Paris, 1866); L. de Rada, *I fratelli Ricci* (Florence, 1878).

Ric'ci, Luigi, brother of the preceding; b. Naples, July 8, 1805; d. Prague, Dec. 31, 1859. Eminent dram. composer; pupil of Furno and Zingarelli at the Cons. di S. Sebastiano, Naples, also taking private lessons of Generali. His first stage work was the opera buffa *L'Impresario in angustie* (Cons. theatre, 1823); he wrote in all about 30 operas, several in collaboration with his brother [see above]. In 1836 he was app. m. di. capp. of the cathedral at Trieste, and chorusmaster at the theatre. In 1844 he married the singer Lydia Stoltz, of Prague. Shortly after producing his last opera, *Il Diavolo a quattro* (Trieste, 1859), symptoms of insanity developed, and he was sent to an asylum in Prague, where he died. Among his operas may be mentioned *Il Colombo* (Parma, 1829), *L'Orfanella di Ginevra* (Rome, 1829), *Chiara di Rosemberg* (La Scala, Milan, 1831), *Chi dura vince* (Rome, 1834), *Il Birrajo di Preston* (Florence, 1847), *Crispino e la comare* (with Federico; Venice, 1850), *La festa di Piedigrotta* (Naples, 1852), and *Il Diavolo a quattro* (Trieste, 1859).—Also masses, a Requiem, choruses, songs etc.

Ricci, Luigi, Jr., son and pupil of preceding; b. Trieste, Dec. 27, 1852; d. Milan, Feb. 10, 1906. Comp. of the operas *Frosina* (Genoa, 1870), *Un curioso accidente* (ib., 1870), *Cola di Rienzi* (5 acts; Venice, 1880), *Don Chisciotte* (ib., 1881), *Donna Ines* (Piacenza, 1883), *Per un cappello* (Turin, 1884), *La Coda del Diavolo* (ib., 1885), *Frutto proibito* (Barcelona, 1888); wrote also a str.-quartet, songs, etc.

Riccius [rĭ'ts'yŏŏs], **August Ferdinand,** b. Bernstadt, Saxony, Feb. 26, 1819; d. Karlsbad, July 5, 1886. In 1849, dir. of the Euterpe Concerts at Leipzig; 1854–64, Kapellm. at the City Th.; then at the Hamburg Th.; also mus. critic at the 'Hamburger Nachrichten,' and singing-teacher.—Works: Overture to Schiller's *Braut von Messina;* a cantata, *Die Weihe der Kraft;* incid. music to plays; Psalm 130 for sop. solo, male ch. and orch. (op. 43); 3 concert-arias w. orch. (op. 22, 26, 27); pf.-music; choruses, vocal trios and duets, and songs.

Ric'cius, Karl August, nephew of preceding; b. Bernstadt, July 26, 1830; d. Dresden, July 8, 1893. Pupil in Dresden of Wieck, Carl Krägen, and Schubert (pf. and violin); then at Leipzig Cons. of Mendelssohn, Schumann, David, etc., 1844–6; in 1847, violinist in Dresden court orch., rising to chorusmaster in 1863, third Kapellm. in 1887, and succeeding Fürstenau as librarian of the R. Mus. Library in 1889.—Works: The 2-act comic opera *Es spukt* (Dresden, 1871); music to *Schneewittchen, Däumling, Aschenbrödel, Der gestiefelte Kater, Ella* [farce by Röder], etc.; ballets; music to Schiller's *Dithyrambe* (1859). Publ. only pf.-pieces and songs.

Richards, (Henry) Brinley, composer-pianist; b. Carmarthen, Wales, Nov. 13, 1817; d. London, May 1, 1885. Pupil of the R. A. M., winning the King's Scholarship in 1835 and 1837. Member of the R. A. M. He resided in London, highly esteemed as a concert-pianist and teacher.—Works: Numerous light *pièces de genre* f. pf.; songs and part-songs; the popular hymn *God bless the Prince of Wales* (1862); a symphony, 2 overtures, a concerto for pf. and orch.; and 2 marches f. military band, *Albert Edward* and *Carmarthen.*

Richardson, Alfred Madeley, b. Southend-on-Sea, Essex, England, June 1, 1868. He received his classical education at Keble Coll., Oxford (A.M., 1892), and st. music at the R. C. M. under Sir C. H. H. Parry, Sir W. Parratt and E. Pauer; Mus. Doc., Oxon., 1897; 1897–1908, org. and choirm. at Southwark Cath.; founder and cond. of the Worcester Orchl. Soc., Scarborough Choral Union, and Southwark Choral Soc.; founder, vice-pres. and chairman of the South London Mus. Fest. In 1909 he became org. and choirm. at St. Paul's, Baltimore; since 1912 in New York as instructor in theory at the Inst. of Musical Art. Comp. of numerous church-services, anthems, part-songs, etc. Has publ. *Choir Training Based on Voice Production* (1897), *Church Music for the Clergy* (1902); *The Psalms, Their Structure and Musical Rendering* (1903); *The Southwark Psalter* (1904); *Modern Organ Accompaniment* (1907); *The Choir-Trainer's Art* (1914); *The Southwark Canticles* (1918).

Richault [rē-shoh'], **Charles-Simon,** b. Chartres, May 10, 1780; d. Paris, Feb. 20, 1866. In 1805 he founded the well-known music-publishing house, the first issues of which were Mozart's concertos, and Beethoven's symphonies, in score. His sons **Guillaume-Simon** (1806–1877) and **Léon**

(1839–1895) carried on the business, publishing works by eminent French composers, and also excellent editions of German classics.

Riche, Antoine le. See DIVITIS.

Richter, Alfred, son of E. Fr. Richter; b. Leipzig, April 1, 1846. Teacher in the Cons., 1872–83; then lived in London, but returned to Leipzig in 1897; 1898–9, cond. of the choral soc. 'Arion;' now (1917) living in Berlin as comp. and writer.—Publ. an *Aufgabenbuch* (Engl. ed. as *Additional Exercises,* publ. in New York) supplementary to his father's *Lehrbuch der Harmonie;* a supplement to his father's *Lehrbuch des Kontrapunkts* (Engl. transl. New York); *Die Elementarkenntnisse der Musik* (1895; 4th ed. 1911); *Die Lehre von der thematischen Arbeit* (1896); *Das Klavierspiel für Musikstudierende* (1898; 2d ed. 1912);[1] *Die Lehre von der Form in der Musik* (1904; 2d ed. 1911). He also brought out numerous new editions of his father's books. Has comp. pf.-pcs., songs, and choruses; 2 male choruses w. orch., *Trinklied* (op. 9), *Der Postillon* (op. 19).

Richter, Ernst Friedrich (Eduard), distinguished theorist and composer; born Gross-Schönau, Saxony, Oct. 24, 1808; d. Leipzig, April 9, 1879. Son of a school-master, and educated in the Zittau Gymnasium; matriculated 1831 as student of theology at Leipzig Univ., but gave his chief attention to musical study under Weinlig, and on the foundation of the Cons. (1843) became Hauptmann's coadjutor as teacher of harmony and composition; from 1843–7, cond. of the Singakademie as Pohlenz's successor; 1851, organist of the Petrikirche; 1862, of the Neukirche, going in a short time to the Nikolaikirche, and in 1868 succeeding Hauptmann as mus. dir. of the Nikolai- and Thomaskirche, and cantor of the last-named, with the title of 'Professor'; later, the Univ. conferred on him the title (honorary) of the 'Univ. Mus. Dir.'—He is best known by his eminently practical and very popular *Lehrbuch der Harmonie* (1853; 26th ed. 1910; Engl. tr. by F. Taylor [London, 1864], J. P. Morgan [N.Y., 1867], and Th. Baker [N.Y., 1912; from 25th Ger. ed.]; also in Swedish, Russian, Polish, Italian, French, Spanish, Dutch); its continuations are the *Lehrbuch des einfachen und doppelten Kontrapunkts* (1872; 13th ed. 1913; Engl. tr. by F. Taylor [London, 1874], and J. P. Morgan [N.Y., 1884]); and *Lehrbuch der Fuge* (1859; 7th ed. 1911; Engl. tr. by F. Taylor [London, 1878]). R. was a skilful contrapuntist, and his vocal music, more especially the *a cappella* motets, psalms, etc., is pleasing; he also comp. an oratorio, *Christus der Erlöser* (1849), Schiller's *Dithyrambe* (Schiller Festival, Gewandhaus, 1859), masses, string-quartets, organ-music, violin-sonatas, pf.-sonatas, etc.

Richter, Ernst Heinrich Leopold, born Thiergarten, near Ohlau, Prussian Silesia, Nov. 15, 1805; d. Steinau-on-Oder, April 24, 1876. Pupil of Hientzsh, Berner and Siegert at Breslau; and of Klein and Zelter at the R. Inst. for Church-music, Berlin. Instructor at the Teachers' Seminary in Breslau, 1827–47, also teaching in it after its removal to Steinau. A teacher of high reputation. He prod. a comic opera, *Die Contrebande,* at Breslau; also comp. a mass, motets, cantatas, part-songs for male chorus, songs (the *Schlesische Volkslieder* are op. 27), a symphony, organ-pieces, etc.

Richter, Franz Xaver, b. Holleschau, Moravia, Dec. 1, 1709; d. Strassburg, Sept. 12, 1789. In 1740 member of the chapel of the Prince-Abbot at Kempten; in 1747 he joined the electoral orch. at Mannheim; 1769 till his death Kapellm. at Strassburg Cath. A prolific composer of decided originality, one of the chief representatives of the new instrl. style (Mannheim school; see STAMITZ).—In the library of Strassburg Cath. are the MSS. (many autographs) of 28 masses, 2 requiems, 16 psalms, 38 motets, 2 cantatas, 2 passions, Lamentations for Holy Week, etc. (the greater part with orch.). An oratorio, *La Deposizione della Croce,* was prod. in Mannheim (1748). Publ. works: 69 symphonies (publ. in Paris, London, and Amsterdam; 4 repr. by Riemann in 'Dkm. der Tonk. in Bayern,' iii, 1 and vii, 2), 6 str.-quartets (repr. by Riemann, ib., xv, 1); 8 trios for fl. (or vl.), vcl. and pf. (G m. repr. by Riemann, ib., xvi, 2; A in 'Coll. musicum'); 12 trio-sonatas for 2 vls. w. basso cont.; 6 duets for fl.; 6 sonatas for fl. w. basso cont.; 6 pf.-concertos w. str.-orch. Almost all the chamber-music was originally publ. in London. A treatise, *Harmonische Belehrung oder gründliche Anweisung zur musikalischen Tonkunst* (MS. in library of Brussels Cons.) was publ. in transl. by Ch. Kalkbrenner as *Traité d'harmonie et de composition* (1804).—Cf. F. X. Mathias. *Thematischer Katalog der im Strassburger Münsterarchiv aufbewahrten kirchenmusikalischen Werke Fr. X. Richters,* in 'Riemann Festschrift' (Leipzig, 1909).

Richter, Hans, celebrated conductor; born Raab, Hungary, April 4, 1843; d. Bayreuth, Dec. 5, 1916. In 1853, choirboy in the Court Chapel, Vienna; from 1860–5 he studied comp. under Sechter, vl. under Heissler, and the French horn under Kleinecke at the Cons. From 1862–6, horn-player in the orch. at the Kärnthnerthor-Th.; from 1866–7 in Lucerne (Triebschen) with Wagner, making for him a fair copy of the *Meistersinger* score, and recommended by him for the position of cho-

rusmaster at the Munich Opera (Dec., 1867); from Aug. 25, 1868, to Sept. 1, 1869, court cond. under v. Bülow. Conducted rehearsals and initial performances of *Lohengrin* at Brussels, Mar. 22, 1870; after ten months more at Triebschen he was app. Kapellm. at the Pest National Th. 1871–5, then succeeding Dessöff as Kapellm. at the Imperial Opera, Vienna, becoming 1st Kapellm. on Hellmesberger's death in 1893. From 1875–97 he conducted, concurrently with the opera, the concerts of the Vienna Philh. Soc., and from 1880–95 he also cond. the concerts of the 'Gesellschaft der Musikfreunde,' excepting the season of 1883–4, when Jahn was his deputy. He was chosen by Wagner to conduct the *Ring des Nibelungen* at Bayreuth in 1876, and at the close of the festival was decorated with the Maximiliansorden by the King of Bavaria and the Falkenorden by the Grand Duke of Weimar. In 1877 (May 7–19) he cond., alternately with the master himself, the great Wagner Festival at Albert Hall, London. The success of a second festival (May 5–12, 1879), cond. by R. alone, led to the establishment of an annual series in May, known at first as 'Orchl. Fest. Concerts,' later simply as 'R. Concerts,' which were given regularly until 1897. In that year R. settled definitely in Manchester as cond. of the Symph. (Hallé) Orch., but did not by any means limit his activity to that city; he still gave occasional 'R. Concerts' in London, and was regular cond. of the Birmingham Fest. (1885–1911) and of the season of Wagner opera at Cov. Garden (1903–10); in 1882 he cond. at Drury Lane the Engl. premières of *Meistersinger* (May 30) and *Tristan und Isolde* (June 20); was cond. of the Lower Rhenish Fest. in 1888, '89, '91, and '97. Throughout his life he remained in closest touch with Bayreuth, spending a part of every summer there as cond.-in-chief of the festivals. The last orchl. concert he conducted was his farewell-concert with the Manchester Symph. Orch. on April 11, 1911, having bidden farewell to London the day before at a special concert of the London Symph. Orch.; he then directed a few performances at the Hofoper in Vienna, and after directing with all the fire of youth the superb *Meistersinger* performances at Bayreuth in the summer of 1912 he retired from all activities, spending his last years in Bayreuth. Among the world's conductors the figure of R. is one of the most imposing. A pioneer and unsurpassed interpreter of Wagner's art, he espoused with equal devotion the cause of Brahms, the majority of whose orchl. works had their first performance in Vienna (and later also in England) under R.'s baton. A musician of universal sympathies and master of all styles, his interpretation of classic or modern works was equally convincing and authoritative.—Cf. F. Klickmann, *Dr. H. R.*, in 'Windsor Magazine' (Sept., 1896); also 'M. T.' (July, 1899).

Richter, Johann Christian Christoph, father of Jean Paul Friedrich Richter; b. Neustadt am Kulm, Dec. 16, 1727; d. Schwarzenbach-on-Saale, 1779, as pastor. From 1760 he was organist at Wunsiedel for some years, and comp. vocal church-music (left in MS.). From him his son inherited his musical nature, especially his fondness for improvising on the piano.

Ricieri [rĭ-ch'yā'rē], **Giovanni Antonio**, the teacher of Padre Martini; b. Venice, May 12, 1679; d. Bologna, 1746. In 1701, soprano singer at S. Petronio, Bologna; member of the Philharm. Acad. till his dismissal in 1716, because of unfavorable criticisms of the works of his colleagues. He wrote several oratorios; a fugue *a* 5 is given as a model in Martini's *Saggio del contrappunto.*

Ricor'di & Co., G., famous music-publishing firm in Milan; founded by **Giovanni R.**, b. Milan, 1785; d. there March 15, 1853. At first violinist and cond. at the old Fiando theatre, he also earned small sums as a music-copyist, and in 1807 went to Leipzig to learn music-engraving in Breitkopf & Härtel's establishment. Returning, he opened a little shop, and began publishing in 1808, the first works being engraved by himself. He was an intimate of Rossini, whose operas he published; also recognized Verdi's genius when the latter was still unknown. His son **Tito** (b. Milan, Oct. 29, 1811; d. there Sept. 7, 1888) succeeded to the business. In 1845 he establ. the 'Gazzetta Musicale,' one of the most important Ital. musical papers; also introduced the 'Edizioni economiche,' and under his able administration the house became the largest music-publishing firm in Italy. With Verdi he was on terms of intimate friendship, and that composer's works (especially *Aida*) made a fortune for both publisher and author. Owing to ill health he withdrew from active management in 1887.—His successor was his son **Giulio** (b. Milan, Dec. 19, 1840; d. there June 6, 1912), a man of extraordinary business ability, who continued the policy of expansion. In 1888 he bought, and consolidated with his own, the important firm of Francesco Lucca, thus bringing the number of publications to 100,000; he discovered Puccini, the immense success of whose works enabled him to become practically the dictator of the policies of the principal opera houses in Europe and America as far as the Italian répertoire was concerned. A trained musician, he publ., under the pseudonym of **J. Burgmein**, much elegant salon-music (160 opus numbers), *Fan-*

taisie hongroise for orch., a str.-quartet in G (Basevi Prize, 1864), a pf.-trio, etc.; also wrote a ballet, *Un Capriccio* (with Marco Sala; La Scala, 1866). Until his death (when it ceased publication) he was ed. of the 'Gazzetta Musicale'.—His son **Tito,** a remarkable pianist, is the present head of the house. The catalogue to-day (1917) contains 116,000 numbers, and in the archives are the autograph scores of more than 500 operas by the most famous Italian composers.

Rider-Kelsey, Mme. **Corinne,** concert-soprano; b. n. Buffalo, N. Y., Feb. 24, 1879. While attending Oberlin Coll. (1895–8) she studied voice, pf. and harm.; completed her vocal studies under L. A. Torrens of Chicago and Theo. J. Toedt of New York. Début in Handel's *Messiah,* Nov. 24, 1904, with the St. Louis Choral-Symph. Soc.; the following May she appeared as soloist at the Cincinnati Fest., and has been reëngaged for every succeeding fest., excepting in 1908, when she was in Europe; has likewise sung in *The Messiah* with the N. Y. Oratorio Soc. almost every season since 1905. While on a pleasure-trip in Europe (1907) she was offered a 3-year contract at Cov. Garden, where she made her operatic début as Micaëla (July 7, 1908), and also sang Mimi and Zerlina; in spite of emphatic success the stage did not attract her, and after release from her contract she returned to America. In 1909 she was eng. at a salary of $5,000 a year as soloist at the First Ch. of Christ, Scientist, N. Y. (one solo every Sunday for 9 months), but after 2 years was obliged to resign owing to the increasing demands for her services by the large choral and orchl. societies throughout the U. S. She is also recognized as one of the foremost Liedersingers of to-day; her joint-recitals (in duets) with Claude Cunningham (bar.) have won unqualified praise.

Rie'chers [rē'yhĕrs], **August,** b. March 8, 1836, in Hanover; d. Berlin, Jan. 4, 1893. Skilful maker and repairer of violins, trained by Bausch of Leipzig; Joachim entrusted his violins to R's. hands. He publ. a valuable pamphlet: *The Violin and the Art of its Construction; a Treatise on the Stradivarius Violin* (Engl. ed. 1895; pp. 35), with 4 plates of full-size diagrams exhibiting the structure and exact dimensions of the model 'Strad.'

Rie'del, (Fürchtegott Ernst) August, b. Chemnitz, May 22, 1855. Pupil of Leipzig Cons. 1876–8. From 1878–88 he was cond. of the 'Quartettverein' (mixed chorus) in Leipzig; since 1888 cond. of the 'Musikverein' in Plauen, Saxony; since 1890 also town-cantor and prof. of music at the Realschule; made Kgl. Musikdir. in 1903, and Prof. in 1915; —Works: The cantata *Winfried,* op. 16; *Der Sachsen Festtagssang,* op. 17; *Suite in kanonischer Form* f. vl., vcl. and pf., op. 9; songs and part-songs; and instructive pf.-pieces.

Rie'del, Hermann, b. Burg, near Magdeburg, Jan. 2, 1847; d. Brunswick, Oct. 6, 1913. Pupil of the Vienna Cons.; court Kapellm. at Brunswick, 1882–1911; noted song-comp. (the lyrics in Scheffel's *Trompeter von Säkkingen*); also an opera, *Der Ritterschlag* (Vienna, 1880). —His son **Wolfgang,** Kapellm. in Erfurt, brought out an opera there, *Das Lösegeld* (1914).

Rie'del, Karl, b. Kronenberg, n. Elberfeld, Oct. 6, 1827; d. Leipzig, June 3, 1888. A silk-dyer by trade, the Revolution of 1848 upset his business, and turned his thoughts to the serious study of music. He became a pupil of Carl Wilhelm at Krefeld, and entered the Leipzig Cons. in 1849. In 1854 he organized the 'Riedelverein,' a singing-society which later became famous, for the performance of ancient church-music. The first public concert was given in 1855; in 1859 his fine mixed chorus successfully performed Bach's mass in B minor. On Brendel's death in 1868, R. was elected president of the 'Allgemeiner deutscher Musikverein,' and founded the Leipzig branch ('Zweigverein'). A powerful advocate of the Wagner Festivals, he also became president of the 'Wagnerverein.' The Duke of Altenburg conferred on R. the title of 'Professor' in 1868; Leipzig University created him *Dr. phil.* (hon. c.) in 1883.—Even after its founder's death the 'Riedelverein' maintained its reputation as one of the finest choral organizations in Germany; successive conds. were H. Kretzschmar (1888–97), K. Göhler (1897–1907 and 1909–13); since then R. Wetz.—His publ. works include only a few songs and part-songs. His collections, 'Altböhmische Hussiten- und Weihnachtslieder,' and '12 altdeutsche Lieder'; his skilful reduction of Schütz's 4 Passions to one; and his editions of Schütz's *Sieben Worte,* J. W. Franck's *Geistliche Melodien,* Eccard's *Preussische Festlieder,* Praetorius's *Weihnachtslieder,* show the hand of a master. —Cf. A. Göhler, *Der Riedelverein zu Leipzig* (Leipzig, 1904; with biogr. of R.).

Riedt, Friedrich Wilhelm, b. Berlin, Jan. 24, 1712; d. there Jan. 5, 1784. Flute-virtuoso, pupil of Graun and Schaffrath; in 1741 chamber-musician to Frederick the Great; 1750, director of the 'Musikalische Gesellschaft' at Berlin.—Works: Symphonies; quartets; 6 trios f. 2 flutes and bass; sonatas f. 2 flutes; a sonata f. flute and 'cello; also a *Versuch über die musikal. Intervalle* (1753); and various articles (critical and polemical) in Marpurg's 'Beiträge.'

Riegel [rē′gĕl], **Heinrich Joseph,** born Wertheim, Franconia, Feb. 9, 1741; d. Paris, May, 1799. Pupil of F. X. Richter in Mannheim and Jommelli in Stuttgart; settled in Paris in 1768; from 1782–6 cond. of the Concerts Spirituels. On the title-page of several works publ. in Paris his name appears as Rigel (which form his son [q. v.] adopted). He is one of the earliest composers who wrote ensemble-music with pf.—Works: Vl.-sonatas (op. 1, 7; 13, 14, 18, 19), pf.-quartets (op. 3), str.-quintets (op. 49), 'symphonies' for 2 vls., vcl., 2 horns and pf. (op. 16, 17); the operas (all prod. in Paris) *Le Savetier et le Financier* (1778), *l'Automate* (1779), *Rosanie* (1780), *Blanche et Vermeille* (1781), *Lucas* (1785), *Les Amours du Gros-Caillou* (1786), *Alix de Beaucaire* (1791), *Cora et Alonzo* (not prod.); the oratorios *La sortie d'Égypte*, *Jephté*, *La prise de Jéricho*.

Riehl, Wilhelm Heinrich von, born Biebrich-on-Rhine, May 6, 1823; d. Munich, Nov. 16, 1897. Writer on the history of civilization; from 1854, prof. of political economy at Munich Univ.; for a time director of the court theatre at Wiesbaden; from 1885, director of the Bavarian National Museum, etc., at Munich; also lectured on mus. history at the R. Music-School.—Publ. *Musikalische Charakterköpfe* (3 vols., 1853–'61; 6th ed. 1879; vol. iii, containing the essays *Die Kriegsgeschichte der deutschen Oper* and *Die beiden Beethoven*, is the best); and 2 vols. of original songs, *Hausmusik* (1856, '77).—Cf. H. Simonsfeld, *H. R. als Kulturhistoriker* (Munich, 1899).

Riem [rēm], **Friedrich Wilhelm,** born Kölleda, Thuringia, Feb. 17, 1779; d. Bremen, April 20, 1857, as cathedral-organist and cond. of the Singakademie. He was a pupil of J. A. Hiller, in Leipzig, and organist at the Thomaskirche 1807–14, then being called to Bremen. Reinthaler was his successor.—Works: Cantata in commemoration of the Augsburg Confession (Bremen, 1830); an oratorio, *Der Erlöser;* a str.-quintet in G m. (op. 6); a pf.-quartet in F (op. 8); 3 str.-quartets in A, B♭, E♭ (op. 19); 4 vl.-sonatas, A (op. 5.), F, A, E♭ (op. 13); 6 pf.-sonatas, F (op. 1), E♭ (op. 3), C m. (op. 4), E and C (op. 7), E (op. 21); 6 sonatinas (op. 11), and other pieces f. pf.; also publ. a coll. of organ-pieces for concert and church.—See Q.-Lex.

Rie′mann, (Karl Wilhelm Julius) Hugo, distinguished musicologist and teacher; b. Grossmehlra, n. Sondershausen, July 18, 1849. He was trained in theory by Frankenberger at Sondershausen, studying the piano with Barthel and Ratzenberger; took the gymnasial course in the Rossleben 'Klosterschule,' 1865–8, and studied at first law, then philosophy and history, at Berlin and Tübingen; and, after passing through the campaign of 1870–1, entered the Leipzig Cons. In 1873 he took the degree of *Dr. phil.* at Göttingen with the dissertation *Musikalische Logik* (publ.); was active as a cond. and teacher at Bielefeld until 1878, when he qualified as University lecturer on music at Leipzig; taught music at Bromberg 1880–1, then at the Hamburg Cons. till 1890, at the Sondershausen Cons. for a short time, and at the Wiesbaden Cons. until 1895, when he resumed his lectures at Leipzig. In 1901 he was made prof. extraord., in 1905 regular prof.; in 1908 dir. of the newly establ. 'Collegium Musicum,' and in 1914 also dir. of the newly establ. 'Forschungsinstitut für Musikwissenschaft.' He was elected honorary member of the Cecilia Acad. at Rome (1887), of the Royal Inst. at Florence (1894), and of the Musical Assoc. in London (1900); made Mus. Doc. (hon. c.) by the Univ. of Edinburgh (1899). On his 60th birthday he was honored by the publication of a 'Festschrift' (ed. by Karl Mennicke) containing contributions from the world's foremost scholars, many of whom were R.'s personal pupils.—The mere bulk of R.'s writings, covering every branch of musical science, constitutes a monument of indefatigable industry, and is proof of enormous concentration and capacity for work. When one takes into consideration that much of this work is the result of painstaking, accurate research and of original, often revolutionary, thinking, respect and admiration may well pass into a feeling of wonder. His works treating of harmony constitute to-day the foundation of modern musical theory. By reducing to a system all the important discoveries of Zarlino, Tartini, Rameau, Gottfried Weber, Fétis, Hauptmann, Helmholtz, and von Öttingen, he freed harmony from the trammels of thorough-bass, substituted simple fundamental laws for empirical formulas, and bridged the gap that had always existed between theory and practice. Stimulated by Westphal's investigations, he turned his attention to the matter of phrasing, with the result that he established that important (until then sadly neglected) discipline upon a sound scientific basis. The principles laid down in several books dealing with this subject he applied in his numerous and very valuable 'Phrasierungsausgaben' of pf.-compositions of early, classic, and romantic masters. His researches in the field of mus. history have solved a number of vexed problems, and thrown light on others. And, finally, in formulating the new science of musicology (Musikwissenschaft) the labors of R. have been a most important factor.—Cf. the biogr. sketch by K. Mennicke in 'R.-Festschrift' (Leipzig,

1909); R. Heuler, *Dr. H. R. als Volksschulgesangpädagog*, in 'Sonde' (Würzburg, 1910).

WORKS.

THEORY: *Musikalische Syntaxis* (1877); *Skizze einer neuen Methode der Harmonielehre* (1880; rewritten as *Handbuch der Harmonielehre*, 1887 [6th ed. 1912]); *Elementarmusiklehre* (1882); *Neue Schule der Melodik* (1883); *Vergleichende Klavierschule* (1883); *Musikalische Dynamik und Agogik* (1884); *Praktische Anleitung zum Phrasieren* (1886; rewritten as *Vademecum der Phrasierung*, 1900 [2d ed. 1911]); *Systematische Modulationslehre* (1887); *Vereinfachte Harmonielehre* (1893; Engl. tr. by H. W. Bewerunge, 1896); *Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts* (1888; 3d ed. 1915; Engl. tr. by S. H. Lovewell, 1904); *Grundriss der Kompositionslehre* (1897); *Die Elemente der musikalischen Ästhetik* (1900); *Grosse Kompositionslehre* (vol. i, *Der homophone Satz* [1902]; vol ii, *Der polyphone Satz* [1903]; vol. iii, *Der Orchestersatz und der dramatische Vokalstil* [1913]); *System der musikalischen Rhythmik und Metrik* (1903); *Grundriss der Musikwissenschaft* (1908; 2d ed. 1915).—HISTORY: *Studien zur Geschichte der Notenschrift* (1878); *Die Entwickelung unserer Notenschrift* (1881); *Die 'Martyrias' der bysantinischen liturgischen Notation* (1882); *Notenschrift und Notendruck* (1896); *Geschichte der Musiktheorie im 9.–19. Jahrhundert* (1898); *Epochen und Heroen der Musikgeschichte* (1900); *Geschichte der Musik seit Beethoven* (1901); *Handbuch der Musikgeschichte* (i, 1, *Altertum* [1901]; i, 2, *Mittelalter* [1905]; ii, 1, *Renaissance* [1907]; ii, 2, *Die Generalbass-Epoche* [1911]; ii, 3, *Die grossen deutschen Meister* [1913]); as suppl. to this, a *Musikgeschichte in Beispielen* (1912; a coll. of 150 instrl. and vocal comps., 13th–18th century); *Kleines Handbuch der Musikgeschichte* (1908; 2d ed. 1915); *Die byzantinische Notenschrift im 10.–15. Jahrhundert* (vol. i, 1909; vol. ii, 1915); *Kompendium der Notenschriftkunde* (1910).—CATECHISMS (almost all translated into English): *Katechismus der Musik* (1888; 5th ed. 1914); do. *der Musikinstrumente* (1888, 5th ed. 1914); do. *des Klavierspiels* (1888; 4th ed. 1909); do. *der Orgel* (1888; 3d ed. 1912); do. *der Musikgeschichte* (2 vols., 1888; 5th ed. 1914); *Grundriss der Kompositionslehre* (2 vols., 1889; 4th ed. 1911); *Anleitung zum Generalbasspielen* (1889; 3d ed. 1909); *Katechismus des Musikdiktats* (1889; 2d ed. 1903); do. *der Harmonie- und Modulationslehre* (1890; 5th ed. 1914); do. *der Fugenkomposition* (vols. i and ii, analyses of Bach's 'Wohltemperiertes Klavier' [1890]; vol. iii, do. of Bach's 'Kunst der Fuge' [1891]; 3d ed. 1914); do. *der Gesangskomposition* (1891; 2d ed. 1911); do. *der Akustik* (1891; 2d ed. 1914); do. *der Orchestrierung* (1902; 2d ed. 1909); *Anleitung zum Partiturspiel* (1903; 2d ed. 1911); *Grundlinien der Musikästhetik* (1903; 3d ed. 1911; orig. publ. as *Wie hören wir Musik?* [1886]).—LEXICOGRAPHY: *Musiklexikon* (1882; rev. and largely rewritten every 5 years, it has long ago been recognized as the world's standard reference-work on music; 8th ed. 1916. Engl. tr. by J. S. Shedlock, 1893–6 [4th ed. 1908]; Russ. tr. by J. Engel, 1901–4 [2d ed. 1914; completion interrupted by war]; Fr. tr. by G. Humbert, 1902 [2d ed. 1913]; Danish tr. by H. V. Schytte, 1888–92 [abridged]); *Opernhandbuch* (1884; with 2 suppls., 1887, '93). For Meyer's 'Konversationslexikon' (3d ed.) he wrote the technical articles on music; after Langhans's death (1892) also the biogrs.—To Schlesinger's 'Meisterführer' he contrib. analyses of Beethoven's str.-quartets (vol. xii, 1910), and some of the symphs. and orchl. works of Brahms (vol. iii, 1908), Schumann (vol. xiii, 1911) and Tchaikovsky (vol. xiv, 1911); rev. Marx's *Lehre von der musikalischen Komposition* (4 vols; 1887–90); ed. vols. iv (1907) and v (1908) of Deiters's transl. of Thayer's *Beethoven*, and rev. vols. ii and iii (1910, '11); transl. into Ger. Gevaert's *Nouveau Traité d'Instrumentation* (1887) and *Les origines du chant liturgique de l'église latine* (1891). He has publ. in various journals ('Sbd. I. M.-G.,' 'Kchm. Jahrb.,' 'Peters Jahrb.,' etc.) innumerable (many very important) articles and essays; of these some were coll. and publ. as *Präludien und Studien* (3 vols., 1895, 1900, '01).

COMPOSITIONS: Op. 5, pf.-sonata (G); op. 11, vl.-sonata (B m.); op. 26, str.-quartet (G m.); op. 47, pf.-trio (E); op. 53, vars. on a theme of Beethoven's, for str.-quartet; op. 54, str.-quartet (F m.; MS.); op. 63, 15 vars. (in canon-form) on a theme of Haydn's, for pf.; many pf.-pcs. (chiefly instructive); songs and choruses. Technical works for pf.: Op. 39, *Vergleichende theoretisch-praktische Klavierschule;* op. 40, *Die Vorschule der Phrasierung;* op. 41, *Tonleiterstudien;* op. 55, *40 Geläufigkeitsetüden;* op. 61, *Der Anfang im Vierhändigspiel;* op. 67, *9 rhythmische Studien;* op. 68, *15 Spezialetüden; Normal-Klavierschule; Technische Vorstudien für das polyphone Spiel;* also *Systematische Treffübungen für den Gesang* (op. 29) and *Technische Studien für die Orgel* (with K. Armbruster).—Besides the above-mentioned 'Phrasierungsausgaben' he has ed. numerous works of early composers in 'Dkm. der Tonk. in Bayern': Select works of Abaco (i, 1), 'Symphonien der pfalz-bayerischen Tonschule' (iii, 1; vii, 2; viii, 2). Selections from the operas of Ag. Steffani (xi, 2; xii, 1). Mannheim chamber-music of the 18th cent. (xv, 1 and 2); in the 'Dkm. deutscher Tonk.', Selections from Joh. Schobert (xxxix); also the colls. 'Alte Kammermusik' (4 vols.; sonate da chiesa and da camera of the 17th and 18th centuries), 'Collegium musicum' (50 books of chamber-music of the 18th cent.), 'Hausmusik aus alter Zeit' (96 madrigals, canzone, etc., of the 14th and 15th centuries), 'Rococo' (14 old dances), 'Reigen und Tänze aus Kaiser Matthias' Zeit' (15 German dances).

Rie'mann, Ludwig, b. Lüneburg, March 25, 1863. Pupil of his father; also of O. von Königslöw and H. Schröder (vl.), H. Grüters and A. Löschhorn (pf.), J. Alsleben, A. Haupt and W. Bargiel (comp.) at the Kgl. Institut für Kirchenmusik in Berlin; since 1889 teacher of singing at the Gymnasium in Essen; also pres. of the 'Verein akademisch gebildeter Musiklehrer und -Lehrerinnen.' Has publ. *Populäre Darstellung der Akustik in Beziehung zur Musik* (1896), *Über eigentümliche bei Natur- und orientalischen Kulturvölkern vorkommende Tonreihen und ihre Beziehungen zu den Gesetzen der Harmonie* (1899), *Das Wesen des Klavierklanges und seine Beziehungen zum Anschlag* (1911).

Rie'menschneider, Georg, b. Stralsund, April 1, 1848; d. Breslau, Sept. 14, 1913. Pupil of Haupt and Kiel. Theatre-cond. in Lübeck (1875) and Danzig; 1889–98, cond. of the Breslau 'Orchesterverein'; from then in Breslau as mus. critic and teacher.—Works: A 1-act opera *Mondeszauber* (Danzig, 1887); opera *Die Eisjungfrau;* orchl. comps. *Julinacht* (symphonic picture), *Nachtfahrt, Donna Diana, Todtentanz, Festpräludium;* pf.-pcs.; organ-pcs.; songs.

Rie'pel, Joseph, b. Horschlag, Upper Austria, 1708; d. Ratisbon, Oct. 23, 1782, as chamber-musician to the Prince of Thurn and Taxis. Comps. mostly MS. Theoretical writings are of interest: *Anfangsgründe zur musikalischen Setzkunst* . . . (1752, 2d ed. 1754); *Grundregeln zur Tonordnung* (1755); *Gründliche Erklärung der Tonordnung* . . . (1757); *Erläuterung der betrüglichen Tonordnung* . . . (1765); *Unentbehrliche Anmerkung zum Contrapunct* . . . (1768); *Bass-*

schlüssel, das ist Anleitung für Anfänger und Liebhaber der Setzkunst . . . (1786; edited by his pupil, the cantor Schubarth); and *Harmonisches Sylbenmaass* . . . (1776; 2 parts). —See Q.-Lex.

Ries [rēs], **Ferdinand,** [eldest son of **Franz,** 'der alte **Ries**' (1755–1846), the leader and mus. dir. to the Elector Max Franz at Bonn,] b. Bonn, Nov. 29, 1784; d. Frankfort-on-Main, Jan. 13, 1838. Piano-pupil of Beethoven, his father's friend at Bonn, from 1801–5 at Vienna; st. theory with Albrechtsberger. He lived 2 years in Paris, made pianistic tours in North Germany, Scandinavia, and Russia, and resided in London 1813–24, prominent as a player, teacher, and composer. He then retired to an estate at Godesburg, near Bonn; and from 1830 resided in Frankfort, though he was town mus. dir. at Aix, 1834–6. He conducted several Lower Rhine Festivals, also the 'Cäcilienverein' in 1837–8. He is best known by his *Biographische Notizen über L. van Beethoven* (1838; repr. by A. Kalischer, 1906), which his intimacy with the great man renders extremely valuable. He was an excellent pianist, and a prolific composer: 3 operas, *Die Räuberbraut* (Frankfort, 1828), *Liska* (as *The Sorcerer* at London, 1831), and *Eine Nacht auf dem Libanon* (not perf.); 2 oratorios, *Der Sieg des Glaubens,* and *Die Könige Israels;* 6 symphonies, 3 overtures, 9 pf.-concertos, 1 violin-concerto, 6 quintets variously combined; an octet, a septet, 2 sextets, a quintet, 3 quartets and 5 trios, all w. pf.; 6 string-quintets, 14 string-quartets, 20 violin-sonatas, 1 'cello-sonata, a trio f. 2 pfs. and harp, 52 well-written pf.-sonatas (in which the method, but not the spirit, of Beethoven is apparent); other pf.-music.—Cf. L. Überfeldt, *F. R.'s Jugendentwickelung* (Bonn, 1915).

Ries, Franz, son of Hubert R.; b. Berlin, April 7, 1846. Violin-pupil of his father, and of Massart at Paris Cons. (1866–8); excellent concert-violinist, but gave up playing in 1875 on account of nervousness, and entered the music-publishing business (Ries & Erler, Berlin).—As a composer (pupil of Kiel), he has written fine orchestral and chamber-music: Op. 30, *Dramatische Ouvertüre;* op. 32, *Nachtstück* f. str.-orch.; op. 9, *Adagio e Rondo capriccioso* f. vl. and orch.; op. 28, Str.-quintet in C m.; op. 5, Str.-quartet in D m.; op. 22, do. in B♭; 4 suites for vl. and pf. (op. 26, 27, 34, 38); pf.-pieces, songs, etc.

Ries, Hubert, brother of Ferdinand; born Bonn, April 1, 1802; d. Berlin, Sept. 14, 1886. Studied at Kassel under Spohr (vln.) and Hauptmann (comp.); in 1836, leader of the royal orch., Berlin; in 1839, full member of the R. Acad. of Arts; in 1851 teacher at the Royal 'Theaterinstrumentalschule'; pensioned 1872. Excellent instructive works for violin: A *Violinschule* (also in Engl.); *Erzählungen aus alter Zeit* (30 instructive duets); *15 Violinstudien von mässiger Schwierigkeit,* op. 26; *30 Violinstudien für den ersten Unterricht,* op. 28; *50 Intonationsübungen, 12 Violinstudien in Form von Konzertstücken,* op. 9; duets, exercises, etc.; also 2 vln.-concertos (op. 13 and 16).

Ries, Hugibert, pseudonym of Dr. **Hugo Riemann,** affixed to some early journalistic productions.

Rie'ter-Bie'dermann, J. Melchior, born Winterthur, Switzerland, May 14, 1811, and d. there Jan. 15, 1876. He founded the well-known music-publishing house in 1849 in Winterthur, with a branch at Leipzig in 1862, which gradually became more important than the original house, so that the latter was dissolved in 1884. Present (1917) proprietors are Edmund and Robert Astor.

Rietsch [rēch], **Heinrich,** b. Falkenau-on-Eger, Sept. 22, 1860. St. in Vienna under F. Krenn, E. Mandyczewski, R. Fuchs (comp.) and E. Hanslick, G. Adler (musicol.). 1895, Privatdozent for musicol. at Vienna Univ.; 1900, prof. extraord. (succ. G. Adler) at the German University in Prague; 1909, full prof. and dir. of the Inst. for Musicology. —Works: Op. 3, Str.-quartet in A; op. 10, *Das Walten der Liebe* for male ch. and orch.; op. 15, *Britische Werbung* for do.; *Tauferer Serenade* for orch.; pf.-pcs.; choruses and songs. In MS. he has an opera, *Walther von der Vogelweide,* another serenade for orch., a pf.-quintet, 2 str.-quartets, etc. Has ed. G. Muffat's *Florilegium* and songs of Frauenlob, Reinmar von Zweter and Alexander in 'Dkm. der Tonk. in Österreich.' Author of *Die Mondsee-Wiener Liederhandschrift und der Mönch von Salzburg* (1886; with F. A. Mayer), *Die Tonkunst in der 2. Hälfte des 19. Jahrhunderts* (1900; 2d ed. 1906), *Die deutsche Liedweise* (1904), *Die Grundlagen der Tonkunst* (1907), *Kurze Betrachtungen zum deutschen Volkslied* (1910; in Liliencron-Festschrift).

Rietschel [rēt'shĕl], **Georg Christian,** b. Dresden, May 10, 1842; d. Leipzig, June 13, 1914. St. theol., and after filling several pastorates in various cities became prof. of theol. at Leipzig Univ. in 1899. Wrote *Die Aufgabe der Orgel im Gottesdienste bis in das 18. Jahrhundert, geschichtlich dargelegt* (1893; valuable), and *Lehrbuch der Liturgik* (2 vols., 1900, '09).

Rietz, Julius, b. Berlin, Dec. 28, 1812; d. Dresden, Sept. 12, 1877. His father was the royal chamber-musician Johann Friedrich R. (d. 1828); his brother Eduard (1802–1832)

was Mendelssohn's intimate friend, a talented violinist, and the founder of the Berlin Philharm. Soc.—Julius was a 'cello-pupil of Schmidt, Bernhard Romberg and M. Ganz; in 1828 he joined the orch. of the Königstädter Th., for which he wrote incid. music to Holtei's play, *Lorbeerbaum and Bettelstab.* In 1834 he became 2d cond. at the Düsseldorf opera under Mendelssohn, whom he succeeded as 1st in 1835, next year becoming town mus. dir. In 1847 he was called to Leipzig as theatre-Kapellm. and cond. of the Singakademie, Ferd. Hiller replacing him at Düsseldorf; in 1848 also cond. of the Gewandhaus Concerts, and prof. of comp. at the Cons. To devote himself to these latter duties he resigned his theatre-conductorship in 1854. He succeeded Reissiger as court Kapellm. at Dresden in 1860, conducting the opera, and the music at the court church (R. C.); later he was made artistic director of the Cons., and received the title of 'General-Musikdirektor' in 1874. A conductor of great ability, and a scholarly musician, R.'s editorial work was of high value; his last work was the complete edition of Mendelssohn for Breitkopf & Härtel (1874–7); he also edited Mozart's operas and symphonies, Beethoven's symphonies and overtures, etc. As a composer he belongs to the Mendelssohn school, and was quite out of sympathy with the neo-German movement.—Works: 4 operas, *Das Mädchen aus der Fremde*, 'Singspiel' (Düsseldorf, 1833), *Jery und Bätely* (Berlin, 1840?), *Der Corsar* (Leipzig, 1850), and *Georg Neumark und die Gambe* (Weimar, 1859), the last two being failures; 3 symphonies, several overtures (the best are op. 7, concert-overture in A, and op. 18, the *Lustspielouvertüre*); music to plays; 2 'cello-concertos, 1 violin-concerto, 1 clar.-concerto, a string-quartet, a Capriccio f. violin w. orch., Konzertstücke f. oboe w. orch. (Adagio, Intermezzo, Finale), Konzertstück f. orch. (*Idyllische Scene*); a pf.-concerto; a violin-sonata, a flute-sonata, pf.-sonatas and other pf.-music;—masses, motets, psalms, chorales, and much other church-music; *Altdeutscher Schlachtgesang*, f. male ch. and orch.; Schiller's *Dithyrambe* f. ditto (often perf.); many choruses, songs, etc.—Cf. *Pauline Viardot-Garcia to J. R. Letters of Friendship*, in 'Mus. Quar.' (July, 1915, to Jan., 1916).

Ri'ga, Frantz [François], b. Liège, Jan. 21, 1831; d. Schaerbeek, n. Brussels, Jan. 18, 1892. Pupil at the Brussels Cons. of Fétis, Lemmens and Hanssen; m. de chap. at Brussels. As a comp. he is noted chiefly for his masterly choruses (mostly sacred); also wrote masses, 3 orchl. overtures, pf.-pcs., pcs. for vl. and pf., for vcl. and pf., etc.

Rigel [rē-zhĕhl'], **Henri-Jean**, son and pupil of Heinrich Joseph Riegel; b. Paris, May 11, 1772; d. Abbeville, Dec. 16, 1852; 1798–1800, chef-d'orch. of the French opera in Cairo; 1808, chamber-pianist to Napoleon. —Works: The operas *Les deux Meuniers* (Cairo, 1799), *Le Duel nocturne* (Paris, 1808); the oratorios (sacred cantatas) *Le Retour de Tobie, Gédéon, Judith;* a symphony; 4 pf.-concertos; *Pastorale* for orch.; a str.-quintet; a quartet in D m. for fl., vl., vla. and vcl.; trios for vl., pf. and harp; sonatas for vl. and pf.; do. for pf.

Righi'ni, Vincenzo, b. Bologna, Jan. 22, 1756; d. there Aug. 19, 1812. Pupil of Bernacchi (singing) and Padre Martini (cpt.). Stage-début as a tenor singer at Parma, 1775; went to Prague in 1776, where he also began composing; in 1780 he became singing-master to the Archduchess Elisabeth at Vienna, and cond. at the Opera Buffa; from 1788–92, Electoral Kapellm. at Mayence; and in 1793, after the successful production of his opera *Enea nel Lazio* at Berlin, he was app. Kapellm. at the Court Opera with a salary of 4,000 Thaler ($3,000). Of some 20 operas, three (*Tigrane*, 1799; *Gerusalemme liberata*, 1802; *La Selva incantata*, 1802) were publ. in pf.-score at Leipzig; also publ. a Serenade f. 2 horns and 2 bassoons; a flute-concerto; 2 pf.-trios; a mass (*Krönungsmesse* w. orch.), a Requiem, a Te Deum, cantatas, duets, arias, etc.; and a series of very fine vocal exercises (1806).—See Q.-Lex.

Říhovsky [r'zhē-hŏhf'skē], **Adalbert**, b. Dub, Moravia, April 21, 1871. Pupil of Skuhersky at the School for Organists and of Lukas at the School for Opera in Prague. Began his career as choirm. in Dub; now (1917) org. at the arch-deanery and prof. at the teachers' seminary in Chrudim, Bohemia. Highly esteemed as a comp. of church-music. Has written 2 requiems (op. 5, 25), and several masses with orch.; other masses w. org. and a capp.; litanies; offertories; etc.; organ-pcs. (*Der praktische Organist*, op. 26 [100 preludes], etc.); *Festmarsch* for orch., op. 8; a pf.-trio, op. 51; Serenade for vl. and pf., op. 55; pf.-pcs. (chiefly instructive).

Rillé. See LAURENT DE RILLÉ.

Rimbault, Edward Francis, distinguished writer and editor; b. London, June 13, 1816; d. there Sept. 26, 1876. Son of Stephen Francis R., organist and composer (1773–1837); pupil of his father, of Samuel Wesley and Dr. Crotch; organist of the Swiss Church, Soho, in 1832. From youth a student of mus. history and literature, he began giving lectures on English musical history in 1838; in 1840 he founded, with E. Taylor and W. Chappell, the Musical Antiquarian Society, and became secretary to the Percy Soc.; and in 1841, editor to the Motet Soc. He was

elected F. S. A. in 1842, also a member of the Stockholm Academy; and received the degree of *Dr. phil.* from Göttingen, and (1848) that of LL.D., Harvard, where he declined the proffered appointment of Prof. of Music. He was in great request as a lecturer (at the Royal Inst.; at the Collegiate Inst., Liverpool; the Philosophic Inst., Edinburgh; etc.); between lecturing and editorial work, his time was so fully occupied that he had little leisure for composition, producing only small stage-pieces (*The Fair Maid of Islington* [London, 1838] and *The Castle Spectre* [ib., 1839]), a cantata, *Country Life*, part-songs, and various songs, of which *Happy Land* remains the popular favorite.—Writings: *Who was Jack Wilson, the singer of Shakespeare's stage?* (1846, attempt to prove him identical w. John Wilson, Mus. Doc.); *Bibliotheca Madrigaliana* (1847; English poetry and comps. publ. during reigns of Elizabeth and James I); *First Book of the Pianoforte* (1848); *The Organ, Its History and Construction* (1855 and other eds.; it is the first part of the Appendix to Hopkins' *Hist. of the Org.*); *The Pianoforte; Its Origin, Progress and Construction* (1860); *The Early English Organ-builders and Their Works* (1864); *J. S. Bach* [after Hilgenfeldt and Forkel] (1869); an *Harmonium Tutor;* a *Guide to the Use of the new Alexandre Church Harmonium; The Harmonium* (1857; for drawing-room and church); a *Singing Tutor* [after Lablache];—Editorial work: 'Cathedral Chants of the 16th–18th Centuries,' w. biogr. notes (1844); 'Order of Daily Service . . . in the Abbey Ch. of St. Peter, Westminster' (1844); 'Coll. of Anthems . . . of the Madrigalian Era' (1845); 'Cathedral Music' (1 vol.); 'Coll. of Services and Anthems' adapted from Palestrina, Orlando di Lasso, etc. (3 vols.); 'Handbook for the Parish Choir'; 'Order of Morning and Evening Prayer' *a* 4; 'Vocal Part-music, Sacred and Secular'; 'Christmas Carols, with the Ancient Melodies' (1847); 'Old English Carols' (1865); 'The Full Cathedral Service, with the Mus. Notation as Adapted and Composed by Th. Tallis,' w. biography and hist. Preface; 'Order of Daily Service' by Tallis; Edward Lowe's 'Order of Chanting the Cathedral Service'; Thomas Este's 'Whole Book of Psalms' *a* 4, w. hist. and biogr. notice; 'The Booke of Common Prayer with Musical Notes, as used in the Chapel Royal of Edward VI., 1550. Compiled by John Merbecke' (in facsimile; also in modern score); 'The Organist's Handbook,' a coll. of voluntaries, chiefly German; 'Organist's Portfolio'; Arnold's 'Cathedral Music,' w. biogr. notes, and organ-accomp. written out; a 5-part mass by Byrd (in score, with hist. introd.); Morley's *First Book of Ballets for 5 Voices* of 1595; Bateson's *First Set of Madrigals for 3–5 Voices;* O. Gibbons's *Fantasias of 3 Parts for Viols;* Purcell's opera *Bonduca* (w. history of dram. music in England); 'Parthenia, or the first music ever printed for the Virginals'; Purcell's *Ode for St. Cecilia's Day*, 'The Ancient Vocal Music of England' (2 vols. 1846–9); 'Little Book of Songs and Ballads, gathered from Ancient Musick Books' (1840; 2d ed. 1851); 'Little Lays for Little Learners'; 'Nursery Rhymes, with the Tunes to which they are sung in the Nursery of England' (1847, 3d ed. 1857); 'Mus. Illustrations of Bishop Percy's Reliques Of English Poetry' (1850); 'The Rounds, Catches and Canons of England . . . 16th–18th centuries'; 'The Old Cheque-book, or Book of Remembrance of the Chapel Royal, from 1561–1744'; 'Memoirs of Musick by the Hon. Roger North, Attourney-General to James II.'; 'Gallery of German Composers' (1873).—R. also edited Handel's *Samson, Saul*, and *Messiah*, for the London 'Handel Soc.'; operas by various composers; many works for the 'Percy Soc.'; edited and wrote for 'The Choir' for a number of years; contributed many articles to the 'Imperial Dictionary' and Grove's 'Dictionary'; and made a great number of vocal transcriptions, arrangements, selections, etc.

Rimsky-Kor'sakov, Nikolai Andreyevitch, b. Tichvin, Govt. of Novgorod, March 18, 1844; d. Liubensk, n. Petrograd, June 21, 1908. His musical talent showed itself at an early age, so that at 6 he received regular pf.-lessons, and at 9 began to compose. But his parents, belonging to the aristocracy, destined him for a military career, and sent him in 1856 to the Naval Academy in Petrograd. Nevertheless, music was not neglected; in his spare time the young man studied the 'cello with Ulich and piano with Fedor Kanille, an excellent musician. In 1861 he made the acquaintance of Balakirev, the leader of the Neo-Russians, who introduced him to the other principals of the circle (Mussorgsky, Borodin and Cui). Until that time R.-K. had never thought of music as a profession, but his close association with the leaders of the new movement for a national art fired his enthusiasm, and under Balakirev's direction he began serious theoretical study; but after graduation from the Academy, he was ordered on a cruise around the world (1862–5). During this time he composed his op. 1, a symphony in E♭ m. (the first work in that form written by a Russian composer), each movement of which, as soon as it was completed, he sent to Balakirev for advice. Under the latter's direction the work was prod. in Petrograd (Dec., 1865), immediately after the composer's return, and met with considerable favor. A number of very fine songs (op. 2, 3, 4, 7), a symph. poem, *Sadko* (the first written by a Russian

composer), and a fantasy for orch. (on Serbian themes) made him locally famous. Shortly after his app. as dir. of the Petrograd Cons., Asantchevsky offered R.-K. the professorship for comp. and instrumentation at that institution, which the latter accepted in 1871, and filled with distinction till his death. Repeated offers of the directorship of the Petrograd and Moscow conservatories he persistently declined. Realizing soon after his appointment the insufficiency of his technical equipment, he subjected himself to a severe course of self-training (especially in fugue) until he had attained consummate mastery. In 1873 he definitely resigned from the navy, but accepted the post of inspector of the marine bands, which position he held until its abolition in 1884. From 1874–81 he was cond. of the concerts of the Free Music-School (succ. Balakirev); 1886–90, of the Russian Symph. Concerts founded (1885) by Beliaiev (q. v.); 1883–94, Balakirev's asst. as cond. of the Imp. Court Chapel; also appeared as cond. of Russian music outside of Russia, with a notable success at the Paris Expos. (1889) and in Brussels (1890, 1900).—R.-K. occupies a prominent place among the great Russian composers, his influence in the spreading of knowledge and appreciation of the national art outside of Russia being second only to that of Tchaikovsky. His genius finds its fullest expression in the free forms of the symphonic poem and in dramatic music. In the former field he is a follower of Liszt as far as artistic principles and ideals are concerned, but thoroughly individual in his treatment, especially in the instrumentation. In this respect his works may well serve as models for idiomatic treatment of the individual instruments, artistic blending of timbres, wise economy of means, and original, beautiful effects. [Mussorgsky's *Boris Godunov* did not become a fixture in the Russian répertoire until after its complete re-orchestration by R.-K.] The operas exhibit fine power of characterization and an astonishing variety of style, which is conditioned by the nature of the subject. With but two exceptions (*Mozart and Salieri*, *Servilia*) Russian legend and history have been the sources of inspiration. For the greater number of his dramatic works he wrote his own texts, which are skilfully constructed and possess literary merit. As a song-writer his place is also high, although here his gift for melodic invention appears to be inferior to his other excellent qualities; their chief interest lies in the rich and finely wrought piano-part. In almost all works he makes masterly use of the wealth of Russian folk-melodies.—BIBLIOGRAPHY: [In Russian] V. Yastrebtsiev, *N. A. R.-K.* (Petrograd, 1900; 2d ed. [with complete list of works] 1908); N. Findeisen, *R.-K.* (ib., 1908); J. Lapshin, *Philosophical Motives in the Works of R.-K.* (ib., 1911); autobiography, *The History of My Musical Life* [1844–1906] (ed. by M. Stasyulevitch, ib. 1909).—[In Engl.] M. Montagu-Nathan, *History of Russian Music* (London, 1915; pp. 179–236); R. Newmarch, *The Russian Opera* (N. Y., 1915; pp. 281–333).—[In Ger.] N. van Gilse van der Pals, *R.-K.* (Leipzig, 1914).

WORKS.

OPERAS: *Pskovityanka* (The Maid of Pskov; Petrograd, 1873; rewritten 1894); *Maiskaya notch* (A Night in May; ib., 1880); *Sniegurotchka* (The Snow-Maiden; ib., 1882); *Mlada* (ib., 1892); *Notch pered Rozhdestvom* (Christmas Eve; ib., 1895); *Sadko* (Moscow, 1897); *Mozart i Salieri* (ib., 1898); *Boyarÿnia Viera Sheloga* (ib., 1898; a prologue to *Pskovityanka*); *Tsarskaya neviesta* (The Tsar's Bride; ib., 1899); *Tsar Saltan* (ib., 1900); *Servilia* (Petrograd, 1902); *Koshtchei bessmertnÿ* (K. the Immortal; Moscow, 1902); *Pan Voyevoda* (Petrograd, 1904); *Skazanie o nevidimom gradie Kitezhie i dievie Fevroni* (Tale of the Invisible City of Kitezh and the Maid F.; ib., 1907); *Le Coq d'Or* (Moscow, 1910 [posth.]).—FOR ORCHESTRA: Op. 1, Symphony No. 1 in E m. (originally in E♭ m.; later rewritten and transposed); op. 5, *Sadko*, symph. poem; op. 6, *Fantaisie sur des thèmes serbes;* op. 9, Symphony No. 2, *Antar;* op. 28, Overture in D (on Russian themes); op. 29, *Conte féerique;* op. 30, Pf.-concerto in C♯ m.; op. 31, *Symphoniette* in A m. (on Russian themes); op. 32, Symphony No. 3 in C; op. 33, *Fantaisie de concert* in B m. for vl. and orch.; op. 34, *Capriccio espagnol;* op. 35, Shéhérazade, symphonic suite; op. 36, *La grande Pâque russe*, overture on Russian church-themes; op. 57, *Musikalische Bilder*, suite from the opera *Tsar Saltan;* op. 59, *Pan Voyevoda*, suite (from the opera); op. 61, *Nad mogilōĭ* (On the Tomb); op. 62, *Chanson russe* (w. ch. *ad lib.*); suites from the operas *Le Coq d'Or* and *Mlada* (without op.-numbers).—CHAMBER-MUSIC: Op. 12, str.-quartet in F; op. 37, Suite for vcl. and pf.; a str.-sextet in A (MS.); a pf.-quintet in B♭ m. (do.); first movem. (Allegro) of a str.-quartet on B-la-f [Beliaiev] (Scherzo by Liadov, Serenata by Borodin, Finale by Glazunov).—VOCAL WORKS WITH ORCH.: Op. 20, *Slich ob Alekssieie* (The Song about Alexis) for mixed ch.; op. 21, *Slava* (Glory), for do.; op. 44, *Svitesyanka*, cantata for sop. and ten. solo and mixed ch.; op. 53, *Strekosÿ* (Dragonflies), for 3-part fem. ch.; op. 58, *Das Lied vom gefeilten Oleg*, for male ch.; op. 60, *Aus Homer*, for 3 fem. solo vcs. and fem. ch.; op. 49, 2 ariosi for bass, *Antchar* (The Upas Tree) and *Prorok* (The Prophet).—Choruses, Op. 13, 14, 16, 18, 19, 23; songs, op. 2, 3, 4, 7, 8, 25, 26, 27, 39, 40, 41, 42, 43, 45, 46, 50, 51, 55, 56; duets, op. 47, 52; pf.-pcs., op. 10, 11, 15, 17 (6 fugues).—He ed. a coll. of 100 Russian folk-songs, and another of 40; orchestrated Dargomÿzhsky's *Kamennoĭ gost* (Stone Guest), Borodin's *Prince Igor*, and Mussorgsky's *Chovanstchina* [all posth. works), and re-orchestrated the latter's *Boris Godunov*.—WRITINGS (all in Russian): *Practical Treatise of Harmony* (1888; Ger. tr. by H. Schmidt, 1893 [2d ed. 1912]); and posthumously *The History of My Musical Life* (see bibliography above); *Collected Musical Essays and Sketches* (ed. by F. Gnessin, 1911); *The Foundations of Instrumentation* (ed. by M. Steinberg, 1913 [2 vols.]; French tr. by M. D. Calvocoressi, 1914).

Rinal'di, Giovanni, b. Reggiolo, Emilia, Italy, in 1840; d. Genoa, March 25, 1895. Studied under Asioli at Correggio; then (1854–61) at the Milan Cons. Settled in Genoa. Excellent pianist; comp. for pf. of the romantic school.—Works: *Spigliatezze, Divagazioni pianistiche, Pagine d'Album, Pifferate, Sfumature, Intermezzi, Fantasticherie,*

Sorrisi di bimba, Mondo piccino, Frammenti, Bozzetti a matita, etc.

Rinck, Johann Christian Heinrich, famous organist; b. Elgersburg, Thuringia, Feb. 18, 1770; d. Darmstadt, Aug. 7, 1846. Studied under several Thuringian organists, then under Bach's pupil Kittel, in Erfurt (1786–9). Town-organist at Giessen, 1790; ditto at Darmstadt, 1805, also teaching in the Seminary; became court organist there in 1813, and chamber-musician in 1817. One of the foremost players of the time, he made frequent concert-tours. *Dr. phil.* (hon. c.), Giessen, 1840. Many organ-works: *Orgelschule* (op. 55; new ed. by Otto Dienel, 1881); 2 *Choralbücher;* many preludes to chorales (op. 2, 25, 37, 47, 49, 52, 53, 58, 63, 65, 74, 93, 95, 105, 116); postludes (op. 48, 78, 107, 114); variations on chorales (op. 40, 64, 77, 78, 109); *Der Choralfreund* (7 annual issues: Op. 101, 104, 110, 115, 117, 119, 122; also 2 supplements); variations (op. 56, 57, 70, 84, 89, 108); pieces (op. 8, 9, 29, 33, 37, 38, 66, 72, 92, 94, 99, 100, 106); hints on organ-playing (op. 124, etc.);—also a Paternoster *a* 4, w. organ; a mass, motets, hymns, chorales, sacred songs; 3 sonatas f. pf., violin, and 'cello, op. 32; another do. in E♭; sonatas f. pf. and 'cello (also for 4 hands); pf.-trios; preludes and exercises f. pf.; etc.—Cf. his *Selbstbiographie* (Breslau, 1833); M. J. Fölsing, *Züge aus dem Leben und Wirken des Dr. J. C. H. R.* (Erfurt, 1848); F. Clément, *Musiciens célèbres* (Paris, 1868; 4th ed. 1887).—See Q.-Lex.

Ring'el, Federico. Pen-name of Baron F. D'ERLANGER.

Ring'ler, Eduard, b. Nuremburg, Jan. 8, 1838. Intended for a school-teacher, he also had music-lessons of Heinr. Hohmann; adopted the mus. profession in 1868, studying till 1871 with Grobe and Dupont at Nuremberg. Cond. the Singverein for 5 years; became in 1883 choir-director in the synagogue, and in 1890 also cond. of the 'Verein für klassischen Chorgesang,' one of the best mixed choruses in S. Germany. Singing-teacher for advanced students; mus. critic for the 'Fränkischer Kurier.' His comps. follow early classic models.—Works: A 2-act 'Volksoper' *Eppelein von Gailingen* (Nuremb., 1896; succ.; also in Bamberg, Erlangen, Fürth): 4-act grand opera *Frithjof;* songs.

Rinuccini [rē-nŏŏt-chē'nē], **Ottavio,** born Florence, 1562; d. there March 28, 1621. The librettist of Peri and Caccini's opera *Dafne* (1597), Peri's *Euridice* (1600), and Monteverde's *Arianna a Nasso* (1608); *Dafne* being the first opera ever performed. All three were republ. by A. Solerti in vol. ii of *Gli Albori del Melodramma* (Milan, 1905). —Cf. F. Meda, *O. R.* (Milan, 1894); A. Civita, *O. R. ed il sorgere del melodramma in Italia* (Mantua, 1900); F. Raccamadoro-Ramelli, *O. R. Studio biografico e critico* (Fabriano, 1900); A. Solerti, *Le Origini del Melodramma* (Turin, 1903).

Rio [rē'oh], **Anita,** operatic and concert-soprano; b. Alameda, Cal., July 30, 1880. Having studied with local teachers, she made her début in *The Messiah* with the Handel and Haydn Soc. in Boston (1901); then went to New York for further study with Mme. Florenza d'Arona (1902–4) and J. Armour Galloway (whom she subsequently married); sang in concerts in the U. S.; operatic début as Donna Elvira at Cov. Garden (July 26, 1909); then at various theatres in Italy until 1914 (Rome, Venice, Genoa, Perugia, Naples, etc.); 1911–12, st. répertoire with L. Mancinelli in Rome; since her return to her native country in 1914 she has appeared with the larger orchestras and at festivals (Handel and Haydn Centennial, 1915). Her voice is a true lyric soprano, ranging from b♭ to d^3. Her operatic répertoire includes the rôles of Aida, Marguerite, Violetta, Susanna (*Nozze de Figaro*), Manon Lescaut (Puccini), Mimi, Cio-Cio-San, Amina, Santuzza, Nedda, Desdemona, Eva, Senta, Elisabeth.

Riot'te, Philipp Jakob, b. Trèves, Aug. 16, 1776; d. Vienna, Aug. 20, 1856. Was Kapellm. in Prague, and then do. at the Th. an der Wien in Vienna, where from 1806–40 he prod. about 50 stage-works, among them the grand operas *Nureddin, Prinz von Persien* (Prague, 1823), *Euphenie von Avogara* (Vienna, 1823). *Der Sturm* (Brünn, 1834); many Singspiele and ballets. Publ. works: Symphony in C m. (op. 25); 2 pf.-concertos (both in C, op. 8 and 15); 2 concertos for clar. and orch., op. 26 (B♭) and op. 36 (C m.); 3 do. for fl. and orch. (No. 3 in D m., op. 31); septet in E♭ for vl., vla., vcl., clar., 2 horns and pf. (op. 39); 6 str.-quartets (op. 21 and 46 [each 3]); 3 pf.-trios (op. 9, 24, 49); 7 vl.-sonatas (op. 5 [2], 13, 14, 33, 45, 58); 9 pf.-sonatas (op. 11 [2], 32, 37, 41, 44, 45, 48, 50); *Die Schlacht bei Leipzig,* 'Tongemälde' for pf.; numerous other pf.-pcs. (vars., polonaises, rondos, etc.).

Ri'pa, Alberto de, called **Alberto Mantovano,** because a native of Mantua; d. 1551. Celebrated lutist, in the service of François I of France.—Works: *Tablature de Luth* in 6 books, publ. by his pupil Guillaume Morlaye (1553–8; important); pieces in Phalèse's publications of 1546 and 1574; also in Francesco da Forli's 'Intavolatura di liuto' (1536).

Ripfel, Karl, violoncellist; b. Mannheim, 1799; d. Frankfort-on-Main, March 8, 1876. Having attracted attention as a prodigy on the pf., he turned to the 'cello. His virtuosity must have been transcendent, for contem-

poraries compared his technic with that of Paganini, and B. Romberg declared him the greatest of all 'cellists. Extreme nervousness compelled him to abandon a most successful concert-career; for 45 years he was solo 'cellist of the Frankfort opera. His compositions were praised by contemporaries, but none have been published.

Risch'bieter, Wilhelm Albert, talented theorist; b. Brunswick, July 20, 1834; d. Dresden, Feb. 11, 1910. Pupil of Hauptmann; violinist in Leipzig, Bremen, Nuremberg, and Liegnitz; 1862–1900, teacher of harm. and cpt. at Dresden Cons.—Comp. a symphony, overtures, and other instrl. works; publ. *Über Modulation, Quartsextakkord und Orgelpunkt* (1879); *Erläuterungen und Aufgaben zum Studium des Kontrapunkts* (1885); *Die Gesetzmässigkeit der Harmonik* (1888); other theoretical essays in mus. periodicals.

Riseley, George, distinguished organist and conductor; b. Bristol, Aug. 28, 1845. At the age of 7 he became chorister at Bristol Cath., and in 1862 was articled to J. D. Corfe, the organist there, under whom he st. pf., org., harm. and cpt., also acting as his deputy. App. org. at Colston Hall, Bristol, where his weekly recitals attracted attention; succ. Corfe in 1876 as org. at the Cath.; in 1877 he founded the Bristol Soc. of Instrumentalists, and gave fortnightly orchl. concerts, at which, besides standard classical works, he prod. many novelties (Engl. and foreign); in 1878 he also assumed the conductorship of the Orpheus Soc. (choral), which he brought to a high degree of efficiency; in 1889 he founded the Bristol Choral Soc., continuing as cond. of all 3 societies to the present day (1917). In 1893 he was app. prof. of organ at the R. A. M.; succ. Sir Charles Hallé as cond. of the Bristol Fest. in 1896; resigned his post as org. at the Cath. in 1898, and accepted the direction of the orchl. concerts at the Alexandra Palace and of the Queen's Hall Choral Soc. in London. His indefatigable labors in behalf of serious music have vastly elevated public taste throughout western England. He is the comp. of a *Jubilee Ode* (Bristol, 1887), part-songs and pcs. for organ.—Cf. 'M. T.' (Feb., 1899).

Risler [rēs-lär'], **(Joseph-) Édouard,** born Baden-Baden, Feb. 23, 1873 (of a German mother and Alsatian father, who settled in Paris in 1874). St. at the Paris Cons. with Diémer (pf.) and Chabrier (theory); won first prize in solfège and elementary piano (1887), advanced piano (1889), and 2d prize in harm. (1892). After graduation he cont. his pianistic studies with Klindworth, Stavenhagen and d'Albert; succ. début in Paris in 1894; during the summers of 1896 and '97 he was a member of the 'musikalische Assistenz' at Bayreuth; since 1906 member of the 'Conseil supérieur' of the Paris Cons. Has made tours of all Europe, where he is regarded as one of the greatest of living pianists; he makes a specialty of cycles of one composer's works (Beethoven's complete sonatas, Bach's Well-tempered Clavichord, Chopin's complete works, etc.).

Risto'ri, Giovanni Alberto, b. Bologna, 1692; d. Dresden, Feb. 7, 1753, where he had been successively comp. for the Ital. Court Opera, and director of the Polish orch. (1717), chamber-organist (1733), church-comp. (1746), and Vice-Kapellm. (1750). His comic operas *Calandro* (1726) and *Don Chisciotte* (1727) are among the earliest of their kind; he also wrote 13 more operas, 3 oratorios, 16 cantatas, 11 masses, and other sacred and instrl. music; much was destroyed by the burning of the library during the siege of Dresden (1760).—Cf. K. R. Mengelberg, *G. A. R.* (Leipzig, 1915). See also Q.-Lex.

Ritter, Alexander, b. Narva, Russia, June 27, 1833; d. Munich, April 12, 1896. After his father's death his mother removed to Dresden in 1841; there he formed a lifelong friendship with one of his classmates, Hans von Bülow; st. vl. with Franz Schubert, the leader at the opera, and cont. his musical studies at the Leipzig Cons. (1849–51) with F. David (vl.) and E. F. Richter (theory). In 1854 he married Franziska Wagner, a niece of the master, and settled in Weimar, where close association with Liszt, Bülow, Cornelius, Bronsart and Raff made him an ardent disciple and propagandist of the new style; from 1856–8 he was Kapellm. at the opera in Stettin, where his wife was eng. as soprano. After that time he never held any official positions, but devoted his entire time to comp.; 1858–60 he lived in Dresden; 1860–2 in Schwerin; 1863–82, with short interruptions, in Würzburg. When Bülow became cond. of the Hofkapelle in Meiningen in 1882, R. settled there, and ent. the orchestra as vlnst. During his residence in that city he exerted a strong influence on the young Richard Strauss, who, fascinated by the older man's personality, abandoned his classical tendencies, and embraced unconditionally the ideals of program-music. After Bülow's resignation in 1886 R. moved to Munich.—Works: The operas *Der faule Hans* (Munich, 1885) and *Wem die Krone?* (Weimar, 1890); for orch., *Seraphische Phantasie, Erotische Legende, Karfreitag und Frohnleichnam,* and *Kaiser Rudolfs Ritt zum Grabe* (symph. poems), *Olafs Hochzeitsreigen* (symphonic waltz, op. 22), *Sursum Corda* ('Sturm und Drang Phantasie,' op. 23); op. 24, *Graf Walther und die Waldfrau,* for declamation w. pf. (orchestrated by S. von Hausegger); a str.-

quartet in C m. (op. 1); about 60 songs and some pf.-pcs.—Cf. S. von Hausegger, *A. R. Ein Bild seines Charakters und Schaffens* (Berlin, 1907).

Ritter, August Gottfried, organ-virtuoso; b. Erfurt, Aug. 25, 1811; d. Magdeburg, Aug. 26, 1885. Pupil of Fischer at Erfurt, Hummel at Weimar, Berger, A. W. Bach, and Rungenhagen at Berlin; 1837, org. at Erfurt; 1844 cathedral-org. at Merseburg; 1847, ditto at Magdeburg, succeeding Mühling. Edited the 'Urania' 1844–8; co-editor of the 'Orgelfreund' and 'Orgelarchiv'; publ. an excellent *Geschichte des Orgelspiels im 14.–18. Jahrhundert* (1884), and the *Kunst des Orgelspiels* (2 vols.; 9 editions); 4 fine organ-sonatas (op. 11, 19, 23, 31); preludes to chorales (op. 4–9, 13, 25, 29, 38), other organ-pieces, 4 chorale-books; also wrote a pf.-concerto, a pf.-quartet, 2 symphonies, 3 overtures, etc.

Ritter [Raymond - Ritter], Fanny, American authoress; b. Philadelphia, 1840; d. Poughkeepsie, N. Y., Oct. 26, 1890; wife of Dr. F. L. Ritter. She publ. *Woman as a Musician, an Art-Historical Study* (1877); *Some Famous Songs, an Art-Hist. Sketch;* and various other sketches; also good translations of Schumann's *Music and Musicians*, Ehlert's *Letters on Music to a Lady* (1877).

Ritter, Frédéric-Louis, born Strassburg, June 22, 1834; d. Antwerp, July 22, 1891. Pupil of Schletterer and Hauser at Strassburg, and of J. G. Kastner in Paris. In 1852, prof. of music at Fénéstrange Protestant Seminary, Lorraine; went with his parents in 1856 to Cincinnati, and organized the Cecilia vocal soc. and the Philharm. Orch.; settled in New York, 1861, becoming cond. of the Sacred Harmonic Soc., and the 'Arion'; and in 1867 was app. prof. of music at Vassar College, Poughkeepsie, removing thither in 1874. In 1878 the Univ. of New York conferred on him the degree of Mus. Doc.—Writings: *History of Music* (Boston, 1870–4, 2 vols.; London, 1878, 2d ed. 1880); *Music in England* (New York, 1883); *Music in America* (N. Y., 1883, 3d ed. 1893); *Music in Its Relation to Intellectual Life* (1891); *Musical Dictation.*—Compositions; 5 symphonies; overtures; 'cello-concerto; pf.-concerto; trios, etc., f. pf.; string-quartets;—Psalm 46, f. sopr. solo, ch. and orch.; Psalm 4, f. bar. solo, ch. and orch.; Psalm 95, f. female voices w. organ; *Hafis*, Persian song-cycle (op. 1); over 100 German songs; etc.

Ritter, Georg Wenzel, bassoonist from 1788 in the Berlin court orch.; b. Mannheim, April 7, 1748; d. Berlin, June 16, 1808.—Publ. 2 bassoon-concertos, and 6 quartets f. bassoon and strings.

Ritter, Hermann, the inventor of the viola alta; b. Wismar, Sept. 16, 1849. St. at the Neue Akad. der Tonkunst and the Hochscule für Musik in Berlin; was for a time vlnst. in the court orch. in Schwerin, and became munic. Musikdirektor in Heidelberg, where he attended courses at the Univ. in philosophy, hist. of art, and archæology. Turning his attention to musical instruments, he began a series of experiments for the purpose of improving the muffled tone of the ordinary viola; profiting by some practical hints in A. Bagatella's book, *Regole per la Costruzione di Violini* . . . . (Padua, 1786), he constructed a slightly larger model possessed of better resonance and a more brilliant tone. Exhibiting this new 'viola alta' in 1876, he attracted the attention of Wagner, who invited his cooperation for the first Bayreuth fest.; after that engagement he made successful tours of all Europe as viola-virtuoso; since 1879 prof. of viola and hist. of music at the Kgl. Musikschule in Würzburg; made Kammervirtuos by the Grand Duke of Mecklenburg-Schwerin, and Kgl. Prof. by King Ludwig of Bavaria; in 1905 he founded the 'Ritterquartett' (vl., W. Schulze-Prisca; viola alta, R.; viola tenore, E. Cahnbley; viola bassa, H. Knöchel. In 1914 R.'s place was taken by K. Wyrott, and Knöchel's by A. Schreiber.)—Writings: *Die Geschichte der 'Viola alta' und die Grundsätze ihres Baues* (1876; 2d ed. 1877); *Repetitorium der Musikgeschichte* (1880); *Aus der Harmonielehre meines Lebens* (1883); *Elementartheorie der Musik* (1885); *Ästhetik der Tonkunst* (1886); *Katechismus der Musikästhetik* (2d ed. 1894); do. *der Musikinstrumente* (1894); *Volksgesang in alter und neuer Zeit* (1896); *Schubert* (1896); *Haydn, Mozart, Beethoven* (1897); *Die fünfsaitige Geige und die Weiterentwicklung der Streichinstrumente* (1898); *Allgemeine illustrierte Enzyklopädie der Musikgeschichte* (6 vols., 1901–2). Has also publ. numerous original comps. and transcriptions for vla. and pf., and *Elementartechnik der Viola alta.*—Cf. G. Adema, *H. R. und seine Viola alta* (Würzburg, 1881; 2d ed., 1890).

Ritter, Peter, b. Mannheim, July 2, 1763; d. there Aug. 1, 1846. St. vl. and vcl. under his father, and from 1776 appeared in public as 'cellist; having completed his theoretical studies under Abbé Vogler, he ent. the Mannheim court-orch. as 'cellist, later became leader, and in 1803 Musikdir.; in 1788 he brought out in Mannheim his first opera, *Der Eremit auf Formentera*, which became popular throughout Germany, and remained his greatest success, although followed by 20 other operas and Singspiele. In 1787 he married the famous actress Katharina Baumann (to whom Schiller had proposed), and in 1790 both were eng. for life at the Hofth.; the

post of Kapellm. at Karlsruhe, offered him in 1809, he declined; his wife retired on a pension in 1819, R. himself in 1823. In 1792 he comp. the fine chorale *Grosser Gott dich loben wir;* also wrote the oratorio, *Das verlorene Paradies,* and much chamber-music (selections publ. by Riemann in vol. xvi, 2, of 'Dkm. der Tonk. in Bayern'). 24 autograph scores (2 symphonies [E♭, D], several concertos, etc.) are in the Library of Congress at Washington.—Cf. W. Schulze, *P. R.* (Berlin, 1895).

Ritter (*recte* **Bennet**), **Théodore,** pianist, b. near Paris, April 5, 1841; d. Paris, April 6, 1886. Pupil of Liszt; made successful concert-tours; also publ. numerous solo pieces for pf. (*Les Courriers* is a favorite). He prod. the dram. scenes *Le Paradis perdu* and *Méphistophélès;* 2 unsuccessful operas, *Marianne* (Paris, 1861) and *La Dea risorta* (Florence, 1865); etc.

Rivé-King, Julie, distinguished pianist; b. Cincinnati, Ohio, Oct. 31, 1857. She received her first instruction from her mother, an excellent musician, and played in public at the age of 8. From 1866–72 she st. in New York with S. B. Mills and W. Mason; then went to Reinecke in Leipzig, where she appeared in 1874; after further study with Liszt she returned to the U. S. Her Amer. début took place April 24, 1875, with the N. Y. Philh. Soc. (Liszt's E♭ concerto). Although she has frequently been heard in the East, the scene of her chief activity has been the Middle West; is now (1917) instr. of pf. at the Bush Cons., Chicago. She played in over 200 concerts under the direction of Th. Thomas. A player of great brilliancy, vigor and breadth of conception. In 1876 she married Frank King in Milwaukee. Her piano-music is deservedly popular (*Impromptu* in A♭, *Polonaise héroïque, Bubbling Spring*).

Robeson, Lila P., dramatic contralto; b. Cleveland, O., April 4, 1880. Grad. of Western Reserve Univ. (1902); st. singing with C. S. Burnham and Mrs. S. C. Ford in Cleveland, and with I. Luckstone and O. Saenger in New York; sang in church and concert until her succ. operatic début as Ortrud with the Aborn Opera Co. (Boston, April 4, 1911); has been a member of the M. O. H. since 1912, where she has appeared as Amneris, Ortrud, Fricka (*Rheingold* and *Walküre*), Hexe (*Hänsel und Gretel*), Waltraute, Hexe (*Königskinder*), etc.

Robyn, Alfred George, b. St. Louis, April 29, 1860. Pupil of his father, William R., whom he succ. as org. at St. John's; travelled with Emma Abbott in 1876 as solo pianist; now (1917) living as comp. in New York.—Works: The light operas *The Yankee Consul* (1903), *The Gypsy Girl* (1905), *The Yankee Tourist* (1907), *Fortune Land* (1907), *All for the Ladies* (1912), etc.; the oratorios *The Ascension, Love Unending, Praise and Thanksgiving;* a symphony in D m.; a symph. poem, *Pompeii;* pf.-concerto in C m.; a pf.-quintet; 4 str.-quartets; a mass; numerous pf.-pcs. and songs.

Roch'litz, Johann Friedrich, b. Leipzig, Feb. 12, 1769; d. there Dec. 16, 1842. A pupil of Doles in the Thomasschule, he entered the University as a theological student; but was obliged to embrace the career of a tutor and writer. He first publ. some novels and sketches; *Blicke in das Gebiet der Kunst...* and *Einige Ideen über Anwendung des guten Geschmacks* (both 1796) treat in part of music. In 1798 he founded the 'Allgemeine musikalische Zeitung,' which he edited till 1818, still contributing until 1835—the period of Beethoven's career as a composer. From 1805 he was a director of the Gewandhaus Concerts. He received the title of 'Hofrat' from the Grand Duke of Weimar. His best-known work is *Für Freunde der Tonkunst* (4 vols., 1824–32; 3d ed. 1868), which contains biographies, essays, analyses of compositions, etc.; vol. iv has an outline *Geschichte der Gesangsmusik,* which R. supplemented by a 'Sammlung vorzüglicher Gesangstücke' in 3 vols., from Dufay to Vallotti. He comp. songs for male ch.; also the 23d Psalm; and wrote many books for operas, oratorios, cantatas, etc.—Cf. J. Gensel, *Aus R.'s Briefen an Henriette Voigt* (Leipzig, 1906).

Röckel, August, b. Graz, Dec. 1, 1814; d. Pest, June 18, 1876. Pupil of his father, the dram. tenor and impresario Jos. Aug. R., and of J. N. Hummel (his uncle); was for some years Kapellm. in Weimar and Bamberg; 1843–8, mus. dir. in Dresden. There his opera *Farinelli* was to have been prod., but his admiration for Wagner's music caused him to withdraw his score, and to abandon comp. forever. Condemned to death for participation in the revolution of 1848, his sentence was commuted, and he spent 13 years in the prison at Waldheim; after his release he lived in Frankfort, Munich, and Vienna, engaged in literary activity.—Cf. La Mara, *R. Wagners Briefe an A. R.* (Leipzig, 1894; 2d ed. 1903; Engl. tr. by E. Sellar, London, 1897).

Röck'el, Joseph Leopold, b. London, April 11, 1838; d. there 1908. Pupil of Eisenhofer at Würzburg, and Götze at Weimar, for comp., and of his father and brother Eduard for pf. Lived in Clifton, Bristol, as teacher and pianist.—Works: The cantatas *Fair Rosamond, Ruth, Westward-ho,* etc.; 2 children's operas, *Little Snow-White* and *Silver Penny;* many characteristic pieces f. pf., and fantasias on operatic airs; songs.

Rockstro (*recte* **Rackstraw**), **William Smyth,** born North Cheam, Surrey, Jan. 5, 1823; d. London, July 2, 1895. He studied 1845–6 at the Leipzig Cons. under Mendelssohn, Plaidy, and Hauptmann. Returning to London, he taught the piano and singing, also appearing occasionally as a pianist. Lived for years at Torquay; from 1867, organist and honorary precentor at All Saints', Babbicombe; from 1891 in London, giving lectures at the R. A. M. and R. C. M., taking a class in plain-song at the latter. A student of ecclesiastical music, he was one of the foremost among English mus. antiquaries.—Writings: *History of Music for Young Students* (1879); *Practical Harmony* (1881); *Rules of Counterpoint* (1882); *Life of G. F. Handel* (1883); *Mendelssohn* (1884); *General History of Music* (1886; 3d ed. 1897); *Jenny Lind, the Artist* (1891; with Canon Scott Holland); *Jenny Lind, her Vocal Art and Culture* (1894; w. Otto Goldschmidt); important contributions to Grove's 'Dictionary,' and to the 'Mus. Times,' 'Mus. Society,' etc.—He composed a sacred cantata, *The Good Shepherd* (Gloucester Fest., 1886), a 5-p. madrigal *O, too cruel fair* (Bach Choir, 1884), a ballet, *Flora's Path* (1891), an overture, songs, etc.; also publ. 'Festival Psalter, Adapted to the Gregorian Tones'; 'Accompanying Harmonies to the Ferial Psalter'; and 'Harmonies for Additional Chants and the Ambrosial Te Deum.'

Roda, Cecilio de, b. Albuñol, n. Granada, Oct. 24, 1865; d. Madrid, Nov. 27, 1912. From 1904 he was pres. of the music-division of the Ateneo in Madrid; elected member of the Academy in 1906. Author of *Los Instrumentos, las Danzas y las Canciones en el Quijote* (1905), *La Evolución de la Música* (1906), *Un Quaderno di Autografi di Beethoven del 1825* (1907; originally publ. in 'Riv. Mus. It.,' 1904–7; description of sketches for op. 130, 132, 133), *Las Sonatas de Piano de Beethoven* (1907), *Los Cuartetos de Cuerda de Beethoven* (1909).

Ro'da, Ferdinand von, b. Rudolstadt, March 26, 1815; died on the Bülow Estate, n. Kriwitz, April 26, 1876. Pupil of Hummel; from 1842 in Hamburg, founding the Bach-Verein in 1855; in 1857, mus. director at Rostock Univ.—Works: Oratorio *Der Sünder;* cantata *Theomela;* a Passion music; *Das Siegesfest,* and scenes from *Faust,* for chorus; excellent church-music; symphonies, pf.-music, etc.

Ro'de, Johann Gottfried, b. Kirchscheidungen, n. Freiburg-on-Unstrut, Feb. 25, 1797; d. Potsdam, Jan. 8, 1857. Horn-virtuoso; from 1827 bandmaster of the 'Gardejägerbataillon' in Berlin.—Works: *Die Hubertusjagd,* a tone-painting; *Die freundlichen Klänge der Jagd,* ditto; concertos f. horn; do. f. trumpet; various pieces and arrangements f. horn.

Rode [rohd], (**Jacques-**) **Pierre** (**-Joseph**), famous violinist; b. Bordeaux, Feb. 16, 1774; d. Château-Bourbon, n. Damazon, Nov. 25, 1830. Pupil of Fauvel; from 1787, of Viotti at Paris. Début 1790 in a concerto by Viotti, at the Th. Feydeau, where he was leader of the 2d violins 1790–4; then, after tours in Holland and Germany, and a short visit to London, he was app. prof. of violin at the newly opened Cons. During a visit to Spain in 1799 he met Boccherini, who wrote concertos for him. In 1800, solo violinist to Napoleon; from 1803–8, with Boieldieu in Russia, becoming 1st violinist to Emperor Alexander. After 3 years in Paris, he toured Germany and Austria (at Vienna Beethoven wrote for him the Romance, op. 50); lived for a time in Berlin, where he married in 1814, then retiring to Bordeaux. His final appearance in Paris (1828) was a disheartening failure.—Works: 13 violin-concertos; *Thèmes variés,* w. orch.; ditto w. string-quartet; fantasia w. orch.; *Cavatine et rondeau,* w. quartet; the famed and indispensable *24 Caprices en forme d'études, dans les 24 tons de la gamme*; 12 études; 3 books of violin-duos; *Romances françaises;* and a *Méthode du violon* (with Baillot and Kreutzer).—Cf. A. Pougin, *Notice sur R.* (Paris, 1874).—See also Q.-Lex.

Ro'de, Theodor, son of Joh. Gottfr. R.; b. Potsdam, May 30, 1821; d. Berlin, Dec. 12, 1883. Pupil of Berger, Elsler, and Dehn; singing-teacher at the Werder Gymnasium, Berlin. Publ. a *Theoretisch-praktische Schulgesangbildungslehre;* essays on Prussian Military music, and Russian horn-music, in periodicals. Contr. to Mendel's 'Mus. Konversationslexikon.'

Rö'der, Carl Gottlieb, b. Stötteritz, n. Leipzig, June 22, 1812; d. Gohlis, Oct. 29, 1883. Founder of the great Leipzig establishment for engraving and printing music. He started in 1846 with one engraver's apprentice; to-day the business, employing about 1,000 workmen, is probably the largest of its kind in the world, and does work for music-publishing firms the world over. A book-printing department has also been added. In 1872 R.'s sons-in-law C. L. H. Wolff and C. E. M. Rentsch became partners in the firm; R. himself retired in 1876. After Rentsch's death (Feb. 19, 1889) his heirs withdrew from the firm, but a son-in-law of Wolff, **Karl Johannes Reichel** (b. Aug. 15, 1853) became a partner, and after Wolff's death (in June, 1915), head of the firm. On the 50th anniversary of its foundation the firm issued a 'Festschrift,' to which H. Riemann contributed a valuable essay, *Notenschrift und Notendruck.*

Rö'der, Georg Vincent, b. Rammungen, Franconia, c. 1778; d. Altötting, Bavaria, Dec. 30, 1848. From 1805–24, court Kapellm. and opera-conductor at Würzburg; 1830, mus. dir. at Augsburg; 1839, Kapellm. at Munich to King Ludwig I.—Much church-music: Oratorio *La Messiade;* cantata *Cäcilia;* masses, psalms, motets, etc.; a symphony; and the operas *Hermann und Thusnelda* (Würzburg, 1815), *Der Verräter* (ib., 1816), *Das Gespenst* (ib., 1818), *Die Schweden in Prag* (Munich, 1842).

Rö'der, Martin, b. Berlin, April 7, 1851; d. Boston, Mass., June 7, 1895. Pupil of the R. Hochschule, Berlin, 1870–1; chorusmaster at the Teatro dal Verme, Milan, 1873–80. In 1875 he organized the 'Società del Quartetto Corale,' which gave fine performances of classical music; also conducted opera in various cities. From 1880–1 he lived in Berlin as a singing-teacher; then taught at Scharwenka's Cons. until 1887, when he went to Dublin as prof. at the R. Acad. of Music; a position exchanged, in 1892, for the directorship of the vocal department in the New Engl. Cons., Boston. He was a musician of broad scholarship and versatile attainments, and a composer of marked ability.—Works: 3 operas, *Pietro Candiano IV* (not perf.), *Giuditta* (not perf.), and *Vera* (Hamburg. 1881); he also wrote the books for the last two; 2 mysteries, *Santa Maria appiè della croce* [after Tasso], and *Maria Magdalena* (libretto by R. himself); 2 symphonic poems, *Azorenfahrt* and *Leonore;* a symphony, an orchl. suite, the overture *Attila,* a quintet in A, a quartet in B♭ m., a trio in F m., pf.-music, etc.—Also publ. *Über den Stand der öffentlichen Musikpflege in Italien* (in Waldersee's 'Samml. mus. Vorträge', 1881); *Studî, critici, raccolti* (Milan, 1881; he was an esteemed contributor to the 'Gazzetta Musicale,' signing his articles 'Raro Miedtner'); and *Dal taccuino di un direttore di orchestra* (1881); in Ger. as *Aus dem Tagebuch eines wandernden Kapellmeisters* (1882).

Ro'dio, Rocco, celebrated contrapuntist of the early Neapolitan school; b. Calabria, c. 1530; d. (?). Publ. *Regole per far contrappunto solo e accompagnato nel canto fermo* (1st ed. c. 1600; 3d ed. 1626); also a coll. (Naples, 1580) of 9 masses; the last, *Missa de Beata Virgine* (*a* 5) is remarkable, as it can be sung by 4 or 3 voices by omitting the *quintus* and *superius* (soprano), and also by the 3 highest voices if *quintus* and *bassus* are omitted.

Rodolphe (or **Rudolph**), **Jean-Joseph,** b. Strassburg, Oct. 14, 1730; d. Paris, Aug. 18, 1812. Pupil of his father for horn and violin; later of Leclair (vln.) at Paris; 1st violin in theatres at Bordeaux, Montpellier, etc.; about 1754 in the service of the Duke of Parma, studying under Traetta; 1760 in Stuttgart, under Jommelli, also bringing out several 'Ballets héroïques' (*Médée et Jason; Pysché; La Mort d'Hercule; Armide*). From 1763 in Paris; 1765, 1st horn in the Grand Opéra orch.; 1770, royal chamber-musician; 1784, prof. of harmony at the 'École royale de chant' (later the Cons.), losing the place during the Revolution, but reinstated as prof. of solfège in 1799, and pensioned in 1802.—Works: 3 operas for Paris; 2 horn-concertos; fanfares for 2 and 3 horns; duos and studies for violin; etc.; also 2 text-books, *Solfège* (1790) and *Théorie d'accompagnement et de composition* (1799).

Roeck'el. See RÖCKEL.

Roentgen. See RÖNTGEN.

Rogel [rŏh-hĕl'], **José,** b. Orihuela, Alicante, Dec. 24, 1829. At a very early age he was taught music by the organist J. Cascales, and at 10 composed a mass, which he directed himself. Having finished his law-studies in Valencia, he st. cpt. with Pascual Perez; was cond. at various theatres in Madrid, and in 1854 began his unusually successful career as comp. of zarzuelas, of which up to 1880 he had written 75 (some in collaboration). Was still living in Madrid in 1910. Among his best works are *El joven Telémaco, Las Amazones del Tormes, El Rey Midas, Los Infiernos de Madrid, Genoveva de Brabante, Pablo y Virginia.*

Roger [rŏh-zhā'], **Gustave - Hippolyte,** famous operatic tenor; b. La Chapelle St.-Denis, n. Paris, Dec. 17, 1815; d. Paris, Sept. 12, 1879. Pupil, from 1836, of Martin and Morin in the Cons.; début 1838 at the Opéra-Comique, where he sang till 1848; then at the Opéra, creating the rôle of the Prophète in 1849. From 1850 he also toured Germany. While hunting in the fall of 1859 the accidental discharge of his gun injured his right arm so severely that it had to be amputated. An artificial arm proved unsuccessful, and he was obliged to retire from the stage in 1861, when he settled in Paris as a singing-teacher. From 1868 until his death he was prof. of singing at the Cons.—Cf. his memoirs publ. as *Le Carnet d'un Ténor* (Paris, 1880); also A. Laget, *R.* (Paris, 1865).

Roger, Victor, born Montpellier, France, July 22, 1853; d. Paris, Dec. 2, 1903. Studied at the École Niedermeyer. Composer of light opera; mus. critic of 'La France.' He prod. about 30 operettas, etc., the latest of which are *Sa Majesté l'Amour* (1896), *l'Auberge du Tohu-Bohu* (1897), *Les Fétards* (1897), *l'Agence Crook & Co.,* 4-act vaud.-operetta (1898), the 3-act ditto *La petite Tâche* (1898), and the 4-act operetta *Poule blanche* (1899; succ.). After his death three

completely finished scores were found: *La Fille de Fra Diavolo*, *La Princesse de Babylone*, and *Adélaïde*.

Roger-Ducasse [rŏh-zhā′dü-kăhs′], **Jean-Jules-Amable,** b. Bordeaux, April 18, 1875. A pupil of G. Fauré at the Paris Cons., and winner of the 2d Prix de Rome in 1902. Since he first attracted attention with his *Variations plaisantes sur un thème grave* (Lamoureux Concert, Jan. 24, 1909), his name has figured prominently in Paris concerts.—Other works: For orch., *Suite française*, *Prélude*, *Petit Suite*, *Prélude d'un ballet*, *Le joli jeu de furet* (orchl. scherzo); *Sarabande*, symph. poem (w. solo voice); *Au Jardin de Marguerite*, symph. poem (w. soli and ch.); *Sur quelques vers de Vergile* for ch. and orch.; a 2-act ballet, *Orphée;* several works for children's vcs. w. orch.; a str.-quartet in D m.; a pf.-quartet in G; several motets; pf.-pcs. (*Le Cœur de l'Eau*, *Noëls des Roses*, 6 *Préludes*, etc.).

Rogers, Clara Kathleen, *née* **Barnett;** b. Cheltenham, Engl., Jan. 14, 1844; daughter of John Barnett, 'the father of English opera.' Taught by her parents till 1856; then till 1860 at Leipzig Cons. by Moscheles and Plaidy (pf.), Papperitz and Richter (theory), David and Rietz (ensemble-playing); also singing (1859) by Goetz. St. in Berlin 6 months; and for the stage at Milan with Sangiovanni. Début Turin, 1863, as Isabella in *Roberto il Diavolo* (stage-name 'Clara Doria'); sang at Genoa, Leghorn, Florence, and Naples (S. Carlo Th., as Amina and Lucia); then on the London concert-stage for 5 years. Came to America 1871 with the Parepa-Rosa company; début N. Y. Acad. of Music in *Bohemian Girl*, Oct. 4; later sang Donna Elvira (*Don G.*), the Countess (*Figaro*), and other rôles, in N. Y., Boston, Philadelphia, etc. In 1872–3, sang with the Maretzek company; then settled in Boston as a concert-singer, singing-teacher, and composer; since 1902 prof. of singing at the N. E. Cons. Married a Boston lawyer, Henry M. Rogers, in 1878.—Publ. works: Op. 10, 6 songs; op. 15, Scherzo in A, f. pf.; op. 16, *Aubade*, song w. vln. and pf.; op. 17, *Kiss mine eyelids, lovely morn*, w. do.; op. 20, 22, 24, 26, 28, songs; op. 25, sonata f. pf. and violin, in D m.; op. 29, Album of 6 songs [Brownings]; op. 30, 2 songs; op. 36, 6 folk-songs; etc.—Also *The Philosophy of Singing* (1893); *Dreaming True* (1899); *My Voice and I* (1910); *English Diction in Song and Speech* (1912); *The Voice in Speech* (1915).

Rogers, Francis, concert-baritone; born Roxbury, Mass., April 14, 1870. Graduate of Harvard Univ. (A. B., 1891); pupil of the New Engl. Cons. 1894–5; st. singing with C. Cheney and W. L. Whitney in Boston, Vannuccini in Florence, Bouhy in Paris, and I. Luckstone in N. Y.; concert début in Boston, Feb., 1898; has appeared in concert and oratorio throughout the U. S.; on tour with Sembrich, 1910–11; sang one season in opera with the Castle Square Opera Co. (1900–1). Has publ. *Some Famous Singers of the Nineteenth Century* (1915); is a contributor to various musical journals.

Rogers, James Hotchkiss, b. Fair Haven, Conn., Feb. 7, 1857. Studied with Clarence Eddy in Chicago; 1875–80 in Berlin under Loeschhorn and Ehrlich (pf.), Rohde (theory and organ), and Haupt (organ); in Paris under Fissot (pf.), Guilmant (organ), and Widor (theory). Returning to the U. S., he taught for one year in Burlington, Iowa; settled in Cleveland, O., in 1883, where at present (1917) he is organist of the Euclid Ave. Temple and First Unitarian Ch., and cond. of the Rubinstein Club. Has publ. over 150 comps.: A Lenten cantata, *The Man of Nazareth;* an Easter cantata, *The New Life;* also anthems, secular part-songs, songs, pf.-pieces, and studies for pf.

Rogers, Roland, b. Nov. 17, 1847, West Bromwich, Staffordshire, Engl., becoming organist at St. Peter's at 11; from 1871–91, organist at Bangor Cathedral, where he gave annual series of recitals, and greatly elevated the character of the mus. services. Also gave recitals at St. George's Hall, Liverpool, and elsewhere; and cond. the Penrhyn and Arvonic Choirs. In 1906 he returned to his former post at Bangor Cath., which he still holds (1917). Mus. Bac., Oxon., 1870; Mus. Doc., 1875.—Works: Cantatas *Prayer and Praise* (f. soli, double ch. and orch.), *The Garden* (prize at Llandudno, 1896), and *Florabel* (f. female voices); Psalm 130, f. soli, ch. and strings; a symphony, string-quintet, organ-music, part-songs, songs, etc.

Rogus′ki, Gustaw, born Warsaw, 1839. Pupil of Marx and Kiel in Berlin, and of Berlioz in Paris; since 1865 prof. of comp. at the Warsaw Cons.; enjoys a high reputation as a teacher. Has written a symphony, a quintet for pf. and wind-instrs., 2 str.-quartets, a pf.-trio, a vcl.-sonata; 2 masses and a number of motets; pf.-pcs. and songs. Also *Nauka harmonii* (Manual of Harmony; w. L. Zelenski); transl. into Polish Prout's *The Orchestra* (1906).

Roh′de, Eduard, b. Halle-on-Saale, 1828; d. Berlin, Mar. 25, 1883, as choirmaster at the St. Georgenkirche and singing-teacher at the Sophien-Gymnasium. Comp. excellent motets, part-songs, etc.; *Sommerabend* f. fem. ch., soli and pf. (op. 50); *Der Blumen Rache* f. mixed ch., soli and pf. (op. 141); the cantata *Schildhorn* (op. 128); a vcl.-sonata (op.

170); pf.-music; wrote an elementary textbook for piano.

Rohde, (Friedrich) Wilhelm, b. Altona, Dec. 11, 1856. From 1873–6 pupil at the Leipzig Cons. of H. Schradieck and F. David (vl.), J. Röntgen (pf.), E. F. Richter and H. Kretzschmar (comp.). Lived in Chicago (1878–85) as teacher and member of the Balatka Quintet; after one season in Boston as viola in the Symph. Orch. and prof. at the New Engl. Cons. he returned to Germany; now (1917) living as teacher of vl. and pf. in Schwerin.—Works: Symphony in D m. (MS.), *Waldstille* and *Elfenreigen* for orch., Serenade for str.-orch. (op. 14); trio in F m. (op. 21); *Höllen-Galopp* for vl., vcl., fl., horn and pf. (op. 39); *2 Geistliche Lieder* f. mixed voices and org. (op. 13); male choruses (op. 6, 9, 18, 22); trios for fem. vcs. w. pf. (op. 10, 17); 4 canonic duets (op. 26); pf.-pcs.; songs.

Röhr, Hugo, b. Dresden, Feb. 13, 1866. Pupil at the Dresden Cons. of A. Blassmann (pf.) and F. Wüllner (comp.). Began his career as Kapellm. in Augsburg; after filling similar positions in Prague and Breslau he was called in 1892 as Hofkapellm. to Mannheim, where he also cond. the Akademiekonzerte; since 1896 Hofkapellm. at the court opera in Munich, and (since 1912) also cond. of the Lehrergesangverein.—Works: The opera *Vater unser* (Munich, 1904); *Ekkehard*, 'dram. Dichtung' for soli, ch. and orch.; pf.-pcs.; choruses and songs.

Rol'la, Alessandro, violinist, Paganini's teacher; b. Pavia, April 22, 1757; d. Milan, Sept. 15, 1841. Pupil of Renzi and Conti; in 1782, court solo violist at Parma, later leader of the Ducal orch. In 1802, maestro at La Scala, Milan; in 1805, solo violinist to the Viceroy, Eugène Beauharnais; prof. of violin and viola at Milan Cons. from its foundation in 1807.—Works: The ballets *Adelasia* (Milan, 1779), *Iserbeck* [*Zachinda*] (Padua, 1802), *Eloisa e Roberto* [*Il Conte d'Essex*] (Rome, 1805), *Pizzarro, ossia La Conquista del Perù* (Milan, 1807), *Abdul* (Vienna, 1808), *Achilles auf Skyros* (ib., 1808); symphonies; church-music; 3 violin-concertos; 4 viola-concertos; 6 string-quartets; a quintetto concertante f. strings; trios f. vln., vla., and 'cello, also f. 2 violins and 'cello; duos f. violin, also f. vln. and vla.; etc.—See Q.-Lex.

Rolland [rŏh-lăhn'], **Romain,** distinguished musicologist and critic; b. Clamecy, Nièvre, Jan. 29, 1868. He was educated at the École normale supérieure and the École de Rome; *Dr. ès lettres* (1895) with two theses, *Cur ars picturae apud Italos XVI saeculi deciderit* and the very valuable *Les origines du théâtre lyrique moderne* (*Histoire de l'opéra en Europe avant Lully et Scarlatti*); the latter was awarded the Prix Kastner-Bourgault by the Academy in 1896, and at the same time won him the professorship of the hist. of music at the École normale. In 1900 he organized the first international congress for the history of music in Paris, and read a paper on *Les musiciens italiens en France sous Mazarin et 'l'Orfeo' de Luigi Rossi* (publ. 1901); with J. Combarieu he ed. the transactions and the papers read as *Documents, mémoires et vœux* (1901). In Oct., 1901, he founded, with J. Combarieu (ed.), P. Aubry, M. Emmanuel, L. Lalois and himself as principal contributors, the 'Revue d'Histoire et Critique musicales' (fortnightly). In 1903 the Univ. of Paris commissioned him to organize the music section of the newly founded École des Hautes Études Sociales, of which he was the first pres. (present pres. A. Pirro [1917]), and where he has since lectured on the hist. of music. R.'s writings exhibit sound scholarship, broad sympathy, keen analytical power, well-balanced judgment and intimate acquaintance with the works of the composers. The book by which he is most widely known is *Jean-Christophe*, a musical novel remarkable for its blending of historical accuracy, philosophical and esthetic speculation, subtle psychological analysis and romantic interest. The first vol. was publ. in 1905, the last (10th) in 1912; Engl. transl. by G. Cannan, N. Y., 1911–13; Ger. tr. by E. Grautoff, Frankfort, 1913–15; awarded the Prix Marcellin Guérin of the Acad. (5,000 francs) in 1913, and one-fourth ($10,000) of the Nobel Prize in 1915. R.'s other works are *Paris als Musikstadt* (1904; in Strauss's series 'Die Musik'; rewritten and publ. in Fr. as *Le Renouveau* in *Musiciens d'aujourd'hui* [q. v.]); *Vie de Beethoven* (1907; Engl. tr. by A. E. Hull, 1917); *Hændel* (1910; in 'Les Maîtres de la Musique'; Engl. tr. by A. E. Hull, 1916). Valuable essays publ. in various journals he coll. and publ. in 2 vols. as *Musiciens d'autrefois* (1908; 2d ed. 1912: *L'opéra avant l'opéra 'Orfeo' de Luigi Rossi, Lully, Gluck, Grétry, Mozart;* Engl. tr. by Mary Blaiklock, 1915); and *Musiciens d'aujourd'hui* (1908; 6th ed. 1914: *Berlioz, Wagner, Saint-Saëns, d'Indy, Debussy, H. Wolf, R. Strauss, Le Renouveau de la musique française depuis 1870;* Engl. tr. by M. Blaiklock, 1914 [2d ed. 1915]).—Aside from his writings on music R. has won a high place among contemporary literary men through his dramatic cycles *Théâtre de la Révolution* (*Le 14 Juillet, Danton, Les Loups*) and *Les Tragédies de la Foi* (*Saint-Louis, Aërt, Le Triomphe de la Raison*); of these *Les Loups* has also been prod. in Munich as *Die Wölfe* (1914). Has also publ. *Vie de Michel-Ange* and *Vie de Tolstoy*, constituting with the *Vie de Beethoven* the series 'Vies des Hommes Illustres'; and contributed the chapter on *l'Opéra au XVIIe siècle en Italie* to

Lavignac's 'Encycl. de la Musique' (1913).—Cf. P. Seippel, *R. R. L'homme et l'œuvre* (Paris, 1913).

Rol'le, Johann Heinrich, born Quedlinburg, Dec. 23, 1718; d. Magdeburg, Dec. 29, 1785. Student of law and philos. at Leipzig 1736–40; viola-player in the Berlin court orch. 1741–6; then organist, and from 1752 his father's successor as town mus. dir., at Magdeburg.—Works: 4 Passions; 20 oratorios and cantatas; several church-services for the entire year; the Odes of Anacreon f. solo voice w. clavichord-accomp.; etc.—Cf. W. Kaweran, *J. H. R. Ein musikalisches Charakterbild* (Magdeburg, 1885).—See also Q.-Lex.

Röl'lig, Karl Leopold, b. Vienna, c. 1735; d. there Mar. 4, 1804. Harmonica-player, and inventor of the 'Orphika' and 'Xänorphika' (pianos with bows instead of hammers); travelled to produce his instrs. and obtained a position in the court library, Vienna, in 1797.—Works: A comic opera, *Clarissa* (Hamburg, 1771); pieces f. harmonica and Orphika; wrote *Über die Harmonika* (1787); *Über die Orphika* (1795); etc.—See Q.-Lex.

Ro'man, Johan Helmich, the 'Father of Swedish Music'; b. Stockholm, Oct. 26, 1694; d. Oct. 19, 1758, on his estate Haraldsmåla, n. Kalmar. At 16, violinist in the court orch., in which his father was leader; st. comp. with Ariosti and Pepusch in London (1714), and ent. the service of the Duke of Newcastle, winning a high reputation; returned to Stockholm in 1720; became Hofkapellm. in 1729; 1735-7, lived in Italy, France, and England; elected member of the Swedish Acad. in 1740; retired in 1745. Of his numerous comps. only 2 sets were publ. during his life, *12 Sonate a flauto traverso* (1727) and *Assaggio a violino solo* (1740). In MS. in various libraries are preserved a mass for soli, ch. and orch., motets, hymns, and about 80 psalms; 21 sinfonie, 2 sinfonie da chiesa, 6 overtures, 5 suites, 2 concerti grossi, 5 vl.-concertos, about 20 vl.-sonatas, 17 trio-sonatas; also a great many occasional pcs. (instrl. and vocal).—Cf. P. Vretblad, *J. H. R. Svenska musikens fader* (2 vols., Stockholm, 1914; vol. ii contains complete thematic catalogue).

Roma'ni, Carlo, nephew of Pietro R.; b. Avellino, May 24, 1824; d. Florence, March 4, 1875. Pupil of Palafuti (pf.) and Picchianti (comp.); completed his studies under his uncle; set to music the recitatives of *Der Freischütz* for the first Ital. perf. (Florence, Feb. 3, 1843); wrote the operas (all prod. at Florence) *Tutti Amanti* (1847), *Il Mantello* (1852; very succ.), *I Baccanali di Roma* (1854), *Ermellina ossia Le Gemme della Corona* (1856); *Gianni di Nisida* (not prod.). Also wrote an oratorio, *San Sebastiano* (1864); patriotic songs.

Roma'ni, Felice, b. Genoa, Jan. 31, 1788; d. Moneglia, Riviera, Jan. 28, 1865. Abandoning the legal profession, he turned to literature, becoming the foremost librettist of his time. He wrote about 100 libretti for Mayr, Winter, Vaccai, Rossini, Bellini, Donizetti, Pacini, Ricci, etc.—Cf. L. Lianovosani, *Saggio bibliografico relativo ai melodrammi di F. R.* (Milan, 1878); E. Branca, *F. R. ed i più reputati maestri di musica del suo tempo* (Turin, 1882); C. Paschetto, *F. R. Monografia* (Turin, 1907).

Romaniel'lo, Luigi, pianist and comp.; b. Naples, Dec. 29, 1860. Taught by his father and his brother Vincenzo; then at Naples Cons., 1876–80, by Coop and Cesi (pf.), and Scarano and Serrao (comp.), graduating with the highest honors. For a time, director of the pf.-department of the Cons.; and later succeeded Martucci and Cesi in the Soc. del Quartetto, also becoming the regular pianist of the Ferni Quartet. Is instructor in the R. 'Educandato di San Marcellino'; critic for 'Le Ménestrel,' the 'Nouvelle musique,' and the 'Monde artistique,' and a chev. of the Italian Crown. Frequent successful pianistic tours in Italy and elsewhere.—Publ. works: The 4-act opera seria *Alda* (Piacenza, 1896); a vast amount of music f. pf., f. violin and pf., and for voice; also a method for pf. (won prize at Naples, 1886).—In MS. 2 operas, *Tra Marinari* and *Valentia;* 2 symphonic poems, on Byron's *Corsair* and *Manfred;* 2 symphonies; an overture; 'morceaux de genre' f. orch.; 2 pf.-concertos; 2 pf.-trios; and many others.

Romani'na. See ALBERTINI, MICHAEL

Romani'ni, Romano, born Parma, 1864. Pupil, at the Cons. there, of Ludovico Mandovani (violin) and Giusto Dacci (comp.), graduating in 1882. Began his career as 1st violin in the Teatro Regio; was then called to Savigliano as cond. of the concert- and theatre-orch.; in 1890, prof. of violin at the 'Istituto Venturi' (conservatory), Brescia, of which he has been the Director since 1897.—Works: The 2-act opera *Al Campo* (Brescia, 1895; succ.); a symphony; a Gavotte and Minuet for string-orch., etc.

Roma'no, Giulio. See CACCINI.

Rom'berg, Andreas (Jacob), b. Vechta, n. Münster, April 27, 1767; d. Gotha, Nov. 10, 1821. Son of the clarinettist and mus. dir. **Gerhard Heinrich R.** [1745–1819]. Violin-virtuoso; played in public at 7; in 1784 he made a concert-tour with his cousin Bernhard through Holland and France, reaching Paris in 1784, where he was engaged as soloist for the Concerts Spirituels during the season.

From 1790–3 he played in the Electoral orch. at Bonn with Bernhard; toured Italy with him, then lived in Vienna and Hamburg, and followed him to Paris in 1800 in the vain hope of getting a hearing as a composer; lived in Hamburg 1801–15, and then succeeded Spohr as court Kapellm. at Gotha. He received the degree of *Dr. phil.* from Kiel Univ.—Works: 8 operas and operettas (*Scipio* and *Die Ruinen von Paluzzi* are publ. in pf.-score; their overtures, and that to *Don Mendoza*, are publ. in score); the choral works w. orch. *Das Lied von der Glocke* [Schiller], op. 25; *Die Macht des Gesanges* [id.], op. 28; *Was bleibet und was schwindet* [Kosegarten], op. 42; *Die Harmonie der Sphären* [id.], op. 45; the vocal soli w. orch. *Die Kindesmörderin, Monolog der Jungfrau von Orleans, Der Graf von Habsburg, Sehnsucht* (all by Schiller); an orchl. mass and much other church-music; many instrl. compositions—10 symphonies (4 publ.), 23 violin-concertos (4 publ.), 33 string-quartets (25 publ.), a double quartet (2 movem.), 8 flute-quintets w. strings, 1 clar.-quintet, 2 string-quintets, 1 pf.-quartet, 3 violin-sonatas, 11 rondos and caprices f. violin, a concertante f. vln. and 'cello w. orch., etc.—Biogr. sketch in Vol. I of Rochlitz's *Für Freunde der Tonkunst* (Leipzig, 1824).—See Q.-Lex.

Rom'berg, Bernhard, b. Dinklage, Oldenburg, Nov. 11, 1767; d. Hamburg, Aug. 13, 1841. [Son of **Anton Romberg,** famous bassoonist, 1742–1814, brother of Gerhard Heinrich R. above.] Excellent 'cellist, the companion of his cousin Andreas for years. Went to Paris in 1800, after a tour in England and Spain, and was app. prof. of 'cello-playing at the Cons.; resigned in 1803, lived 2 years in Hamburg, became solo 'cellist in the Berlin court orch. in 1805, and court Kapellm. 1815–19; retired to Hamburg. Also made numerous extended concert-tours, the last (to London and Paris) in 1839. For 'cello he wrote 9 concertos (still admired), 3 concertinos and a fantasia w. orch., 4 sets of Russian airs w. orch., caprices and fantasias on Swedish, Spanish, and Rumanian airs, and Polonaises;—also several operas, incid. music to plays, a concertante f. 2 horns w. orch., 11 string-quartets, 1 string-trio, a trio f. viola, 'cello and bass, duos f. 2 'celli, and sonatas w. bass; etc.—See Q.-Lex.

Rom'berg, Cyprian, son of Andreas, and pupil of Bernhard; b. Hamburg, Oct. 28, 1807; d. there Oct. 14, 1865. Made long tours, and became 'cellist in the Petrograd court orch. —Publ. concert-pieces f. 'cello.

Ronald, Landon [real name Russell; brother of the impresario Henry Russell], b. London, June 7, 1873. From 1885–90 pupil at the R. C. M. of Franklin Taylor (pf.), Henry Holmes (vl.) and Sir H. H. Parry (comp.); also attended for a time the classes of Sir C. V. Stanford and Sir W. Parratt. Succ. début as pianist in London in 1890, but soon abandoned that career to conduct comic operas in the provinces; 1891–4, 'maestro al piano' and second cond. at Cov. Garden, also cond. of Sir A. Harris's Ital. Opera Co. (on tour); tour of the U. S. in 1894 with Mme. Melba as her accompanist and cond.; in 1895 he cond. several performances during the Grand Season at Cov. Garden. In 1897 Sir P. Tosti eng. him as his asst. in his duties as accompanist to the court, and since then R. has participated regularly in the state concerts at Windsor, Balmoral and Buckingham Palace. From 1898–1902 he was cond. at the Lyric Th., London, and during that time he began his series of symphony concerts at Blackpool on Sundays during Aug. and Sept. Having conducted a number of concerts with the London Symph. Orch. in 1907, he made a tour of the continent (1908), directing some of the famous orchestras in Berlin, Bremen, Leipzig, Vienna, Amsterdam, etc. On his return he was app. permanent cond. of the New Symph. Orch. (now the Royal Albert Hall Orch.), which under his leadership has developed into one of the finest orchestras in England. In the same year (1908) he instituted a series of Promenade Concerts in Birmingham, which, together with the Blackpool concerts, he has continued to the present day (1917); he has frequently appeared, by invitation, as cond. of the Scottish Orch., Manchester Symph. Orch., London Philh. Soc., Liverpool Philh. Soc., etc.; in 1909 he cond. one of the concerts of the Accademia Santa Cecilia in Rome. Since his appointment as principal of the G. S. M. in 1910 he has raised the standard of the institution by the introduction of general culture courses. For 'distinguished services to British Art' he was admitted on Oct. 28, 1913, to the freedom of the Worshipful Company of Musicians. At various times he has also acted as mus. critic for 'The Artist' (1902), 'The Onlooker' (1903) and 'The Tatler' (1907).—Works: *A Winter's Night,* symph. poem; *A Birthday,* overt.; *Suite de Ballet;* 2 ballets, *Britannia's Realm* (1902; for the coronation of Edward VII) and *Entente cordiale* (1904); an operetta, *A Capital Joke;* 2 dramatic scenes, *Adonais* and *The Lament of Shah Jehan;* pf.-pcs.; about 200 songs.

Ronchet'ti - Montevi'ti [rŏhn-kĕh'tē-], **Stefano,** b. Asti, Sept. 18, 1814; d. Casale Monferrato, Oct. 16, 1882. Pupil of B. Neri at Milan, becoming prof. of comp. at the Cons. there in 1850, and succeeding Mazzucato as Director in 1877. His one opera, *Pergolesi* (Milan, La Scala, 1857) was a failure; his

church-comps. (especially a Motet *a* 16, *Sanctum et terribile nomen Ejus*), the intermezzi to the poem *Ossian*, a national hymn *Per la patria il sangue han dato*, etc., are highly esteemed.

Ronco'ni, Domenico, stage-tenor; born Lendinara, Rovigo, July 11, 1772; d. Milan, April 13, 1839. Sang in Petrograd (1801–5), Vienna, Paris, and the chief cities of Italy (at La Scala, Milan, in 1808); director of the Italian opera, Vienna, in 1809; sang in Paris and Italy, and 1819–29 at Munich, where he was singing-master to the princesses. Founded a singing-school at Milan in 1829. He was a famous teacher, and publ. vocal exercises.—His son **Giorgio** (b. Milan, Aug. 6, 1810; d. Madrid, Jan. 8, 1890), was a well-known baritone; he opened a music-school at Cordova, Spain, in 1863, and from 1867 taught singing in New York for some years; also publ. songs and vocal exercises.

Rong, Wilhelm Ferdinand, d. Berlin after 1821 (?), aged 100 (?). Chamber-musician to Prince Heinrich of Prussia; music-teacher in Berlin. Besides patriotic songs, etc., he wrote an *Elementarlehre am Clavier* (1786); *Theoretisch-praktisches Handbuch der Tonartenkenntniss* (1805); etc.

Rongé [röhn-zhā'], **Jean-Baptiste,** born Liège, April 1, 1825; d. there 1882. Pupil at the Cons. there of Daussoigne-Méhul, and winner of the 2d Prix de Rome (1851). He had won some reputation with a number of occasional cantatas, when he met the poet André van Hasselt, in collaboration with whom he made excellent translations (into Fr.) of famous operas (*Don Giovanni, Nozze di Figaro, Zauberflöte, Fidelio, Freischütz, Euryanthe, Oberon, Preciosa, Norma, Barbiere di Siviglia*), abandoning music altogether for the time. Before that he had publ. various essays setting forth his ideas on the relation between metrical and musical accent, and these translations (publ. by Litolff) may be regarded as a successful demonstration of his theories. With the same poet he made equally fine translations of many German songs (chiefly Schubert's). After van H.'s death (1874) he returned to comp., producing an opéra comique in 3 acts, *La Comtesse d'Albany* (Liège, 1877); also wrote some choruses and songs, and *24 Études rythmiques* (for voice).

Ronger, Florimond. See HERVÉ.

Rönt'gen, Engelbert, violinist; born Deventer, Holland, Sept. 30, 1829; d. Leipzig, Dec. 12, 1897. Pupil of F. David in Leipzig Cons.; played 1850–69 with the 1st violins in the Gewandhaus Orch.; then succeeded R. Dreyschock as 2d Konzertmeister; and on David's death in 1873 became his successor as 1st Konzertmeister. Also teacher in the Cons. He publ. a valuable essay, *Einiges zur Theorie und Praxis in musikalischen Dingen*, in 'Vierteljahrsschr. f. M.-W.' (vol. ix, 1893).

Rönt'gen, Engelbert, violoncellist, son of Julius R.; b. Amsterdam, Aug. 12, 1886. Pupil of I. Mossel at the Cons. there (1900–2) and of J. Klengel at the Leipzig Cons. (1902–4); after further study under P. Casals during the summer of 1905 he began his career as solo 'cellist at the opera and symph. concerts in Rostock; 1906–11, in Zurich as solo 'cellist of the Tonhalle Orch., member of the Tonhalle Streichquartett, and head of the 'cello-dept. at the Cons.; 1912–14, solo 'cellist at the Hofoper in Vienna; since 1916 solo 'cellist of the N. Y. Symph. Orch., with which organization he made his Amer. début as soloist (J. Röntgen's vcl.-concerto) on Jan. 21, 1917; is also a member of the N. Y. Chamber-Music Soc. and head of the 'cello-dept. at the David Mannes Music School; has made successful tours of Germany, Holland, England and Scandinavia.

Rönt'gen, Julius, pianist, son of Engelbert (the violinist); b. Leipzig, May 9, 1855. Had private lessons with Hauptmann (1866), later of E. F. Richter, Plaidy, and Reinecke; even before 1866 he began to compose. In 1871 he went to Munich to study comp. under Fr. Lachner; soon after his return, he publ. a violin-sonata in B m. (op. 1). First public appearance as a concert-player at Stuttgart, 1875, giving a series of concerts with J. Stockhausen. Settled 1878 in Amsterdam as teacher in the Music-School; succeeded Verhulst, as concert-conductor to the Soc. for the Promotion of Music, in 1886 (retired from this post in 1898; his successor is Mengelberg); has also cond. the concerts of the Felix Meritis Soc. for several seasons; was a co-founder (1885) of the Cons., of which he has been dir. since 1913; establ. soirées for chamber-music; and is one of the most popular pianists and teachers in his adopted home. —Works: Besides 2 pf.-sonatas (op. 2, 10), a pf.-suite (op. 7), and much other pf.-music, he has publ. *Toskanische Rispetti* (op. 9) for solo voices and pf.; a pf.-concerto in D (op. 18); a Serenade f. wind-instrs. (op. 14); *Sturmesmythe* [Lenau] f. mixed ch. and orch. (op. 31); *Gebet* f. do. (op. 27); a pf.-trio in B♭ (op. 23); 3 sonatas f. violin and pf., op. 1 (Bm.), op. 20 (F♯m.), op. 40 (E); 3 sonatas for vcl. and pf., op. 3 (B♭), op. 41 (A m.), op. 56 (B m.) *Ballade* f. orch. (on Norwegian folk-themes), op. 36; *Een liedje van de zee* (symph. arr. of an old Dutch folk-song), op. 45; *Oud-Nederlandsche dansen* f. orch., op. 46; *Oud-Nederlandsche amoreuse Liedekens* [Old Netherland Love-ditties] w. pf., op. 30; songs, etc.

Root, Frederick Woodman, son of George F. R.; b. Boston, Mass., June 13, 1846. Taught by his father, then by Dr. B. C. Blodgett, and (from 16) by Dr. William Mason, New York. In 1863, organist of the Third Presb. Ch., Chicago; in 1865, of the Swedenborgian Ch. In 1869–70, travelled and studied in Europe for 18 months, studying singing with Vannuccini in Florence. Returning, he wrote for 'The Song Messenger,' which he edited for some years; correpondence, essays and reviews have ever since demanded a share of his attention. His work with large vocal classes, and on the lecture-platform, has been very successful. Besides numerous interesting papers on voice-culture, he has publ. *The Technic and Art of Singing.* Charter member of the Amer. Coll. of Musicians.

Root, George Frederick, b. Sheffield, Mass, Aug. 30, 1820; d. Barley's Island, Aug. 6, 1895. Pupil of Geo. J. Webb, Boston; asst.-organist at Boston; removed to New York in 1844, becoming organist of the 'Church of the Strangers,' Mercer St., also teaching singing in various institutions, and conducting conventions. Went to Paris for a year's study in 1850; returning he successfully prod. the cantata *The Flower Queen*, his first large work. Going to Chicago in 1859 he founded the music-publishing firm of Root & Cady (dissolved 1871). Mus. Doc., Univ. of Chicago, 1881.—Works: The cantatas *The Flower Queen*, *Daniel* (1852), *The Pilgrim Fathers* (1854), *Belshazzar's Feast* (1855), *The Haymakers* (1857), etc.—Popular songs (*Battle-cry of Freedom*, *Tramp, tramp, tramp*, *Just before the battle, Mother*), part-songs, etc. Publ. numerous collections of church-music and school-songs.—Cf. his autobiogr., *The Story of a Musical Life* (Cincinnati, 1891).

Rootham, Cyril Bradley, b. Bristol, Oct. 5, 1875. At St. John's Coll., Cambridge, he won classical and musical scholarships (Mus. Bac., 1900; A. M., 1901; Mus. Doc., 1910); finished at the R. C. M. under M. Barton, Sir C. V. Stanford and Sir W. Parratt. App. org. at Christ Ch., Hampstead, 1898; since 1901 org. at St. John's Coll., Cambridge; 1912, cond. of the Univ. Musical Soc.; 1913, lecturer on Form and Anaylsis; 1914, Fellow. —Works: *In Highland and Meadow*, for ch. and orch.; *Coronach* for bar. solo, ch. and orch.; *Helen of Kirkconnell* for ten. solo and orch.; *Albert Graeme's Song* for bar. solo and orch.; *The Lady of Shalott* for m.-sop., ch. and orch.; *Andromeda*, dram. cantata for soli, ch. and orch. (Bristol Fest., 1908); *For the Fallen* for ch. and orch. (1915); *Four Dramatic Songs* w. orch.; incid. music and choruses to R. Bridge's *Achilles in Scyros* (1912); many songs and part-songs; *Irish Sketches* for vl. and orch.; organ-works (*Fantasia Overture* in D m.; *Epinikion*, *Elegiac Rhapsody*, etc.). In MS.: *The Spirit of Comedy*, overt.; *A Passer-by*, rhapsody for orch.; *Pan*, suite for orch.; str.-quintet in D; 3 str.-quartets (E m., A m., G m.); *Rhapsody* in D m. for str.-quartet. Has also publ. *Voice Training for Choirs and Schools*, and other pamphlets.

Ropartz [roh-pahrts'], **(Joseph) Guy (Marie)** [signs himself **J. Guy**], b. Guingamp, Côtes du Nord, June 15, 1864. St. law at Rennes and was admitted to the bar, but deserted the practice of law and ent. the Paris Cons. as pupil of Dubois and Massenet; finished his studies with César Franck; since 1894 he has exerted an ever-growing influence as dir. of the Cons. and cond. of the symphony concerts at Nancy. A composer of pronounced originality; awarded the Prix Cressent (for opéra comique) in 1906, and the Prix Chartier (for chamber-music) in 1909; chev. of the Legion of Honor in 1906.—Works: Incid. music to Loti's *Pêcheur d'Islande* (1893); the 1-act operas *Le Diable couturier*, *Marguerite d'Écosse*, *Paysages de Bretagne;* a 3-act grand opera, *Le Pays* (Nancy, 1912); Psalm 136 for soli, ch., org. and orch. For orch.: 4 symphonies (No. 1 'sur un choral breton'; No. 2, F m.; No. 3, E [w. ch.]; No. 4, C); 2 suites (*Scènes bretonnes*, *Dimanche breton*); *La Chasse du Prince Arthur*, 'étude symphonique'; *Fantaisie* in D; 3 *Airs de ballet; Paysage breton* (*La Cloche des Morts*, *Les Landes*); *Carnaval*, 'impromptu symphonique'; *Le Convoi du Fermier; Soir sur les Chaumes; Cinq Pièces brèves; À Marie endormie; Marche de Fête; Marche des Korrigans; Sérénade* and *Méditation* for str.-orch.; *Adagio* for vcl. and orch.; *Lamento* for ob. and orch.; 2 str.-quartets (G m., D m.), vl.-sonata in D m., vcl.-sonata in G m.; motets; organ-pcs. (*Prélude funèbre*, *Thème varié*, *Offertoire pascal*, etc.); pf.-pcs. (*Dans l'ombre de la montagne*, *Choral varié*, *Près d'un ruisseau*, etc.); songs (some w. orch., *Prière*, *La Fleur d'or*, *Sous bois*, *4 Poèmes* [Heine]).—Has publ. *Le Conservatoire et les Concerts de Nancy 1881–97; Notations artistiques; Notice sur Victor Massé;* 3 vols. of poems (*Les Muances*, *Adagiettos*, *Modes mineures*), and a play, *La Batte* (prod. at the Th. l'Application, Paris).

Roquet [rŏh-kā']. See THOINAN.

Ro're, Cipriano de, b. Mechlin, 1516; d. Parma, 1565. This distinguished composer was a pupil of Willaert, maestro at San Marco, Venice, and in 1542 publ. his first book of madrigals *a* 4 (often republ. and long in favor). From 1553–1558 he was in the service of the Duke of Ferrara, Ercole IV; visited Antwerp in 1558, and about 1559 was app. asst.-maestro to Willaert, whom he succeeded in 1563,

but soon resigned, becoming 'chori praefectus' to Ottaviano Farnese, then Duke of Parma.—Publ. 8 books of madrigals, 3 of motets, a Passion acc. to St. John, 'Fantasie e ricercari'. Motets and madrigals are in colls. by Susato, Phalèse, and others.—In MS. (Munich Library) are 3 masses: 'Vivat Felix Hercules' *a* 5, 'Praeter rerum seriem' *a* 7, and a 'Missa a note nere' *a* 5; also motets and madrigals.—Cf. R. van Aerde, *Notice sur la vie et les œuvres de C. de R.* (Malines, 1909).—See also Q.-Lex.

Ro'rich, Karl, b. Nuremberg, Feb. 27, 1869. Pupil of R. School of Music, Würzburg. App. in 1892 teacher at the Grand-Ducal Sch. of Mus., Weimar; made Musikdir. in 1897, and in 1911 member of the 'Sachverständigenkammer'; from 1904–9 also cond. of the 'Philh. Verein'. Since 1914 dir. of the munic. music-school in Nuremberg.—Works: A symphony in D m.; 2 overtures, *Märchen* and *Karnevalistische;* 2 suites, *Waldleben* and *Weihnachtsbilder; Akademischer Festmarsch; Hymnus solemnis* [all for full orch.]; *Introduktion und Allegro* f. str.-orch.; a 3-act 'Märchenspiel', *Ilsa; Kammerlieder* f. alto w. str.-quartet; quintet f. wind-instrs. in E m.; str.-quartet in B m.; a suite for 2 flutes; choruses, songs and pf.-pieces. Also publ. *Materialien für den theoretischen Unterricht* (1908).

Ro'sa, Carlo (*recte* **Karl Rose**), b. Hamburg, Mar. 21, 1842; d. Paris, April 30, 1889. At 12 he made tours as a violinist to England, Denmark, and Germany; studied further in the Conservatories of Leipzig (1859) and Paris; was Konzertmeister at Hamburg 1863–5; played in the Crystal Palace, London, in March, 1866, and made a concert-tour in the United States with Mr. Bateman, meeting Euphrosyne Parepa, and marrying her at New York in Feb., 1867. They organized an English opera-company, and toured America until 1871, then returning to London. After his wife's death in 1874, he continued English opera in the leading London theatres.

Ro'sa, Salvatore, famous painter, poet, and musician; b. Aranella, Naples, June 20, 1615; d. Rome, Mar. 15, 1673. After the popular insurrection, led by Masaniello, in 1647, he went to Rome. He comp. fine madrigals and songs (coll. by Burney); Dr. Crotch publ. a 'cantata' in his 'Specimens of Various Styles'.... It was R. who wrote the satire ('Satira') on music and kindred arts, which provoked Mattheson's reply in 'Mithridat'.

Rösch, Friedrich, b. Memmingen, Dec. 12, 1862. Law-student at Munich; music-pupil of Wohlmuth and Rheinberger, and conductor of the Academical Singing Society; gave up the law in 1888, and lived in Berlin, Petrograd, and Munich. In 1898 he, with H. Sommer and Richard Strauss, organized the 'Genossenschaft deutscher Tonsetzer'; made *Dr. jur.* (hon. c.) by the Univ. of Jena in 1913.—Works: *Antonius,* a burlesque oratorio; numerous humoristic choral pieces; 4-part madrigals for male chorus; songs.—He has written *Musikästhetische Streitfragen* (1898; on Bülow's collected letters; on Program-music; etc.); an essay on Alexander Ritter (1898); etc.

Rosé [roh-zā'], **Arnold (Josef),** distinguished violinist; b. Jassy, Rumania, Oct. 24, 1863. Began to play vl. at the age of 7; st. under Karl Heissler at the Vienna Cons., 1874–7; début at the Gewandhaus, Leipzig, Oct. 30, 1879. His success with the Vienna Philh. Soc. (Hans Richter) led to his appointment as leader at the Hofoper in 1881, which post he still holds (1917); since 1909 he has been prof. of vl. and chamber-music at the 'k. k. Akademie für Musik und darstellende Kunst' in Vienna. In 1882 he founded the Rosé-Quartett (R., P. Fischer, A. Ruzitska, F. Buxbaum), which has won a high reputation throughout Europe; as soloist and with his quartet R. has toured Austria, Germany, France, Belgium, England, Italy, Spain, and Russia. He is k. k. Kammervirtuose, Knight of the Crown of Italy, hon. member of the Beethoven-Haus (Bonn), and the recipient of numerous medals and decorations. In 1902 he married Justine Mahler, a sister of Gustav M.

Roseingrave, Thomas, b. Dublin; d. London, 1750. Organist at St. George's, Hanover Square, 1725–37.—Publ. *Voluntarys and Fugues, made on Purpose for the Organ or Harpsichord* (1730); *Solos for the German Flute, with a Thorough Bass for the Harpsichord; 8 Suites of Lessons* f. harps.; a concerto f. do.; fugues f. org. or harps. (1750); etc.—See Q.-Lex.

Rö'sel, Rudolf Arthur, b. Münchenbernsdorf, Gera, Aug. 23, 1859. Studied 1873–7 at the Weimar Music-School under Walbrül (violin), Sulze (harm.), and Müller-Hartung (cpt.); later under Thompson. 1877–9, 1st violin at Hamburg City Th.; 1879–81, do. in private orch. of von Derwies at Lugano and Nice; 1881, at Weimar; 1884, leader at Rotterdam, and teacher at the Music-School; 1888 till the present (1917) leader in Weimar Court Orch.; also teacher of violin and ensemble-playing at the Music-School.—Works: The 2-act 'lyric stage-play' *Halimah* (Weimar, 1895, mod. succ.); opera *Théâtre Variété* (not perf.); music to *Der gestiefelte Kater;* symphonic poem *Frühlingsstürme;* 2 violin-concertos; 1 viola-concerto; 2 string-quartets (all in MS.).—Publ. pieces f. vln. and pf.; a Notturno f. horn w. orch.; a Notturno f. oboe w. orch.; songs.

Rosellen, Henri, b. Paris, Oct. 13, 1811; d. there Mar. 18, 1876. Pupil, at the Cons., of Pradher and Zimmerman (pf.), and Dourlen, Fétis and Halévy (comp.), later of H. Herz. Successful and popular teacher of pf.-playing, and composer f. pf.—Publ. a Method f. pf., op. 116; a *Manuel des pianistes*, op. 116 bis; a trio concertante f. pf., vln. and 'cello, op. 82; 25 *Études de moyenne force*, op. 133, and 12 *Études brillantes*, op. 60; much good salon-music (*Rêverie* in G; *Nocturne et Tarentelle*, op. 92); 76 fantasias on operatic airs; variations; etc.

Rosenberg, Vilhelm, born Copenhagen, Aug. 20, 1862. Pupil of the Cons. there, 1883–5; winner of the Ancker stipend in 1892; from 1890–1906 instr. of singing and theory at Hornemann's Musikinstitut; 1892–1907, cond. of the choral soc. 'Ydun'; since 1909 cond. of 'Afholdsfolkenes Fælleskor'; co-founder of the Dansk Koncertforening.—Works: An opera, *Lorenzaccio;* a ballet, *Terpsichore;* 2 cantatas, *Tonernes Verden* and *Charles Dickens; Attila* for soli, ch. and orch.; incid. music to numerous plays (*Klytemnestra*, *Othello*, *Brand*, *Vasantasena*, *Sappho*, etc.); songs and duets.

Rosenfeld, Leopold, born Copenhagen, July 21, 1850; d. there July 19, 1909. Pupil of the Cons. there and winner of the Ancker stipend in 1881; lived as comp. in Copenhagen; also for some years critic of 'Musikbladet.' Wrote several choral works w. orch. (*Henrik og Else*, *Naar Solen daler*, etc.), Romanze for vl. and pf. (op. 22), pf.-pcs., about 200 songs and duets (Danish and German).

Rosenfeld, Maurice (Bernard), born Vienna, Dec. 31, 1867. Was brought to America at the age of 6; graduated from the Chicago Musical Coll. in 1888, winning the medal for pf.-playing; also won the medal the next year at the conclusion of a post-grad. course; Master of Music, 1896. Taught pf. there from 1888–1911; 1911–12, dir. of Sherwood Music School; 1912–16, member of the board of directors of the Chicago Musical Coll.; 1907–15, mus. critic and ed. of 'Chicago Daily Examiner'; since 1917 do. of 'Chicago Daily News'; since 1913 correspondent for 'Musical America'; contrib. to various journals; has also appeared as a concert-pianist and lecturer. In 1916 he opened his own pf.-school in Chicago. Comp. of minor pcs. for orch., salon-music for pf., and songs.

Ro'senhain, Jacob [Jacques], b. Mannheim, Dec. 2, 1813; d. Baden-Baden, Mar. 21, 1894. Noted pianist; pupil of Schmitt at Mannheim and Schnyder v. Wartensee at Frankfort; made extended tours, and lived in Frankfort, Paris (1849), and Baden-Baden. —Works: 3 operas, *Der Besuch im Irrenhaus* (Frankfort, 1834), *Liswenna* (provided with a new libretto, it was prod. as *Le Dêmon de la nuit* [Opéra, Paris, 1851]), and *Volage et jaloux* (Baden-Baden, 1863); 3 symphonies, op. 42 (G m.), op. 43 (F m.), op. 61 (F); a pf.-concerto in D m., op. 73; 3 string-quartets, op. 55 (G), op. 57 (C), op. 65 (D m.); 4 pf.-trios, op. 2 (E m.), op. 32 (D m.), op. 33 (D m.), op. 50 (F m.); many pf.-pieces (sonata in F m., op. 44; *Sonate symphonique* in F m., op. 70; sonata in D m., op. 74; *Mélodies caractéristiques; Historiettes*, op. 97; *Rêveries*, op. 26); sonatas f. pf. and 'cello, op. 38 (E), op. 53 (C), op. 98 (D m.) [all arr. also as vl.-sonatas]; 12 *Études caractéristiques;* etc.—Wrote *Erinnerungen an Niccolò Paganini* (1893).—Cf. E. Krass-Harveng, *J. R.* (Baden-Baden, 1895).—His brother **Eduard,** b. Mannheim, Nov. 18, 1818, d. Frankfort, Sept. 6, 1861, also a noteworthy pianist and teacher, publ. a serenade f. 'cello and pf. (op. 20), pf.-music, etc.

Ro'senmüller, Johann, b.c. 1620; d. Sept., 1684, at Wolfenbüttel as Kapellm.; was mus. dir. at the Thomaskirche, Leipzig, 1648–55.—Publ. *Kernsprüche mehrentheils aus heiliger Schrift, a 3–7* w. continuo (1648); *Studentenmusik von 3 und 5 Instrn.* [dance-music] (1654); 12 *sonate da camera a 5 stromenti* (1671).—Cf. A. Horneffer, *J. R.* (Berlin, 1898).—See also Q.-Lex.

Ro'senthal [-tahl], **Felix,** b. Vienna, April 2, 1867. After the completion of his medical studies (*Dr. med.*, 1892) he st. pf. with J. Epstein, theory with R. Fuchs, musicol. with G. Adler; cont. with F. Gernsheim in Berlin. Since 1901 lecturer at the Humboldt-Akademie in Breslau and prof. of pf. at the Cons. there; has contrib. numerous essays (chiefly about pf.-technic) to various journals. Comp. of a 'Märchenspiel,' *Peters Bilderbuch* (Breslau, 1909); vars. for orch. in B m.; a pf.-quintet; a clar.-sonata in A; *Präludium und Fuge* for org. (A♭); *Berceuse* for vcl. and pf.; pf.-pcs.; songs.

Ro'senthal, Moriz, famous pianist; born Lemberg, Dec. 19, 1862 [correct date; in autograph letter to Ed.]. He received his first instruction on the pf. from a local teacher, Galath (1869-72). Attracted by the boy's precocity, Karl Mikuli, Chopin's pupil and dir. of the Lemberg Cons., undertook his musical education; in 1872 he played with him in public Chopin's Rondo in C for 2 pfs. In 1875, after his parents' removal to Vienna, R. became a pupil of R. Joseffy, who taught him according to Tausig's method. His début at Vienna in 1876 (Chopin's F minor concerto, Beethoven's 32 vars., pieces by Mendelssohn and Liszt) was followed by a phenomenally successful tour of Rumania, at the end of which the youthful virtuoso was made 'R. court pianist' by the king; from 1876-8 he st.

with Liszt in Weimar and Rome, but even after the completion of his regular studies he remained in constant touch with the master. As Liszt's pupil he created a sensation in Paris and Petrograd in 1878. He then withdrew for six years from the concert-stage, took the classical course at the Staatsgymnasium in Vienna, and st. philosophy (von Zimmermann and F. Brentano) and esthetics (Hanslick) at the Univ.; at the same time he kept up his practice on the pf. When he reappeared in Vienna in 1884 his stupendous technic and almost incredible physical endurance fairly bewildered his hearers, and the critics declared him the greatest living technician; since then he has concertized with immense success in all the principal cities of Europe and America. Almost everywhere the first impression of his playing was similar to that produced in Vienna; but after the first wonder had subsided it was discovered that the artist's transcendent technic is only a legitimate means of expression, never an end in itself. A player of individual conception, intellectual power and keen penetration, R. is universally acknowledged as one of the world's greatest pianists. He has made 4 triumphal tours of the U. S., 1887–8, 1896–7 (cut short by a serious illness), 1898–9, 1906–7. In 1912 he was made 'k. k. Kammervirtuose' to the Emperor of Austria; lives in Vienna. Has publ. a study on Chopin's waltz (op. 64, No. 1; several original comps. for pf. (*Prélude, Romanze, Variationen über ein eigenes Thema*, etc.); and (with L. Schytte) *Technical Studies for the Highest Degree of Development.*

Roset'ti, Francesco Antonio [Franz Anton Rössler], b. Leitmeritz, Bohemia, 1750; d. Ludwigslust, June 30, 1792. Kapellm. to Prince Wallerstein; from 1789, court Kapellm. at Schwerin.—Works: A Requiem; 2 oratorios, *Der sterbende Jesus* (publ.), and *Jesus in Gethsemane;* several operas (*Das Winterfest der Hirten*, 1789); 34 symphonies, 9 string-quartets, 4 flute-concertos, 4 clar.-concertos; a sextet f. flute, 2 horns and strings; 3 horn-concertos; 2 concertantes f. 2 horns; etc. O. Kaul publ. 5 symphs. in vol. xii, 1 of 'Dkm. der Tonk. in Bayern' (also contains biogr. and thematic index of instrl. works).—Cf. O. Kaul, *Die Vokalwerke A. R.'s* (Munich, 1911). —See also Q.-Lex.

Rös'ler, Gustav, b. Sept. 2, 1819; d. Dessau, Feb. 24, 1882. Teacher and comp. (one opera, *Hermann und Dorothea*, often perf. at Dessau). He made the vocal scores of Bach's cantatas for the Ed. Peters.

Rossa'ro, Carlo, b. Crescentino, Vercelli, 1828; d. Turin, Feb. 7, 1878. Pianist and comp. (opera, *Il Castello maladetto;* pf.-sonata, op. 23; character-studies, op. 10, 11, 15, 16; 4-hand sonata, op. 28; other pieces, op. 12–14; fine fantasia f. pf. and d.-bass); etc.

Ros'si, Abbate **Francesco**, b. Bari, Italy, about 1645; canon there, 1680.—Works: The operas *Bianca di Castiglia* (Milan, 1674), *Il Sejano moderno della Tracia* (Venice, 1680); *La Pena degli occhi*, and *La Clorilda* (both ibid., 1688); and *Mitrane* (ibid., 1689); oratorio *La Caduta degli Angeli;* Requiem *a* 5; psalms; etc.

Ros'si, Gaetano, b. Verona, 1780; d. there Jan. 27, 1855. For many years he was attached to the Fenice Th. at Venice as dramatic poet. He wrote over 100 libretti, among them *Linda di Chamounix* and *Maria Padilla*, for Donizetti; *La Prova d'un' opera seria*, for Gnecco; *Il Giuramento*, for Mercadante; *Il Crociato in Egitto*, for Meyerbeer; *Tancredi* and *Semiramide*, for Rossini.

Ros'si, Giovanni Battista, Genoese monk.—Publ. *Organo de' cantori per intendere da se stesso ogni passo difficile che si trova nella musica* (1618; elucidates certain phases of mensural notation).

Ros'si, Giovanni Gaetano, b. Borgo S. Donnino, Parma, Aug. 5, 1828; d. Genoa, Mar. 30, 1886. From 1873–9, maestro at the Carlo Felice Th., Genoa; then Director of the Liceo Musicale.—Works: 4 operas, *Elena di Taranto* (Parma, 1852), *Giovanni Giscala* (ib. 1855), *Nicolò de' Lapi* (Ancona, 1865), *La Contessa d'Altenberg* (Borgo San Donnino, 1871); an oratorio, *Le sette parole;* overture to the tragedy *Saulo* (prize from the Soc. del Quartetto, Milan); a Requiem, 3 masses, etc.

Ros'si, Giulio, dramatic *basso cantante;* b. Rome, Oct. 27, 1865. At 20 he began vocal study under maestro Oreste Tomassoni, chorister in the Sistine Chapel; début Oct. 20, 1887, at Parma in the operas *Ione* (Petrella) and *L'Ebrea* (Appolloni). In 1888 he sang at Odessa; in 1889, toured South America with Patti, and also appeared in London; 1890 at La Scala, Milan, singing the rôle of Marcello (*Huguenots*), and sang there 3 seasons; also 3 seasons at the Royal Th., Madrid, 2 at the Liceo, Barcelona, and 4 in Petrograd; 6 in South America (Rio, Buenos Aires, Chili), 3 in Mexico, a tour of the U. S., and 2 tours of Mexico and California with the Tetrazzini; from 1908–13 he sang at the M. O. H. His repertory includes no less than 80 operas (in Italian); favorite rôles are Marcello (*Huguenots*), Cardinal (*L'Ebrea*), Leporello (*Don Giovanni*), Count (*Nozze di Figaro*), Duke (*Lucrezia Borgia*), Filippo II (*Don Carlos*), Basilio (*Barbiere*), Freschi (*Simon Boccanegra*), Plunkett (*Martha*), Mefistofele (*Faust*), Daland (*Vascello fantasma*), Hagen (*Crepuscolo degli Dei*); he has created the bass rôles in *Cristoforo Colombo*

and *Fior d'Alpi* (Franchetti), *Guglielmo Ratcliff* (Mascagni), and *Savitri* (Canti). His voice is a powerful and flexible *basso cantante* of wide range, with *profondo* register; at 19 it was a tenor, but became a low bass after a three weeks' illness following an unintentional bath in the Tiber in December. In 1889 he was rescued with difficulty from the fifth floor of a house in Savona split in twain by the earthquake. He has crossed the ocean some 30 times, coming safely through an epidemic, a fire, and various storms. In 1893, during the revolution in Brazil, he was conscripted in Rio Janeiro, by a squad of soldiers and obliged to fight, gun in hand, at the Arsenal against the naval forces; next year, at the same place, he barely escaped with his life from a fire which broke out in the theatre during a performance.

Ros'si, Lauro, celebrated dramatic comp.; b. Macerata, Feb. 19, 1810; d. Cremona, May 5, 1885. Pupil of Furno, Zingarelli and Crescentini at the R. Coll. di S. Sebastiano, Naples, graduating 1829, bringing out a buffo opera, *Le Contesse villane*, at the Fenice Th., Naples, with fair success. He became maestro at the Teatro Valle, Rome, in 1832; with his tenth opera, *La casa disabitata o I falsi monetari*, prod. at La Scala, Milan, Aug. 16, 1834, he scored his first real triumph—it made the rounds of Italy, and was given in Paris. In 1835 he went to Mexico as maestro and composer to an Italian opera-troupe, becoming its director in 1837, and going to Havana (1839) and New Orleans (1842), returning to Italy in 1844. In 1850, Director of the Milan Cons.; succeeded Mercadante as Dir. of the Naples Cons. in 1871, resigning in 1878, and retiring to Cremona in 1882. He prod. 29 operas, *I falsi monetari* and *La Contessa di Mons* (Turin, 1874) being the most successful. Other works: The oratorio *Saul* (1833); elegies on Bellini and Mercadante; masses, cantatas, choruses to Plautus' *Captivi*, 6 fugues f. string-orch., 8 vocalizzi and 12 exercises f. soprano; songs; and a *Guida ad un corso di armonia pratica orale* for Milan Cons.

Rossi'ni, Gioachino (Antonio), a classic representative of Italian opera; called the 'Swan of Pesaro,' because born at Pesaro, Feb. 29, 1792; died at Ruelle, near Paris, Nov. 13, 1868. From the age of 4, he was left at Bologna by his parents, who were obliged to travel to earn a subsistence; the father as horn-player in the opera-troupes in which the mother sang as *prima donna buffa*. Instructed from 1799, with meagre results, by a pedantic piano-teacher named Prinetti, in 1802 he was turned over to Angelo Tesei, under whom he made rapid progress; he sang in church, and afterwards followed his parents as a singer and accompanist in the theatre. In 1807 he entered the Conservatory (Liceo) at Bologna, studying composition under Padre Mattei, and the 'cello under Cavedagni. In a year he brought out a cantata, *Il Pianto d'Armonia per la morte d'Orfeo*, which won a prize; he soon broke off the study of counterpoint, being told by Mattei that he knew enough to write operas—the goal of his ambition. His first was a one-act opera buffa, *La cambiale di matrimonio*, well received at the San Mosé Th., Venice, in 1810; returning to Bologna, he produced next year a two-act opera buffa, *L'equivoco stravagante*, with applause. Fortunate from the outset, he received various commissions to furnish light operas, writing 5 during 1812. In 1813 he scored his first grand success with *Tancredi* at the Fenice Th., Venice, followed up by *L'Italiana in Algeri*, an opera buffa perf. at the San Benedetto Th. Encouraged by repeated successes, R. ventured to set the text of one of Paisiello's operas, *Almaviva, ossia l'inutile precauzione*, and to bring it out at the Argentina Th., Rome, in 1816. This opera, later so celebrated under the title of *Il Barbiere di Siviglia*, and certainly one of the finest specimens of Italian opera buffa, was hissed, on its first production, by the old frequenters of the theatre, indignant at the young master's 'presumption'; but the second night was a veritable triumph for R.'s genius, and the opera speedily made the round of European stages. In *Elisabetta*, given at Naples in 1815, R. dispensed with secco recitative—a great innovation. From 1815–23 R. was under contract to write two operas yearly for Barbaja, manager of the Neapolitan theatres, La Scala at Milan, and the Italian opera at Vienna, receiving a remuneration of 12,000 lire (francs) per annum. During these 8 years he composed no less than 20 operas. In the spring of 1822 he spent a most successful season, musically and socially, in Vienna; but he was generally engaged in travelling from town to town in Italy for the purpose of bringing out his increasingly popular dramatic works. In 1823, disappointment at the cool reception of his carefully written *Semiramide* by the Venetians, and a favorable offer from Benelli, the manager of the King's Th., induced him to go to London. Although Benelli did not fulfil his promises, R. met with flattering attentions from the court, and by means of grand concerts, etc., found himself in possession of £7,000 when he left England 5 months later. Now, for 18 months, he undertook the management of the Théâtre Italien at Paris, and produced several operas with much artistic success; but his managerial career was not so fortunate financially. Thereafter he was appointed 'Premier compositeur du roi' and 'Inspecteur-général du

chant en France,' two sinecures to which a salary of 20,000 francs was attached; the Revolution of 1830 cost him these positions, but he afterwards received a pension of 6,000 francs. At the Opéra he presented some highly successful revisions, in French versions, of earlier Italian operas; these may be regarded as preliminary studies to his masterpiece, *Guillaume Tell*, first given at the Opéra on Aug. 3, 1829, with a magnificent cast, and winning immense applause. With this grand work Rossini abruptly closed his dramatic career at the age of 37. He made a flying visit to his father in Bologna, and shortly after the July Revolution returned to Paris, where, under the new régime, he had no inducement to continue opera writing. In 1832 the first six numbers of his famous Stabat Mater were written, the remaining four in 1841, and the first performance of the entire work took place on Jan. 7, 1842. Meantime Meyerbeer entered upon the scene with *Les Huguenots* (1836), in order to hear which R. long delayed his intended return to Bologna; after the performance he resolved to write no more operas, and this resolution was not shaken even by the sensational revival of *Tell* in 1837, with Duprez in the title-rôle. He lived in retirement at Bologna and Florence until 1855, thenceforward making Paris his home, but writing little new music (the *Petite messe solennelle*, f. soli, ch. and orch.; a cantata for the Exposition of 1867; and a number of piano-pieces). In the afterglow of his prestige as an opera-composer, amid a circle of devoted admirers and friends, his last years passed happily.

OPERAS: *La cambiale di matrimonio* (Venice, 1810); *L'equivoco stravagante* (Bologna, 1811); *L'inganno felice* (Venice, 1812); *L'occasione fa il ladro, ossia Il cambio della valigia* (Venice, 1812); *La scala di seta* (Venice, 1812); *Demetrio e Polibio* (Rome, 1812); *La pietra del paragone* (Milan, 1812); *Tancredi* (Venice, Feb. 6, 1813); *L'Italiana in Algeri* (Venice, 1813); *Il figlio per azzardo* (Venice, 1813); *Aureliano in Palmira* (Milan, 1813); *Il Turco in Italia* (Milan, La Scala, 1814); *Elisabetta, regina d'Inghilterra* (Naples, San Carlo Th., 1815); *Sigismondo* (Venice, 1815); *Il Barbiere di Siviglia* (Rome, Argentina Th., Feb. 5, 1816); *Torvaldo e Dorliska* (Rome, 1815); *La Gazzetta* (Naples, 1816); *Otello* (Naples, dal Fondo Th., 1816); *La Cenerentola* (Rome, teatro Valle, 1817); *La Gazza ladra* (Milan, La Scala, 1817); *Armida* (Naples, 1817); *Adelaide di Borgogna* [or *Ottone, re d'Italia*] (Rome, 1818); *Adina, o Il califfo di Bagdad* (Lisbon, 1818); *Mosè in Egitto* (Naples, 1818; Paris, as *Moïse en Égypte*, 1827); *Ricciardo e Zoraide* (Naples, 1818); *Ermione* (Naples, 1819); *Edoardo e Cristina* (Venice, 1819); *La Donna del lago* [after Scott] (Naples, San Carlo Th., 1819); *Bianca e Faliero* (Milan, 1819); *Maometto II* (Naples, San Carlo, 1820; Paris, revised as *Le Siège de Corinthe*, Opéra, 1826); *Matilda di Ciabrano* (Rome, 1821); *Zelmira* (Naples, 1822); *Semiramide* (Venice, Fenice Th., 1823; Paris, Grand Opéra, as *Sémiramis*, 1860); *Il Viaggio a Rheims, ossia L'albergo del giglio d'oro* (Paris, Th. Ital., 1825); *Le comte Ory* (augm. and revised version of preceding; Paris, Opéra, 1828); *Guillaume Tell* (Opéra, Aug. 3, 1829).—CANTATAS: *Il Pianto d'Armonia* (1808); *Ciro in Babilonia* (1810); *Didone abbandonata* (1811); *Egle ed Irene* (1814); *Teti e Peleo* (1816); *Igea* (1819); *Partenope* (1819); *La Riconoscenza* (1821); *Il vero omaggio* (1823); *L'augurio felice* (1823); *La sacra alleanza* (1823); *Il Bardo* (1823); *Il Ritorno* (1823); *Il Pianto delle Muse* (London, 1823); *I Pastori* (Naples, 1825); *Il Serto votivo* (Bologna, 1829). His first published composition was the canzonet *Se il vuol la molinara;* he wrote other canzonets and arias (e. g., *Soirées musicales*, 8 ariettas and 4 duets), *Gorgheggî e solfeggî per soprano per rendere la voce agile*, hymns, short cantatas, and songs; a *Chant des Titans* f. 4 basses w. orch.; *Tantum ergo* f. 3 male voices w. orch.; *Quoniam* f. solo bass w. orch.; *O salutaris*, f. solo quartet.

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personnels (Paris, 1906); A. Testoni, *G. R. Quattro episodi della sua vita* (Bologna, 1909). —C. CORRESPONDENCE: G. Mazzatinti, *Lettere inedite e rare di G. R.* (Pesaro, 1892); *Lettere di G. R. a G. Ancillo* (Venice, 1892); G. Mazzatinti and G. Manis, *Lettere di G. R.* (Florence, 1902; with explanatory notes).

Röss'ler, F. A. See ROSETTI, F. A.

Roth [roht], **Bertrand,** b. Degersheim, St. Gallen, Feb. 12, 1855. Pianist; pupil of Leipzig Cons. and Liszt; teacher at the Hoch Cons., Frankfort; founded, with Schwarz and Fleisch, the Raff Cons. in 1882; from 1885–90 taught at the Cons. in Dresden, where he opened a private music-school in 1890. In 1901 he establ. the 'Musiksalon B. R.,' Sunday matinées, at which are performed exclusively works of contemporary composers. Was made R. Prof. in 1903. Has publ. songs and pf.-pcs.

Roth, Philipp, born Tarnowitz, Silesia, Oct. 25, 1853; d. Berlin, June 9, 1898. 'Cellist, pupil of Wilhelm Müller, and (1876–8) of Hausmann at the Hochschule, Berlin. Headquarters Berlin, whence he made many concert-tours; founded the 'Freie mus. Vereinigung' in 1890.—Publ a *Violoncell-Schule,* op. 14, w. an appendix: *Führer durch die Violoncell-Litteratur.*

Rothier [rōh-t'yā'], **Léon,** dramatic basso; b. Reims, Dec, 26, 1874. St. from 1894–9 at the Paris Cons. under Crosti (singing), Lhérie (op. comique), Melchissedec (opera), winning the 1st prize in all 3 classes on graduation. Made his début on Oct. 1, 1899, as Jupiter in Gounod's *Philémon et Baucis* at the Op.-Comique, where he remained till 1903; 1903–7, at Marseilles; 1907–9, at Nice; 1909–10, at Lyons. Since 1910 he has been a member of the M. O. H., where he made his Amer. début as Mephistopheles (Dec. 10); in 1916 he joined the faculty of the newly founded Volpe Inst. of Music in New York. He is Officier de l'Instruction Publique and N. Y. representative of the 'Association des Artistes Dramatiques.' He has a voice of sympathetic quality and great volume, ranging from C–f¹♯. He has actually sung 120 rôles (all in Fr.), his favorites being Mephistopheles (*Faust*), Mefistofele (Boito), St.-Bris, Dr. Miracle (*Contes d'Hoffmann*), le Père (*Louise*), Hans Sachs.

Rothstein [roht'stīn], **James,** b. Königsberg, Nov. 23, 1871. Pupil of Leimer and Berneker there, and of Bargiel and Bruch at the Akadem. Meisterschule in Berlin, where he is now (1917) living as comp. and cond. of the 'Mendelssohn-Chor' (mixed vcs.) and 'Harmonie' (male vcs.)—Works: 1-act comic opera *Jasmin;* a 'Volksoper,' *Die Zarenbraut;* a musical parody, *Ariadne auf Naxos* (Berlin, 1903); *Das Grab im Busento* for tenor solo, male ch. and orch.; a double concerto for vl. and vcl. with orch.; some chamber-music; pcs. for vcl. and pf.; over 200 songs.

Rothwell, Walter Henry, b. London, Sept. 22, 1872. St. from 1881–8 at the k. k. Akademie für Musik und darstellende Kunst under J. Epstein (pf.), R. Fuchs (cpt.), A. Bruckner (comp.) and H. Krenn (hist. of music); grad. as winner of the gold medal; st. further in Munich under L. Thuille and M. Schillings. Having toured Austria, Germany and Switzerland as a concert-pianist, he abandoned that career in 1895 to become asst. cond. to G. Mahler at the Hamburg opera; he filled posts as Kapellm. at several German theatres; 1903–4 Kapellm. of the Ger. opera in Amsterdam; eng. by Savage in 1904 to cond. the *Parsifal* performances (in English) in the U. S., he remained with that organization till 1908, directing on Nov. 12, 1906, the Amer. première of *Madama Butterfly* (N. Y.; in English); 1908–14, cond. of the St. Paul Symph. Orch. Since 1914, living in New York, where in 1916 he cond. a successful series of summer concerts (July and Aug.) with the Civic Orch. On Sept. 10, 1908, he married Elisabeth Wolff, who created the rôle of Cio-Cio-San at the Amer. première of *Madama Butterfly.* He has comp. an orchl. suite, a pf.-concerto, some chamber-music, pf.-pcs. and songs.

Ro'toli, Augusto, b. Rome, Jan. 7, 1847; d. Boston, Nov. 26, 1904. Pupil of Lucchesi; choir-boy at St. Peter's. Founded the 'Società corale de' concerti sagri,' which he conducted. Singing-master to Princess Margherita, 1876; maestro of the Cappella reale del Sudario in 1878. Having achieved a high reputation as a cond., singing-teacher, and song-composer, he was called to Boston, Mass., in 1885 as vocal instructor in the New Engl. Cons.; from 1896 also choirm. at St. James's.—Chevalier of the Ital. Crown, etc.—Works: Mass *a* 4 (for the funeral of Victor Emmanuel, 1878); *Salmo elegiaco* on the same, f. bar. solo, ch. and orch. (1878); many songs w. pf.

Rottenberg [rōht'-], **Ludwig,** b. Czernowitz, Bukowina, Oct. 11, 1864. While attending the Gymnasium he st. music with A. Hřimaly; then pupil of R. Fuchs and E. Mandyczewski in Vienna; 1891–2, Kapellm. at the Stadtth. in Brünn; since then do. at the Frankfort opera; cond. of the Wagner performances at Cov. Garden in 1912 and '13. He has publ a coll. of 30 songs; an opera, *Die Geschwister,* was prod. in Frankfort, Nov. 30, 1915.

Rot'ter, Ludwig, b. Vienna, Sept. 6, 1810; d. there April 5, 1895. Beginning his career in 1830 as a pianist and accompanist, he became

organist of various churches, and in 1867 succeeded Sechter as court organist, with the title 'Imp. Royal Vice-Kapellmeister.'—Sacred choral works (masses, requiems, Te Deums, offertories, graduals, etc.); organ-music; pf.-pieces (sonata in D m., op. 12; fugue, op. 45; etc.). Wrote a Thorough-bass Method.

Rott'manner, Eduard, b. Munich, Sept. 2, 1809; d. Speyer, May 4, 1843, as cathedral-organist.—Many MS. works: 2 masses *a* 4, w. org.; 1 mass *a* 16; a Requiem; a Stabat Mater w. organ and strings; etc. (an Ave Maria *a* 4, w. strings, organ, and 2 horns ad lib., was publ.).

Rouget de l'Isle [roo-zhā' dŭ lēl'], **Claude-Joseph,** composer of the *Marseillaise;* b. Lons-le-Saulnier, Jura, May 10, 1760; d. Choisy-le-Roy, June 27, 1836. He wrote the famous national hymn in 1792, while a military engineer at Strassburg. Imprisoned for refusing to take the oath against the crown, he went to Paris after Robespierre's downfall, and comp. a *Hymne dithyrambique sur la conjuration de Robespierre . . .* (1794), *Chant des vengeances* (1798), and a *Chant du combat* for the army in Egypt (1800). He publ. 50 *Chants français* in 1825; and wrote several opera-libretti.—Cf. J. Tiersot, *R de L. Son œuvre, sa vie* (Paris, 1894); A. Köckert, *C.-J. R. de L.* (Zurich, 1898); A. Lanier, *R. de L.* (Besançon, 1907).

Rousseau [roo-soh'], **Jean-Jacques,** b. Geneva, June 28, 1712; d. Ermenonville, n. Paris, July 3, 1778. Without other musical training than desultory self-instruction, this great philosopher and author made his début in Paris at the age of 29, as a reformer of mus. notation, reading a paper before the Académie in 1742, which was revised and publ. as a *Dissertation sur la musique moderne* (1743). His opera, *Les Muses galantes,* had only one private representation, at the house of La Poupelinière in 1745; his revision of the intermezzo *La Reine de Navarre* (by Voltaire and Rameau) was a flat failure in Paris; but his opera *Le Devin du village* (Grand Opéra, 1752) was very successful, and was on the repertory for some 60 years. In the meantime his hastily written musical articles for the 'Encyclopédie' had evoked scathing criticisms from Rameau and others; improved by revision and augmentation, they were republ. as his *Dictionnaire de musique* (1768). In 1752 commenced the hot dispute, known as the 'guerre des Bouffons,' between the partisans of French and Italian opera; R. sided with the latter, publishing a *Lettre à M. Grimm au sujet des remarques ajoutées à sa lettre sur Omphale* (1752), followed by the caustic *Lettre sur la musique française* (1753, to which the members of the Opéra responded by burning him in effigy and excluding him from the theatre), and *Lettre d'un symphoniste de l'académie royale de musique à ses camarades de l'orchestre* (1753). In *Pygmalion* (1773) he created the melodrama; the work met with great success. Six new arias for *Le Devin du village,* and a collection of about 100 romances and duets, *Les consolations des misères de ma vie* (1781), and fragments of an opera, *Daphnis et Chloé,* were publ. posthumously (1780). All his writings on music have been often republ. in editions of his 'Collected Works (1782; many eds. since). Despite his deficiencies as a musician, he exercised great influence on contemporary French art.
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Rousseau, Samuel-Alexandre, b. Neuvemaison, Aisne, June 11, 1853; d. Paris, Oct. 1, 1904. Pupil of C. Franck (org.) and F. Bazin (comp.) at the Paris Cons.; won the Prix Cressent in 1878, also the 2d Grand prix de Rome with the 1-act comedy-opera *Dianorah* (Opéra-Comique, 1879); his opera *Mérowig* won the Prize of the City of Paris in 1891 (Grand Th., 1892). From 1892, 1st chef d'orch. at the Th.-Lyrique; also m. de chap. at Ste.-Clotilde, and for 10 years chorusmaster of the Concerts du Cons.; prof. of harm. at the Cons. On June 8, 1898, his 3-act lyric drama *La Cloche du Rhin* had a *succès d'estime* at the Opéra (said to be an unsatisfactory attempt to imitate Wagner's dramatic procedures), followed by the music-dramas *Milia* (Op.-Com., 1904) and *Leone* (ib., 1910; posth.). Also wrote a solemn mass, many songs, etc.

Roussel [roo-sĕhl'], **Albert,** b. Tourcoing, Dept. du Nord, April 5, 1869. As a student at the Collège Stanislas in Paris he prepared himself for the Naval Academy, which he ent. in 1887. During a cruise in the Indian Ocean his musical instinct was awakened, and on his return in 1894 he resigned from the navy, beginning the study of harm. with a local teacher at Roubaix; then st. cpt., fugue and org. under E. Gigout in Paris, won the prize of the Société des Compositeurs de Musique in 1897 with two 4-part madrigals, and in 1898 became d'Indy's pupil in comp. at the Schola Cantorum; prof. of cpt. there from 1902–14; at various times he has served as a

member of the committee of the Société Nationale de Musique.—Works: Op. 4, *Résurrection*, symph. prelude; op. 7, *Le Poème de la Forêt*, symphony; op. 15, *Évocations*, 3 symph. sketches; op. 2, pf.-trio in Eb; op. 6, *Divertissement* for wind-instrs. and pf.; op. 11, vl.-sonata in D min.; op. 9, *La Menace* (poem by H. de Régnier) for bar. and orch.; for pf.: op. 1, *Des Heures passent;* op. 5, *Rustiques;* op. 14, suite; op. 16, sonatina; songs (op. 3, 8, 10, 12); incid. music to G. Jean-Aubry's *Le Marchand de Sable qui passe* (Havre, 1908); a ballet-pantomime, *Le Festin de l'Araignée* (Th. des Arts, 1913). In MS. he has *Vendanges*, symph. sketch for orch.; *Danse de l'Oiseau sacré* for orch.; quintet for strings and horn; a vl.-sonata. He is now (1917) writing an opera and a second ballet.

Roussier, Abbé **Pierre-Joseph,** b. Marseilles, 1716; d. as canon at Écouis, Normandy, c. 1790.—Publ. *Sentiment d'un harmoniphile sur différents ouvrages de musique* (1756); *Traité des accords et de leur succession* (1764; suppl. by *L'harmonie pratique . . . .*, 1775); *Observations sur différents points de l'harmonie* (1765); *Mémoire sur la musique des anciens* (1770); *Notes et observations sur le mémoire du P. Amiot concernant la musique des chinois* (1779); *Mém. sur la nouvelle harpe de M. Cousineau* (1782); *Mém. sur le clavecin chromatique* (1782); *Lettre sur l'acceptation des mots 'basse fondamentale' . . .* (1783; 'Journal encyclop.', vol. i); etc.

Rovel'li, Pietro, b. Bergamo, Feb. 6, 1793; d. there Sept. 8, 1838, as maestro at the church of S. Maria Maggiore, and 1st violin in the theatre-orch. Pupil of R. Kreutzer; teacher of Molique while leader at Munich (1817–19). Publ. excellent études and caprices for vl.; *Variazioni* f. vl. and orch. (op. 8); etc.

Rovet'ta, Giovanni, pupil of Monteverde, and his successor in 1644 as 1st maestro at San Marco, Venice, where he died in Aug., 1668.—Works: 2 operas, *Ercole in Lidia* (1645) and *Argiope* (1649; finished by Leardini d'Urbino); publ. much church-music (psalms, motets, madrigals, a mass, etc.). —See Q.-Lex.

Rowbotham, Rev. **John Frederick,** b. Edinburgh, April 18, 1854. Took the Balliol Scholarship, Oxford, at the age of 18; studied music there, and at the Stern Cons., Berlin, for 3 years, also at Dresden, Paris and Vienna; ordained in 1891, he held various appointments as vicar and rector until 1910, when he founded 'The Bard', of which he is editor. He travelled on the Continent to collect materials for his *History of Music*, publ. in 3 vols. (London, 1885–7); has also publ. *How to Write Music Correctly* (1889); *A Short History of Music* (1891); *Private Life of Great Composers* (1892); *The Troubadours, and the Courts of Love* (1895); *A History of Music to the Time of the Troubadours* (1899); the mus. articles in Chambers' Encyclopædia, and many papers in leading periodicals. Has comp. a mass f. double choir with orch.; and songs. In recent years he has practically abandoned music, having publ. a number of historical and poetical works.

Royer [rwăh-yā'], **Joseph-Nicolas-Pancrace,** b. in Savoy, 1705; d. Paris, Jan. 11, 1755, where he settled in 1725 as a teacher; 1739, member of the R. orch.; 1741, chef-d'orch. at the Opéra; 1748, lessee and dir. of the Concerts Spirituels; 1753, inspector of the Opéra and 'Maître de musique de la Chambre du Roy'.—Works: The opera *Pyrrhus* (Paris, 1730); the ballets *Zaïde* (1739), *Le pouvoir de l'Amour* (1743), *Almasis* (1747); sonatas and a book of pcs. for clavecin. An opera, *Pandore* (not prod.), was found among his posth. papers.—Cf. M. Brenet, *Les Concerts en France sous l'ancien régime* (Paris, 1900).

Rôze [rohz], **Marie-Hippolyte** (*née* **Ponsin**), famous dramatic soprano; b. Paris, Mar. 2, 1846. At an early age her mother taught her pf.; ent. the Paris Cons. in 1862, where she st. with Mocker and later with Auber, winning the first prize in 1865; début at the Opéra-Comique in the title-rôle of Hérold's *Marie*, Aug. 16, 1865; sang there for 3 years, and then st. again with Wartel, appearing at the Opéra (Jan. 2, 1870) as Marguerite, after she had st. the part with the composer. At the outbreak of the Franco-Prussian War she joined the ambulance corps, serving throughout the entire war, and after the conclusion was decorated with a gold medal by President Thiers. She then resumed her artistic career, singing in Brussels and Amsterdam; appeared at Drury Lane in 1872 with immense success, and for almost 20 years sang, with brief interruptions, in the English capital, 1872–81 either at Drury Lane or Her Majesty's Th., 1883–9 with the Carl Rosa Opera Co., 1889–90 at Cov. Garden, after which she retired from the stage. She visited America twice, in 1877–8 and 1880–1. In 1890 she settled in Paris as a teacher, but still appeared in England in concerts and oratorio until her farewell-tour in 1894; her last appearance was in London in 1903, at a concert given by several of her pupils. In 1874 she married an American basso, Julius E. Perkins, who died the following year; later she married Col. J. H. Mapleson, the impresario, but the marriage proved unfortunate and ended in divorce. She created the rôles of Djelma in Auber's *Premier Jour de bonheur* (Op.-Com., 1868), Jeanne in Flotow's *l'Ombre* (ib., 1870), Berengaria in Balfe's *Talismano* (Drury Lane, 1874); also

the principal rôles at the Engl. premières of *Manon* (Massenet), *Mefistofele*, *Les Dragons de Villars* (Maillart), *Ruy Blas* (Marchetti); her répertoire included Fidelio, Elsa, Carmen, Pamina, Donna Anna, Donna Elvira, Agathe (*Freischütz*), Aida, Ortrud, Mignon, Leonora.

Roze, Abbé **Nicolas,** b. Bourg-Neuf, near Châlons, Jan. 17, 1745; d. St.-Mandé, near Paris, Sept. 30, 1819. From 1807, Langlé's successor as librarian of the Conservatoire. —Publ. a *Méthode de plain-chant;* also vocal church-music.

Roze, Raymond (J. H. Raymond Roze-Perkins), b. London, 1875. Pupil of the Brussels Cons. and winner of the 1st prize; musical dir. to Sir Henry Irving at the Lyceum Th., and later to Sir Herbert Tree at His Majesty's Th. Has written overtures and incid. music to *Julius Cæsar*, *King John*, *Henry IV*, *Henry V*, *Much Ado about Nothing*, *The Tempest*, *The Merry Wives of Windsor*, *Taming of the Shrew*, *Anthony and Cleopatra;* also to *Trilby*, and many other plays. In the fall of 1913 he cond. at Covent Garden a season of opera in English, during which he brought out his *Joan of Arc* (Oct. 31); a fantastic opera, *Arabesque*, was prod. at the Coliseum in 1916. He has frequently appeared in England and on the Continent as cond. of his own works.

Rozkoš'ný [-kŏsh'-], **Josef Richard,** b. Prague, Sept. 22, 1833. Pupil of Jiranek, Tomaschek, and Fr. Kittl. In 1855 he made a successful pianistic tour through Austria, Hungary, Rumania, etc.; resides in Prague. —Works: The Bohemian operas *Ave Maria*, *Mikuláš* [St. Nicholas] (1870), *Svatojanské proudy* [St. John's Rapids], *Závišz Falkenštejna* [Zavish of Falkenstein], *Pytláci* [The Poachers], *Popelka* [Cinderella] (1885), *Ebba*, *Rübezahl* (1889), *Satanella* (1898), *Stoja*, and *The Black Lake* (1906); all at Prague; also overtures, 2 masses f. male voices, many songs and choruses, and pf.-music.

Różycki [roo-zhüt'skē], **Ludomir,** b. Warsaw, 1883. Pupil of the Cons. there and of Humperdinck in Berlin; since 1908 Kapellm. at the opera and prof. at the Cons. in Lemberg. —Works: Two operas, *Boleslaw śmialy* (B. the Bold; Lemberg, 1909) and *Eros and Psyche* (Warsaw, 1915); the symph. poems *Stánczyk*, *Boleslaw śmialy*, *Pan Twardowski*, *Anhelli*, *Kasimir;* Prelude to *Mona Lisa Gioconda;* a vl.-sonata; a vcl.-sonata (op. 10); a pf.-trio (op. 33); a pf.-quartet (op. 35); many pf.-pcs. and songs.

Rubens, Paul Alfred, b. London, Apr. 29, 1875; d. Falmouth, Feb. 5, 1917. Was educated at Winchester Coll. and Oxford; in 1898 law-student at the Inner Temple. The success of *Florodora* (1899), to which he had contributed several lyrics, induced him to give up the law, and he began by writing part of the music for several light operas, *Great Cæsar* (1900), *A Country Girl* (1902), *Three Little Maids* (1902), *The Cingalee* (1904), *The Blue Moon* (1905), *Mr. Popple of Ippleton* (1905), *Three Dairymaids* (1906); sole composer of *Lady Madcap* (1904), *Miss Hook of Holland* (1907), *My Mimosa Maid* (1908), *Dear Little Denmark* (1909), *The Balkan Princess* (1910), *The Sunshine Girl* (1912), *The Girl from Utah* (1913; in collab.); has also written numerous songs and ballads.

Ru'benson, Albert, b. Stockholm, Dec. 20, 1826; d. there Mar. 2, 1901. Pupil at the Leipzig Conservatory (1844–8) of David (vl.), Hauptmann (cpt.) and Gade (comp.); followed Gade to Copenhagen and cont. his studies with him; 1850–1, viola-player in the court orch. in Stockholm; was mus. critic for 'Ny Tidning för Musik' from 1852–9, when he became ed. of 'Tidning för Teater och Musik'; 1872, inspector at the Cons., and its dir. from 1888 till his death. His writings were influential in spreading appreciation of Schumann in Sweden.—Works: Symphony in C; *Julius Cæsar*, overture; suites and intermezzi for orch.; str.-quartet in F; incid. music to Hostrup's *En natt bland fjällen* (A Night in the Mountains, 1858) and Björnson's *Halte Hulda* (Lame H., 1865); songs and part-songs.

Rubi'ni, Giovanni Battista, celebrated tenor; b. Romano, Bergamo, April 7, 1795; d. at his castle near Romano, March 2, 1854. His teacher was Rosio of Bergamo; début at Pavia, 1814, after which he sang for a time at Naples; became famous during a season in Vienna (1824), was in Milan 1825, and went thence to Paris, singing with triumphant success at the Théâtre Italien 1825–6. After further successes in London and Paris, the impresario Barbaja secured him for Italy, paying him finally 60,000 francs. From 1832–43 he sang alternately at London and Paris; accompanied Liszt to Berlin in 1843, visited Petrograd twice more, and in 1845 returned to Italy as a millionaire. Mario was his pupil. He publ. *12 Lezioni di canto moderno per tenore o soprano;* and an album of 6 songs, *L'Addio.*

Ru'binstein [roo'bĭn-stīn], **Anton Gregorovitch,** b. Vichvatinets, Bessarabia, Nov. 28, 1829; d. Peterhof, n. Petrograd. Nov. 20, 1894. Soon after his birth, the family went to Moscow, where his father established a pencil-factory. His first teacher was his mother; at 7 he began the study of the piano under Alexander Villoing, who was thereafter his sole instructor on that instr. Villoing took him to Paris toward the end of 1839, and in 1840 R. played before Chopin, Liszt, and

others. Liszt, fully recognizing his wonderful talent, advised him to complete his studies in Germany. From Paris master and pupil proceeded to Holland, England, Scandinavia, and Germany, giving concerts by the way; and arrived at Moscow in 1843. As Anton's brother, Nikolai [Nicholas], evinced talent for composition, both boys were taken to Berlin in 1844, where, on Meyerbeer's recommendation, Anton studied under Dehn. The father's illness (1846) caused the mother to return to Moscow with her younger son; Anton remained in Berlin, whence he visited Vienna, and made a tour through Hungary with the flutist Heindl. Returning to Russia on the outbreak of the revolution of 1848, he settled in Petrograd. Here he enjoyed the liberal patronage of the Grand Duchess Helen, and produced 3 Russian operas, *Dmitri Donskoi* (1852), *Sibirskie Ochotniki* [The Siberian Hunters] (1853; 1 act) and *Fomka Duratchek* [Thomas, the Fool] (1853). In 1854, on the advice and with the assistance of Count Wielhorski and the Grand Duchess, R. undertook a journey for the purpose of making himself and his works better known. He found publishers in Berlin, and gave concerts of his own works at London and Paris, exciting admiration as a composer and pianist; on his return in 1858, he was appointed court pianist, and conductor of the court concerts. He assumed the direction of the Russian Musical Society in 1859; in 1862 he founded the Imp. Cons. at Petrograd, remaining its director until 1867. In 1865 he married Vera Tchekuanov. For 20 years he held no official position; from 1867–70 he toured Europe, winning fame as a pianist hardly second to that of Liszt; 1872–3 he extended his triumphs over the American continent, playing in 215 concerts, for which he was paid $40,000; but the artistic wretchedness then endured was such that he could never again be persuaded to cross the ocean, refusing even an offer of $125,000 for fifty concerts. Otherwise his time was chiefly devoted to composing, and to bringing out his works for the stage. On Davidov's resignation in 1887, R. resumed the directorship of the Petrograd Cons. for 3 years; after which he lived principally in Berlin and (from 1892) in Dresden.—From the Czar Rubinstein received the Order of Vladimir, carrying with it nobility, and the title of Imp. Russian State Councillor; he was an Officer of the Legion of Honor, a Knight of the Prussian Ordre pour le mérite, etc., etc.

It was R.'s most cherished desire to be recognized as a great dramatic composer; but, although several of his 13 best-known operas (especially *Nero*, *The Maccabees*, *The Demon*) have many admirers,—though his chief bid for immortality, the new form of the so-called Sacred Opera, (*The Tower of Babel*, *Paradise Lost*, *Moses*, *Christus*,) has features of marked originality and powerful ideality,—though his *Ocean* symphony, his piano-concertos in D minor and G, and many beautiful piano-compositions in the most diverse styles, have been received with the warmest enthusiasm,—and though he was fêted and adored as few musicians have been,—nevertheless he died disappointed, and unhopeful for the future of musical composition. Wagner, his successful rival in dramatic composition, he never appreciated. For R., musical creation died with Chopin; and he thought the outlook but gloomy for its resurrection. With surprising rapidity his compositions have one after another disappeared from the concert-répertoire. Of his dramatic works none had ever gained a real foothold anywhere; his orchestral works went next, then his chamber-music. Some of his songs and brilliant pf.-pieces maintained themselves longest, but for some years past even these have been found but infrequently on recital-programs. R.'s music is somewhat akin to Mendelssohn's in its mellifluous sweetness and facile melodiousness, but far inferior in formal finish and technical skill. Perhaps the chief causes of R.'s comparative failure as a composer are an almost complete lack of the faculty of self-criticism (he invariably regarded his latest work as his best), inability to depict the stronger passions, and a too facile invention, combined with careless workmanship.

BIBLIOGRAPHY.—BIOGRAPHY: A. Rubinstein, *Memoirs* (Petrograd, 1899 [in Russian]; Ger. tr. by E. Kretschmann as *Erinnerungen aus 50 Jahren, 1839–89*, Leipzig, 1892 [2d ed. 1895]); A. McArthur, *A. R.* (London, 1889); A. Soubies, *A. R.* (Paris, 1895); N. Findeisen, *A. R.* (Moscow, 1907 [in Russian]); La Mara, *A. R.*, in *Musikalische Studienköpfe* (vol. iii [7th ed.], Leipzig, 1909; separate, ib., 1911): N. Bernstein, *A. R.* (Leipzig, 1911); A. Hervey, *A. R.* (London, 1913).—CRITICISM, APPRECIATION: I. Martinov, *Épisodes de la vie de R.* (Brussels, 1895); J. Rodenberg, *Meine persönlichen Erinnerungen an A. R., nebst Briefen*, in 'Deutsche Rundschau' (xxi, 5; Berlin, 1895); E. Wessel, *Some Explanations, Hints and Remarks of A. R. from His Lessons in the Petrograd Cons.* (Petrograd, 1901 [in Russian]; Ger. tr. by S. Droucker, Leipzig, 1904); I. G. Mintoft-Tchish and I. W. Israel, *Peculiarities of R.'s Interpretations in the Works of Chopin, Beethoven . . .* (Petrograd, 1913 [in Russian]); K. Preiss, *A. R.'s pianistische Bedeutung* (Leipzig, 1914).

WORKS.

OPERAS (including the ORATORIOS) : *Dmitri Donskoi*, Russian opera (Petrograd, 1852); *Sibirskie Ochotniki*, do. (ib., 1853); *Fomka Duratchek*, do. (ib., 1853); *Hadji-*

Abrek (comp. 1853; not prod.); *Mestj* [Revenge], do. (ib., 1858); *Das verlorene Paradies*, oratorio (Weimar, 1858; rev. and arr. as a sacred opera, Düsseldorf, 1875); *Die Kinder der Haide*, 5-act German grand opera (Vienna, 1861); *Feramors, oder Lalla Rookh*, 3-act Ger. lyric opera (Dresden, 1863); *Der Turm zu Babel*, Ger. sacred opera (Königsberg, 1870); *The Demon*, 3-act Russ. fantastic opera (Petrograd, 1875); *Die Makkabäer*, 3-act Ger. opera (Berlin, 1875); *Nero*, 4-act Ger. opera (Hamburg, 1879); *Kalashnikov Moskovski Kupets* [The Merchant of Moscow], 3-act Russ. opera (Petrograd, 1880); *Sulamith*, Ger. Biblical stage-play (Hamburg, 1883); *Unter Räubern*, 1-act Ger. comic opera (Hamburg, 1883); *Der Papagei*, do. (ibid., 1884); *Moses*, Ger. sacred opera (1887; scenic perf., Riga, 1894); *Goryushka*, 3-act Russ. opera (Petrograd, 1889); *Christus*, Ger. sacred opera (in concert-form, Berlin, 1888; scenic perf., Bremen, 1895); also a ballet, *La Vigne* [Die Rebe].

Vocal w. orch.: 2 cantatas, *Die Nixe* (op. 63, f. alto solo and female ch.) and *Der Morgen* (op. 74, f. male ch.); scene and aria f. sopr., *È dunque ver?* op. 58; 2 scenes f. alto, *Hecuba* and *Hagar in der Wüste*, op. 92, Nos. 1 and 2.

For Orchestra: 6 symphonies (op. 40, in F; op. 42 [*Ocean*, in C, 7 movem.]; op. 56, in A; op. 95, in D m. [*Dramatic*]; op. 107, in G m. [in memory of Gr. Duch. Helen]; op. 111, in A m.); the mus. 'character-pictures' *Faust* (op. 68), *Ivan IV* (op. 79), and *Don Quixote* (op. 87); 4 concert-overtures, op. 43 (*triomphale*), op. 60 (B♭), op. 116 (*Anthony and Cleopatra*), and op. 120 (*solennelle*); a Suite in 6 movements, op. 119 (his last work); symphonic poem *La Russie* (no op.-number); 5 pf.-concertos (op. 25, in E; op. 35, in F; op. 45, in G; op. 70, in D m.; op. 94, in E♭); pf.-fantasia w. orch., op. 84; *Caprice russe* f. do., op. 102; *Fantasia eroica* f. do., op. 110; violin-concerto in G, op. 46; Romance and Caprice f. vln. w. orch., op. 86; 2 'cello-concertos (op. 65, in A m.; op. 96, in D m.).—Chamber-music: Octet f. pf., strings and wind in D, op. 9; string-sextet in D, op. 97; quintet f. pf. and wind in F, op. 55; pf.-quintet in G m., op. 99; pf.-quartet in C, op. 66; 5 pf.-trios, op. 15 (F and G m.), op. 52 (B♭), op. 85 (A m.), op. 108 (C m.); 3 vln.-sonatas, op. 13 (G), op. 19 (A m.), op. 98 (B m.); 2 'cello-sonatas, op. 18 (D), op. 39 (G) [both also arr. f. vl.]; 1 viola-sonata, op. 49 (F m.; arr. f. violin by David.)—For Piano solo: Suite, op. 38; 4 sonatas, op. 12, 20, 41, 100; 6 Preludes, op. 24; 6 Études, op. 23; 6 do., op. 81; 5 Barcarolles; '*Kamennoi Ostrow* ['The Stone Island' in the Neva, w. palace; a series of 24 'pictures'], op. 10; *Soirées à St. Pétersbourg*, op. 44 (3 books); *Miscellanées*, op. 93 (9 books); *Le Bal*, op. 14 (10 pieces); *Album de Peterhof*, op. 75; etc.—For pf. 4 hands: Sonata, op. 89; *Bal costumé*, op. 103; 6 *Charakterbilder*, op. 50; Fantasia f. 2 pfs., op. 73.

Songs, etc.: Over 100 songs w. pf., op. 1, 8, 27, 32 (*Asra* is No. 6), 33, 34 [Mirza Schaffy], 36, 57, 64 (5 Fables), 72 (No. 1 is *Es blinkt der Tau*), 76, 78, 83, 101, 105, 115;—*Die Gedichte und das Requiem für Mignon* [Wilh. Meister], f. soli, ch. and pf., op. 91; 18 duets w. pf., op. 48, 67; 9 male choruses, op. 31, 61; 6 mixed choruses, op. 62.

As a writer, besides the *Memoirs*, R. publ. *Die Musik und ihre Meister* (1892 [5th ed. 1909]; Engl. tr. by J. P. Morgan, N. Y., 1892); *Leitfaden zum richtigen Gebrauch des Pianoforte-Pedals* (posth.; ed. by S. von N., Leipzig, 1896; Fr. tr. Brussels, 1899); *Gedankenkorb. Litterarischer Nachlass* (posth.; ed. by H. Wolff, Stuttgart, 1896 [2d ed. 1897]); *Die Meister des Klaviers* (posth.; ed. and tr. by M. Bezsmertny, Berlin, 1899).

Rubinstein Prize. Competition open only to young men between 20 and 26 years of age, of any nationality, confession, or condition. Two prizes of 5,000 francs each are offered, one for composition, the other for pf.-playing. Quinquennial competitions: 1890 at Petrograd, 1895 at Berlin, 1900 at Vienna, 1905 at Paris; then 1910 at Petrograd, and so forth.

Ru'binstein, Joseph [no relation to the preceding], b. Staro-Konstantinov, Russia, Feb. 8, 1847; d. (by suicide) Lucerne, Sept. 15, 1884. Pianist; pupil of Hellmesberger, Dachs and Liszt. Friend and admirer of Wagner; in 1874, etc., he was the pianist of the piano-rehearsals of the *Ring des Nibelungen* at Bayreuth; also made excellent pf.-transcriptions from that music-drama and *Parsifal*.

Ru'binstein, Nikolai [Nicholas], brother of Anton; b. Moscow, June 14, 1835; d. Paris, Mar. 23, 1881. Pupil, 1844–6, of Kullak (pf.) and Dehn (comp.) at Berlin. His brother declared him to be a better pianist than himself—an opinion not shared by the general public; but as a teacher and cond. he undoubtedly was superior. He founded the Moscow Mus. Soc. in 1859, and this Society opened, in 1866, the Moscow Cons., of which R. was Director until his death. From 1860 he was the regular cond. of the concerts of the Moscow branch of the Imp. Russian Mus. Soc. He gave annual concerts in Petrograd; and in 1878 cond. 4 Russian concerts at the Paris Exposition.—Publ. tasteful and original pf.-pieces, among them op. 11, Mazurkas 1 and 2; op. 13, *Bolero;* op. 14, *Tarentelle;* op. 15, *Polka;* op. 16, *Valse de salon;* op. 17, *Polonaise; Scène de bal;* etc.—Cf. N. Findeisen, *N. R.*, in 'Russkaya Muzÿkalnaya Gazeta' (1901, No. 10).

Rub'ner, (Peter Martin) Cornelius, b. Copenhagen, Oct. 26, 1855. [Name is *not* written Rübner; date correct; information given to Ed. personally.] Pupil at the R. Cons. in Copenhagen of N. W. Gade and J. P. Hartmann; then at Leipzig Cons. of F. David (vl.) and K. Reinecke (pf.); finished his pianistic studies under H. von Bülow and A. Rubinstein. Made successful tours of Germany, France, Italy and Scandinavia as pianist; settled in Karlsruhe, being for a time dir. of the Cons. and associate Kapellm. with F. Mottl at the opera; succ. Mottl in 1892 as cond. of the 'Philharm. Verein,' which position he held till he came to America in 1904, succeeding MacDowell as head of the music-dept. at Columbia Univ. in New York. His daughter, Dagmar, a fine pianist, has been heard with her father (4 hands) and as solo performer. R. is court pianist to the King of Denmark, Knight of the Order of Danebrog, the Rose Order (Brazil), the Danilo Order (Montenegro), the Order of the Crown (Prussia), etc.; recipient of the gold medal for Art and Science.—Works: Op. 9, pf.-trio in G m.; op. 20, *Friede, Kampf und Sieg*, symph. poem; op. 22, *Marche héroïque* for orch.; op. 27, *Festouvertüre* in C; op. 28, *Nordischer Hochzeitsreigen* for orch.; op. 30, vl.-concerto in G m.; op. 32, *Festkantate* for sop. and tenor soli, ch. and orch.; op. 34,

Huldigungsmarsch for orch.; op. 35, *Prinz Ador*, 3-act ballet (Karlsruhe, 1903); op. 38, *Ds Deutsche Lied*, fest. march and hymn for male ch. and orch.; pf.-pcs.; pcs. for vl. and pf.; do. for vcl. and pf.; songs and duets. Also concert-transcriptions (very difficult and effective) of the prelude to *Die Meistersinger*, Spring-song and Wotan's Farewell and Fire-music from *Die Walküre*, Funeral music from *Götterdämmerung*.

Rück'auf, Anton, one of the foremost among modern song-composers; born at Prague, Mar. 13, 1855; d. at Schloss Alt-Erla, Austria, Sept. 19, 1903. A pupil of Proksch and the Prague Organ-School, he became a teacher in the Proksch Inst.; receiving a governmental stipend, he studied further at Vienna (cpt. under Nottebohm and Nawratil), where he settled permanently. He owed much to his intimacy with the noted singer of songs, Gustav Walter, whom he always accompanied on the pf. His songs are remarkable for fine musical characterization and masterly treatment of the pf.-part. Publ. about 80 songs: Op. 1, 2, 3, 6 (*Ballade* by Uhland), 9 (*Hafis*), 12 (five *Minnelieder*, by W. von d. Vogelweide), 14, 15, 16, 17 (*Zigeunerlieder*), 18, 21 (*Flammen und Asche*), 22 (*Lenz und Liebe*), 23, 24, 25, 26 (*Lieder der Liebe in Völkerstimmen*), 27 (*Aus der Wanderzeit*) and *Grüsse* by Stieler; five Russian folk-poems f. mixed ch. w. 4-hand pf.-accomp.; five duets, op. 11; two songs f. mixed ch., op. 19; sonata f. vln. and pf. in F m., op. 7; six Stücke f. pf., op. 10; and a pf.-quintet in F, op. 13. His opera, *Die Rosenthalerin*, was successfully prod. at Dresden in 1897.

Ruckers. Celebrated family of clavecin-makers at Antwerp, their harpsichords being the finest ever made. **Hans** (senior), member of the Guild of St. Luke in 1579, d. c. 1640; his 4 sons were **Franz,** b. 1576: **Hans** (junior), b. 1578; **Andries** (senior), b. 1579; and **Anton,** b. 1581; the last manufacturer was **Andries** (junior) [1607–67].

Ru'dersdorff, Hermine, famous stage-soprano; b. Ivanovsky, Ukraine, Dec. 12, 1822; d. Boston, Mass., Feb. 26, 1882. A pupil of Bordogni at Paris and of de Micherout at Milan, she sang at first in concerts in Germany (1840); from 1841 she sang in opera at Karlsruhe, then at Frankfort and Breslau; 1852–4, at the Friedrich Wilhelmstädtisches Th., Berlin; and in London 1854–65, at the Drury Lane Th., the Italian Opera, and in concerts. Engaged at the Boston Jubilees of 1871–72, she settled in Boston, becoming renowned as a teacher (Emma Thursby was her pupil). She was eminent both in opera and oratorio. In 1844 she married Dr. Küchenmeister, from whom she was divorced, then married in 1850 an English merchant, Maurice Mansfield. Their son was the famous actor, Richard M. (1857–1907).

Rü'dinger, Gottfried, b. Lindau, on Lake of Constance, Aug. 23, 1886. Pupil of the Lindau Musikschule, of which his father was dir.; then st. philosophy and theol. in Eichstätt until 1907; 1907–9, pupil of Max Reger at the Leipzig Cons.; living in Munich since 1910. Has publ. Op. 1, *Märchenstunde* (8 pf.-pcs.); op. 2, 3 mixed choruses; op. 5, 6 *Sinnsprüche von Angelus Silesius* (for voice and pf.); op. 6, 5 do. (for fem. ch.); op. 7, *Heimliche Idyllen* (for vl. and pf.); op. 8, *Skizzen* (for vcl. and pf.); op. 9, *Romantische Serenade* (for str.-orch.); op. 10, *Bagatellen* (for pf.); op. 11, Symphony for vcl. and orch.

Rud'nick, Wilhelm, b. Damerkow, Pomerania, Dec. 30, 1850. Pupil of the Kgl. Institut für Kirchenmusik and Kullak's Akademie in Berlin; 1879–91, org. and Musikdir. in Landsberg; since then org. at St. Peter and Paul's Ch. and cond. of the 'Chorgesang-Verein' in Liegnitz.—Works: The oratorios *Judas Ischariot* (op. 81), *Der verlorene Sohn* (op. 100), *Jesus und die Samariterin* (op. 150); the vocal works for soli, ch. and orch. *Dornröschen* (op. 80), *Armins Kampfruf* (op. 120), *Am Königssee* (op. 132), *Deutsches Bannerlied*, *Gebet fürs Vaterland;* numerous fine organ-works: op. 23, *Acht Orgeltrios;* op. 33 fantasy on *Ein' feste Burg;* op. 37, *Zwei Fugen* (G, E♭); op. 41, *Neun Festpräludien ;* op. 44, *Trinitatis-Sonate* (G); op. 49, sonata (D); op. 51, *Pfingsten* (sonata in D m.); op. 56, *Konzert-Phantasie* in G m.; op. 57, *Introduktion, Thema und Variationen* (F); op. 58, sonata (G m.); op. 62, sonata (D m.); op. 70, *30 Choralvorspiele;* op. 121, *Zwei Konzertstücke*. Many songs and choruses (sacred and secular). A dramatic cantata, *Otto der Schütz*, was prod. in Landsberg (1887); also a 'Singspiel,' *Studio obenauf* (ib., 1888).

Rudorff, Ernst Friedrich Karl, b. Berlin, Jan. 18, 1840; d. there Jan. (or Feb.), 1917. Pupil of Bargiel 1852–7 (pf.); from 1859 of the Leipzig Cons. (Moscheles, Plaidy, Rietz), also a private pupil of Hauptmann and Reinecke. 1865, pf.-teacher in Cologne Cons.; founded the Bach-Verein in 1867; from 1869–1910 head pf.-teacher in the Berlin Hochschule; also (succeeding Bruch) cond. of the Stern Gesangverein 1880–90. He retired in 1910.—Works: Symphony No. 1, op. 31, in B♭; No. 2, op. 40, in G m.; No. 3, op. 50, in B m.; Serenades f. orch. (op. 20, A; op. 21, G); 3 overtures, to Tieck's *Märchen vom blonden Ekbert* (op. 8); to *Otto der Schütz* (op. 12); *Romantische Ouv.* (op. 45); *Ballade* in 3 movem., f. orch. (op. 15); *Variationen* f. orch. (op. 24); *Romanze* f. vl. and orch. (op. 41); *Der Aufzug der Romanze* [Tieck],

f. solo, ch. and orch. (op. 18); *Gesang an die Sterne* [Rückert], f. 6 voices w. orch.; *Herbstlied* f. do. (op. 43); string-sextet in A (op. 5); many part-songs, songs, etc. He orchestrated Schubert's *Phantasie* in F m.; edited the full score of Weber's *Euryanthe*, the pf.-concertos and pf.-sonatas of Mozart; publ. Weber's letters to H. Lichtenstein (1900).—For R.'s correspondence with Brahms see vol. iii of the B. correspondence (Berlin, 1907); for his corresp. with Joachim, vol. iii of *Briefe von und an Jos. Joachim* (Berlin, 1913).

Ruegger [rüg'ger], **Elsa,** fine violoncellist; born Lucerne, Switzerland, Dec. 6, 1881. First taught by her mother; from 1887–9, pupil of Strassburg Cons. After her parents' removal to Brussels, in 1889, she st. privately with Anna Campawski until 1892, when she became a pupil of Édouard Jacobs at the Cons.; her first public appearance at a charity concert in Brussels (1894) attracted the attention of the leading critics; graduated in 1895 as winner of the 1st prize. She then made a tour of Switzerland together with her sisters, **Charlotte** (vl.) and **Wally** (pf.), who had been her fellow-students at the Cons. Her Berlin début as soloist, in 1896, was the beginning of a very successful career; in the same year she played in a number of German cities, Ostend, Bruges, Antwerp, Brussels, Paris and Petrograd; in 1897 she visited England, and in 1899 the U. S. for the first time; since then she has revisited both countries repeatedly and also toured Scandinavia. In 1903 she lived in Berlin, teaching at the Scharwenka Cons.; on Aug. 30, 1909, she married the violinist Edmund Lichtenstein of Detroit; now (1917) living in San Francisco.

Rü'fer, Philippe (-Barthélemy), b. Liège, June 7, 1844 [son of a German organist, Philipp R.]. Pupil of Liège Cons.; 1869–71, mus. dir. at Essen; since then he has lived in Berlin as pf.-teacher at Stern's Cons., Kullak's Cons., and from 1881 at Scharwenka's; elected member of the Kgl. Akademie der Künste in 1896, senator in 1901; corr. member of the Académie in Brussels.—Works: Opera *Merlin* (Berlin, 1887); 4-act opera *Ingo* (Berlin, 1896; fairly succ.); symphony in F, op. 23; 3 overtures (op. 5 publ.); a vl.-concerto in D m., op. 33; 2 string-quartets (op. 20, D m.; op. 31, E♭); a pf.-trio in B♭ (op. 34); 2 suites f. pf. and 'cello (op. 8, 13); a violin-sonata in G m. (op. 1), an organ-sonata (op. 16); pf.-music, songs; *Das Lied vom Reiche* f. mixed ch. and orch., op. 39.—Cf. P. Magnette, *Ph. R. Étude biographique et critique* (Liège, 1910).

Ruf'fo, Titta, famous dramatic baritone; b. Pisa, 1878. Pupil of Persichini at the Accademia S. Cecilia in Rome, then of Cassini in Milan. Début at the Teatro Costanzi in Rome, as the Herald in *Lohengrin* (1898); then sang in Rio Janeiro, with much success; returning to Italy, he appeared in all the principal theatres; sang also in Vienna and Paris; the success of his brief tour of the U. S. in 1912–3 was nothing less than sensational; Amer. début in concert in New York, Nov. 25; appeared in opera 4 days later with the Chicago Opera Co. as Rigoletto; besides that rôle he sang only Hamlet and Tonio.

Rufina'tscha, Johann, b. Mals, Tyrol, 1812; d. Vienna, May 25, 1893. Excellent teacher (Brüll was his pupil); comp. 5 symphonies, 4 overtures, a pf.-concerto, songs, pf.-pcs (4 sonatas, op. 3, 7, 9, 18;) etc.

Rug'gi [rŏŏ'jē] **Francesco,** b. Naples, Oct. 21, 1767; d. there Jan. 23, 1845. Pupil of Fenaroli at the Cons. di S. Loreto. Appointed maestro di cappella extraordinary to the City of Naples in 1795; succeeded Tritto as prof. of counterpoint and comp. at the R. Cons. in 1825. Was the teacher of Bellini and Carafa. He prod. 5 operas; also an oratorio and other church-music.

Rühl'mann, (Adolf) Julius, b. Dresden, Feb. 28, 1816; d. there Oct. 27, 1877. Pupil of Tillmann and Jul. Otto; in 1841, tenor trombone in the royal orch.; 1873, R. Inspector of Instrs.; co-founder, and from 1855 president, of the Dresden 'Tonkünstlerverein'; from 1856, prof. of pf. and the history of music at the Cons. A series of valuable historical essays appeared in the 'Neue Zeitschrift für Musik'; his illustrated *Geschichte der Bogeninstrumente* was publ. in 1882 by his son, Dr. Richard R.; also wrote *Die Urform der Bogeninstrumente* (1874).

Rumford, R. Kennerley, distinguished concert-baritone; b. Hampstead, London, Sept. 2, 1870. Pupil of George Henschel and Alfred Blume in London; successful début at one of Henschel's Symph. Concerts, Feb. 16, 1893, but went in 1894 to Paris for further study under Sbriglia and Bouhy; reappeared in London in 1896, and has since sung at the principal concerts and festivals throughout England. On June 26, 1900, he married the famous contralto, Clara Butt (q. v.), whom he accompanied on her Amer. tour of 1913; during 1913–14 the two artists made a tour of the world; their joint recitals are justly famous.

Rum'mel, Christian, b. Brichsenstadt, Bavaria, Nov. 27, 1787; d. Wiesbaden, Feb. 13, 1849, where he was Kapellm. 1815–41. Performer on the pf., violin and clarinet; publ. a clar.-concerto, 2 quintets, etc.—His son **Joseph**, b. Wiesbaden, Oct. 6, 1818, d.

London, Mar. 25, 1880, was court pianist to the Duke of Nassau. Publ. pf.-music.—A second son, **August**, b. Wiesbaden, Jan. 14, 1824, d. London, Dec. 14, 1886, was also a good pianist.

Rum'mel, Franz, son of Joseph R.; b. London, Jan. 11, 1853; d. Berlin, May 2, 1901. Distinguished pianist, pupil of Louis Brassin at Brussel Cons., winning the 1st prize in 1872. 1877–8, tour through Holland with Ole Bull and Minnie Hauk. First American tour, 1878; second, 1886. Taught 1884–5 at Stern's Cons., then at Kullak's, in Berlin. Gave his first concert in Brussels, Nov. 24, 1872. In 1897 he received the title of 'Professor' from the Duke of Anhalt. His third tour in America began in New York, Feb. 1, 1898. Up to that time he had played in about 700 concerts.

Rummel, Walter Morse, son of Franz; grandson of S. F. B. Morse (inventor of the telegraph); b. Berlin, July 19, 1887. Pupil of S. F. Fabian in Washington; st. in Berlin with L. Godowsky (pf.) and H. Kaun (comp.) and later in Paris with Debussy, his pianistic début in Paris (1913) was followed by tours of France, Germany, England and Switzerland. In July, 1912, he married **Thérèse Chaigneau,** the pianist of the Ch.-Trio in Paris; has appeared with her in recitals for 2 pfs. He is living in Paris. Has publ. a number of songs (Etaine's songs from Fiona MacLeod's *The Immortal Hour* [w. 2 fls. and strs.]); *Ecstasy, June, Das Pfeiferlein, Twilight,* etc., and pf.-pcs. (6 *Viking Nature Studies, Little Fairy Suite,* Prelude in B♭ m., etc.); in MS. he has *Invocation to Wagner* for vl. and orch., *Invocation to the God of Earth* for alto and orch., a str.-quartet (*From the Depths*) and a vl.-sonata (*To a Memory*); has made concert-arrs. of some early comps., and publ. Troubadour songs which he discovered in the 'Bibliothèque Nationale.'

Runciman, John F., musical critic; b. England, 1866 (?); d. London, April 11, 1916. Precocious organist; in 1887 he accepted a position in London. Critic on 'The Saturday Review' from 1894 till his death, and for a short time acting editor and managing director; also editor of 'The Chord' (quarterly) and the 'Musician's Library', and mus. correspondent for 'The Musical Record' (Boston). His writings are remarkable for forceful and picturesque language rather than for well-balanced judgment; his bitter attacks on some contemporary composers more than once involved him in libel suits. He publ. selected essays in 1899 under the title of *Old Scores and New Readings,* an interesting Biographical Study of *Purcell* (1909), and a biography of *Richard Wagner. Composer of Operas* (1913).

Rung, Frederik, son of Henrik R.; b. Copenhagen, June 14, 1854; d. there Jan. 22, 1914. Pupil of his father and the R. Cons.; 1872, repetitor at the R. Opera; 1884, 2d Kapellmästare; from 1908, 1st do.; 1877 till his death cond. of the 'Cecilia Soc.' (founded by his father); founder (1887) and cond. of the 'Madrigalkör'; taught at the R. Cons. from 1881–93, when he became dir. of Hornemann's Cons.—Works: The operas *Det hemmelige Selskab* (The Heavenly Host; Copenhagen, 1888) and *Den trekantede Hat* (The Three-cornered Hat; ib., 1894); incid. music to several plays; a symphony in D m. (op. 25); a rhapsody for orch., a suite (in the old style) and *Danse des Papillons* for do.; a serenade for 9 instrs.; a pf.-quintet; 2 str.-quartets (op. 30, 38); a vl.-sonata; pf.-pcs.; a capp. choruses and songs.

Rung, Henrik, b. Copenhagen, Mar. 3, 1807; d. there Dec. 13, 1871, as chorusmaster at the opera and cond. of the Cecilia Soc. for old church-music, which he founded in 1851.—Works: Incid. music to plays; popular songs; choruses; etc.—Cf. C. Thrane, *Caeciliaföreningen og dens Stifter* (Copenhagen, 1901).

Run'ge, Paul, musicologist; b. Heinrichsfeld, Posen, Jan. 2, 1848; d. Kolmar, Alsace, July 4, 1911. Pupil of J. Schneider and the Kgl. Inst. für Kirchenmusik in Berlin; lived from 1873 as org. and teacher in Kolmar. His writings, which have thrown an entirely new light on the notation of the Troubadours, Minnesingers and Mastersingers, are *Die Sangesweisen der Kolmarer Handschrift und die Liederhandschrift Donaueschingen* (1896), *Die Gesänge der Geissler des Pestjahres 1349* (1899), *Die Lieder Hugo von Montforts mit den Melodien des Burk Mangolt* (1906), *Die Notation des Meistergesanges* (1907; in the report of the Basel Congress of I. M.-G.); with R. Batka he publ. *Die Lieder Mülichs von Prag* (1905). Comp. of a Te Deum for ch. and orch. (op. 3), Psalm 100 for mixed ch. a capp. (op. 5), and a few other choruses.

Run'genhagen, Karl Friedrich, b. Berlin, Sept. 27, 1778; d. there Dec. 21, 1851. Pupil of Benda; in 1815, vice-cond. of the Singakademie, succeeding Zelter in 1833 as first cond., also being elected a member of the Berlin Academy. Soon app. teacher in the School of Composition; in 1843, 'Professor.'—Works: 4 operas, 3 oratorios, several sacred and secular cantatas, a mass f. male voices, a Te Deum, 30 motets, 30 4-part songs and chorals, over 100 sacred and 1,000 secular songs; also symphonies, quartets, etc.—See Q.-Lex.

Runze [rŏŏhn'tsĕ], **Maximilian,** b. Woltersdorf, Pomerania, Aug. 8, 1849. St. philos. and theol. at the Univs. of Greifswald and Berlin; since 1882 rector of St. Johannis-

Moabit, Berlin, and Dozent in philos. at the Humboldt-Akad. His writings on the life and works of Karl Loewe are valuable. Has publ. *K. Loewe, eine ästhetische Beurteilung* (1884), *Loewe redivivus* (1888), *Ludwig Giesebrecht und K. L.* (1894), *Goethe und L.* (1901), *K. L.* (1905; biogr.); also *Die musikalische Legende* (1902), *Volkslied und Ballade* (1907). Has edited *Arien aus ungedruckten Opern und Oratorien Loewes* (1892; 3 vols.), *Loewe-Hohenzollern Album* (1898; 2 vols.), *Gesammtausgabe der Balladen, Legenden und Gesänge L.'s* (1899-1903; 17 vols.).

Ruolz-Montchal [rü-ŏhls' mŏhn-shăhl'], **Henri (-Catherine-Camille)**, comte **de**, b. Paris, Mar. 5, 1808; d. there Sept. 30, 1887. Pupil of Berton, Lesueur, Paër and Rossini; had won some success as a comp. when the loss of his fortune, about 1840, induced him to abandon music and devote himself to the study of chemistry.—Works: The operas *Attendre et Courir* (with F. Halévy; Op.-Com., 1830), *Lara* (Naples, 1835), *La Vendetta* (Opéra, 1839), *La jolie Fille de Perth* and *Manfred;* a Requiem; *Cantate en honneur de Jeanne d'Arc;* a str.-quartet; 2 pf. trios (E, E♭); motets; songs.

Russell, (George) Alexander, b. Franklin, Tenn., Oct. 2, 1880. Grad. from Syracuse Univ. in 1901; after holding the position of assoc. prof. of pf. and org. there from 1902–6 he went to Berlin, studying pf. with L. Godowsky and comp. with E. S. Kelley; 1907–8 in Paris with H. Bauer (pf.) and C. M. Widor (org., fugue, orch.), making his début as concert-pianist there in 1908. After his return in 1909 he made a concert-tour of the U. S., and in 1910 became dir. of the Auditorium concerts at Wanamaker's in New York; in 1912 he was also app. org. and choirm. at the Old First Presb. Ch. in Newark, N. J., and cond. of the Madrigal Club there; in 1916 he was called as prof. to the newly-founded chair of music in Princeton Univ. He has publ. a number of concert-songs (*Sacred Fire, Sunset, Fountain Court, etc.*).

Russell, Henry (brother of Landon Ronald), operatic impresario; b. London, Nov. 14, 1871. A severe illness resulting in permanent injury to his eyes determined him to abandon his medical studies, and he ent. the R. C. M. to study singing. His knowledge of physiology and anatomy enabled him to devise an original method of teaching singing, which attracted the attention of Mme. Melba, who sent him his first pupils (Ben Davis, Marie Tempest, etc.), and in a very short time he was one of the best-known teachers in London. While living in Rome he restored Eleonora Duse's voice, which had failed her. Owing to his wide acquaintance with singers he was invited in 1903 to manage a season of grand opera at Cov. Garden, which was so successful that he managed a second season the next year. In 1905 he brought his company to the U. S., where Boston was the principal field of his operations; his success there resulted, in 1909, in the organization of the Boston Opera Co., of which he was general manager until its dissolution in 1914 (owing to the panic following the outbreak of the war). Just before the war he had taken the entire Boston company to Paris, where he gave an unusually successful season at the Th. des Champs-Élysées (April 25–June 19). Since then he has been living in London.

Russell, Louis Arthur, b. Newark, N. J., Feb. 24, 1854. Pupil of S. P. Warren, G. F. Bristow, and C. C. Müller, New York; of J. Higgs, B. Tours, W. Shakespeare, and G. Henschel, London. From 1878–95, organist and choirmaster of South Park Presb. Ch., Newark; 1879, cond. of the Schubert Vocal Soc.; since 1885, of the Easton (Pa.) Choral Soc. Founded in 1885 the College of Music of Newark, of which he is the mus. director and in which he teaches singing, pf.-playing and theory. Organized the Newark Symph. Orch. in 1893.—Works: *The Embellishments of Music; How to Read Modern Music; Problems in Time and Tune; Development of Artistic Pianoforte Touch;*—the cantata *A Pastoral Rhapsody*, f. sopr. solo, ch. and orch.; orchl. pieces, anthems, quartets, songs, pf.-music, etc.

Russell, William, b. London, Oct. 6, 1777; d. there Nov. 21, 1813. Pupil of Arnold, Shrubsole, and others; from 1789–93, deputy organist at St. Mary's, Aldermanbury; finally, from 1801, at the Foundling Hospital. Pianist at Sadler's Wells Th., 1800; at Covent Garden, 1801. Mus. Bac., Oxon., 1808.—Works: Several operas; 3 oratorios, *The Deliverance of Israel, The Redemption, Job;* a mass, in C m.; psalms, hymns and anthems; a morning and evening service; odes, glees, and songs; 12 Voluntaries f. org. or pf.; etc.

Rust [rŏŏst], **Friedrich Wilhelm,** born Wörlitz, n. Dessau, July 6, 1739; d. Dessau, Mar. 28, 1796. Student of law at Leipzig until 1762; then a pupil of the violinist Höckh at Zerbst and (1763) of Franz Benda at Berlin, under the patronage of Prince Leopold III of Anhalt-Dessau, whom he accompanied to Italy (1765–6), and who app. him court mus. dir. in 1775. Eminent violinist and composer; he brought out several stage-pieces, wrote incid. music to plays, and considerable instrl. music. David, Singer, and Wilhelm Rust have publ. several of his violin-pieces.—Cf. W. Hosäus, *F. W. R. und das Dessauer Musikleben* (Dessau, 1882); E. Prieger, *F. W. R., ein Vorgänger Beethovens* (Cologne, 1894;

with list of works).—See also Q. Lex.—His son, **Wilhelm Karl,** b. Dessau, April 29, 1787, d. there April 18, 1855; was organist at Vienna 1819–27; then teacher in Dessau. Publ. pieces f. pf. and organ.

Rust, Wilhelm, b. Dessau, Aug. 15, 1822; d. Leipzig, May 2, 1892. Pupil of his uncle, W. K. Rust (pf. and org.); later of Fr. Schneider (1843–6). From 1845–8 he was music-teacher in an Hungarian nobleman's family. He went to Berlin in 1849, taught there, entered the Singakademie in 1850, joined the Leipzig Bach-Verein in 1850, played in numerous concerts, became organist of St. Luke's in 1861, cond. of the Berlin Bach-Verein from 1862–74, 'Royal Mus. Director' in 1864, and received the title of *Dr. phil.* (hon. c.) from the Marburg Univ. in 1868; in 1870, teacher of theory and comp. at the Stern Cons.; in 1878, organist of the Thomaskirche at Leipzig, and teacher in the Cons. there; in 1880 he succeeded Richter as cantor of the Thomasschule.—As editor of several volumes of the Bach edition prepared by the Bach-Gesellschaft, he displayed great erudition and precision. His comps. include motets, sacred choruses, part-songs f. male or mixed chorus, vocal soli w. orch. or organ, songs; also some pf.-music.

Ru'ta, Michele, born Caserta, 1827; d. Naples, Jan. 24, 1896. Pupil, at Naples Cons., of Lanza (pf.), Crescentini the younger and Cimarosa (voice), and Conti (comp.). Eminent teacher, prolific composer, and writer on music; mus. editor of the 'Corriere del Mattino'; founder and editor of 'La Musica.' He prod. at Naples the operas *Leonilda* (1853), *Diana di Vitry* (1859), *L'impresario per progetto* (1873); a ballet, *Isnelda; entr'acte* music; many masses, a Te Deum, motets; patriotic songs; vocal chamber-music.—Wrote *Trattato d'Armonia; Corso completo di composizione;* do. of *Canto corale; Breve metodo di canto*, etc.

Ru'thardt [rōō'tăhrt], **Adolf,** son of Friedrich R.; b. Stuttgart, Feb. 9, 1849. Pupil of the Cons.; music-teacher in Geneva 1868–1885, then returning to Germany; from 1886–1914, when he retired, prof. of pf. at the Leipzig Cons., regarded as one of Germany's foremost pedagogues; made Kgl. Prof. in 1910. —Works: Excellent pf.-music: Op. 4, *Menuet;* op. 6, *Romanze;* op. 11, six *Morceaux de genre;* op. 14, six *Preludes;* op. 15, two *Preludes and Fugues;* op. 16, *Nordisches Ständchen;* op. 17, 3 Rondos; op. 18, *Deux mélodies intimes;* op. 20, *Soirée dansante;* op. 21, six waltzes; op. 24, *Introd. et scène de bal;* op. 27, *Schritt für Schritt* (12 4-hand pieces); op. 31, sonata f. 2 pfs.; op. 34, *Trio pastorale* f. pf., oboe and viola. Besides, he wrote a number of valuable studies (op. 40, *Trillerstudien;* op. 41, *Oktavenstudien;* op. 53. *Terzen-Etüden;* op. 54, *Sexten-Etüden;* etc.); and an *Elementar-Klavierschule* (op. 44); edited a selection of Cramer's Studies (1909), a coll. of Old Dances (2 vols., 1913), and a 'Klavierbuch nordischer Komponisten' (2 vols., 1913). —Also wrote *Das Klavier: ein geschichtlicher Abriss;* a *Chormeisterbüchlein* of short biographies; and prepared the 3d–8th eds. of Eschmann's *Wegweiser.*

Ru'thardt, Friedrich, b. 1800; d. 1862 as oboist in the Stuttgart court orch.—Publ. 2 books of chorales; comp. f. oboe and f. zither.

Ru'thardt, Julius, son of Friedrich R.; b. Stuttgart, Dec. 13, 1841; d. Constance, Oct. 13, 1909. Violinist in the court orch., 1855; Kapellm. in the theatre at Riga (1871) and at Leipzig (1882).—Works: Incid. music to Björnson's *Hulda;* songs.

Ryan, Thomas, b. Ireland, 1827; d. New Bedford, Mass., Mar. 5, 1903. He went to the United States in 1844, pursued his studies in Boston, and in 1849, with August F ies (1st violin), Francis Riha (2d violin), Eduard Lehmann (viola and flute), R. (viola and clarinet), and Wulf Fries ('cello), the newly organized 'Mendelssohn Quintette Club' gave its first Boston concert on Dec. 14, at the Chickering warerooms. [For membership of the Club as an amateur organization cf. FRIES, WULF]. From this time R.'s fortunes were inseparably bound up with those of the Club, of which, after half a century of pioneer work for the highest class of chamber-music, he was the sole remaining original member. This little band of excellent musicians visited every town of any size in the United States. Details will be found in R.'s book, *Recollections of an Old Musician* (New York, 1899). He was a virtuoso on the clarinet and viola; and comp. several quintets, quartets, numerous songs, etc.

Ryba [rē'băh], **Jakob Jan,** b. Przestitz, Bohemia, Oct. 26, 1765; d. Roczmittal, 1815, as rector of the gymnasium.—Comps.: Many masses, motets, offertories, and other church-music; 6 comic operas and melodramas; 35 symphonies; 38 concertos f. different instrs.; a vast amount of chamber-music, etc., of no enduring value.

Ryder, Arthur Hilton, b. Plymouth, Mass., April 30, 1875. Organ-pupil of Loraine Holloway; completed his mus. education at Harvard Univ. under W. R. Spalding (theory) and J. K. Paine (comp.); 1894–9, org. at St. Stephen's, Boston; 1901–10, do. and choirm. at Grace Ch., Providence, and cond. of the People's Choral Assoc.; was also for some time dir. of the chapel music at Brown Univ.; now (1917) org. and choirm. at Christ Ch., Quincy, Mass. Has publ.

chiefly songs (*Yvonne, Gray Rocks and Grayer Sea, A Voice on the Winds, etc.*); also some pf.-pcs., pcs. for vl. and pf., sacred choruses.

Ryder, Thomas Philander, b. Cohasset, Mass., June 29, 1836; d. Somerville, Mass., Dec. 2, 1887. Pupil of Gustav Satter. For many years organist at Tremont Temple, Boston. Composer of light and popular piano-music.

Ryelandt [rī'lăhnt], **Joseph,** b. Bruges, April 7, 1870. St. comp. with Tinel in Brussels. Has publ. the choral works w. orch. *Ste.-Cécile* (op. 35) and *Purgatorium* (op. 39, w. sop. solo); a 'cello-sonata, op. 23; 2 vl.-sonatas, op. 27, 53; pf.-quintet, op. 32; sonatina for ob. and pf., op. 28; *Idylle mystique* for sop. and orch.; 2 pf.-sonatas, op. 50, 51; much church-music. In MS. he has 2 symphonies, 3 str.-quartets, a pf.-trio, a horn-sonata, a clar.-sonata, and a 3d vl.-sonata.

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Saar, Louis Victor Franz, b. Rotterdam, Dec. 10, 1868. Pupil 1886–9 of Rheinberger and Abel, at Munich Cons.; spent one winter with Brahms in Vienna; lived in Leipzig and Berlin; was eng. 1894–6 at the M. O. H. as opera-accompanist; 1896–8, teacher of cpt. and comp., at the National Cons., N. Y.; from 1898–1906, do. at the College of Music. Critic for the 'Staats-Zeitung' and the 'New York Review,' and corresp. for 'Die Musik' and 'Signale' (Berlin). 1906–17 head of the theory dept. and dir. of the chorus at the Cincinnati Coll. of Music; since Sept., 1917, do. at Chicago Mus. Coll. Has won numerous prizes: Mendelssohn comp.-prize (Berlin, 1891), Tonkünstlerpreis (Vienna, 1892), Kaiserpreis (Baltimore, 1902), first prizes for pf.-comps. (Boston, 1899; St. Louis, 1912), Madrigal Club Prize (Chicago, 1911 and '12), etc.—Works: Op. 35, *Schlachtgebet* for tenor solo, male ch. and orch.; op. 36, *Die Vätergruft* for bar. solo, male ch. and orch.; op. 41, *Wechselgesang* for 6-part mixed ch. and orch.; op. 45, *Nachtgesang* for 3-part fem. ch., tenor solo, fl. obbl. and orch.; op. 55, *Hallowe'en Night* for alto solo, fem. ch. and orch.; op. 56, 2 male choruses w. orch.; op. 71, *Song of Consolation* for mixed ch. and orch.; op. 66, 2 arias w. orch.; op. 39, pf.-quartet in E m.; op. 44, vl.-sonata in G. —For pf.: Op. 6, Suite; op. 9, *Tagebuchblätter;* op. 27, Suite (4 hands; also arr. for orch.); op. 29, Vars. and Fugue in G; minor pcs. (op. 18, 20 [4 hands], 22, 23, 25, 28, 52).—Male choruses a capp. (op. 30, 37, 38, 40, 43, 46, 51, 57); duets (op. 61, 79); songs (op. 1–5 [*Anatolische Liebeslieder*], 10–16, 19, 21, 24, 47, 49, 74 [Browning Cycle], 77 [*Persian Love-Songs*]). Has also publ. arrs. for male ch. of 'Swedish Folk-songs,' 'Cycle of Somerset Folk-songs,' 'Old Engl. Songs,' and an 'Album of Church Classics.'

Saba'ta, Victor de, born Trieste, 1892. Pupil of Orefice and Saladino at Milan Cons., 1901–11, graduating as winner of the gold medal. In 1904 an *Andante and Scherzo* was prod. at one of the Cons. concerts; in 1910 Serafin played an orchl. suite at La Scala. Immediately after graduation S. began the composition of a 3-act opera, *Il Macigno,* text by A. Colantuoni, which was prod. with considerable success at La Scala (Milan) on March 31, 1917.

Sabatier. See UNGER, KAROLINE.

Sabbati'ni, Galeazzo, b. Pesaro; maestro to the Duke of Mirandola.—Publ. 2 books of madrigals *a* 2–5 (1627, 1636); 2 of *Sacrae laudes a* 2–5 (1637, 1641); 1 do. w. organ (1642); 3 of *Madrigali concertati a* 2–5, w. instrs. (1630, 1636); Litanies *a* 3–6 (1638); *Sacri laudi e motetti a voce sola* (1639).—See Q.-Lex.

Sabbati'ni, Luigi Antonio, b. Albano Liziale, n. Rome, 1739; d. Padua, Jan. 29, 1809. Pupil of Padre Martini at Bologna, and Vallotti at Padua, succeeding the latter as maestro at the Antonius Basilica in 1780.—Publ. *Gli elementi teorici della musica colla practica de medesimi in duetti e terzetti a canone* (1789; part transl. into French by Choron); *La vera idea delle musicali numeriche signature* (1799; gives an epitome of Vallotti's system); *Trattato sopra le fughe musicali* (1802; with fine examples by Vallotti); and *Notizie sopra la vita e le opere del R. P. Fr. A. Vallotti* (1780). —See Q.-Lex.

Sac'chi [săh'kē], Don **Giovenale,** learned musicograph; b. Barfio, Como, Nov. 22, 1726; d. Milan, Sept. 27, 1789. A Barnabite monk, and excellent musician.—Publ. *Del numero e delle misure delle corde musiche e loro corrispondenza* (1761); *Della divisione del tempo nella musica, nel ballo e nella poesia* (1770); *Della natura e perfezione dell' antica musica de' Greci . . .* (1778); *Delle quinte successive nel contrappunto e delle regole degli accompagnamenti* (1780); *Vita del Cav. Don Carlo Broschi, detto Farinelli* (1784); *Don Placido, dialogo dove cercasi se lo studio della musica al religioso convenga o disconvenga* (1786); *Vita di Benedetto Marcello* (1789); etc.—See Q.-Lex.

Sacchi'ni [săh-kē'nē], **Antonio Maria Gasparo,** noted dram. composer of the Neapolitan school; b. Pozzuoli, n. Naples, July 23, 1734; d. Paris, Oct. 8, 1786. The son of a poor fisherman, Durante was charmed with his singing, and had him admitted to the Cons. di Sant' Onofrio, where he studied under Fiorenza (vln.), Manna (singing) and Durante (harps., org. and comp.). He prod. an

intermezzo at the Cons. theatre in 1756, *Fra Donato*, with good success; then several small operas in Neapolitan dialect at minor theatres; in 1762 his *Semiramide* met with so warm a reception at the Argentina Th., Rome, that he remained in that city for 4 years in competition with Piccinni. The great success of *Alessandro nell' Indie* at Venice (1763), caused his appointment as director of the Cons. dell' Ospedaletto (for girls) there. In 1771, having written over 50 dramatic works, he went *via* Munich and Stuttgart (where he prod. 2 operas) to London, where he lived ten years (1772–82) as a successful opera-composer, but ran into debt, and fled from his creditors to Paris. His fame had preceded him, and some of his operas, in French versions, were produced at the Opéra (*Armida e Rinaldo* as *Renaud*, 1783; *Il gran Cid* as *Chimène*, 1784); he also wrote two new operas, the 'tragédie lyrique' *Dardanus* (1784), and *Œdipe à Colone* (1786, his masterpiece, and still played in 1844); and left a third, *Arvire et Évelina*, unfinished (Rey added Act iii, and it was successfully prod. in 1788). Besides operas, he wrote 6 oratorios, masses, and much other church-music; 2 symphonies, chamber-music (6 string-quartets, 6 trios f. 2 violins and 'cello); 12 sonatas f. harpsichord, violin-sonatas, etc.—Cf. J.-G. Prod'homme, *Écrits de musiciens des XVme–XVIIIme siècles* (Paris, 1912).—See also Q.-Lex.

Sachs [zähks], **Hans,** foremost poet of the Meistersinger; b. Nuremberg, Nov. 5, 1494; d. there Jan. 19, 1576. He wrote over 4,000 poems ('Meisterschulgedichte'), 1,700 tales, etc., and 200 dramatic poems; also invented numerous 'Weisen' (melodies). He is the central figure in Wagner's opera, *Die Meistersinger von Nürnberg*. The original melodies of a large number of the poems are preserved in *Das Singebuch des Adam Puschmann* (ed. by G. Münzer, 1906).—BIBLIOGRAPHY: Ch. Schweitzer, *Un poète allemand au XVIme siècle: Étude sur la vie et les œuvres de H. S.* (Nancy, 1889); K. Drescher, *Studien zu H. S.* (Marburg, 1891); R. Genée, *H. S. und seine Zeit* (Leipzig, 1894; 2d ed. 1901); B. Suphan, *H. S.: Humanitätszeit und Gegenwart* (Weimar, 1895); K. Drescher, *Nürnberger Meistersingerprotokolle von 1575–1689* (2 vols.; Tübingen, 1898); H. Holzschuher, *H. S. in seiner Bedeutung für unsere Zeit* (Berlin, 1906); E. Mummenhoff, *Musikpflege und Musikaufführungen im alten Nürnberg* (Leipzig, 1908); H. Nutzhorn, *Mestersangeren H. S.* (Copenhagen, 1911).

Sachs, Julius, b. Waldhof, Meiningen, Dec. 12, 1830; d. Frankfort-on-Main, Dec. 30, 1888. Gifted pianist and comp.; pupil of Ferd. Kessler and Ed. Rosenhain at Frankfort. Successful tours.—Publ. op. 26, *Zigeunerballade* for orch.; *Serenade* for tenor and orch.; op. 15, vl.-sonata in E♭; for pf.: op. 40, Suite in F♯ m.; op. 42, *Marche triomphale;* op. 45, *Der träumende See;* op. 46, *Hochzeitsreigen;* op. 50, *Elfenmärchen;* and many minor pcs.; pcs. for vl. and pf.; do. for vcl. and pf.; songs and duets.

Sachs, Kurt, b. Berlin, June 29, 1881. While attending the Gymnasium there, he st. pf. and comp. with L. Schrattenholz and clar. with Rausch; then matriculated at the Univ. for hist. of music (O. Fleischer) and hist. of art; *Dr. phil.* 1904; after some years as art-critic he decided to devote himself to musicology, and st. with Kretzschmar and Joh. Wolf; living in Berlin.—Works: *Musikgeschichte der Stadt Berlin bis zum Jahre 1800* (1908); *Die Ansbacher Hofkapelle unter Markgraf Joh. Friedrich [1672–86]* ('Sbd. I. M.-G., xi, 1; 1910); *Musik und Oper am kurbrandischen Hofe* (1910); *Reallexikon der Musikinstrumente* (1914; very valuable); *Systematik der Musikinstrumente* (with E. von Hornbostel, in 'Ztschr. für Ethnologie,' 1914); *Die Musikinstrumente Indiens und Indonesiens.....* (1915); *Die littauischen Musikinstrumente* ('Internat. Archiv für Ethnographie,' 1915).

Sachs, Melchior Ernst, b. Mittelsinn, Lower Franconia, Feb. 28, 1843. Pupil of the Munich Cons. 1863–5, and of the reorganized R. School of Music, under Rheinberger's special tuition, 1867–9. Cond. of the 'Liederkranz' 1868–72; in 1871, teacher of harm. at the Sch. of Music, also founded and conducted the concerts of the 'Tonkünstlerverein'; retired 1910.—Works: Opera *Palestrina* (Ratisbon, 1886); an oratorio in 7 parts, *Kains Schuld und Sühne* (text also by S.; Munich, 1912); ballade *Das Thal des Espingo*, f. ch. and orch.; *Totenklage der Goten* for male ch. and orch. (op. 15); *Bethanien*, cantata for soli, fem. ch. and harm.; a Paternoster; a symphony; pf.-pcs. and songs.

Sach'se-Hof'meister, Anna, dramatic soprano; b. Gumpoldskirchen, n. Vienna, July 26, 1850; d. Berlin, Nov. 15, 1904. Pupil of Frau Passy-Cornet at Vienna Cons.; studied privately with Proch; début Würzburg, 1870, as Valentine in *Les Huguenots;* sang at Frankfort 1872–6, then in Berlin, where she married (1878) the tenor Sachse. Eng. at Leipzig, 1880–82; then, until 1889, at the Berlin Court Opera as prima donna. She excelled in the great dramatic rôles of Gluck and Wagner.

Sack [zähk], **Johann Philipp,** b. Harzgerode, Anhalt, 1722; d. Berlin, 1763. In 1747 asst.-org., and from 1755 org. at the Berlin Cath.; founded in 1749 the 'Musikübende Gesellschaft.' In the history of the Lied he occupies a position of importance as one of the first to employ three staffs (vocal part

separate from pf.); he also made a beginning with setting to music long poems requiring larger musical forms.—Cf. M. Friedländer, *Das deutsche Lied im 18. Jahrhundert* (2 vols.; Stuttgart, 1902).

Sacra'ti, Francesco, d. Modena, May 20, 1650; in 1649 app. maestro to the court; one of the earliest Venetian dramatic composers, he wrote comic operas half a century before the Neapolitan school of 'opera buffa.'—Operas (almost all prod. at Venice): *Delia* [*La sera sposa del sole*] (1639), *La finta pazza* (1641), *Bellerofonte* (1642), *Venere gelosa* (Padua, 1643), *Ulisse errante* (1644), *Proserpina rapita* (1644), *La Semiramide in India* (1648), *L'Isola d'Alcina* (Bologna, 1648). 2 books of madrigals *a* 4 are lost.—Cf. H. Prunières, *l'Opéra italien en France avant Lully* (Paris, 1913).

Saenger, Gustav, b. New York, May 31, 1865. St. violin with C. Richter, L. Meyer and Dr. L. Damrosch, and comp. with C. C. Müller in N. Y.; was vlnst. in the M. O. H., Symph. and Philh. orchs. until 1893, when he became asst.-cond. to W. Furst at the Empire Th., later succeeding him. In this position he had charge of the music for all the productions of Ch. Frohmann's companies; became connected in 1897 as arranger with the house of Carl Fischer, which duties made constantly increasing demands on his time, so that he resigned his position at the Empire Th. in 1909, to become confidential adviser and ed.-in-chief of all Fischer's publications. Since 1900 he has been editor of 'The Metronome,' and since 1904 also of 'The Musical Observer' (both publ. by C. Fischer). Besides a vast number of arrs., he has publ. comps. for vl. and pf. (op. 83, *Concertino* in G m.; op. 106, 5 *Silhouettes;* op. 129, 2 *Concert Solos;* op. 130, 3 *Concert Miniatures;* etc.); also a *New School of Melody* (op. 96).

Saenger, Oscar, celebrated singing-master; b. Brooklyn, N. Y., Jan. 5, 1868. Sang in church and concert as a boy; st. under J. Bouhy at the Natl. Cons. in N. Y., and taught there from 1889–97; made his début as operatic baritone with the Hinrichs Grand Opera Co. in 1891; sang next year in Germany and Austria; since then he has devoted himself entirely to teaching. Many of his pupils have appeared at the M. O. H. (Mme. Rappold, Jacoby, de Pasquale, Robeson, Garrison, Warrum, Curtis, Henri Scott, Paul Althouse, Allan Hinckley, etc.); others have made a reputation on the concert-stage (Florence Hinkle, Christine Miller, Mildred Potter, Marie von Essen, etc.). In 1909 Rudolf Berger, a favorite bar. of the R. Opera in Berlin, created a sensation, when, after a year's study with S., he reappeared in Berlin as Lohengrin; from that time on he sang only tenor parts.

Saerchinger [zär'yhing-er], **César,** born Aix-la-Chapelle, Oct. 23, 1884. While attending the Realschule at Halle he st. music with Karl Zehler and singing with his mother (a pupil of G. B. Lamperti at the Dresden Cons.); cont. his studies in New York with del Papa (pf.) and B. Lambord (theory) from 1902–6. Wrote biogrs. of musicians for 'The National Cyclop. of Amer. Biogr.' (1906–9) and the new ed. of Appleton's 'Cyclop. of Amer. Biogr.' (1911–12); mus. ed. of 'The International,' 1913–14; since 1916 do. of 'Current Opinion'; was managing ed. and contributor to 'The Art of Music' (14 vols., 1914–17). In 1913 he founded with Benjamin Lambord the 'Modern Music Society' for the production of modern chamber-music and choral works with orch., especially by American composers. Has publ. *The International Who's Who in Music* (1918); is now engaged on *The Opera Since Wagner.*

Safo'nov, Vassily Ilyitch, b. Itsyursk, n. Tertersk, Caucasus, Feb. 6, 1852; d. Kislovodsk, Caucasus, Mar. 13, 1918. From 1878–80 pupil of Zaremba (theory) and Leschetizky and Brassin (pf.) in the Imp. Cons., Petrograd. Made his début as pianist with the Imp. Russian Music Soc. in Petrograd (Nov. 22, 1880); from 1881–5 he was a teacher of pf. at the Petrograd Cons.; from 1885, teacher at, and from 1889–1905 Director of, the Moscow Cons. (two of his pupils have won the Rubinstein prize: Jos. Lhévinne in 1895 and Alex. Gödecke in 1900). From 1885–1905 he cond. the symph. concerts of the Imp. Russian Music Soc. in Moscow; his fame as cond. brought him invitations to direct concerts (chiefly of Russian music) in almost all the capitals of Europe; from 1907 he visited England every year as cond. of important festivals, the Philh. Soc., New Symph. Orch., etc. In 1904 he was invited by the N. Y. Philh. Soc. and received with enthusiasm at his first concert (Mar. 5); invited again the following season, and eng. as regular cond. for 3 seasons (1906–9); at the same time he also was dir. of the Natl. Cons. in N. Y. After his return to Russia he was app. permanent cond. of the Imp. Russ. Mus. Soc. in Petrograd. He never used a bâton, but conveyed his intentions to the players by his hands; a man of striking personality and magnetism, an admirable interpreter of Russian music. He publ. *A New Formula for the Piano-Teacher and the Piano-Student* (London, 1916).

Ságh, Joseph, b. Pest, March 13, 1852. Pupil (later son-in-law) of K. Abrányi. Publ. an Hungarian dictionary of musicians (1877).

Founder (1885) and editor of the mus. paper 'Zenelap' (publ. in Hungarian and German).

Sagitta'rius. See SCHÜTZ.

Sah'la, Richard, b. Graz, Sept. 17, 1855. Violinist; pupil of David at Leipzig Cons., 1868–72; début at a Gewandhaus concert in 1873; since 1888, court Kapellm. at Bückeburg, where he organized an oratorio-society and a school for orchl. players, which in 1914 was incorporated as 'Orchesterhochschule des Verbandes deutscher Kapellmeister.' Has publ. a Rumanian Rhapsody, concert-pieces f. violin, songs, etc.

Sahlender [zah'-], **Emil,** born Ibenhain, Thuringia, Mar. 12, 1864. Pupil of Reinecke and Jadassohn at the Leipzig Cons.; 1886–9, Kapellm. at the court th. in Altenburg; since then cond. of the 'Concordia' (male ch.) and 'Harmonie-Gesellschaft' (mixed ch. and orch.) and dir. of his own music-school in Heidelberg.—Operas: *Der Schelm von Bergen* (Heidelberg, 1895), *Mummelsee* (ib., 1900), and *Die Waffen nieder; Das deutsche Lied* for male ch. and orch.; 2 orchl. suites; songs.

Saint-Amans [săn-tăh-măhn'], **Louis-Joseph,** b. Marseilles, June 26, 1749; d. Paris, 1820. Composer of comic operas in Paris, 1769; cond. of the Brussels opera 1778–9; from 1784–1802, teacher in the Paris Cons. Wrote 24 operas and ballets, also oratorios, cantatas, and chamber-music.

Saint-Foix [săn-fwăh'], **Georges** (**-Poullain**), comte **de,** noted musicologist; b. Mar. 2, 1874. Pupil of d'Indy at the 'Schola Cantorum.' His researches in the music of the 18th century have brought to light some very important facts. He has publ. *Un Maître inconnu de Mozart* [with H. de Wyzewa], in 'Ztschr. I. M.-G'. (Nov., 1908); *Contribution à l'histoire de la symphonie française vers 1750* [with L. de la Laurencie], in 'l'Année musicale' (1911); *Chronologie de l'œuvre instrumentale de J. B. Sammartini*, in 'Sbd. I. M.-G.' (xv; 1914). His most valuable book, and the most important on Mozart since Jahn, is *W. A. Mozart. Sa vie musicale et son œuvre de l'enfance à la pleine maturité* [*1756–77*] (2 vols., 1912; with H. de Wyzewa).

Saint-George, George, b. (of English parents) Leipzig, Nov. 6, 1841. Pupil of Rühlmann (pf.) and J. Otto (comp.) in Dresden and of M. Mildner (vl.) in Prague. The latter had a fine viola d'amore, in which the pupil became so much interested that the teacher lent him the instr. for practice. About 1862 S.-G. settled in London as a teacher and virtuoso upon the viola d'amore, meeting with considerable success, especially after his son Henry (q. v.) assisted him on the viola da gamba. Although not a professional instr.-maker, he acquired rare skill in the manufacture of the bowed instrs., having made 12 violins, 2 violas, a 'cello, 6 viole d'amore, 4 viole da gamba; a crwth, on which he performed for the 'Hon. Soc. Cymmrodorion,' he presented to the museum at Cardiff. He wrote many pcs. for vl. and pf.; organ-pcs.; a suite, a *Coronation March*, and an overture, *Réveil du Printemps*, for orch.

Saint-George, Henry, son of preceding; b. London, Sept. 26, 1866; d. there Jan. 30, 1917. Pupil of his father on the vl. and viola da gamba; début at the Alexandra Palace in 1881 as violinist; in recitals with his father he introduced into England several works (3 of Bach) for old instrs. and was the first in England to give an all Bach recital. For 4 years he was editor of 'The Strad.'; was a recognized authority on old instrs. Publ. *The Bow: Its History, Manufacture and Use* (1895); *The Place of Science in Music* (1905); *Fiddles: Their Selection, Preservation and Betterment* (1910). He also publ. some comps. for vl. and pf. and pf.-pcs.; in MS. are an opera, a pf.-concerto and a vl.-sonata.

Saint-Georges [săn-zhŏhrzh'],——Chevalier **de,** b. Guadeloupe, Dec. 25, 1745; d. Paris, June 12, 1799. Eccentric violinist; pupil of Leclair.—Publ. violin-sonatas w. bass (op. 1), 2 books of trio-sonatas f. 2 violins and bass, 5 violin-concertos, and 6 concertantes f. 2 violins w. orch.; in MS., *Grandes ariettes* w. orch. and an opera, *l'Amant anonyme* (1780).

Saint-Huberty [săn-tü-bĕhr-tē'], (**Antoinette-Cécile Clavel,** called St.-Huberty,) born Toul, about 1756. Celebrated soprano singer at the Grand Opéra, Paris, 1777–89. In 1790 she married the Count d'Entraigues; they were assassinated at their country-seat, near London, July 22, 1812, probably from political motives.

Saint-Lubin [săn-lü-băn'], **Léon de,** b. Turin, July 5, 1805; d. Berlin, Feb. 13, 1850. Violinist, playing at Berlin and Dresden in 1817; then studied with Polledro (Dresden) and Spohr; in 1827, leader at the Josephstädter Th., Vienna. From 1830–47, leader at the Königstädter Th., Berlin.—Works: 2 operas, *König Branors Schwert* (Berlin, 1830), and *Der Vetter des Doctor Faust;* a melodrama, ballets, and pantomimes; 5 violin-concertos, 19 string-quartets, an octet, etc.

Saint-Saëns [săn-săhns'], (**Charles-**) **Camille,** born Paris, Oct. 9, 1835. At the age of 2½ years he began the study of the piano with his great-aunt, Charlotte Masson; at 5 he could easily play a Grétry opera from the score; at 7 he became a private pupil of C. Stamaty, under whom his progress was so rapid that he made his pianistic début at the Salle Pleyel on May 6, 1846; at the same time he st. harm. with Maleden. In 1848 he ent.

the Cons., where his teachers were Benoist (org.) and Halvéy (comp.); won the 2d prize for org. in 1849, and the 1st prize in 1851; in 1852 he competed unsuccessfully for the Grand Prix de Rome, failing also in a second attempt in 1864. From 1853–8 he was org. at St.-Merry, where his playing and remarkable improvisations attracted the attention of abbé Gaspard Deguerry, the rector of la Madeleine, who once said to him: "When my organist leaves me, I shall take you." In 1858 Lefébure-Wély resigned, and S.-S. succeeded to the post, which at that time was regarded as the highest position a Paris organist could attain, for la Madeleine was the most fashionable parish, and the salary (3,000 francs) the highest paid by any church. This position he filled with distinction until 1877, establishing a world-wide reputation as one of the greatest of organ-virtuosi and masters of improvisation. Since his resignation he has never held any official position, but devoted himself to composition and concertizing (as pianist, organist and cond. of his own works). From 1861–4 he taught pf. at the École Niedermeyer, where he had among his pupils A. Messager, E. Gigout and G. Fauré. He was one of the founders, in 1871, of the 'Société Nationale de Musique' (for the encouragement of French composers) and a most active and influential member until 1886, when there was a division over d'Indy's proposition to include works by foreign composers. After his mother's death in 1888 (S.-S. never married) he gave up his apartment in Paris, and deeded her rare furniture, paintings, art-treasures, etc., as well as his own MSS., to the Museum in Dieppe (his father's birthplace), thus establishing the 'S.-S. Museum' (formally opened on July 18, 1891); he has continually added to the collections. In 1868 he was made Knight of the Legion of Honor, in 1884 Officer, in 1900 Grand-Officer, and in 1913 'Grand-Croix' (the highest honor); in 1881 he was elected member of the Acad., succeeding Reber; is also a member of the Academies of Belgium, Prussia, Sweden and Spain (Ateneo); made Mus. Doc., Cantab. (hon. c.) in 1892; has been honored with innumerable orders and decorations. On Oct. 27, 1907, he witnessed the unveiling of his own statue (by Marqueste) in the foyer of the opera house in Dieppe.—All his life S.-S. has travelled extensively, visiting almost every country in the world, either for pleasure or on concert-tours. He visited the U. S. for the first time in the fall of 1906; his second visit, in 1915, was made as representative of the French government at the Panama Expos. For this occasion he had written a new orchl. work, *Hail, California*, the first perf. of which he cond. personally in San Francisco on June 19; he also delivered a lecture on *L'exécution de la musique, et principalement de la musique ancienne.* In 1916 (at the age of 81!) he made his first tour of South America, and after his return to France concertized for the benefit of various war-funds; in May, 1917, he cond. a perf. of his *Samson et Dalila* at the Costanzi Theatre in Rome.

From the very beginning of his career, S.-S.'s preëminence as an executant was acknowledged. His phenomenal ability to reproduce at sight orchl. scores on the pf. called forth the admiration of Wagner, for whom (during W.'s stay in Paris in 1860–1) he played the entire scores of *Tannhäuser*, *Lohengrin* and *Tristan.* But his compositions, until about 1880, encountered considerable opposition in France, whereas Germany, almost immediately, recognized S.-S. as among—if not really—the most important of living French composers. The very qualities that proved an obstacle to the French public appealed to the German: decided preference for instrumental forms (both classical and modern), brilliant orchestration, masterly workmanship, solid contrapuntal learning. Besides, a certain grace and lightness of touch—the Germans use the French word 'esprit'—made a strong appeal to the Germans, perhaps because it is seldom found in German composers. The earlier French critics characterized S.-S. as 'learned and dangerous'; learned, because his music rests on the solid foundations of Bach and Beethoven, dangerous, because of his (then) well-known sympathy for the new school of Wagner and Liszt. Only gradually did he overcome this prejudice, and—strangely enough—chiefly through his Symphonic Poems. Had his operas, like those of Massenet, appealed to the French taste, success would have been instantaneous. But as a matter of fact, S.-S.'s operas, excepting *Samson et Dalila* and *Henry VIII*, are not among his best works; and, absurd as it seems to-day, until the end of the last century the almost unanimous verdict of French critics condemned every opera of S.-S. as 'Wagnerian.' Not until the French public had become educated to the appreciation of instrumental music—largely through the efforts of the Soc. Nat. de Musique, Pasdeloup, Colonne and Lamoureux—did S.-S. win due recognition in his native land. The French then made amends for their earlier indifference by proclaiming him, even while alive, one of their 'classic masters.'—Perhaps the most striking characteristic of S.-S. is his universality. Not only has he cultivated all forms of music, but he has successfully imitated almost all styles from the 16th century on, excepting impressionism, for which he has no sympathy. This Protean

facility of assimilation has unfortunately made him an eclectic, and prevented the development of an individual style. Perhaps the strongest influence has been that of Liszt, of whom the French master has always been an enthusiastic admirer and zealous advocate. Certain it is that of all S.-S.'s works the Symphonic Poems rank highest as regards compelling utterance and sustained power. In fact, he is at his best in 'program music,' which appeals to his sense of the picturesque, and offers him full opportunity for the display of his talent for characterization and his mastery of orchestration. In the works on strictly classical lines (excepting the 3rd Symphony) his inspiration is seldom sustained, and his thematic material sometimes lacks distinction.

Besides his fame as a virtuoso and composer S.-S. has achieved distinction as a writer, not only on musical, but also on scientific subjects. The serious study of astronomy has been his hobby through life. His critical and historical writings on music exhibit an encyclopædic knowledge of the whole field, keen analysis and, generally, excellent judgment. His inconsistency in his attitude toward Wagner, changing more than once, is to be regretted (cf., e. g., his letters on the Bayreuth Fest. to 'l'Estafette' [Aug. 19–25, 1876] and his last book, *Germanophilie* [1916]).

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WORKS.

OPERAS: *La Princesse jaune*, op. 30 (Op.-Com., June 12, 1872); *Le Timbre d'Argent* (Th. Lyr., Feb. 23, 1877); *Samson et Dalila*, op. 47 (Weimar, Dec. 2, 1877; Rouen, Mar. 3, 1890; Opéra, Nov. 23, 1892; New Orleans, Jan. 4, 1893; M. O. H., Feb. 8, 1895); *Étienne Marcel* (Lyons, Feb. 8, 1879); *Henri VIII* (Opéra, Mar. 5, 1883); *Gabriella di Vergy* (Salle des Horticulteurs, 1885; MS.); *Proserpine* (Op.-Com., Mar. 16, 1887); *Ascanio* (Opéra, Mar. 21, 1890); *Phryné* (Op.-Com., May 24, '93); *Les Barbares* (Opéra, Oct. 23, 1901); *Hélène* (Monte Carlo, Feb. 18, 1904); *l'Ancêtre* (ib., Feb. 24, 1906); *Déjanire* (ib., Mar. 14, 1911; Chicago, Dec. 9, 1914); *Frédégonde* (left unfinished by E. Guiraud, completed by S.-S.; Opéra, Dec. 18, 1895).—INCIDENTAL MUSIC: *Antigone* (after Sophocles, by P. Meurice and A. Vacquerie; Th. Français, 1894); *Déjanire* (after Sophocles's *Trachiniæ* and Seneca's *Hercules in Oeta*, by L. Gallet; Béziers, 1898); *Parysatis* (Mme. J. Dieulafoy; ib., 1902); *Andromaque* (Racine; Th. Sarah Bernhardt, 1903); *l'Assassinat du Duc de Guise* (H. Lavedan; Salle Charras, 1908); *La Foi* (E. Brieux; Monte Carlo, 1909); *La Fille du Tambour-Major* (Mme. H. Ferrare; 1909); *On ne badine pas avec l'Amour* (de Musset; 1910).—BALLETS: *Javotte* (Lyons, 1896).—ORATORIOS: *Le Déluge*, op. 45 (1875); *The Promised Land* (La Terre promise]) (Gloucester Fest., 1913).

Op. 1, *Trois Morceaux* for harm.; op. 2, Symphony No. 1 in E♭; op. 3, *Six Bagatelles* for pf.; op. 4, *Messe solennelle* for soli, ch. and orch.; op. 5, *Tantum ergo* for 8-part ch. and org.; op. 6, *Tarantelle* for fl. and clar. w. orch.; op. 7bis, *Rapsodie bretonne* for orch.; op. 8, *Six duos* for pf. and harm.; op. 9, *Benedictus in pastorale* for org.; op. 10, *Scène d'Hercule* for sop., bar. and orch.; op. 11, *Duettino* for pf. 4 hands; op. 12, *Oratorio de Noël* for soli, ch., str.-orch., harp and org.; op. 13, *Élévation* for harm.; op. 14, pf.-quintet in Am.; op. 15, *Sérénade* for pf., org., vl. and vla. (or vcl.); op. 16, Suite for vcl. and pf.; op. 17, pf.-concerto No. 1 in D; op. 18, pf.-trio No. 1 in F; op. 19, *Les Noces de Prométhée*, cantata for soli, ch. and orch.; op. 20, vln.-concerto No. 1 in A; op. 21, Mazourka No. 1 for pf.; op. 22, pf.-concerto No. 2 in G m.; op. 23, Gavotte for pf.; op. 24, Mazourka No. 2 for pf.; op. 25, *Orient et Occident*, march for mil. band (also arr. for orch.); op. 26, *Mélodies Persanes*, 6 songs; op. 26bis, *Nuit Persane* for soli, ch. and orch. (after op. 26); op. 27, *Romance* for vl., pf. and org.; op. 28, *Introduction et Rondo capriccioso* for vl. and orch.; op. 29, pf.-concerto No. 3 in E♭; op. 30, *La Princesse jaune*, opera [see above]; op. 31, *Le Rouet d'Omphale*, symph. poem; op. 32, vcl.-sonata No. 1 in C m.; op. 33, vcl.-concerto No. 1 in A m.; op. 34, *Marche héroïque* for orch.; op. 35, *Variations sur un thème de Beethoven* for 2 pfs.; op. 36, *Romance* in F for horn (or vcl.) and orch.; op. 37, *Romance* in D for fl. (or vl.) and orch.; op. 38, *Berceuse* in B♭ for vl. and pf.; op. 39, *Phaëton*, symph. poem; op. 40, *Danse macabre*, do.; op. 41, str.-quartet in B♭; op. 42, Psalm 19 (Vulgate 18) for soli, ch. and orch.; op. 43, *Allegro appassionato* for vcl. and pf.; op. 44, pf.-concerto No. 4 in C m.; op. 45, *Le Déluge*, oratorio; op. 46, *Les Soldats de Gédéon* for double ch. a capp.; op. 47, *Samson et Dalila*, opera [see above]; op. 48, *Romance* in C for vl. and pf.; op. 49, Suite for orch.; op. 50, *La Jeunesse d'Hercule*, symph. poem; op. 51, *Romance* in D for vcl. and pf.; op. 52, *Six Études* for pf.; op. 53, *Deux Chœurs* (1, *Chanson de Grand-Père* for 2 fem. vcs. and orch.; 2, *Chanson d'Ancêtre* for bar. solo, male ch. and orch.); op. 54, *Messe de Requiem* for soli, ch. and orch.; op. 55, Symphony No. 2 in A m.; op. 56, *Menuet et Valse* for pf.; op. 57, *La Lyre et la Harpe*, ode for soli, ch. and orch.; op. 58, vln.-concerto No. 2 in C; op. 59,

König Harald Harfagar (after Heine) for pf. 4 hands; op. 60, *Suite algérienne* for orch.; op. 61, vln.-concerto No. 3 in B m.; op. 62, *Morceau de concert* for vl. and orch.; op. 63, *Une nuit à Lisbonne*, barcarolle for orch.; op. 64, *Jota aragonesa* for orch.; op. 65, Septuor for str.-quintet, trumpet and pf.; op. 66, Mazourka No. 3 for pf.; op. 67, *Romance* in E for horn and pf. (from op. 16); op. 68, 2 choruses for mixed vcs. a capp.; op. 69, *Hymne à Victor Hugo* for orch.; op. 70, *Allegro appassionato* for pf. and orch.; op. 71, 2 choruses for male vcs. a capp.; op. 72, Album for pf.; op. 73, *Rapsodie d'Auvergne* for pf. and orch.; op. 74, *Saltarelle* for male ch. a capp.; op. 75, vl.-sonata No. 1 in D m.; op. 76, *Wedding Cake*, caprice-valse for pf. and str.-orch.; op. 77, *Polonaise* for 2 pfs.; op. 78, Symphony No. 3 in C m.; op. 79, Caprice (on Danish and Russian airs) for fl., oboe, clar. and pf.; op. 80, *Souvenir d'Italie* for pf.; op. 81, *Feuillet d'Album* for pf. 4 hands; op. 82, *La Fiancée du Timbalier* for mezzo-sop. and orch.; op. 83, *Havanaise* for vl. and orch.; op. 84, *Les Guerriers*, male ch. a capp.; op. 85, *Les Cloches du Soir* for pf.; op. 86, *Pas redoublé* for pf. 4 hands; op. 87, *Scherzo* for 2 pfs.; op. 88, *Valse canariote* for pf.; op. 89, *Africa*, fantasy for pf. and orch.; op. 90, Suite for pf.; op. 91, *Chant saphique* for vcl. and pf.; op. 92, pf.-trio No. 2 in E m.; op. 93, *Sarabande et Rigaudon* for orch.; op. 94, *Morceau de concert* in F for horn and orch.; op. 95, *Fantaisie* for harp; op. 96, *Caprice arabe* for 2 pfs.; op. 97, *Thème varié* for pf.; op 98, *Pallas-Athéné* for sop. and orch.; op. 99, *Trois Préludes et Fugues* for org.; op. 100, *Souvenir d'Ismaïlia* for pf.; op. 101, *Fantaisie* for org.; op. 102, vl.-sonata No. 2 in E; op. 103, pf.-concerto No. 5 in F; op. 104, *Valse mignonne* for pf.; op. 105, *Berceuse* for pf. 4 hands; op. 106, *Caprice héroïque* for 2 pfs.; op. 107, *Marche religieuse* for org.; op. 108, *Barcarolle* for vl., vcl., pf. and org.; op. 109, *Trois Préludes et Fugues* for org.; op. 110, *Valse nonchalante* for pf.; op. 111, *Six Études* for pf.; op. 112, str.-quartet in E m.; op. 113, *Chants d'Automne*, male ch. a capp.; op. 114, *La Nuit* for sop. solo, fem. ch. and orch.; op. 115, *Le Feu céleste*, cantata for sop. solo, recitation, ch., orch. and org.; op. 116, *Lola*, dram. scene for 2 vcs. and orch.; op. 117, *Marche de Couronnement* for orch.; op. 118, *Romance du Soir*, mixed ch. a capp.; op. 119, vcl.-concerto No. 2 in D m.; op. 120, *Valse langoureuse* for pf.; op. 121, *À la France*, male ch. a capp.; op. 122, *Caprice andalouse* for vl. and orch.; op. 123, vcl.-sonata No. 2 in F; op. 124, *Fantaisie* for vl. and harp; op. 125, *Sur les bords du Nil*, march for mil. band; op. 126, *La Gloire de Corneille*, cantata for soli, ch. and orch.; op. 127, Psalm 150 for double ch., org. and orch.; op. 128, incid. music to *l'Assassinat du Duc de Guise* [see above]; op. 129, *Le Matin*, male ch. a capp.; op. 130, *Trois tableaux symphoniques* from music to *La Foi* [see above]; op. 131, *La Gloire*, male ch. a capp.; op. 132, *La Muse et le Poète* for vl., vcl. and orch.; op. 133, *Ouverture de Fête;* op. 135, *Six Études* for pf. (left hand); op. 136, *Triptique*, suite for vl. and pf.; op. 139, *Valse gaie* for pf.; op. 147, *Tu es Petrus*, motet a capp.; op. 148, *Quam dilecta*, do.; op. 150, *Sept Improvisations* for org. [Missing op.-numbers are not yet publ.].

PUBL. WITHOUT OP.-NUMBER: *Fantaisie* for org.; *Romance sans paroles* for pf.; *Le Cygne* for vcl. and pf.; *Hymne Franco-espagnol* for band; *Lever de Soleil sur le Nil* for contralto and orch; *Sérénade d'Hiver*, male ch. a capp.; *Madrigal* for ten. solo and male ch.; *Ode d'Horace*, male ch. a capp.; *À Deux*, 2-part canon for children's vcs.; *Panis angelicus* for ten. solo, str.-quintet and org.; about 75 songs and many motets; *Hail California* (for Panama Expos., 1915); *Honneur à l'Amérique* for orch. (1916).—In MS.: *Le Carnaval des Animaux* for orch.; *Spartacus*, overture; 2 symphonies, in F and D; *Ode à Ste.-Cécile*, cantata for ch. and orch.; *Cantate* for ch. and orch. (for the centenary of the birth of Gen. Hoche [1868]).

He has publ. numerous arrs. of works of classical and modern composers; editor of A. Charpentier's *Le Malade imaginaire* (1894), of Gluck's *Armide*, *Orphée* and *Écho et Narcisse* in the Pelletan edition (1875–1902), of Rameau's works (1895–) and Mozart's pf.-sonatas (1915).

WRITINGS: *Notice sur H. Reber* (1881); *Matérialisme et Musique* (1882); *Harmonie et Mélodie* (1885; a coll. of essays, chiefly on Wagner; Ger. tr. by W. Kleefeld, 1902); *Notes sur les décors de théâtre dans l'antiquité romaine* (1886); *Ch. Gounod et le Don Juan de Mozart* (1893); *Problèmes et Mystères* (1894); *Portraits et Souvenirs* (1899); *Essai sur les Lyres et Cithares antiques* (1902); *École buissonnière* (1913); *Au Courant de la Vie* (1914); *Germanophilie* (1916). He has also publ. a vol. of verse, *Rimes familières* (1890), and the comedies *Botriocéphale* (Ismaïlia, 1891), *La Crampe des Écrivains* (Paris, 1892), *Le Roi Apépi* (Beziers, 1903); has contrib. frequently to musical and scientific journals.

Sainton [sān'tŭn], **Joseph,** b. London, March 3, 1878. From 1902–3 he st. at the Leipzig Conservatory under Weidenbach and Reinecke; after a year of further study at Nice and Milan he made a tour of South Africa, appearing as pianist and organist; for a short time he was org. at the Pretoria Cath.; 1908–11, cond. of the Munic. Orch. at Brighton, Engl., where he organized and cond. the first music festivals in 1909 and '10; came to the U. S. in 1912 as cond. for Aborn's Opera Co., making his début with *Hänsel und Gretel* in Boston (April); since 1915 cond. of the munic. concerts in Minneapolis.

Sainton [săn-tŏhn'], **Prosper (-Philippe-Cathérine),** b. Toulouse, June 5, 1813; d. London, Oct. 17, 1890. Pupil of Habeneck at Paris Cons. from 1832, winning 1st prize for violin-playing in 1834; orch.-player at the Opéra and the Cons. concerts for two years; after extended continental tours, prof. at Toulouse Cons. 1840–4. Visited England in 1844; app. prof. at the R. A. M. in 1845; leader of the Philharm. 1846–54; also of other societies; at Covent Garden 1847–71; at H. M.'s Th. 1871–80. Among his pupils were Weist-Hill and A. C. Mackenzie. He married Charlotte Helen Dolby [see below].—Works: 2 violin-concertos; a concert-solo f. violin w. orch., op. 16; solos f. violin w. pf. (3 Romances, op. 18; Tarantella, op. 20; airs w. variations, fantasias, etc.).

Sainton-Dolby, Charlotte Helen, (*née* Dolby,) b. London, May 17, 1821; d. there Feb. 18, 1885. Distinguished contralto singer in oratorio and concert; pupil of Mrs. Montague (pf.) and of J. Bennett, Elliott, and Crivelli at the R. A. M. from 1832, winning the King's scholarship in 1837. Début at a Philharm. concert, 1841; sang in oratorio, etc., till 1846, then appearing in the Gewandhaus, Leipzig, and making concert-tours in Holland and France. Married Prosper Sainton in 1860. For ten years a leader in English concerts, retiring in 1870. Establ. a Vocal Academy at London in 1872.—Works: Cantatas, *Legend of St. Dorothea* (1876), *Story of the Faithful Soul* (1879), *Florimel*, f. female voices (1885); songs; a *Tutor for English Singers* . . . .(n. d.).

Sa'la, Nicola, b. near Benevento, Italy, between 1715–20; d. Naples, 1800. A pupil

of Fago, Abos and L. Leo at the Cons. della Pietà de' Turchini, Naples; teacher of comp. there for some 60 years, succeeding Fago as second maestro, and Cafaro as first (in 1787). His most celebrated work is the *Regole del contrappunto prattico* (3 vols., 1794; reprinted by Choron in Paris, 1808, as *Principii di composizione delle scuole d'Italia. . . . .*). He prod. several operas: *Vologeso* (Rome, 1737), *Zenobia* (Naples, 1761), and *Merope* (Naples, 1769); an oratorio, *Giuditta* (1780); masses and litanies; solfeggî, arias, etc.

Sal'aman, Charles Kensington, b. London, March 3, 1814; d. there June 23, 1901. Pianist; pupil of Rimbault and Charles Neate. Début 1828, after which he went to Paris, and studied with Henri Herz. Settled in London as a teacher in 1831, giving annual orchl. concerts; in 1835 he founded, with Lucas, Blagrove, and others, the 'Concerti da camera.' He played in Munich, Vienna, etc., in 1836; lived in Rome 1846–8; founded an amateur choral society in London, 1849; was a founder (1858) and until 1865 Hon. Secretary of the Mus. Soc. of London; also of the Mus. Assoc. in 1874. Contributor to the 'Concordia,' 'The Mus. Times,' etc.; critic for the 'Circle.'—Works: The comic opera *Pickwick* (London, 1889; successful); Overture in D, *Fantasia orchestrale* in G m. for orch.; *Rondo al capriccio* for pf. and orch.; about 100 choral works for the synagogue; many anthems, part-songs, songs and pf.-pcs.

Saldo'ni, Don **Baltasar,** eminent singing-teacher, composer and writer; b. Barcelona, Jan. 4, 1807; d. Jan., 1890. Choir-boy, and pupil of Andrevi, at Santa Maria del Mar; then studied (1818–22) at Monserrat monastery, brought out some sacred music, and was app. organist at S. M. del Mar. Going to Madrid in 1829, he was app., on the opening of the Cons. in 1830, teacher of solfeggio and vocalization. In 1839 he studied the vocal method at the Paris Cons., where he was well received by Cherubini, Bordogni, and others. The next year he was made 1st prof. of singing at the Madrid Cons.—Publ. *Reseña histórica de la Virgen de Monserrat* from 1456 (1856), *Efemérides de músicos españoles* (1860; biographical notes), and his singing-method, *Nuevo método de solfeo y de canto* and 24 vocalises;—he composed Italian operas and Spanish zarzuelas; a symphony, *A mi patria*, f. orch., military band and organ; 14 charact. pieces f. orch.; a cantata, *Himno al Dios de las artes* (1843); etc.;—also excellent church-music with and without orch. and organ (masses, motets, hymns, Stabat Maters, Misereres); organ-pieces, part-songs, songs, pf.-music, etc.

Saléza, Albert, b. Bruges, Béarn, Oct. 18, 1867; d. Paris, Nov. 26, 1916. Fine dramatic tenor; studied at Paris Cons. 1886–8, taking 1st prize in singing, 2nd in opera. Début at the Opéra-Comique, Sept. 19, 1888, as Mylio in *Le roi d'Ys;* sang 1889–91 at Nice, creating the rôles of Énéas in Berlioz's *Prise de Troie*, and Richmond in Salvayre's *Richard III;* was specially eng. to create the rôle of Matho for the Paris première of Reyer's *Salammbô* (May 16, 1892), and sang at the Opéra till 1894, creating Otello there in the Paris première (1894); then went to Monte Carlo, creating Eiolf in Franck's posth. opera *Hulda* (Mar. 4, 1894), remaining 2 seasons; returned to the Opéra in 1897; 1898–9 at la Monnaie, Brussels; 1899–1901 at M. O. H., where he created Leandro in the American première of Mancinelli's *Ero e Leandro* (Mar. 10, 1899); from then again at the Opéra, in Paris, excepting the years 1907–10, when ill health necessitated a complete rest; in 1911 he was app. prof. at the Cons.—Rôles: Faust, Masaniello, Don José (*Carmen*), Roméo, Jean (*Prophète*), Siegmund, Tannhäuser, Sigurd, Otello, etc. —Cf. H. de Curzon, *Croquis d'artistes* (Paris, 1898).

Salie'ri, Antonio, noted dramatic comp.; b. Legnano (Verona), Aug. 19, 1750; d. Vienna, May 7, 1825. Pupil of his brother Francesco (violin) and the organist Simoni. His father died about 1765, leaving the family destitute; S. went to Venice, and was received into the San Marco singing-school, studying harmony under Pescetti, and singing under Pacini. On the recommendation of Giovanni Mocenigo, Gassmann, who had come to Venice to bring out an opera, took S. back with him to Vienna in 1766, and provided there for his education. During Gassmann's absence in Rome, 1770, S. took his place as conductor, and produced his first opera, *Le Donne letterate*, at the Burg Th., with marked success. From 1770–74 he brought out 9 operas in the Italian style, the last being *La Calamità de' cuori;* on Gassmann's death he succeeded him as chamber-composer and cond. of the Italian opera; he began a serious study of Gluck's style under the master's own direction, the latter aiding him to bring out at Paris an opera, *Les Danaïdes* (1784), as their joint work, and giving S. full credit after the twelfth successful representation. S. then returned to Vienna, brought out five operas within a year, and in 1786 made a second venture in Paris with *Les Horaces*, which failed; *Tarare*, however, made a sensation in 1787 (it was given at Vienna in a revised version as *Axur, re d'Ormus*). In 1788 he succeeded Bonno as court Kapellmeister at Vienna, retaining this post until 1824, but did not conduct operatic performances after 1790, confining himself to the concerts of the 'Hofsängerkapelle'; was also cond. of the 'Tonkünstler-Sozietät' (founded

1771 by Gassmann) until 1818. He was an excellent teacher; among his pupils were Beethoven and Schubert. His 40 operas were very popular at the time, and his style was extensively imitated in Germany; but he soon disappeared from the stage, although he was a master of melody and dramatic effect, and treated the vocal parts admirably. Besides operas he wrote a dozen oratorios and cantatas, 5 masses, a Requiem, several Te Deums, motets, psalms, offertories, graduals, vespers; numerous vocal canons, etc., etc.;—also a symphony, an organ-concerto, 2 pf.-concertos, a concerto f. flute and oboe, a symphonie concertante f. violin, oboe and 'cello; etc.—Cf. J. von Mosel, *Über das Leben und die Werke des Anton Salieri* (Vienna, 1827); A. von Hermann, *A. S.* (ib., 1897).—See also Q.-Lex.

Salimbeni [-bā'nē], **Felice,** celebrated stage-soprano (*musico*); b. Milan, c. 1712; d. Laibach, Aug., 1751. A pupil of Porpora, he sang at first in Italy, from 1733–7 in the Vienna court chapel, again in Italy, and from 1743–50 at the Italian Opera, Berlin; then in Dresden from Jan. to April, 1751.—Cf. J. A. Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (Leipzig, 1748).

Salmon, Alvah Glover, born Southold, N. Y., Sept. 23, 1868; d. Boston, Sept. 17, 1917. Graduate of the New Engl. Cons. in 1888; then studied with S. B. Mills, P. Goetschius and E. MacDowell in N. Y., and further in Germany; in Petrograd he st. with Glazunov and became deeply interested in Russian music; on his return to the U. S. he made extensive tours as a pianist, introducing many new works by Russian composers; lectured on Slavonic music at colleges and universities; contrib. numerous essays (chiefly on Russian music) to various journals. His publ. comps. are chiefly for pf. (*Valse arabesque, Scherzo, Novelette, Fileuse, Impromptu, Tarentelle fantastique,* etc.). He owned a valuable library of Russian music (3000 vols.) and an extensive coll. of autographs of Russian composers.

Salò, Gasparo da. See GASPARO.

Sa'loman, Siegfried, b. Tondern, Schleswig, Oct. 2, 1816; d. Stockholm, July 22, 1899. Pupil in comp. of Paulli, Wexschall and J. P. Hartmann, Copenhagen, and Fr. Schneider, Dessau (1838), in violin-playing of Lipinski, Dresden (1841). Lectured on music in Copenhagen, and produced 2 operas; toured Russia, Germany and Holland 1847–50, then marrying the singer Henriette Nissen, travelling with her, and settling in Petrograd in 1859; after her death in 1879 he moved to Stockholm.—Works: The operas *Tordenskjold* (Copenhagen, 1844); *Diamantkorset* (ib., 1847; in Leipzig, 1848, as *Das Diamantkreuz*); *Das Korps der Rache* (Weimar, 1850); *Flyktingen från Estrella* [The Fugitive from E.] (Stockholm, 1867); *Der verliebte Teufel* (Moscow, 1867); *Die Rose der Karpathen* (ib., 1868); *I Bretagne* (Stockholm, 1898); overtures; also pieces f. violin; and songs, a few of which have been publ.

Salomé, Théodore-César, b. Paris, Jan. 20, 1834; d. St.-Germain, July, 1896. Pupil of Ambr. Thomas and Bazin at the Paris Cons., winning 2d Grand prix de Rome in 1861. Second organist at La Trinité. Wrote *messe brève,* op. 30; a symphony and many organ-pieces.

Salomon, Hector, b. Strassburg, May 29, 1838; d. Paris, Mar. 28, 1906. Pupil of Jonas and Marmontel (pf.), Bazin (harm.), and Halévy (comp.). Accompanist at the Bouffes-Parisiens; from 1860 at the Th.-Lyrique; in 1870, 2d chorusmaster, and later chef du chant, at the Grand Opéra. Prod. a few short operas; a grand opera, *Bianca Cappello* (Antwerp, 1886); a cantata, *Le Génie de la France;* and publ. many songs, pf.-pieces with and without violin or 'cello, etc.

Sa'lomon, Johann Peter, b. Bonn, Jan. [bapt. Feb. 2], 1745; d. London, Nov. 25, 1815. Violin-virtuoso; member of the Electoral orch. at Bonn, 1758–65; after a successful concert-tour, Konzertmeister to Prince Henry of Prussia at Rheinsberg; settled in London, 1781, as a concert-player (he had hardly a rival in quartet-playing) and leader in various orchestras. In 1786 he gave a series of concerts (symphonies by Mozart and Haydn, etc.). While on the Continent in 1790 to engage singers for the Italian opera, he persuaded Haydn to make his first visit to London; the latter wrote his last quartets expressly for S. He founded the London Philharm. Soc. in 1813. Wrote the operas *Les Recruteurs* (Rheinsberg, 1771), *Le Séjour du Bonheur* (ib., 1773), *Titus* (ib., 1774), *La Reine de Golconde* (ib., 1776), *Windsor Castle, or The Fair Maid of Kent* (London, 1795); also vl.-sonatas.

Salomon, M., b. Besançon, 1786; d. there Feb. 19, 1831. Guitar-player; invented the 3-necked 'Harpolyre,' the middle neck with fretted fingerboard strung like the ordinary guitar, the other necks with free strings. He publ. pieces for guitar.

Salter, Mary Turner (Mrs. **Sumner Salter**), b. Peoria, Ill., March 15, 1856. Pupil in singing of Alfred Arthur and Max Schilling in Burlington, Iowa (1870–3), of John O'Neill in Boston (1874–6) and of Mme. Hermine Rudersdorff in N. Y. (1876–7). From 1874–93, solo soprano at churches in Boston, New York, New Haven, Buffalo, Syracuse and Atlanta; also appeared with

success in concert and oratorio; taught singing at Wellesley College 1879–81. In 1893 she gave up all concert work, devoting her time to teaching and composition; married to Sumner Salter, org. and comp., in 1881; now living in Williamstown, Mass. —Works: The song-cycles *Love's Epitome, A Night in Naishapûr, Lyrics from 'Sappho,' From Old Japan;* about 80 songs publ. separately (*The Cry of Rachel, The Pine-Tree, Für Musik, Die stille Wasserrose,* etc.); duets, some part-songs, and church-music.

Salter, Sumner, b. Burlington, Iowa, June 24, 1856. Studied at Amherst College (A. B., 1877); from 1877–9 st. at the New Engl. Cons. under J. C. D. Parker (pf.) and G. L. Osgood (voice); at the same time private pupil of E. Thayer (org.) and J. K. Paine (comp.). Taught at Petersilea Acad., Boston (1878–9), Oberlin Cons. (1880) and Ithaca Cons. (1900–2); has filled various positions as org. and choirm. in Lynn, Roxbury, Cleveland, Syracuse, Atlanta and New York; since 1905 at Thompson Chapel, Williams Coll., Williamstown, Mass.; cond. of the 'Arion Club,' Chelsea (1878–9), 'Cecilia Soc.', Syracuse (1881–5), 'Atlanta Musical Assoc.' (1886–9; giving first perf. of *The Messiah* ever heard in the South), 'Mendelssohn Choir,' Williamstown (1909–14); editor of 'The Pianist and Organist' (official organ of A. G. O.; 1895–8); has given many organ-recitals (Buffalo Exposition, 1901; St. Louis Expos., 1904; Panama Expos., 1915); Pres. 'N. Y. State Mus. Teachers' Assoc.' (1897–8), Librarian 'N. Y. MSS. Soc.' (1892–7), do. A. G. O. (1896–9). Since 1905, dir. of music at Williams Coll. In 1881 he married Mary E. Turner, the composer. Has publ. church-music, part-songs and songs.

Saltzmann-Stevens, Minnie, dramatic soprano; born Bloomington, Ill., c. 1885. From 1905–9 she st. with Jean de Reszké in Paris; made her début with striking success as Brünnhilde in *Siegfried* (Jan. 19, 1909) during a special season of opera in English at Cov. Garden, under Hans Richter. She then was eng. for Lisbon, where she sang the 3 Brünnhildes (in Ger.) at the first perf. of the complete cycle given in Portugal (summer of 1909); appeared in Madrid, Brussels, Berlin, Frankfort, and again at Cov. Garden during the reg. season. From 1911–14 she was a member of the Chicago Opera Co., making her Amer. début as Brünnhilde in *Die Walküre* (Chicago, Dec. 21, 1911); with the same company she sang Isolde for the first time on Jan. 25, 1912 (Philadelphia); on the 'exchange-plan' she also sang with the Boston Opera Co. (1912–13), alternating in the Wagner rôles with Nordica and Fremstad. In 1911 she sang Kundry in Bayreuth. Her voice is very sympathetic, powerful and perfectly even throughout its range; the only other rôle in her répertoire, besides those mentioned, is Sieglinde. In 1905 she married Mr. A. Newman Stevens of Bloomington.

Salvayre [săhl-vār'], **(Gervais-Bernard-) Gaston** b. Toulouse, June 24, 1847; d. Paris, Oct., 1917. Pupil of the cathedral-*maîtrise,* then of Toulouse Cons., and finally of Paris Cons. (Benoist, org.; Bazin, cpt.; Thomas, comp.), taking the Grand prix de Rome in 1872 with the cantata *Calypso.* Chorusmaster at the Opéra-Populaire, 1877, since then producing several operas; went to Serbia in 1894 to reorganize military music; was mus. critic to the 'Gil Blas'; Chev. of the Legion of Honor; Commander of the Serbian order of Saint-Sava; do. of the Russian order of St. Ann, etc.—Works: The 4-act comic opera *Le Bravo* (Th.-Lyrique, 1877); ballet *Le Fandango* (Opéra, 1877); 4-act opera *Richard III* (Petrograd, 1883); 4-act lyric drama *Egmont* (Op.-Com., 1886); 5-act opera *La Dame de Montsoreau* (Opéra, 1888); ballet *La Fontaine des Fées* (Opéra, 1899); ballet *l'Odalisque* (ib., 1905); 4-act opera *Solange* (Op.-Com., 1909); 3 operas not prod., *Salah-ed-Dhin, Myrto,* and *Ste.-Geneviève* (the latter completed a few days before his death). Also the Biblical symphony *La Résurrection* (later prod. as *La Vallée de Josaphat*); a symphonic overture; *Suite espagnole* and *Suite orientale* for orch.; *Air de danse* for str.-orch.; the 113th Psalm f. soli, ch. and orch.; a Stabat Mater ('envoi de Rome'); songs; etc.

Salzedo [săhl-zā'dŏh], **Carlos,** fine harpist; b. Arcachon, Gironde, April 6, 1885. Pupil of the Bordeaux Cons. (1892–5), winning 1st prize in solfège and pf.; then ent. the Paris Cons. (where his father, Gaston, was prof. of singing) and st. under Schwartz (solfège; 1st prize, 1897), de Bériot (pf.; 1st prize, 1901) and Hasselmans (harp; 1st prize, 1901). From 1901–5 he made tours (as harpist) of France, Switzerland, Spain, Portugal, Germany and Austria; 1905–9, solo harpist of the 'Assoc. des Premiers Prix de Paris' in Monte Carlo; 1909–13, do. at M. O. H., New York. In 1913 he formed with G. Barrère (fl.) and P. Kefer (vcl.) the 'Trio de Lutèce'; has made tours of the U. S. with the trio and as soloist. On April 30, 1914, he married his pupil Viola Gramm. At the beginning of the war he was called to the colors, served a year, and was honorably discharged in July, 1915. He is a member of the 'Société des Compositeurs de Musique.' Has publ. Vars. on an original theme, ending with a fugue (the first ever written for harp) and other concert-pcs. for harp.

Sama'ra, Spiro, dram. comp.; b. Corfu, Nov. 29, 1861; d. Mar. or April, 1917. Pupil of Enrico Stancampiano in Athens; later of Léo Delibes at the Paris Cons.—First opera, *Flora mirabilis* (Milan, 1886; in other Ital. cities, and in Corfu, with much success); *Medgé* (Rome, 1888); *Lionella* (Milan, 1891); 3-act opera seria *La Martire* (Naples, 1894; Paris, 1898); lyric comedy *La Furia domata* (Milan, 1895); *Storia d'amore* (Milan, 1903; in Gotha, 1906, as *La Biondinetta*); *Mlle. de Belle-Isle* (Genoa, 1905; Berlin, 1909); *Rhea* (Florence, 1908); *La Guerra in tempo di guerra* (Athens, 1914). Publ. *Scènes orientales*, suite for pf. (4 hands); 6 serenades and many other pcs. for pf. solo; songs.

Sama'rov, Olga [*née* **Hickenlooper**], distinguished pianist; b. San Antonio, Texas, Aug. 8, 1882. Until 1892 she st. pf. with her mother and grandmother, Mrs. L. Grünewald (a former concert-pianist); during the winter of 1892–3 she was a pupil of Constantin von Sternberg in Philadelphia; 1893–4, of Ludovic Breitner in Paris; 1894–7, of Delaborde at the Paris Cons.; 1900–1, of Ernest Hutcheson in Baltimore; 1901–3, of Ernst Jedliczka in Berlin. Début Jan. 18, 1905, in New York with the Symph. Soc. (Damrosch), playing the Schumann A m. and the Liszt E♭ concertos; then toured the Eastern States in recital and with the larger orchestras; until her temporary retirement in 1912 she had played 26 times with the Boston Symph. Orch.; in 1908 she visited France, Germany and England, creating almost a sensation in London by her playing of Tchaikovsky's B♭ m. concerto; in 1909 she revisited London, confining herself to appearances with orchestra. In the U. S. she has been heard repeatedly in all the larger cities, excepting the Pacific Coast; has played at almost all the principal festivals, and given joint recitals with Kreisler, Zimbalist and Farrar; has also played with chamber-music organizations (Kneisel Quartet, etc.). After a nervous breakdown, she made no public appearances from 1912–4; since then she has resumed her tours. On April 24, 1911, she married Leopold Stokowski (q. v.).

Samazeuilh [săh-măh-zö'y'], **Gustave,** b. Bordeaux, June 2, 1877. Graduate of the 'École des Hautes Études Sociales' (*B. ès lettres*); he received his entire musical education at the 'Schola Cantorum' from E. Chausson and V. d'Indy. He is mus. critic for 'La République Française'; contributor to 'Le Guide Musical,' 'Courrier Musical,' 'S. I. M.'; gen. sec. of the 'Société Nationale de Musique.'—Works: *Étude symphonique* for orch. (after E. Bourges's *La Nef*); *Le Sommeil de Canope* for sop. and orch. (also arr. for orch. alone); *Deux Poèmes chantés* (*Chasses lasses* and *La Barque*) for do.; str.-quartet in D m.; vl.-sonata in B m.; *Fantaisie élégiaque* for vl. and pf.; suite in G for pf. (6 movems.; Nos. 2 and 3 *Française*, *Sarabande* arr. for str.-orch., Nos. 4 and 5 *Divertissement*, *Musette* arr. for strs. and wood-wind); minor pf.-pcs. (*Chanson à ma poupée*, *Naïades au soir*); songs (*Feuillage du cœur*, *Dans la brume argentée*, *Japonnerie*, *Tendresse*); many arrs. for pf. of orchl. works of d'Indy, Debussy, Franck, Dukas, Duparc, Fauré, Bordes, Ropartz, etc. Has written *Un Musicien français: Paul Dukas* (1913).

Sammarco, (Giuseppe) Mario, distinguished dramatic baritone; born Palermo, Sicily, Dec. 13, 1873. St. singing with Antonio Cantelli (1891–4), making a successful début at the Dal Verme, Milan, as William in Puccini's *Le Villi* (1894); then sang with constantly increasing success in Brescia, at La Scala (1896), at the R. Operas in Madrid and Lisbon, la Monnaie (Brussels), in Odessa, Moscow, Warsaw, Berlin and Vienna. Since his triumphant début as Scarpia in *Tosca* at Cov. Garden (Oct. 19, 1905) he has sung there every season until the outbreak of the war, having established himself as one of the prime favorites of the British public. He made his Amer. début as Tonio (Feb. 1, 1907) during the first season of the Manhattan Opera House in New York, continuing as one of the most valuable and popular members until the dissolution of the enterprise in 1910; since then he has been a prime favorite of the Chicago Opera Co.; has also sung several seasons at the Teatro Colón in Buenos Aires (first time in 1897). His voice, a powerful, rich, and absolutely equalized baritone, with a compass from *A-a'*, is one of the finest on the stage to-day, especially in combination with his remarkable histrionic talent in both tragedy and comedy. Equally successful on the concert-stage (he sings songs in several Italian and Spanish dialects), he has been for 3 successive seasons soloist with the Liverpool Philh. Soc. In 1916 he was made Officer of the Crown of Italy. He has created the rôles of Gérard in Giordano's *Andrea Chénier* (Milan, Mar. 28, 1896), Cascard in Leoncavallo's *Zaza* (ib., Nov. 10, 1900), Worms in Franchetti's *Germania* (ib., Mar. 11, 1902), Alvarado in Herbert's *Natoma* (Philadelphia, Feb. 25, 1911), Don Fulgenzio in Parelli's *I dispettosi Amanti* [A Lovers' Quarrel] (ib., Mar. 6, 1912); also created the title-rôle in Perosi's oratorio *Mosè* (Milan, Nov. 16, 1901). His favorite rôles are Falstaff, Iago, Rigoletto, Tonio, Don Giovanni, the Demon (in Rubinstein's opera); other rôles, Amonasro, Germont (*Traviata*), Valentine (*Faust*), St.-Bris and Nevers (*Huguenots*), Marcel (*Bohème*), Sharpless (*Madama Butterfly*),

Jack Rance (*Fanciulla del West*), Almaviva (*Nozze di Figaro*), Figaro (*Barbiere di Siviglia*), Hans Sachs, Wolfram, etc. He has sung in Russian, Spanish, Italian, French and English.

Sammarti'ni [*recte* **San Martini**], **Giovanni Battista,** b. Milan, 1704; d. 1774. Organist in 2 Milanese churches; m. di capp. 1730–70 at the convent of Santa Maria Maddalena. Gluck was his pupil. Precursor of Haydn in symphonic composition and chamber-music; prod. his first symphony in 1734. Most prolific comp.; he publ. 24 symphonies, 12 trios f. 2 violins w. bass, and some nocturnes f. flute and violin; prod. the operas *l'Ambizione superata dalla virtù* (Milan, 1734) and *Agrippina, moglie di Tiberio* (ib., 1743). —See Q.-Lex.—His brother **Giuseppe** died after 1740 in London as chamber-musician (oboist) to the Prince of Wales; he publ. 12 sonatas (trios) f. 2 oboes and bass; 6 flute-sonatas; 6 Concerti grossi; and 8 overtures.

Sammons, Albert, E., violinist; b. London, Feb. 23, 1886. Pupil of his father, J. Saunders, and F. Weist-Hill; début at the Kursaal, Harrowgate, Oct., 1906 (Mendelssohn concerto); has frequently appeared as soloist in London; leader of 'Beecham Symph. Orch.' and the 'London String-Quartet'; member of the King's private orch.

Samuel [săh-mü-ĕhl'], **Adolphe,** b. Liège, July 11, 1824; d. Ghent, Sept. 11, 1898. Pupil of Conservatories at Liège and Brussels, winning at the latter the Grand prix de Rome in 1845, and becoming prof. of harmony in 1860; from 1871, Director of Ghent Cons. He founded the Brussels Popular Concerts in 1865; and in 1869 organized the first annual grand mus. festivals (orch. of 450, chorus of 1200).—Works: 5 operas (*Il a rêvé*, '45; *Giovanni da Procida*, '48; *Madeleine*, '49; *Les deux prétendants*, '51; *l'Heure de la retraite*, '52); music to Potvin's *Les Gueux;* choruses w. orch. to Racine's *Esther;* several cantatas; etc.—7 symphonies (No. 6 in D min., 1891; No. 7, *Christ*, in 1895); a symphonic fragment, *Roland à Roncevaux;* overtures; string-quartets; pf.-pieces;—*Cours d'harmonie pratique et d'accompagnement de la basse chiffrée;* report on the mus. instrs. at the Paris Exposition, 1878 (in 'La Belgique à l'Exposition universelle de 1878'); etc.

San Martini. See SAMMARTINI.

Sanctis, Cesare de. See DE SANCTIS.

Sand'berger, Adolf, b. Würzburg, Dec. 19, 1864. From 1881–7 he studied comp. at the R. School of Music there, and at Munich; also mus. science at the Universities of Würzburg and Berlin (under Spitta); *Dr. phil.*, 1887; spent the next 2 years in further study in Austria, Italy, France, England and Russia. In 1889 provisional, 1892 regular, custodian of the mus. department of the Munich Library, also lecturer at the Univ. from 1894; made prof. extraord. in 1900, and reg. prof. in 1909. He is a member of the 'Kgl. bayr. Akademie der Wissenschaften,' and of several foreign academies; editor of 'Denkmäler der Tonkunst in Bayern,' and of Breitkopf & Härtel's monumental edition of the complete works of Orlando di Lasso (to be issued in 60 vols.).—Works: The opera *Ludwig der Springer* (Koburg, 1895); op. 8, *Schauspiel-Ouvertüre;* op. 16, *Riccio*, symph. prologue; op. 17, *Viola*, symph. poem; op. 21, *Königsmarsch;* op. 4, *Trio-Sonate* in E♭ (for vl., vla. and pf.); op. 9, str.-quartet (MS.); op. 10, vl.-sonata in D m.; op. 15, str.-quartet in E m.; op. 20, pf.-trio; op. 5, *Waldmorgen* for soli, ch. and orch.; 5 mixed choruses a capp. (op. 3); 2 male do. do. (op. 19); pf.-pcs. (op. 2, 7); songs (op. 1, 6, 11, 13, 14, 18). —Writings: *Leben und Werke des Dichtermusikers Peter Cornelius* (1887; dissertation); *E. Chabriers 'Gwendoline'* (1892); *P. Cornelius' „Cid"* (1893); *Beiträge zur Geschichte der bayrischen Hofkapelle unter Orlando di Lasso* (3 vols.: I, Life, 1894; III, Documents, 1895; II, not yet publ. [1917]); *Zur Geschichte des Haydnschen Streichquartetts* (1899); *Über zwei ehedem Mozart zugeschriebene Messen* (1907); valuable essays in 'Sbd. I. M.-G.,' 'Jahrb. Peters,' 'Neue Ztschr. für Musik,' etc.

Sandby, Herman, violoncellist; b. Sandby, n. Holbæk, Denmark, Mar. 21, 1881. From 1895–1900 pupil at the Frankfort Cons. of Hugo Becker; début in Copenhagen (Jan., 1900); has made many succ. tours of Scandinavia, England, and Germany; 1912–6, solo 'cellist of the Phila. Symph. Orch. and head of 'cello-dept. at the Combs Cons., Philadelphia; resigned both positions in 1916 and moved to New York, devoting his whole time to concertizing throughout the U. S. —Works: A 'cello-concerto in D (perf. with the Phila. S. O., Feb. 5, 1916); *The Woman and the Fiddler*, orchl. suite; 2 str.-quartets; numerous transcriptions for vcl. and pf.; arrs. of Scandinavian folk-melodies (for pf., vl. and pf., vcl. and pf., trio, quartet, and str.-orch.). The Prelude to an opera, *The Vikings of Helgeland* (after Ibsen; not yet completed), was played at a concert of the Phila. S. O.

San'der, Constantin. See LEUCKART.

Sanderson, Lillian, concert mezzo-soprano; born Sheboygan, Wis., Oct. 13, 1867. At 14 her singing in church attracted attention; she studied with Stockhausen in Frankfort-on-Main; début as concert-singer at Berlin, 1890; since then, successful tours to the chief cities of Europe; an enthusiastic admirer of Bungert, she has made numerous

attempts to popularize his songs. In 1899 she married the painter and etcher, Richard Müller, prof. at the Kgl. Kunstakademie in Dresden; living in Loschwitz, n. Dresden.

Sanderson, Sibyl, dramatic soprano; born Sacramento, Cal., Dec. 7, 1865; died Paris, May 16, 1903. She was educated in San Francisco, where her musical talent attracted attention; taken to Paris by her mother, she studied at the Conservatoire with Massenet, also with Sbriglia and Mme. Marchesi. Her operatic début was as Manon in Massenet's opera at the Hague (1888); her first appearance in Paris at the Opéra-Comique in *Esclarmonde* (1889), which Massenet wrote for her, like *Thaïs* (Grand Opéra, 1894); Saint-Saëns wrote *Phryné* (1893) for her. In 1895, and again in 1898, she sang at the M. O. H. in New York. In 1897 she married a wealthy Chilean, Antonio Terry, who died in 1900. In Paris she was principally identified with the operas of Massenet, who regarded her as his greatest interpreter, while the public adored her. In New York she made no impression. Her voice was pure and sweet, but small and cold; as an actress she was completely lacking in emotional warmth; but her personal beauty and charm of manner were extraordinary.—Cf. J. Massenet, *Mes Souvenirs* (Paris, 1912).

Sando'ni. See Cuzzoni.

Sandt, Max van de, b. Rotterdam, Oct. 18, 1863. Pianist; pupil of his father, and of Liszt (1884–6). Toured Germany, Austria, Switzerland, France, etc., with conspicuous success; in 1889–94, pf.-teacher at the Stern Cons., Berlin; 1896–1906, at the Cologne Cons.; again in Berlin until 1910; since then prof. of the 'Meisterklasse' at the Ziskoven Cons. in Bonn. Wrote a str.-quartet and pf.-pcs. (Concert-étude, *Vier kleine Tonbilder*, *Auf dem See*, vars., etc.); also cadenzas to Beethoven's pf.-concertos.

Sanford, Samuel Simons, b. Bridgeport, Conn., 1849; d. New York, June 6, 1910. St. pf. for several years with Karl Klingman and William Mason, and for 2 years with S. B. Mills; went to Europe in 1868, studying with Rubinstein, and in Paris with É. Battiste and Th. Ritter. Nervousness and a certain natural diffidence (possibly also the possession of a large fortune) stood in the way of his becoming (as Rubinstein put it) 'one of the greatest artists of the century.' He made few public appearances (Thomas orchl. concerts), and declined an invitation to be the soloist at one of the Worcester (Engl.) festivals. After one of his rare appearances in N. Y. the 'Evening Post' wrote: 'His individual style of play was marked by power, perfect accuracy, finished quality, high expression, exquisite feeling, and every musical trait of a great artist.' In 1894 he accepted the professorship of applied music at Yale, developing the musical dept. of the university in coöperation with H. Parker, and expanding the system of university concerts.

Sangiovanni [sähn-jŏh-văhn'nē], **Antonio,** noted singing-teacher; b. Bergamo, Italy, Sept. 14, 1831; d. Milan, Jan., 1892. Pupil of Milan Cons., 1842–9; from 1854, prof. of singing there.

San'telmann, William Henry, b. Offensen, Hanover, Sept. 24, 1863. Pupil of the Leipzig Cons.; member of the U. S. Marine Band from 1887–95; cond. at the Columbia Th., Washington, 1895–8; since then cond. of the U. S. Marine Band; made Mus. Doc. by George Washington Univ. in 1908. Has publ. marches and dances for band and orchestra.

Santi'ni, Abbate **Fortunato,** b. Rome, Jan. 5, 1778; d. there 1862. Noted as the collector of one of the finest mus. libraries ever formed. Pupil of G. Guidi (org.) and Jannaconi (comp.); ordained priest in 1801. He spent his entire life hunting for works of the old masters in various Italian libraries, making full scores from the part-books. As early as 1820 he publ. a catalogue of the MS. scores then in his possession, *Catalogo della musica antica, sacra e madrigalesca . . . .*, listing 1,000 titles by more than 700 composers. The valuable collection is now in the library of the Cath. in Münster, Westphalia. His original comps. (all MS.) include a *Requiem a* 8 a capp., a *Stabat Mater a 3* (2 tenors and bass), and many motets *a* 4–8 (mostly a capp.). —Cf. V. Stassov, *l'Abbé S. et sa collection musicale à Rome* (Florence, 1854; biogr. and summary of S.'s own catalogue); Mendelssohn's *Reisebriefe* (Leipzig, 1861; 5th edition 1882; Engl. tr. by Lady Wallace as *Letters from Italy and Switzerland*, London, 1862); J. Killing, *Kirchenmusikalische Schätze der Bibliothek des Abbate F. S.* (Düsseldorf, 1910). —See also Q.-Lex.

Sant'ley, Sir **Charles,** baritone singer in opera and concert; b. Liverpool, Feb. 28, 1834. A chorister and amateur singer, he studied with Nava in Milan, 1855–7, then with Garcia at London, and made his professional début as Adam in Haydn's *Creation*, Nov. 16, 1857. Since then he has been the foremost concert-baritone of England, taking part in most prominent festivals (e. g., those of the Three Choirs, 1863–1906). His stage-début was at Covent Garden, Oct. 1, 1859, as Hoël in *Dinorah*; he joined the Carl Rosa Company in 1875, and toured with it for several years with great success. He visited America in 1871 and 1891; Australia in 1899–90. In 1887 he was made Commander of the Order of St. Gregory; in 1907, shortly after

the celebration of the 50th anniversary of his début, he was knighted. He has comp. a mass f. soli, ch. and orch.; an offertory, an Ave Maria, etc.; a Berceuse f. orch. (1890); a madrigal and some songs have been publ. under the pseudonym 'Ralph Betterton'; also publ. *Student and Singer* (London, 1892; a vol. of reminiscences); *The Singing Master* (2 parts; London, 1900); *The Art of Singing and Vocal Declamation* (London, 1908); *Reminiscences of My Life* (London, 1909). —His wife was the soprano vocalist **Gertrude Kemble** (Charles Kemble's granddaughter); she died Sept. 1, 1882. Their daughter **Edith** was also a soprano of some note; she retired after her marriage in 1884.

Santucci [-tōō'chē], **Marco,** b. Camajore, Tuscany, July 4, 1762; d. Lucca, Nov. 29, 1843, as maestro and canon at the cathedral. He was Anfossi's successor (1797–1808) as maestro at S. Giovanni in Laterano, Rome. A motet *a* 16, for 4 choirs, received a prize from the Accad. Napoleone in 1806 because of the 'entirely new and original' combination of voices. Baini publ. an energetic protest, showing that 16-part writing for four choirs had been extensively employed by Italian composers of the 16th and 17th centuries. He also wrote masses, motets, psalms, canons up to 7 parts, symphonies, organ-sonatas, etc.; also publ. *Sulla melodia, sull'armonia e sul metro* (1828).—Cf. G. Rinuccini, *Biografia di M. S.* (Milan, 1851).—See also Q.-Lex.

Sapel'nikov, Vassily, b. Odessa, Nov. 2, 1868. Pianist; pupil of Franz Kessler, and then (with a stipend from the city of Odessa, given on A. Rubinstein's recommendation) of L. Brassin and Sophie Menter at the Petrograd Cons., for 5 years. In 1888 he made his début at Hamburg with the Tchaikovsky concerto in B♭m., played under the composer's direction. Since then he has made very succ. tours of all Europe. From 1897–9 he was prof. of pf. at the Moscow Cons., then resigned to continue his concert-tours. Since then he has been living chiefly in Germany (Berlin, Leipzig, Munich); also for a time in Florence. He is hon. member of the London Philh. Soc. Has publ. some exquisite little pieces for pf. (op. 2, *Petite Mazourka;* op. 3, *Danse des Elfes;* op. 5, *Valse-Caprice;* op. 9, *Impromptu;* op. 12, *Solitude*, etc.).

Sa'pio, Romualdo, b. Palermo, Sept. 8, 1858. Pupil at the R. Cons. there of E. Caracciolo (pf.), L. La Cara (vl.), A. Locascio (singing) and P. Platania (comp.); made his début as cond. with *Norma* in Milan (1883); cond. of Patti's tours of North and South America; also of operatic and concert-tours of Albani and Nordica; cond. of the inaugural season of Ital. opera at the Auditorium, Chicago; fall of 1917 cond. of the De Vally French Opera Co., touring the Pacific Coast. In 1892 he settled in New York as teacher of singing and head of the vocal dept. at the Natl. Cons.; the same year he married the concert-singer Clementine de Vere. Has made Engl. versions of *Rienzi, Roméo et Juliette, La Forza del Destino* and *Der Kuhreigen*, which are used in England.

Sapir'stein, David, pianist; b. Pittsburgh, Pa., Oct. 29, 1889. He received his first instruction on the pf. from his grandfather, I. Michalowski, a former tenor at the Brünn opera, while his father, a physician and former concert-bass, superintended his theoretical studies; he cont. the pf. with J. Gittings in Pittsburgh, later going to A. Spanuth in New York, whom, in 1906, he followed to Berlin; there he also took a course in theory under Hugo Kaun. At the age of 10 he made his first public appearance with orch. in Pittsburgh; in 1905 he gave a recital in New York, and played Chopin's E minor concerto at a Sunday night concert at the M. O. H.; in Oct., 1908, Berlin début in a joint recital with Geraldine Farrar; 1910–12, tours of Germany, Austria, Hungary, Italy, Russia and Scandinavia, visiting 180 cities. Since his return to the U. S. he has confined himself mainly to recitals, proving himself an artist of sterling qualities with an extensive répertoire.

Saran [zah'-], **August (Friedrich),** born Altenplathow, Province of Saxony, Feb. 28, 1836. Pupil of Friedrich Ehrlich at Magdeburg, and (1854) of R. Franz in Halle, where he went to study theology; became a teacher, army-chaplain, and (1873) Superintendent at Zehdenick, Brandenburg; since 1885, at Bromberg, where he conducts the church choral society. Has comp. pf.-pieces and songs; wrote *Robert Franz und das deutsche Volks- und Kirchenlied* (1875); *Musikalisches Handbuch zur erneuerten Agende* (1901); has made excellent arrs. of Old German songs.

Sarasa'te, Pablo de [Pablo Martin Melitón Sarasate y Navascuez], remarkable violin-virtuoso; b. Pamplona, Spain, Mar. 10, 1844; d. Biarritz, Sept. 21, 1908. At the age of ten he played before Queen Isabella, who presented him with a fine Stradivarius. After successful concerts in Spain he studied 1856–9 at the Paris Cons. under Alard, taking the 1st prize in the violin-class in 1857, and a 'premier accessit' in 1859. He soon renounced the study of composition (under Reber) for the career of a virtuoso. From the very beginning of his career he was noted for the extraordinary beauty of his tone, impeccable purity of intonation, perfection of technic and grace of manner; but his répertoire consisted almost exclusively of fantasies on oper-

atic airs (mostly arr. by himself). About the year 1870, the time of his first Amer. tour, his taste changed, and he turned to the masterpieces of violin-literature; when he reappeared in Paris in 1872 he was hailed as a new star. From that time until his very last years his tours, extending through all Europe, North and South America, South Africa and the Orient, were an uninterrupted succession of triumphs. His annual visit to his native city came to be celebrated as a public festival. He bequeathed to the city the gifts which had been showered upon him by admirers throughout the world; the collection, valued at more than 100,000 francs, was placed in a special museum. For him Lalo wrote his first violin-concerto and the *Symphonie espagnole;* Bruch, the second concerto and the *Schottische Fantasie;* Mackenzie, the *Pibróch* suite. S.'s comps., exclusively for violin, owed their popularity to his own fascinating performance rather than to intrinsic musical merit.—Works: For vl. and orch.: Op. 20, *Zigeunerweisen* (his best and most popular work); op. 33, *Navarra* (for 2 vls.); op. 34, *Airs écossais;* op. 35, *Peteneras*, caprice; op. 36, *Jota de San Fermin;* op. 44, *La Chasse;* op. 45, *Nocturne-Sérénade;* op. 49, *Chansons russes;* op. 53, *Rêve;* Spanish dances (op. 32, 37, 38, 41, 42, 43); fantasies on *Carmen* and *Faust.* For vl. and pf.: Spanish dances (op. 21, 23, 26, 27, 28, 29, 30, 39) and numerous fantasies on operas of Mozart, Weber, Verdi, Gounod, Hérold and Flotow.—Cf. M. L. van Vorst, *S.*, in 'Scribner's Magazine' (Mar., 1896); J. Altadill, *Memorias de S.* (Pamplona, 1910).

Sarmien'to, Salvatore, b. Palermo, 1817; d. Naples, May 13, 1869. St. at Naples Cons. under Furno, Zingarelli, and Donizetti. From 1854, m. di capp. to the King.—Operas (1837–52): *Valeria la cieca; Il Corsaro; Il Tramonte del sole; Costanza d'Arragona; Guilhéry le trompette* (Paris, 1852).—A cantata, *Le tre ore dell' agonia;* a Requiem; songs.

Saro [zah'ro], **J. Heinrich,** born Jessen, Prov. of Saxony, Jan. 4, 1827; d. Berlin, Nov. 27, 1891. In 1859, bandmaster of the Emperor Franz Regiment in Berlin; in 1867 his band won the victory in the international contest at the Paris Exposition; in 1872 he was awarded a gold medal at the Boston Jubilee. He was Kgl. Musikdirektor.—Works: *Die beiden Bergknappen*, opera; a symphony; overtures; string-quartets; military music; *Lehre vom musikalischen Wohlklang und Tonsatz*, and *Instrumentationslehre für Militärmusik.*

Sarrette [săhr-rĕht'], **Bernard,** founder of the Paris Conservatoire; b. Bordeaux, Nov. 27, 1765; d. Paris, April 13, 1858. A captain in the national guard at Paris, he brought together, after the 14th of July, 1789, 45 musicians to form the nucleus of the Parisian band of the national guard. In 1790 the City of Paris assumed the expenses of this band, which was increased to 70 members, among them artists of distinction. In 1792 the financial embarrassments of the commune led to a suspension of payment; but S. held the band together, and, with the aid of the municipality, established a free school of music employing all the members as teachers. From this school came the musicians employed in the fourteen armies of the Republic. Its energetic principal soon had it converted into a national Institute of Music; and in Sept., 1795, it was definitively organized as a Conservatory. Sarrette, having gained his end, assumed the captaincy of the 103rd Regiment; but the board of directors (5 Inspectors and 4 professors) proved so incompetent, that he was recalled to the Directorship of the Conservatoire in 1796. By introducing advanced methods of instruction, establishing the school of declamation, the concert-hall, the grand library, etc., he raised the Cons. to an institution of the first rank. At the Restoration in 1814 he was deprived of his position; nor would he accept it after the revolution of 1830, not wishing to oust his friend Cherubini.—Pierre Constant wrote *B. Sarrette et les origines du Conservatoire national de musique et de déclamation* (Paris, 1895).

Sar'ri, Domenico, b. Trani, Naples, 1678; d. after 1741. Pupil (1688–97) of Salvatori and Provenzale in the Cons. della Pietà; in 1712, 2d, later 1st maestro at the Naples court. He prod. a score of operas; several oratorios; a cantata; 3 serenades; a concerto f. 2 violins, fl., vla., vcl. and d.-bass; etc.—See Q.-Lex.

Sar'ti, Giuseppe, called **il Domenichi'no,** b. Faenza, Dec. 1, 1729; d. Berlin, July 28, 1802. A pupil of Padre Martini at Bologna, he was organist at Faenza Cath. 1748–50; in this town his first opera, *Pompeo in Armenia*, was successfully produced (1752). *Il Re pastore* (Venice, 1753), and others, made him so famous, that in 1753 he was called to Copenhagen as director of the Italian opera and conductor to the Crown Prince. On the closing of the opera 2 years later, S. was made court cond.; in 1765 he was commissioned to engage singers in Italy for a new company, but the king's death, and other matters, kept him there for three years; he returned to Copenhagen in 1768, conducted the court opera 1770–5, and was then dismissed for political reasons. For 4 years he was director of the Cons. dell' Ospedaletto at Venice. In a competition with the leading musicians of Italy, held at the Naples Cons. in 1779, he obtained the position of maestro di cappella at

Milan Cathedral, vacated by Fioroni's decease. This victory so increased his reputation, that many students of distinction sought his instruction, among them Cherubini. This was also the period of his greatest dramatic success; of some 15 operas prod. from 1776–84, the finest were *Le gelosie villane* and *Farnace* (Venice, 1776), *Achille in Sciro* (Florence, 1779), *Giulio Sabino* (Venice, 1871), and *Fra i due litiganti il terzo gode* [*Le nozze di Dorina*] (Venice, 1782). In Milan he also wrote several grand cantatas, and, for the cathedral, several masses, a Miserere *a* 4, and some important motets (most are in MS. at the cathedral). Invited to Petrograd by Catherine II, he passed through Vienna, where he was royally received by the Emperor, and met Mozart; his pedantic strictures on the latter's music (quartets) go far to explain the comparatively short life of most of his own works. In Petrograd he lived from 1784–1801, excepting a brief period of disgrace (1787–91) owing to the machinations of the Todi, then a prime favorite with the Empress. He raised the Italian opera to an unexampled state of efficiency, and composed valuable works for the court choir, among them a Te Deum (on the taking of Otchakov by Potemkin) in which the martial effect of the music was reinforced by cannon-shots. His opera *Armida* (1786) obtained sweeping success. In 1793 he was app. director of the Cons. at Yekaterinoslav, organized on the Italian plan. He was ennobled in 1795. He died on the homeward journey, undertaken because of failing health. —Of his 54 operas, not one is now played; some of his masses are still performed, but all the rest of his music is practically forgotten, and very little was ever printed.—Cf. P. Scudò, *Le Chevalier S.* (Paris, 1857; Ger. tr. by O. Kade, 1858); G. Pasolini-Zanelli, *G. S.* (Faenza, 1883).—See Q.-Lex.

Sarto'rio, Antonio, b. Venice, c. 1620; d. there c. 1681. Dram. comp.; from 1676 asst. m. di capp. at San Marco. From 1652–81 he prod. 14 operas in Venice; also publ. Psalms *a* 8 (1680).—See Q.-Lex.

Saslav'sky, Alexander, b. Charkov, Russia, Feb. 8, 1876. Violinist, beginning study under private teachers at nine, and at eleven continuing in the Imp. Sch. of music under Pestel (a pupil of Ferd. David) and later under Gorsky; finishing under Jakob Gruen in Vienna (1893). Concert-tour in 1893 through Canada and British Columbia; then joined the N. Y. Symph. Orch. (W. Damrosch) as one of the 1st violins; since 1903 he has been concertmaster, soloist, and asst.-cond. of that organization. Active in organizing the Russian Symph. Orch. in 1904; concertmaster and soloist with it for four years. He has introduced several new violin compositions (in 1910 he played the newly-discovered Haydn concerto; in 1911 the *Poème* by Chausson). Has toured the U. S. from coast to coast, appearing in practically every town of importance. In 1907 he organized his own str.-quartet (S., N. Finkelstein, H. Weismann, J. Renard), which enjoys an excellent reputation. In the summer of 1915 he gave in Denver, Col., a series of chamber-music recitals with such success that he has repeated them every summer; the quartet being then assisted by Alfred de Voto (pianist).

Sass [Sax], Marie-Constance, French operatic soprano; b. Ghent, Jan. 26, 1838; d. Auteuil, n. Paris, Nov. 8, 1907 (in the poorhouse). 'Discovered,' while a chansonette-singer in a Paris café, by Mme. Ugalde, who taught her, and recommended her to Carvalho; début as the Countess in *Figaro* at the Th.-Lyrique, 1859; sang with great success at the Opéra from 1860–71; then in Italy. Married Castlemary in 1864; divorced 1867.

Sassòli, Ada, distinguished harpist; b. Bologna, Sept. 25, 1887. Pupil of the Cons. there from 1894–9; then ent. the class of A. Hasselmans at the Paris Cons., graduating in 1902 as winner of the 1st prize. Début in Bologna, 1899; made occasional public appearances in France and Belgium while pursuing her studies under Hasselmans; tours with Mme. Melba of England and Australia (1904–5), of the U. S. and Canada (1905–6, '10–11 and in 1916); tour of Italy, 1913–14; tour of the U. S. with Geraldine Farrar, 1915–16; has also appeared as soloist with orch. (Boston Symph., N. Y. Symph., etc.). She resides in Bologna. Has made transcriptions of pf.-comps. for harp.

Satie [săh-tē'], **Erik (-Alfred-Leslie),** b. Honfleur, Eure, May 17, 1866. At the age of 8 he received his first musical instruction from a local organist, Vinot (pupil of Niedermeyer); studied a short time with Guilmant (1878), and in 1879 ent. the Paris Cons., where his lack of application caused him to be regarded as absolutely untalented. After leaving the Cons. he played in various cabarets in Montmartre until about 1890, when he met Josephin Péladan, a writer and leader of a mystic cult, the 'Salon de la Rose-Croix,' which he joined in 1892. For the next 2 years he wrote incidental music to mystic plays by Péladan and other members of the salon. Feeling the inadequacy of his technical equipment, he then ent. the Schola Cantorum for serious study, and nothing was heard of him until 1911, when Ravel played some of his pieces for pf.; since then he has been living in Arcueil, n. Paris, devoting himself to composition. His first works for

pf., *Ogives* (1886), 3 *Sarabandes* (1887), 3 *Gymnopédies* (1888) and 3 *Gnossiennes* (1889), are remarkable as exhibiting the fully developed impressionistic style of Debussy at a time when the latter was just beginning to 'find himself.' Shortly after D.'s return from Rome (1889) the two men met, and became fast friends. S. has also written a ballet, *Uspud* (1892); incid. music to Péladan's *Le Fils des Étoiles* (1891; prelude orch. by Ravel) and *Le Prince de Byzance* (1891), to H. Mazel's *Le Nazaréen* (1892), to J. Bois's *La Porte héroïque au Ciel* (1893), to M. de Feraudy's *Pousse l'Amour* (1905); numerous pf.-pcs., notable chiefly for their extravagant titles (*Morceaux en forme de poire, Pièces froides, Aperçus désagréables*, etc.).—Cf. G. Jean-Aubry, *La Musique française d'aujourd'hui* (Paris, 1916); C. van Vechten, *E. S.*, in *Interpreters and Interpretations* (N. Y., 1917; with full list of works).

Sat'ter, Gustav, b. Vienna, Feb. 12, 1832. Pianist; trained as an amateur in Vienna, then in Paris, whither he had gone to study medicine. He threw over the latter profession, toured the United States and Brazil with much success in 1854–60, and returned to Paris, where Berlioz warmly praised his compositions; he resided successively in Vienna, Dresden, Hanover, Gothenburg, and Stockholm, later revisiting America.—Works: An opera, *Olanthe;* overtures *Lorelei, Julius Cäsar, An die Freude;* 2 symphonies; a symphonic tone-picture, *Washington;* pf.-quartets; trios; many pf.-pieces (sonatas op. 104, 107, 157; Six Grand Studies, Op. 158; 4 Valses de concert, op. 111, 113, 114, 117; a *Saltarello*, op. 147; etc.).

Sat'tler, Heinrich, b. Quedlinburg, April 3, 1811; d. Brunswick, Oct. 17, 1891. From 1861, music-teacher at Oldenburg Seminary. —Publ. an Organ-Method; methods for harmony and for school-singing; a work on *Die Orgel* (5 editions) and *Erinnerung an Mozart's Leben und Werke* (1856);—comp. an oratorio, *Die Sachsentaufe;* 2 cantatas, *Triumph des Glaubens* and *Pfingstkantate;* Schiller's *Der Taucher;* a mass f. 3 female voices; chamber-music; organ-pieces; etc.

Sau'er [zow'ĕr], **Emil,** piano-virtuoso; b. Hamburg, Oct. 8, 1862. Pupil of his mother; then of N. Rubinstein at Moscow, 1879–81, and of Liszt at Weimar, 1884–5. Since 1882 on tour—Germany, Austria, Rumania, Russia (3 times), Sweden, Denmark, Spain, Italy, and England; in the United States 1898–9, and 1908. From 1901–7 he was prof. at the 'Meisterschule für Klavierspiel' (connected with the Vienna Cons.); made k. k. Prof. in 1901, and chev. of the Legion of Honor in 1907; is also Kgl. Kammervirtuose; living in Dresden since 1908. Both in technique and expression he vies with the best pianists of the time.—Works: 2 Pf.-concertos (E m. and C m.); *Suite moderne in* E♭; 2 pf.-sonatas (D, E♭); *24 Grosse Konzertetüden;* many minor pieces for pf. (*Aus lichten Tagen, Impressions dans la forêt, Petite scène de ballet, Serenata veneziana*, etc.); *Hymne bulgare* for ch. and orch. He has ed. the complete pf.-works of Brahms (Ed. Peters), and many pcs. from his concert-répertoire. Wrote *Meine Welt. Bilder aus dem Geheimfache meiner Kunst und meines Lebens* (1901; autobiogr.).

Saurel [soh-rĕhl'], **Emma,** b. Palermo, 1850. Opera singer; brilliant début at Pisa; sang in Italy, then in South America and Mexico with Tamberlik, and at New York with Nilsson; later in Portugal and Russia, and 1878–9 at Berlin.

Sauret [soh-rā'], **Émile,** superb violinist; b. Dun-le-Roi, Cher, France, May 22, 1852. Studied in the Conservatoires at Paris (Vieuxtemps) and Brussels (he was de Bériot's last pupil). From the age of 8 he travelled in France, Italy and Austria with success; his London début was at Covent Garden, 1866; he made American tours in 1872, 1874–6, 1877 and 1895. Teacher in Kullak's Acad., Berlin, 1880–91; 1891–1903, prof. at the R. A. M. (succ. P. Sainton); 1903–6, at the Chicago Mus. Coll.; returning to Europe, he lived for a short time in Geneva and Berlin; since 1908 prof. at Trinity Coll., London. In 1872 he married Teresa Carreño (divorced 1877). As for elegance and grace, he is a typical representative of the French school of violin-playing; his interpretation of the classics is remarkable for noble dignity and purity of style. His concert-repertory embraces 80 concertos, and about 400 other works. —Works: For vl. and orch.: Op. 21, *Souvenir de Moscou*, caprice; op. 26, Concerto in G m.; op. 32, *Rapsodie russe;* op. 59, *Rapsodie suédoise;* op. 60, *Deux Morceaux;* op. 67, *Andante et Caprice de Concert; Farfalla* and *Élégie et rondo* (without op.-number).—For vl. solo: Op. 24, *20 Grandes Études;* op. 38, *12 Études artistiques;* op. 64, *24 Études-Caprices;* op. 68, Suite. Over 100 pcs. for vl. and pf. (op. 28, *Feuilles d'Album* [6 pcs.]; op. 29, *Pensées fugitives* [8 do.]; op. 62, *Scènes champêtres*, suite; etc.); about 25 transcriptions; also an excellent method, *Gradus ad Parnassum du violoniste*, op. 36 (4 parts; Ger. and Fr.).

Sauveur [soh-vör'], **Joseph,** b. La Flèche, Mar. 24, 1653; d. Paris, July 9, 1716. A deaf-mute, learning to speak in his 7th year, he became a remarkable investigator in the realm of acoustics; in 1696, member of the Académie.—Works: *Principes d'acoustique et de musique* (1700–1); *Application des sons harmoniques à la composition des jeux d'orgue*

(1702); *Méthode générale pour former des systèmes tempérés* . . . (1707); *Table générale des systèmes tempérés* (1711); *Rapports des sons des cordes d'instrs. de musique aux flèches des cordes* . . .(1713) [all publ. in the Mémoires of the Académie]. He was the first to calculate absolute vibration-numbers, and to explain scientifically the phenomena of overtones.

Sauzay [soh-zā′], **(Charles-) Eugène,** violinist; b. Paris, July 14, 1809; d. there Jan. 24, 1901. Private pupil of Vidal; studied later under Baillot in the Conservatoire, playing 2d violin, and afterwards viola, in the latter's quartet. With Norblin he organized chamber-music soirées; in 1840, solo violinist to Louis Philippe, later leader of second violins in the orch. of Napoleon III; in 1860, Girard's successor as violin-prof. at the Cons.; retired in 1892.—Publ. a *Symphonie rustique* (op. 12); a string-trio in G (op. 8); pieces f. pf., violin, and 'cello, *Études harmoniques* (op. 14) f. violin; fantasias, etc., f. violin and pf.; pf.-pieces;—also *Haydn, Mozart, Beethoven, étude sur le quatuor* (1861; 2d ed. 1884); and *L'école de l'accompagnement* (1869).

Savage, Henry Wilson, operatic and theatrical manager; b. Boston, c. 1860. Originally a real estate operator, he built the Castle Square Th. in Boston; but when one lessee after another went into bankruptcy, he determined to manage the attractions personally. Organizing a small company of competent singers and a fine chorus, he began his career as impresario with a season of grand opera in English at moderate prices. The 'Castle Square Opera Co.' flourished, more ambitious works were presented, and tours of other cities were undertaken. In 1900 he formed the 'English Grand Opera Co.', including, besides his own artists, stars from the Carl Rosa company of London; in Oct.–Dec., 1900, he gave a series of performances at the M. O. H. In 1904–5 he organized a special company, producing *Parsifal* in English with immense success in the principal cities of the East and Middle West; in 1906–7 the same company made a tour with Puccini's *Madama Butterfly* (Amer. première, Garden Th., N. Y., Nov. 12); in 1911–2 Puccini's *Girl of the Golden West* was given; he also prod. light opera with another company, which, among other operettas, introduced Lehár's *The Merry Widow* to the U. S. (1906).

Savard [săh-vahr′], **(Marie-Gabriel-) Augustin,** born Paris, Aug. 21, 1814; d. there June, 1881. Pupil of Leborne and Bazin; in 1843 prof. of solfège, later of harmony and thorough-bass, at Paris Cons.—Works: *Cours complet d'harmonie* . . . (1853); *Manuel d'harmonie; Principes de la musique* (1861; 14th ed. 1913); *Recueil de plain-chant d'église* (*a* 3–4); *Premières notions de musique* (1866; 25th ed. 1897); *Études d'harmonie pratique* (2 vols.).

Savard, (Marie-Emmanuel-) Augustin, son of preceding; b. Paris, May 15, 1861. After finishing his classical studies at the 'Lycée Louis-le-Grand' in Paris (1873–9) he ent. the Cons. in 1880, studying harm. with Durand and Taudou, and comp. with Massenet; won the Prix de Rome in 1886 with the cantata *La Vision de Saül;* 1892–3, chorus-master at the Opéra; since 1902, dir. of the Cons. in Lyons. Comp. of 2 symphonies, the overture *Roi Lear,* a str.-quartet, and a 2-act 'Rêve musical,' *La Forêt* (Opéra, 1910).

Savart [săh-vahr′], **Félix,** born Mézières, June 30, 1791; d. Paris, March 16, 1841. Prof. of acoustics at the Collège de France; in 1827, member of the Académie.—Works [publ. in the 'Annales de physique et de chimie']: '*Mémoire sur la construction des instrs. à cordes et à archet* (1819; separate reprint); *Sur la communication des mouvements vibratoires entre les corps solides* (1820); *Sur les vibraiions de l'air* (1823); *Sur la voix humaine* (1825); *Sur la communication des mouvements vibratoires par les liquides* (1826); *Sur la voix des oiseaux* (1826); etc.

Savenau [zah′vĕ-now], **Karl Maria,** Freiherr **von,** b. Prague, Feb. 3, 1837. Pupil of the School of Organists and the Cons. there; st. further in Leipzig and Weimar; living since 1870 in Graz as comp. and writer.—Works: Op. 7, Psalm 50 for soli, ch., str.-orch. and trombones; op. 15, *Symphonisches Konzertstück* for pf. and orch.; op. 20, str.-quartet in E♭; op. 35, *Aus Waldmeisters Brautfahrt* for soli, ch. and pf.; op. 44, 2 dram. scenes from Tieck's *Die schöne Magelone* for voice and orch.; male choruses, songs and pf.-pcs.

Sawyer, Frank Joseph, born Brighton, England, June 19, 1857; d. there April 29, 1908. Pupil of E. Fr. Richter at the Leipzig Cons.; then st. organ with Sir J. F. Bridge, whose asst. he was for some time; Mus. Doc., Oxon., 1884; until 1896 org. and choirm. at St. Patrick's, Brighton, and cond. of the 'Brighton and Hove Choral and Orchl. Assoc.'; from then till his death prof. of sight-singing at the R. C. M.—Works: An oratorio, *Mary the Virgin* (1889); a dram. cantata, *Orpheus;* the sacred cantatas *Jerusalem, The Soul's Forgiveness, The Widow of Nain;* 2 *Slavonic Dances* for orch.; *Konzertstück* in D for organ and orch.; anthems; songs and part-songs; pf.-pcs.; primer on *Extemporization* (Novello's series) and *A Course in Harmony* (1899; with J. F. Bridge).

Sax, (Antoine-Joseph-) Adolphe, famous instrument-maker, son of Charles-

Joseph S.; b. Dinant, Nov. 6, 1814; d. Paris, Feb. 9, 1894. At the Brussels Cons. he studied the flute and clarinet; Bender called him his best pupil. A skilful workman from early youth, he made improvements in the clarinet 1835–40, and in 1842 went to Paris with a new instr. invented by himself, the 'Saxophone' (a metal wind-instr. with single-reed mouthpiece and conical bore). Berlioz and other prominent musicians speedily recognized the importance of S.'s invention, and warmly advocated its adoption. S., aided by his father, continued his experiments, and evolved two other groups of wind-instrs., the saxhorns (improved from the bugle-horn and ophicleide by replacing the keys by a valve-mechanism), and the saxotromba, midway in tone between the bugle and the horn. His instrs. were gradually adopted by French military bands; the saxophone is sometimes employed in orchestral and chamber-music. S. was app. teacher of the saxophone at the Paris Cons. in 1857; he publ. a method for that instr. Wieprecht, Červeny, and others, have disputed the originality of his inventions; but legal decisions have been uniformly in his favor.—Cf. O. Comettant, *Histoire d'un inventeur du XIXme siècle* (Paris, 1860); Th. Lajarte, *Instruments Sax et fanfares civiles* (ib., 1876).

Sax, Charles-Joseph, born Dinant-sur-Meuse, Belgium, Feb. 1, 1791; d. Paris, April 26, 1865. Established an instrument factory at Brussels in 1815, making wind-instrs. and also pianos, violins, harps and guitars; his specialty, however, was brass instruments, of which he materially improved the scale. He joined his son Adolphe in Paris, 1853.

Sax, Marie. Early stage-name of MARIE SASS.

Sayn-Wittgenstein, Carolyne. See LISZT.

Sayn-Wittgenstein, F. E. See WITTGENSTEIN.

Sbolci [sbŏhl'chē], **Jefte,** b. Florence, Sept. 5, 1833; d. there Dec. 7, 1895. Fine 'cellist, from 1865 prof. at the Istituto Musicale. Founder and director of the Florentine Società Orchestrale; member of the first famous Florentine Quartet (Buonamici, Bruni, Vannuccini, Sbolci).

Sbri'glia [sbrēl'yăh], **Giovanni,** was born in Naples in 1840. At 18 he became a pupil of de Roxas in the Naples Cons., and made his début at 21 as leading tenor in Ricci's *Il Birrajo di Preston*, at the San Carlo Th., then singing in all Italy the entire Italian repertory of the day. Engaged by M. Maretzek, he sang in New York at the Acad. of Music with Patti in *La Sonnambula*, etc.; in Havana he successfully deployed his repertory of over 30 rôles, and then made a grand tournée of the United States with Parodi and Adelaide Phillipps. After seasons in Mexico and Havana, he again toured the States as far as San Francisco, and returned to Europe, settling in Paris about 1875. His success in training the tenor Nouvelli now led S. to devote himself to teaching; at this time Jean de Reszké was singing baritone rôles in the Théâtre de la Salle Ventadour, but under S.'s training he re-formed his voice, and came out in the tenor rôle of Robert (*Robert le Diable*) in Madrid (1879). Joséphine and Édouard de Reszké also profited by S.'s instructions, the former changing her voice from a light to a dramatic soprano within six months, singing the rôle of Selika in *l'Africaine* so finely that Massenet wrote for her the leading rôle in *Le Roi de Lahore*. Other celebrated pupils are Pol Plançon, Nordica, Sibyl Sanderson, etc. He was an officer of the Académie, and member of the R. Acad. at Florence from 1890.

Scal'chi [skăhl'kē], **Sofia,** dram. mezzo-soprano; b. Turin, Nov. 29, 1850. Pupil of Boccabadati; début Mantua, 1866, as Ulrica in Verdi's *Ballo in Maschera;* then sang in Verona, Bologna, Nice, etc. In London her concert-début (Sept. 16, 1868) was a great success, her operatic début (Cov. Garden, Nov. 5, 1868) as Azucena an extraordinary success; from then until 1890 she sang there every season, her popularity becoming so great as to arouse the jealousy of Patti. She visited the U. S. for the first time in 1882 in Col. Mapleson's company; sang under Abbey in the first season given at the M. O. H. (1883–4); the next two seasons again with Mapleson; sang at the M. O. H. under Grau's management from 1891–6. She has also sung in Petrograd, Moscow, Warsaw, Vienna, Madrid and Rio de Janeiro. In 1896 she retired to her castle, Villa Sofia, in Turin. In 1875 she married Count Luigi Lolli. Her voice had a range of 2½ octaves, from *f–bb*²; in her prime it was very sympathetic, powerful and perfectly even throughout. Her rôles included Pierotto (*Linda di Chamounix*), Leonora (*Favorita*), Meala (*Paul et Virginie*), Fides (*Prophète*), Page (*Huguenots*), Arsace (*Semiramide*), Amneris, Siebel, Ortrud, etc.

Sca'ria, Emil, highly gifted dramatic bass; b. Graz, Sept. 18, 1838; d. Blasewitz, n. Dresden, July 22, 1886. Pupil of Netzer at Graz, and of Gentiluomo and Lewy at Vienna. His début in 1860, at Pest, as Saint-Bris in *Les Huguenots* was a complete fiasco. After some months' study with Garcia in London (1862) he appeared again in Dessau, scoring a brilliant success; was then eng. at Leipzig (1863), Dresden (1864), and lastly at the

Court Opera, Vienna, from 1872. He excelled in Wagner rôles (created Gurnemanz [*Parsifal*] in 1882).—Cf. A. Neumann, *Erinnerungen an R. Wagner* (Leipzig, 1907; Engl. tr. by E. Livermore, N. Y., 1908).

Scarlat'ti, Alessandro, founder of the 'Neapolitan School' of music; b. Trapani, Sicily, 1659; d. Naples, Oct. 24, 1725. There is no authentic record of his early life and training; in 1680 he conducted his first known opera, *L'Onestà nell' amore*, at the palace of Queen Christina of Sweden in Rome; on the score of another, *Pompeo*, performed there in 1684, he is styled maestro di cappella to the Queen. In 1694 he was maestro to the Viceroy at Naples. In 1703 he became asst.-maestro to Foggia at S. Maria Maggiore, Rome, and succeeded him as chief maestro 1707, resigning in 1709 and returning to Naples, where he subsequently became maestro of the royal chapel. He also taught successively at the Conservatories of San Onofrio, de' Poveri di Gesù Cristo, and the Loreto; among his distinguished pupils were Durante, Leo, Feo, Logroscino, Hasse and Porpora. S. produced no less than 115 operas (41 still extant); *La Rosaura* (Rome, about 1690), edited by Eitner, was printed by the 'Gesellschaft für Musikforschung,' Vol. xiv; in *Teodora* (Rome, 1693) occurs the first orchl. ritornello, and an incipient *recitativo obbligato* accompanied by the entire orchestra; also several arias with the first part sung *da capo*, a style which was later generally adopted by opera-composers;—an aria and a duet from *Laodicea e Berenice* (Naples, 1701) have been publ. by J. J. C. Maier, also a terzet and quartet from *Griselda* (Rome, 1721), with German transl. by v. Wolzogen; in *Tigrane* (Venice, 1715; marked by S. himself as his 115th opera) the orch. comprises violins, violas, 'celli, double-basses, 2 flutes, 2 oboes, 2 bassoons, and 2 horns. 14 oratorios are also known; he is said to have written over 200 masses (up to ten parts), besides much other sacred music (*Concerti sacri*, motets *a* 1–4, w. 2 violins, viola and organ, were publ. at Amsterdam as op. 1 and 2; a few separate numbers are in the colls. of Choron, the Prince of Moszkva, Commer [a *Tu es Petrus*], Dehn, Proske, and Rochlitz; Choron also publ. a Requiem, and Proske a mass); his secular vocal music includes madrigals (one *a* 4, f. SS.AA., is in Padre Martini's 'Esempl. di contrapp. fugato'), serenatas, duets, and a vast number of cantatas (Dent gives a list of 600 with basso cont. and 61 with instrs.). The Cons. Library at Paris has 8 vols. of these in MS. —Cf. E. J. Dent, *The Operas of A. S.*, in 'Sbd. I. M.-G.' (iv, 1); id., *A. S. His Life and Works* (London, 1905).—See also Q.-Lex.

Scarlat'ti, Domenico, son of preceding; celebrated composer for and player on the harpsichord; b. Naples, Oct. 26, 1685; d. there 1757. He first attracted attention as an arranger (1704) and composer of operas (he was taught by his father and Gasparini); he also early made a reputation as a harpsichord-player, for when Handel visited Rome in 1709, Cardinal Ottoboni chose S., as the foremost Italian harpsichordist and organist, to compete with the great German, who proved his equal on the harpsichord, and his superior on the organ. In Jan., 1715, S. was app. Bai's successor as maestro at St. Peter's, Rome, resigning in 1719 to become maestro al cembalo at the Italian Opera, London, where his opera *Narciso* was prod. in 1720; in 1721 he became court cembalist at Lisbon, and music-master to the princesses; was in Naples 1725–9, in Madrid 1729–54, as music-master to the Princess of the Asturias, and then returned to Naples. Owing to his passion for gambling, he left his family in destitution, which Farinelli generously relieved.—Domenico Scarlatti's especial claim to renown rests upon his harpsichord-music; he studied the peculiarities of the instrument, and adapted his compositions to them, being the first writer in the 'free style' (the homophonic 'song-form' with graceful ornamentation, in contrast to the former—contrapuntal —vocal or organ-style). He also obtained effects by the frequent crossing of the hands; runs in thirds and sixths; leaps wider than an octave; broken chords in contrary motion; tones repeated by rapidly changing fingers; etc. He has been called the founder of modern pianoforte technique. A characteristic of S.'s pieces is their brevity. He publ. only 2 books of *Pièces pour le clavecin* . . . (32 numbers), and *Esercizi per gravicembalo* . . . Abbate Santini (q. v.) had in his library 349 comps. for harpsichord and organ by S.; K. F. Pohl had a coll. of 304 (all MS.). Modern editions include a coll., by Czerny, of 200 pieces; Breitkopf, 60; Pauer, 50 Harpsichord-lessons, also other pieces in 'Alte Meister,' 'Alte Claviermusik,' 'Old Italian Composers,' and 'Merry Musicians'; Köhler, 12 sonatas and fugues; Tausig, 3 sonatas; v. Bülow, 18 pieces in suite-form; Schletterer, 18; André, 28; Banck, 30; Farrenc, 100 (in 'Trésor des pianistes'); Peters, in 'Alte Claviermusik.' In 1906 Ricordi began the publication of S.'s complete harpsichord-works, edited by Alessandro Longo (6 vols. up to 1917).—Cf. A. Longo, *D. S. e la sua figura nella storia della musica* (Naples, 1913).

Scarlat'ti, Giuseppe, grandson of Alessandro; b. Naples, 1712; d. Vienna, Aug. 17, 1777. Opera-composer, producing his works on Italian stages, and (from 1757) in Vienna.

Schaab, Robert, b. Rötha, n. Leipzig, Feb. 28, 1817; d. Mar. 18, 1887, as organist of the Johanniskirche, Leipzig. His teachers were C. F. Becker and Mendelssohn; his organ-works are of value (60 Choralvorspiele [op. 118, 119, 121]).

Schach'ner, Rudolf Joseph, b. Munich, Dec. 31, 1821; d. Reichenhall, Aug. 15, 1896. Pianist; pupil of Mme. von Fladt and (1837–8) of J. B. Cramer. Played in Vienna (1842), Paris, Leipzig (Gewandhaus), etc.; settled in London 1853 as a teacher; later went to Vienna, often visiting Munich.—Works: Oratorio *Israels Rückkehr von Babylon;* 2 pf.-concertos (op. 6 and 10); *Poésies musicales*, op. 8 and 9; *Romance variée*, op. 11; *Ombres et rayons*, 6 books, op. 13 and 17; *La Chasse*, op. 12; *Phantasiestück*, op. 15; songs, op. 22 and 23; etc.

Schacht, Matthias Heinrich, b. Viborg, Jütland, April 29, 1660; d. as rector at Kierteminde, Aug. 8, 1700. Gerber utilized part of his MS. mus. dictionary *Bibliotheca musica* . . . for his lexicon.

Schack [Cziak], Benedikt, b. Mirowitz, Bohemia, 1758; d. Munich, Dec. 11, 1826. Tenor stage-singer at Prague, Salzburg, Vienna, Graz and Munich, belonging to Schikaneder's troupe in Salzburg and Vienna; Mozart wrote for S. the rôle of Tamino. He also prod. some operas, a mass, etc.

Schad, Joseph, born Steinach, Bavaria, Mar. 6, 1812; d. Bordeaux, July 4, 1879. Pianist; pupil of Würzburg Cons., then of Aloys Schmitt at Frankfort. After concert-tours in Switzerland, he became organist and mus. dir. at Morges (canton Vaud) in 1834; later teacher at the Geneva Cons.; settled in Bordeaux 1847, where he was in high repute as a teacher.—Publ. much melodious and popular music f. pf.: *Le Soupir*, op. 19; *La Gracieuse*, op. 23 (waltz); *La Rose des Alpes*, op. 38; *Fleur des Alpes*, op. 39; *Tarentelle*, op. 55; a ballet (f. pf.), *Frantzia;* fantasias, transcriptions, etc.

Schaefer (or **Schäfer**), **Alexander Nikolaievitch,** born Petrograd, Sept. 11, 1866. Pupil of the Cons. there, graduating in 1886; from 1886–91 teacher at Krivoshin and Dannemann's music-school; 1891–8, at the Patriotic Inst.; 1898–1901, cond. at Panaiev's private opera; since then cond. at the Popular Opera.—Works: The operas *Tsÿganÿ* [Gypsies] (Petrograd, 1901) and *Thisbe* (not prod.); 2 ballets, *Die Phantasieinsel* and *Das verzauberte Gras;* 2 symphonies; 3 suites, 3 Russian dances and Scherzo for orch.; 2 str.-quartets; a pf.-trio; pf.-pcs. and songs. Has publ. numerous arrs. for pf. (4 hands) of orchl. works (Tchaikovsky's 6th symphony, etc.).

Schäf'fer, August, b. Rheinsberg, Aug. 25, 1814; d. Berlin, Aug. 7, 1879. Pupil, from 1833, of Mendelssohn at Berlin, where he spent most of his life. His humorous duets and quartets won great popularity; he also comp. symphonies, string-quartets, pf.-pieces, etc., and prod. a few operas: *Emma von Falkenstein* (Berlin, 1839); *José Riccardo* (Hanover, 1857); *Junker Habakuk* (ib., 1861); etc.

Schäffer, Julius, b. Krevese in the Altmark, Sept. 28, 1823; d. Breslau, Feb. 10, 1902. Studied theology at Halle, where intercourse with Franz, and musicians in the near-by city of Leipzig, won him over to music. In 1850 he went to Berlin to study under Dehn; 1855, mus. dir. to the Grand Duke at Schwerin, where he founded and conducted the 'Schlosskirchenchor,' modelled after the Berlin cathedral-choir. In 1860 he succeeded Reinecke as mus. dir. at the Univ., and cond. of the 'Singakademie,' Breslau, with the title of 'R. Mus. Dir.' in 1871, and 'Professor' in 1878; *Dr. phil. hon. causa* (Breslau) in 1872.—Works: Excellent choral-books (1866; 1880); songs and part-songs; in defence of Franz's 'additional accompaniments' to scores by Bach and Handel, S. wrote, *versus* Chrysander, *Zwei Beurtheiler von Dr. R. Franz, Fr. Chrysander in seinen Clavierauszügen zur deutschen Händel-Ausgabe* (1876), and *R. Franz in seinen Bearbeitungen älterer Vocalwerke. . . .* (1877); also *Die Breslauer Singakademie* (1875).—Cf. E. Bohn, *J. S.* (Breslau, 1902).

Schafhäutl, Karl Franz Emil von, b. Ingolstadt, Feb. 16, 1803; d. Munich, Feb. 25, 1890, as prof. of mining, etc., custodian of the State geological colls., etc. He was also a student of acoustics, and intimate with Theobald Böhm, whom he advised and aided in the construction of his instrs.—Publ. *Theorie gedackter, cylindrischer und conischer Pfeifen und der Querflöten* (1833, in the 'Neue Annalen der Chemie'); *Ueber Schall, Ton, Knall und einige andere Gegenstände der Akustik* (1834, in do.; both separately printed); *Ueber die Kirchenmusik des katholischen Cultus* (1833, in the 'Allg. mus. Zeitung'); a report on the mus. instrs. in the Munich Industr. Exhib. (1854); *Ueber Phonometrie* (1854); *Der echte Gregorianische Choral in seiner Entwickelung* (1869); *Ein Spaziergang durch die liturgische Musikgeschichte der katholischen Kirche* (1877; continuation of preceding); *Abt Georg Jos. Vogler: Sein Leben, sein Charakter, und sein musikal. System* (1888); also, in the 'Allg. mus. Zeitung,' 1879, investigations into the phenomena of clang-tints, with results at variance with Helmholtz's theory.—Cf. *Erinnerungen an K. Ett und K. von Sch.*, in 'Kchm. Jahrb.' (1891).

Scharfe, Gustav, b. Grimma, Saxony, Sept. 11, 1835; d. Dresden, June 25, 1892. Distinguished singing-teacher; for 11 years baritone in the Dresden Court Opera; teacher of singing at the Cons., 1874; Professor, 1880. —Publ. *Die methodische Entwickelung der Stimme,* a standard work; also choruses and songs.

Schar'fenberg, William, b. Kassel, Germany, Feb. 22, 1819; d. Quogue, Long Island, N. Y., Aug. 8, 1895. A pupil of Hummel at Weimar till 1837; returned to Kassel, playing 2d violin in Spohr's quartet; went to New York in 1838, making his début as a pianist in Hummel's septet, and at once took a leading position in the city as a teacher and concert-player. He was successively secretary, vice-president, treasurer, and (1863) president of the Philharm. Soc. For many years he was musical editor and adviser to the firm of G. Schirmer, and did excellent editorial work.

Scharrer, August, b. Strassburg, Oct. 18, 1866. While attending the 'Handelsschule' in Nuremberg he also st. pf. with Lina Ramann and Ida Volkmann. At the beginning of his mercantile career he was sent on a business trip to the U. S.; in Salt Lake City he visited the Mormon Tabernacle, and was granted permission to play on the magnificent organ; after improvising for hours he resolved to devote himself entirely to music. He ent. the Strassburg Cons., and also st. privately with Müller-Reuter and G. Jacobsthal; then went to Berlin, studying comp. with H. Hofmann and Ph. Rüfer, and musicology at the Univ. with Spitta and Bellermann. In 1897–8 he acted as Mottl's asst. in Karlsruhe; 1898–1900, Kapellm. at the Stadtth. in Ratisbon; 1900–4, 2d cond. of the Kaim Orch. in Munich; 1904–7, cond. of the Philh. Orch. in Berlin; 1907–14, dir. of the Strassburg Cons. (succ. Franz Stockhausen); since then living in Nuremberg as cond. of the 'Lehrer-Gesangverein.'—Publ. works: Op. 3, *Hymne an die Nacht* for bar. solo, ch. and orch.; op. 19, *Symphonisches Adagio* for orch.; op. 20, *Heitere Ouvertüre;* op. 23, Symphony in D m., *Per Aspera ad Astra;* songs (op. 1, 2, 17, 18). In MS. an opera, *Erlösung;* op. 4, *Gudruns Befreiung* for 3 solo vcs. and orch.; op. 29, *Advent,* mixed chorus and orch.; and the orchl. works, op. 5, *Ballettmusik;* op. 6, *Symphonietta;* op. 9, 3 *Intermezzi;* op. 11, *Festmarsch;* op. 13, *Stillste Stunde,* symph. poem; op. 21, *Charakteristische Suite;* op. 22, *Phantastisches Vorspiel;* 3 overtures (op. 24, 25, 26); op. 27, *Iphigenie,* symph. poem; op. 30, *Adagio sostenuto* for small orch.; op. 32, *Variationen; Abendfrieden* for str.-orch.

Scharrer, Irene, fine pianist; b. London, c. 1880. Pupil of the R. A. M. and of Tobias Matthay; début in 1901; has since appeared in numerous recitals and with all the great English orchestras; successful tours of Germany and Holland.

Scharwen'ka, (Ludwig) Philipp, b. Samter, Posen, Feb. 16, 1847. After a gymnasial course at Posen, he entered Kullak's Academy at Berlin in 1865, studying chiefly under Wüerst; also had private lessons with H. Dorn. In 1870, teacher of theory and comp. at the Academy; in 1880 he founded, with his brother Xaver, the 'Scharwenka Cons.'; also accompanied his brother to New York in 1891, but returned in 1892, joining Goldschmidt in the direction of the Cons., which was amalgamated with the Klindworth Cons. in 1893. He is senator of the Berlin 'Akademie der Künste.' In 1880 he married the violinist Marianne Stresov, who has since then been teaching in his Cons. —Works: For orch.: Op. 19, *Serenade;* op. 20, *Zwei polnische Volkstänze;* op. 37, *Wald- und Berggeister,* intermezzo; op. 38, *Polnische Tanzweisen;* op. 40, *Liebesnacht,* 'Fantasiestück'; op. 43, *Festouvertüre;* op. 76, *Arkadische Suite;* op. 87, *Frühlingswogen,* symph. poem; op. 92, *Traum und Wirklichkeit,* do.; op. 95, vl.-concerto in G; op. 96, Symphony in D m.; op. 108, *Dramatische Fantasie;* op. 115, *Symphonia brevis* in E♭. Chamber-music: Pf.-quintet in B m., op. 118; 2 str.-quartets (op. 117, D m.; op. 120, D); 3 pf.-trios (op. 100, C♯ m; op. 112, G; op. 121, E m.); trio in A for vl., vla. and pf., op. 105; 2 vl.-sonatas (op. 110, B m.; op. 114, E m.); vla.-sonata in G m., op. 106; vcl.-sonata in G m., op. 116. For soli, ch. and orch.: op. 44, *Herbstfeier;* op. 113, *An den König; Sakuntala* (no op.-number). Minor pcs. for vl. and pf.; do. for vcl. and pf.; numerous pf.-pcs. (op. 61, 3 sonatas; op. 85, *Zwei Rhapsodien;* etc.); do. for 4 hands (op. 21, 54, 56, 91, 109, etc.); choruses a capp. for male and mixed vcs.; songs.

Scharwen'ka, (Franz) Xaver, brother of preceding; b. Samter, Jan. 6, 1850. Distinguished pianist and composer; pupil of Kullak and Wüerst at Kullak's Acad., graduating in 1868, when he was app. teacher there. First public concert at the Singakademie, 1869, very successful; for about 10 years he gave an annual series of 3 chamber-concerts there (with Sauret and H. Grünfeld); also arranged and cond. orchl. subscription-concerts. In 1874 he gave up his position as teacher, and made pianistic tours through Europe and America. In 1880 he founded the Berlin 'Scharw. Cons.', of which he was director till 1891, then establishing his Cons. in New York. In 1898 he returned to Berlin, as Director of the Klindworth-Scharwenka Cons., and head of the pf.-classes; resigned in 1914, and establ. his own 'Meister-

schule' for pf. in Berlin. He revisited the U. S. in 1913–14. S. is court pianist to the Emperor of Austria, and received the title of Professor from the King of Prussia (Emperor Wilhelm II); in 1911 elected senator of the Berlin Akademie der Künste.—Works: Opera *Mataswintha* (Weimar, 1896; M. O. H., April 1, 1897; succ.); symphony in C m., op. 60; 4 pf.-concertos (No. 1, B♭ m., op. 32; No. 2, C m., op. 56; No. 3, C♯ m., op. 80; No. 4, F m., op. 82); a pf.-quartet in F, op. 37; 2 pf.-trios, (op. 1, F♯ m.; op. 45, A m.); 2 pf.-sonatas (op. 6, C♯; op. 36, E♭); many brilliant and fascinating pf.-pieces for 2 and 4 hands; a 'cello-sonata in E m., op. 46a; a violin-sonata in D m., op. 2; numerous songs; church-music; technical works, *Beiträge zur Fingerbildung* (op. 77), *Studien im Oktavenspiel* (op. 78), *Meisterschule des Klavierspiels* (a coll. of famous études progressively arr.). Also many arrangements: Chopin's B-m. Scherzo, f. 2 pfs.; Hummel's B-m. concerto, and Chopin's Andante and Polonaise, op. 22, newly instrumented; a critical edition of Schumann's pf.-works.—S. was for some years correspondent of the 'Monthly Mus. Record,' London; author of *Methodik des Klavierspiels* (1908).

Schatz, Albert, b. Rostock, May [*not* Mar.] 19, 1839; d. there Oct. 18, 1910. From earliest youth he was especially interested in opera and its history; although a merchant, he spent much time collecting materials for a history of the opera. After living for 7 years in San Francisco he returned in 1873 to his native city, where he took over the music-business of Ludwig Trutschel. He then conceived the plan of writing the history of opera from original sources, and began to collect the original libretti of the first performances; after almost half a century he had in his possession about 12,000; the statistical material he had entered on about 80,000 cards, each containing the title of an opera, name of comp. and librettist, city, theatre and date, not only of first perf. (world-première), but also of first perfs. in other cities. Being in feeble health, he sold his valuable coll. of libretti, the largest in the world, in 1908 to the Library of Congress in Washington, where it has since been systematically extended.—Cf. O. G. Sonneck's Preface to *Catalogue of Opera Librettos printed before 1800* (2 vols.; Washington, 1914).

Schaub [showp], **Hans F.,** b. Frankfort-on-Main, Sept. 22, 1880. Pupil of I. Knorr, E. Humperdinck and Arnold Mendelssohn; 1902, choral cond. in Bingen; 1904, teacher of theory at the Breslau Cons.; since 1906, in Berlin as teacher of comp. at Benda's Cons. and ed. of 'Deutsche Musikerzeitung.' He advocates the abolition of thorough-bass in the teaching of theory. Comp. of *Festvorspiel,* a symph. prologue to *Monna Vanna,* 3 intermezzi for orch., vl.-pcs.; in MS. an opera, *Der Pascha.*

Schau'ensee [show'ĕn-zā], (**Franz Joseph Leonti**) **Meyer von,** b. Lucerne, Aug. 10, 1720; d. after 1790. After a stirring life, he took holy orders in 1752, and became organist at the 'Liudgardstift.'—Publ. works: 7 masses; much church-music, chamber-music, and several operas (Fétis gives a full list).

Schebek [shā'-], **Edmund,** b. Petersdorf, Moravia, Oct. 22, 1819; d. Prague, Feb. 11, 1895, as Imp. councillor and secretary of the Chamber of Commerce. Wrote the official (Austrian) report on the mus. instrs. at the Paris Exposition of 1855 (separate reprint 1858); *Der Geigenbau in Italien und sein deutscher Ursprung* (1874); and *Zwei Briefe über J. J. Froberger* (1874).

Schebest [shā'-], **Agnes,** noted mezzo-soprano stage-singer; b. Vienna, Feb. 10, 1813; d. Stuttgart, Dec. 22, 1869. Studied at Dresden, and sang in the opera there 1832–3, then in Pest till 1836; again in Dresden, at Vienna, and Karlsruhe, etc. Married D. F. Strauss, author of *Das Leben Jesu,* in 1841, and retired.—Autobiogr. *Aus dem Leben einer Künstlerin* (1857).

Schech'ner-Waa'gen [shĕhyh'-], **Nanette,** noted operatic soprano; b. Munich, 1806; d. there April 30, 1860. Sang at first in Italian opera; from 1827 in German opera at Berlin and Munich, being unrivalled in the rôles of Fidelio, Iphigenia (*auf Tauris*), and Spontini's *Vestalin.* Nerve-disorders caused her retirement in 1835.—Her husband was the painter Waagen.

Scheel [shāl], **Fritz,** b. Lübeck, Nov. 7, 1852; d. Philadelphia, Mar. 13, 1907. His grandfather and father were orchl. conductors, and at 10 the boy played the violin in his father's orch., also acquiring practical knowledge of several other instrs.; 1864–9, pupil of F. David in Leipzig. At 17 he began his career as Konzertmeister and cond. at Bremerhaven; in 1873, solo violin and cond. of the summer concerts in Schwerin; succ. Hans Sitt in 1884 as cond. of the Chemnitz munic. orch.; 1890–3, cond. of orchl. concerts in Hamburg. Came to America in 1893, and after conducting some orchl. concerts in New York went to Chicago in 1894 as cond. of the Trocadero concerts at the Columbian Expos.; in 1895 he establ. the San Francisco Symph. Orch., which he cond. for 4 seasons; then accepted an eng. to conduct a series of summer concerts at Woodside Park, Philadelphia. His playing of Beethoven's symphonies induced influential music-lovers to organize the 'Phila. Orchl. Assoc.,' which establ. in the fall of 1900 the Phila. Symph. Orch., of which

S. was cond. till his death. Under him the orch. became one of the great orchs. in the U. S., a reputation maintained by his successors (Karl Pohlig, 1907–12; Leopold Stokowski, 1912 till now [1918]).

Scheibe [shī'bĕ], **Johann,** celebrated German organ-builder at Leipzig; d. Sept. 3, 1748. Built the organs in the Paulinerkirche and Johanniskirche; Bach considered the latter faultless.

Schei'be, Johann Adolf, son of preceding; b. Leipzig, 1708; d. Copenhagen, April 22, 1776. Law-student at Leipzig, but on his father's death had recourse to his mus. training to support himself; failing to obtain the post of organist at the Thomaskirche in the competition (adjudicated by Bach, among others) with Görner, he travelled for a time, and settled in Hamburg, publishing a mus. paper, 'Der critische Musicus,' from 1737–40 (in No. 6 is a sharp attack on Bach). In 1740 he became Kapellm. to the Margrave of Brandenburg-Culmbach; in 1744, court cond. at Copenhagen, where he was pensioned in 1758. He had continued the publication of 'Der critische Musicus,' issuing an enlarged edition in 1745, containing discussions of topics broached in that paper.—Publ. *Abhandlung vom Ursprung und Alter der Musik, insonderheit der Vocalmusik* (1754; maintains that part-songs originated with Northern peoples); an *Abhandlung über das Recitativ* (in the 'Bibliothek der Künste und Wissenschaften,' Vols. ii and iii); *Ueber die musicalische Composition* (only Vol. i, of the 4 projected, was publ. in 1773); etc.—His publ. comps. include a Danish opera *Thusnelda* (Copenhagen, 1749); tragic cantatas *a* 2, w. clavichord; songs; *Musicalische Erquickstunden* (6 sonatas f. flute w. continuo); 3 sonatas f. flute w. clavichord. In MS. he left 2 oratorios, about 200 church-works, 150 flute-concertos, 30 vl.-concertos, etc.—See Q.-Lex.

Scheibler [shī'-], **Johann Heinrich,** b. Montjoie, n. Aix-la-Chapelle, Nov. 11, 1777; d. Krefeld, Nov. 20, 1837. A silk-manufacturer at Krefeld, he became interested in acoustic phenomena, and invented an apparatus consisting of 56 tuning-forks, for tuning fixed-tone instrs. according to the equally tempered scale. He publ. several pamphlets to explain his invention: *Der physikalische und musikalische Tonmesser* (1834); *Anleitung, die Orgel vermittelst der Stösse (vulgo Schwebungen) und des Metronoms correct gleischschwebend zu stimmen* (1834); etc.—all united as *Schriften über physikalische und musikalische Tonmessung* . . . (1838). His system is more clearly explained by Töpfer (1842), Vincent (1849), and Lecomte (1856). At the Stuttgart Congress of physicists in 1834, S. proposed the pitch of $a^1 = 440$ (vibrations) at 69° Fahr., which was adopted (hence called the 'Stuttgart pitch').—Cf. J. J. Löhr, *Über die Sch.'sche Erfindung überhaupt und dessen Pianoforte- und Orgelstimmung insbesondere* (Krefeld, 1836).

Scheidemann [shī'-], **Heinrich,** b. Hamburg, c. 1596; d. there 1663. Important organist; pupil and successor of his father, Hans S., org. of the Katherinenkirche; also studied under Sweelinck at Amsterdam. His successor was Reinken. Of his works very little was publ., but many works for organ and harpsichord are preserved in MS.—Cf. M. Seiffert's essays in 'Vierteljahrsschrift für Musikwissenschaft' (1891); R. Buchmayer, *Musikgeschichtliche Ergebnisse einer Reise nach Lüneburg,* in 'Dresdener Anzeiger' (July 5–26, 1903).—See Q.-Lex.

Schei'demantel [shī'-], **Karl,** distinguished dram. baritone; b. Weimar, Jan. 21, 1859, where he was a private pupil of Bodo Borchers, and was eng. at the court theatre 1878–86; also studied with Stockhausen in the summers of 1881–3; received title of 'Kammersänger' in 1885. Member of the Dresden court opera from 1886–1911; in 1886 he also sang the rôle of Amfortas at Bayreuth, and has since then appeared there in all the Wagner rôles; in 1892 he sang with much applause at La Scala, Milan. On his retirement in 1911 he was made hon. member of the R. theatres of Dresden and Weimar; since then prof. at the 'Grossherzogl. Musikschule' in Weimar. He is the recipient of numerous orders and decorations. In 1909 the Dresden Opera brought out with great succ. Mozart's *Così fan tutte* with an entirely new text by Sch. (as *Dame Kobold;* prod. also at many other Ger. theatres). His new transl. of *Don Giovanni* won the prize of the 'Deutscher Bühnenverein' (1914). He has publ. *Stimmbildung* (1907; 4th ed. as *Gesangsbildung,* 1913; Engl. tr. by Carlyle, 1910); has written the libretti for Lindner's *Eldena* and Pittrich's *Pechvogel und Lachtaube;* also has ed. a coll. of songs, 'Meisterweisen' (1914; 6 parts).—Cf. P. Trede, *K. S.* (Dresden, 1911).

Scheider [shī'-], **May,** coloratura and lyric soprano; b. New York. St. pf. with P. Gallico and A. Lambert in N. Y., and appeared in public at the age of 13; st. singing with Earl Brown in N. Y., 4 years with G. B. Lamperti in Dresden, and one season (1913) with J. de Reszké in Paris; début with the Blüthner Orch. in Berlin (1908); operatic début shortly afterwards in Zurich as Philine (*Mignon);* eng. there from 1908–11; 1911–13, at Karlsruhe; specially eng. at Mannheim for the difficult rôle of Zerbinetta in Strauss's *Ariadne auf Naxos* for the local première; has appeared in special engage-

ments at the 'Komische Oper' in Berlin, and the opera-houses of Dresden, Stuttgart, Baden-Baden, Freiburg and St. Gallen; 1915–16, member of the Boston Grand Opera Co. Her voice, which is both beautiful and powerful, has a range from *g–f*³; her répertoire of 40 rôles includes Marguerite, Juliette, Manon, Lucia, Violetta, Gilda, Rosina, Nedda, Mimi and Desdemona.

Scheidt [shīt], **Samuel,** b. Halle-on-Saale, 1587; d. there Mar. 30, 1654 [date given in the church-register]. Famous organist; pupil of Sweelinck in Amsterdam; organist of the Moritzkirche, and Kapellm. to Margrave Christian Wilhelm of Brandenburg, at Halle. Noteworthy as the first to treat the working-out of the chorale artistically, and in true organ-style. Principal work, *Tabulatura nova* (1624, 3 vols.; republ., 1892, as Vol. i of 'Denkmäler deutscher Tonkunst'; contains figured chorales, toccatas, fantasias, passamezzi, a mass, Magnificats, psalms, hymns); further, a *Tabulaturbuch* (1650; 100 psalms *a* 4; songs); *Cantiones sacrae a* 8 (1620); *Concerti sacri 2–12 vocum, adjectis symphoniis et choris instrumentalibus* (1621; 1622); *Ludi musici* (2 parts, 1621, '22; Paduane, Gagliarde, etc.); *Liebliche Kraft-Blümlein* (1625); *Newe geistliche Concerte a* 2–3 w. fig. bass (1631); ditto, Part ii (1634); Part iii (1635); Part iv (1640); *70 Symphonien auf Concerten-Manier a* 3 w. fig. bass (1644).—Cf. A. Werner, *Samuel und Gottfried Sch.*, in 'Sbd. I. M.-G.' (I. [1900]).—See also Q.-Lex.

Schein [shīn], **Johann Hermann,** born Grünhain, Saxony, Jan. 20, 1586; d. Leipzig, Nov. 19, 1630. On the death of his father, the pastor at Meissen, in 1599, he entered the Electoral Chapel at Dresden as a soprano; studied at Schulpforta from 1603–7, then at Leipzig Univ. (jurisprudence); became 'Praeceptor' and 'Hausmusikmeister' to Captain von Wölffersdorf at Weissenfels; court Kapellm. at Weimar in 1615; and succeeded Calvisius as cantor of the Thomasschule at Leipzig in 1616. Sch. was the first to make artistic adaptations of the old chorales for the organ; his harmonization is always refined and dignified, although he was not as careful as he might have been in preserving the characteristics of the church-modes in which these chorales were originally conceived; together with Prätorius and Schütz he shares the distinction of being among the pioneers to introduce into German music the newly developed monodic and instrumental style of the Italians. His most important work is *Cantional oder Gesangbuch Augspurgischer Confession . . . a* 4–6 (1627; a 2d ed. of that year has 27 new numbers, making in all 312 German and Latin sacred songs and psalms). He also wrote much church-music, sacred and secular madrigals, and 20 suites for strings (*Banchetto musicale*, 1617; among the earliest instrl. works in Germany). Of a complete edition of his works in 8 vols., edited by Artur Prüfer, and publ. by Breitkopf & Härtel, the following vols. had appeared up to 1917: I, *Venus Kräntzlein* (1609) and *Banchetto musicale* (1617); II, *Musica Boscareccia* (1621, '26, '28); III, *Diletti Pastorali* (1624) and *Studenten-Schmauss* (1626, '34); IV, *Cymbalum Sionium* (1615); V, *Opella nova* (1618, '26); VI, *Fontana d'Israel* (1623). Vol. vii will contain the *Cantional*, and vol. viii occasional compositions.—Cf. A. Prüfer, J. H. Schein (Leipzig, 1895, w. bibliography); id., *J. H. Sch. und das weltliche Lied des 17. Jahrh.*, with appendix, *Sch.'s Stellung zur Instrumentalmusik*, in 'Beihefte I. M.-G.' (II, 7; 1908).—See Q.-Lex.

Scheinpflug [shīn′-], **Paul,** b. Loschwitz, n. Dresden, Sept. 10, 1875. Pupil of the Dresden Cons. (1890–4), studying violin with E. Rappoldi and comp. with Braunroth and Draeseke; 1897–8, member of the private quartet of a Russian count in Deshev; 1898–1909, Konzertmeister of the 'Philharmonie' and cond. of the 'Liederkranz' and 'Lehrer-Gesangverein' in Bremen; 1909–14, cond. of the 'Musikverein' in Königsberg; since then cond. of the Blüthner Orch. in Berlin.——Works: A symph. poem, *Frühling* (op. 8) and *Ouvertüre zu einem Lustspiel* (op. 15), for orch.; pf.-quartet in E, op. 4; str.-quartet in C m., op. 16; vl.-sonata in F, op. 13; 2 male choruses with vl. solo, op. 10; *Die Ulme von Hirsau* for double male ch., op. 12; *Worpswede* (op. 5), song-cycle for voice, pf., vl. and Engl. horn; songs (op. 1, 2, 3, 6, 9, 11, 14).—Cf. F. Dubitzky, *P. S.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Schel′ble, Johann Nepomuk, b. Hüfingen, Black Forest, May 16, 1789; d. Frankfort-on-Main, Aug. 7, 1837. Choir-boy at the Marchthal monastery; then a pupil in singing, etc., of Weisse at Donaueschingen, and of Krebs in Stuttgart, where (1812) he was court singer and teacher at the music-school. From 1813–16 in Vienna as an opera-tenor; intimate with Beethoven, Moscheles and Spohr; then in Frankfort, at first as tenor at the opera, 1817–18 cond. of the 'Akademie,' then founded the 'Cäcilien-Verein.' His method for teaching the mus. rudiments, and training the sense of absolute pitch, is still successfully employed.

Schel′le, Karl Eduard, b. Biesenthal, n. Berlin, May 31, 1816; d. Vienna, Nov. 16, 1882. From 1864, Hanslick's successor as critic for the Vienna 'Presse'; also lectured on mus. history at the Cons., and at Horák's School.—Publ. *Der Tannhäuser in Paris*

(1861) and a valuable monograph, *Die päpstliche Sängerschule in Rom, genannt die Sixtinische Kapelle* (1872).

Schel'ler, Jacob, b. Schettal, Bohemia, May 16, 1759; d. 1803. Violinist; pupil of Abbé Vogler at Mannheim; leader in the Duke of Württemberg's orch. at Montbéliard. Noted for skill in harmonics and double-stops.

Schelling, Ernest (Henry), composer-pianist; b. Belvedere, N. J., July 26, 1876. Appeared as an infant prodigy (four and one-half years of age) at the Acad. of Music, Philadelphia, in 1880; studied 1882–5 with Mathias (Chopin's pupil) at Paris, also with Moszkowski, then in turn with Pruckner, Leschetizky, Hans Huber, Barth, and from 1898–1902 with Paderewski at Morges, Switzerland. Extended tours in Europe (from Russia to Spain) and South America (1903–4); in the U. S. since 1905. Lived in Celigny, Switzerland, but since the outbreak of the war in N. Y. and Bar Harbor, Me. —Works: *Symphonische Legende*, and a suite, f. orch.; *Suite phantastique* for pf. and orch.; *Impressions from an Artist's Life*, vars. for do.; vl.-concerto; sonata f. pf. and vln.; 6 Klavierstücke; Variations f. pf. on an orig. theme; songs; etc.

Schel'per, Otto, distinguished dram. baritone; b. Rostock, April 10, 1840; d. Leipzig, Jan. 10, 1906. At first actor, later operatic baritone at Bremen, Cologne (1872–6), and then succeeded Eugen Gura at Leipzig City Th.—Leading rôles: Hans Sachs, Flying Dutchman, Hans Heiling, Don Giovanni, etc.

Schenck, Jean [Johann], gamba-virtuoso to the Elector-Palatine, later at Amsterdam, where he publ., toward the end of the 17th century, *Kunst-oeffeningen* . . . . , 15 sonatas f. gamba w. basso continuo (1688); *Il giardino armonico*, sonatas f. 2 violins, gamba and b. cont. (1692); *Scherzi musicali* f. gamba; 18 sonatas f. violin w. b. cont. (1693); etc.; also *Sang-Arien van d'opera Ceres en Bacchus.*

Schenck, Johann, b. Wiener-Neustadt, Lower Austria, Nov. 30, 1753; d. Vienna, Dec. 29, 1836. Pupil of Tomaselli (singing); of Stoll at Baden, and of Schneller and Wagenseil at Vienna. In 1778 he prod. a mass, which made his reputation; it was followed by other church-music, and then by a series of operettas which enjoyed great popularity, especially *Der Dorfbarbier.* S. was Beethoven's secret instructor while the latter was taking lessons of Haydn.—Operettas (all at Vienna): *Die Weinlese* (1785), *Die Weihnacht auf dem Lande* (1786), *Im Finstern ist nicht gut tappen* (1787), *Das unvermutete Seefest* (1789), *Das Singspiel ohne Titel* (1790), *Der Erntekranz* (1791), *Achmet und Almanzine* (1795), *Der Dorfbarbier* (1796), *Der Bettelstudent* (1796), *Die Jagd* (1797), *Der Fassbinder* (1802).—In 1819 he wrote his last works, 2 cantatas, *Die Huldigung* and *Der Mai.*—Cf. F. Staub, *J. S. Eine Skizze seines Lebens* (Vienna, 1901).—See also Q.-Lex.

Schenk, Peter Petrovitch, b. Petrograd, Feb. 23, 1870. Pupil of Goldstein and Parsh at the P. Cons.; private pupil of Soloviev (comp.); librarian of the Imp. Russian theatres in Petrograd.—Works: The operas *Sila liuvi* [The Power of Love] (Petrograd, 1893), *Aktea* (ib., 1899), *Posliedneie svidanie* [The Last Meeting] (ib., 1904); 2 ballets, *Sinyaya boroda* [Bluebeard] (1896) and *Salange* (1899); several cantatas (*Saul*, *Pushkin*, *Gogol*, etc.); 3 symphonies (op. 20, D; op. 27, F m.; op. 43, E m.); op. 12, 4 pieces for orch.; op. 13, Concert-overture; op. 14, Theme with vars.; op. 24, *Duchi* [Ghosts], orchl. fantasy; op. 38, *Hero i Leander*, symph. poem; op. 45, suite for orch.; op. 29, str.-quartet in D m.; op. 34, vl.-sonata in B♭; pieces for vl. and pf. (op. 2, 37); do. for vcl. and pf. (op. 21, 33); pf.-pcs. (op. 1, 4, 5 [sonata in E], 9, 11 [sonata in D m.], 23 [*Petite Suite*], 28, 44); choruses a capp. (op. 18, 25, 31, 35); a duet (op. 17); songs (op. 3, 6, 8, 10, 15, 16, 22, 26, 30, 36, 42).

Schering [shā'-], **Arnold,** b. Breslau, April 2, 1877. Having completed the course at the Gymnasium in Dresden, he matriculated at Berlin Univ., continuing his musical studies there with Joachim (vl.) and Succo (comp.); then took courses at the Univs. of Munich and Leipzig; *Dr. phil.* (Leipzig, 1902) with the dissertation *Geschichte des Instrumentalkonzerts* (as far as Vivaldi; cont. to the present, 1905); establ. himself as Dozent for esthetics and hist. of music at Leipzig Univ. in 1907; prof. extraord., 1915; 1903–4, mus. critic for the 'Neueste Nachrichten' and from 1903–6 ed. of 'Neue Zeitschrift für Musik.' A noted Bach scholar, he has edited the 'Bach-Jahrbuch' for the 'Neue Bach-Gesellschaft' since 1904. In 1908 he discovered in Upsala Schütz's long-lost *Weihnachtsoratorium* [publ. as suppl. to Spitta's complete ed., 1909]. His attempt to prove that a great portion of the vocal music of the 14th–16th centuries was originally organ-music fitted to words, has aroused considerable interest, but also strong opposition.—Works: *Bach's Textbehandlung* (1900); *Geschichte des Instrumentalkonzerts bis auf die Gegenwart* (1905); *Die Anfänge des Oratoriums* (1907); *Geschichte des Oratoriums* (1911); *Zur Geschichte der Solo-Sonata in der ersten Hälfte des 17. Jahrhunderts* (1909; in the 'Riemann-Festschr.'); *Musikalische Bildung und Erziehung zum musikalischen Hören* (1911); *Die niederländische Orgelmesse im Zeitalter des Josquin* (1912); *Studien zur Musikgeschichte der Frührenaissance* (1914); *Tabellen zur Musikgeschichte* (1914); valuable essays in 'Sbd. I.

M.-G.' and 'Peters Jahrb.'; also prepared a new ed. of von Dommer's *Handbuch der Musikgeschichte* (1914). He has ed. numerous works of early composers.

Scher'zer [shĕhr'tsĕr], **Otto,** b. Ansbach, Mar. 24, 1821; d. Stuttgart, Feb. 23, 1886. Violinist and organist; pupil of Molique and Faiszt; 1838–54, vlnst. in the Stuttgart court-orch.; Mus. Dir. at Tübingen Univ. 1860–77 (*Dr. phil. hon. causa*), then retiring to Stuttgart.—Works; 3 books of 6 songs each, op. 1, 3, 4; *Liederbuch*, 25 songs, op. 2; *Choralfigurationen* (for org.), op. 5; *Sechs geistliche Lieder*, op. 6; pf.-pieces in Lebert and Stark's Method, vol. iv.—Cf. Anon., *O. S. Ein Künstlerleben* (Stuttgart, 1897).

Schet'ky, Christoph, fine 'cellist; born Darmstadt, 1740; died Edinburgh, 1773.—Publ. 6 string-quartets; 6 string-trios; 6 duos f. 'cello and vln.; 6 'cello-sonatas w. bass; 6 flute-duos; 6 'cello-duos, and 6 easy do.; 6 sonatas f. violin and 'cello. 3 symphonies and 4 'cello-concertos are in MS.—See Q.-Lex.

Scheurleer [shör'lār], **Daniel François,** b. The Hague, Nov. 13, 1855. Although a banker, he has always taken an active part in musical affairs; he is Pres. of the 'Vereeniging voor Nederlands Muziekgeschiedenis; made *Dr. phil.* (hon. c.) by the Univ. of Leyden; he is the owner of a valuable musical library (cat. publ. in 1893; 2 suppls., 1903 and '10) and coll. of instrs. (cat. publ. 1885 and '87).—Works: *Twee Titanen der 19. Eeuw: H. Berlioz en A. Wiertz* (1878); *Mozarts verblijf in Nederland en het muziekleven aldaar . . . .* (1883); *Franz Liszt* (1887); *Bydragen tot een Repertorium der Nederlandsche Muziekliteratur* (vol. i, 1902); *Mozartiana* (1903); *Het Muziekleven te Amsterdam in de 17. eeuw* (1904; 2d ed. 1911); *Portretten van Mozart* (1906); *M. A. de Ruyter* (1907); *Het Muziekleven in Nederland in de tweede helft der 18. eeuw in verband mit Mozarts verblijf aldaar* (1909); *Het Muziekleven te 's Gravenhage in de tweede helft der 18. eeuw* (1911). Has ed. Fruytier's *Ecclesiasticus* [1563] with introd., and written the introd. to Röntgen's 'De Nederlandsche Dansen der 16. eeuw' and Locatelli's violin-sonatas; catalogues of several Dutch exhibitions and numerous essays in the 'Tijdschrift der Vereen. voor N.'s Muziekgeschiedenis.'

Sche've, Edward Benjamin, b. Herford, Germany, Feb. 13, 1865. Pupil at Kullak's Akad. (1885–8) of A. König (pf.), F. Grunicke (org.) and A. Becker (comp.); organist and teacher in Rochester, N. Y., 1888–92; concert-org. and dir. of his own Cons. in Chicago, 1892–1906; since then prof. of pf., organ and comp. at Grinnell (Iowa) Coll. School of Music.—Works: An oratorio, *Death and Resurrection of Christ* (1906); a Requiem (1909); *Festival March* for orch., org. and ch. (1909); pf.-concerto (1913); *In Trying Times*, suite for orch. (1914); *Suite religioso* for org. and orch. (1915); a vl.-sonata; an organ-sonata; services; minor comps. for pf.; do. for organ.

Schicht, Johann Gottfried, b. Reichenau, Saxony, Sept. 29, 1753; d. Leipzig, Feb. 16, 1823. In 1776, already well-trained as an organist and pianist, he matriculated at Leipzig as a law-student, but became pianist at Joh. Adam Hiller's 'Liebhaber-Konzerte,' and at the 'Gewandhaus Concerts' evolved from them in 1781, succeeding Hiller as cond. in 1785. In 1810 he followed A. E. Müller as cantor at the Thomaskirche. His works comprise the oratorios *Die Feier der Christen auf Golgatha*, *Moses auf Sinai*, and *Das Ende des Gerechten;* masses, motets, Te Deums, the 100th Psalm (after Moses Mendelssohn); several chorale-motets (*Nach einer Prüfung kurzer Tage*, *Jesus meine Zuversicht*, *Herzlich lieb hab' ich dich, o Herr*, etc.); 9 settings of Leo's Miserere *a* 4–8; an excellent book of Chorales (1819; of 1,285 melodies, 306 are original);—a concerto, sonatas, caprices, etc., f. pf.; and *Grundregeln der Harmonie* (Leipzig, 1812). He transl. the pf.-methods of Clementi and Pleyel, and the Pellegrini-Celoni singing-method.—Cf. P. Langer, *Chronik der Leipziger Singakademie* (Leipzig, 1902).—See Q.-Lex.

Schick (*née* **Hamel**), **Margarete Luise,** noted stage-soprano; b. Mayence, April 26, 1773; d. Berlin, April 29, 1809. Pupil of Steffani at Würzburg, later of Righini at Mayence, where her stage-début took place in 1791. Favorite rôles were Susanna (*Figaro*) and Zerlina (*Don Giovanni*). From 1794 she sang at the Royal Opera, Berlin, having great success in operas by Gluck. Her contemporaries regarded her as the equal of the famous Mara. In 1791 she married the violinist Ernst Schick.—Cf. Lewezow, *Leben und Kunst der Frau M. S.* (Berlin, 1809).

Schiedermayer [shē'dĕr-mi-ĕr], **Johann Baptist;** b. Pfaffenmünster, Bavaria, June 23, 1779; d. Linz-on-Danube, Jan. 6, 1840, as cathedral-organist.—Works: The 'Singspiele' *Wellmanns Eichenstämme* (Linz, 1815), *Das Glück ist kugelrund* (ib., 1816); *Die Rückkehr ins Vaterhaus* (ib., 1816); 16 masses and much other sacred music; also symphonies, string-trios, organ-pieces, etc.; a *Theoretisch-practische Chorallehre zum Gebrauch beim katholischen Kirchenritus* (1828); and an abridged ed. of L. Mozart's violin-method.

Schied'mayer & Söhne, Stuttgart firm of piano-makers, founded in Erlangen, 1781, by Joh. David S. Removed to Stuttgart, 1806.

Began the manufacture of uprights (now their specialty) in 1842. The present head is Adolf S. (b. 1847), a great-grandson of the founder.

Schiever [shē'-], **Ernst**, violinist; b. Hanover, Mar. 23, 1844. From 1860–4 pupil of Joachim; 1868–9, leader of the Müller Quartet; after a short time as 2d vl. in Joachim's quartet he organized his own (S., H. Franke, L. Wolff, R. Hausmann), which was eng. by count Hochberg and became known as the 'H.-Quartet'; settled in Liverpool in 1878 and formed the S.-Quartet (S., A. Ross, K. Courvoisier, W. Hatton), which gave concerts chiefly in the North of England. For nearly 30 years he was leader of the Richter orchestra.

Schikane'der, Emanuel (Johann), the librettist of Mozart's *Zauberflöte;* b. Ratisbon, Jan. 3, 1748; d. Vienna, Sept. 21, 1812. A member of a band of strolling players, he met Mozart at Salzburg, and profited by the acquaintance later, when manager of a theatre in Vienna, by inducing M. to compose the *Zauberflöte*, in which S. himself played the part of Papageno, and which rescued him temporarily from ruin; he died in extreme poverty. Besides *Die Zauberflöte* he wrote the libretti of 35 'Singspiele' (full list, with names of composers, in Grove, iv., 263).—Cf. E von Komorzynski, *E. S. Ein Beitrag zur Geschichte des deutschen Theaters* (Berlin, 1901); E. J. Dent, *Mozart's Opera 'The Magic Flute,' Its History and Interpretation* (Cambridge, 1911).

Schiller, Friedrich von, the great German poet; b. Marbach, Nov. 10, 1759; d. Weimar, May 9, 1805. Even in the poet's lifetime many musicians turned to his works for inspiration; up to the present day the number of compositions by composers of every nationality, in every field of music (vocal and instrl.), inspired by S.'s poetry has been steadily increasing. Nevertheless, scholars have only quite recently begun to investigate this influence of the poet upon musicians. The following meagre list of works bearing upon the subject is practically exhaustive: M. Berendt, *S. bis Wagner* (Berlin, 1901); J. Baltz, *Beethoven und S.* (Arnsberg, 1905); A. Kohut, *F. S. in seinen Beziehungen zur Musik und zu Musikern* (Stuttgart, 1905); V. D. Karganov, *S.* (Tiflis, 1905 [in Russian]; appended list of comps. very incomplete); R. Sternfeld, *S. und Wagner* (Berlin, 1905); H. Knudsen, *S. und die Musik* (Greifswald, 1908); G. Adler, *S. und Schubert* (Vienna, 1910). The S.-number of 'Die Musik' (vol. xv; May, 1905) contains essays by W. Golther, *S. und Wagner;* M. Runze, *S. und die Balladenmusik;* R. Hohenemser, *S. als Musikästhetiker.*

Schil'ler, Madeline, gifted pianist; the daughter of an English citizen of German descent; b. in London, England, c. 1850; d. New York, July 3, 1911. Though a pupil of Benj. R. Isaacs [excellent pianist and teacher; 1818–1881], and for a short time of Benedict and Hallé, she really formed her own style; after a year and a quarter at Leipzig with Moscheles she made a brilliant début at the Gewandhaus, playing Mendelssohn's G-minor concerto; then made a very succ. tour of England. On her return from a successful Australian tour, she married Mr. Marcus Elmer Bennett of Boston, Mass., making that city her headquarters for several years, and winning renown in the United States by her concerts. A second tour in Australia was followed by a season of concertizing in Europe. A severe illness cut short her pianistic career about 1895; from then she lived in New York, highly esteemed as a teacher. She won general recognition by her spirited and refined interpretations of classic and modern pf.-literature.

Schil'ling, Gustav, b. Schwiegershausen, near Hanover, Nov. 3, 1803; d. Nebraska, March, 1881. Theological student at Göttingen and Halle (*Dr. phil.*); in 1830, dir. of the Stöpel School of Music, Stuttgart, and until 1857 an industrious writer; then emigrated to New York, went later to Montreal, and finally to Nebraska.—Works: *Musikalisches Handwörterbuch* (1830); *Encyclopädie der gesammten musikal. Wissenschaften oder Universal-Lexicon der Tonkunst* (6 vols.; 1835–38) [2d ed. 7 vols., 1840–2]); *Versuch einer Philosophie des Schönen in der Musik* (1838); *Polyphonomos* (1839; plagiarized from Logier's *System der Musikwissenschaft); Generalbass-Lehre* (1839); *Lehrbuch der allgem. Musikwissenschaft* (1840); *Geschichte der heutigen Musik* (1841); *Akustik* (1842); *Mus. Dynamik oder die Lehre vom Vortrag in der Musik* (1843); *Franz Liszt* (1844); *Sicherer Schlüssel zur Klaviervirtuosität* (1844); *Der musikalische Autodidakt* (1846; on harmony); *Die schöne Kunst der Töne* (1847); *Musikalische Didaktik* (1851); *Allgem. Volksmusiklehre* (1852); *Der Pianist* (1854); also a revised ed. of Em. Bach's *Versuch über die wahre Art, das Clavier zu spielen* (1857).

Schillings, Max von, b. Düren, April 19, 1868. While attending the Gymnasium at Bonn he st. violin with O. von Königslöw and pf. and comp. with K. J. Brambach; went to Munich Univ., where for 3 years he attended courses on law, philosophy, literature and art; association with men like R. Strauss and L. Thuille determined him to devote himself entirely to music; lived in Munich till 1908; since then 'Generalmusik-

dir.' in Stuttgart; made Kgl. Prof. in 1903, *Dr. phil.* (hon. c.) by the Univs. of Tübingen and Heidelberg in 1911, and raised to the nobility by the King of Württemberg in 1912. In his dramatic works he consciously adopts Wagner's form and principles, but a strong individuality characterizes his music, which thus rises far above the level of the average imitator; nowhere are any direct reminiscences to be found. His technical mastery commands respect; unfortunately, his music is lacking in real inspiration and warmth. —Works: The music-dramas *Ingwelde* (op. 3; Karlsruhe, 1894), *Der Pfeifertag* (op. 10; Schwerin, 1899), *Moloch* (op. 20; Dresden, 1906), *Mona Lisa* (op. 31; Stuttgart, 1915); incid. music to Sophocles's *Oedipus Rex* (op. 11), Aeschylus's *Agamemnon* and *Eumenides* [*Orestie*] (op. 12), Goethe's *Faust* (Part I); *Dem Verklärten* for bar. solo, ch. and orch. (op. 21); *Glockenlieder* for solo voice and orch. (op. 22); *Hochzeitsglocken* for bar. solo, ch. and orch. (op. 26); 4 melodramas w. orch., *Kassandra* and *Das eleusische Fest* (op. 9), *Das Hexenlied* (op. 15) and *Jung Olaf* (op. 28); for orch., 2 symph. fantasies, *Meergruss* and *Seemorgen* (op. 6), vl.-concerto in A m. (op. 25), *Festlicher Marsch* (op. 27; for mil. band); str.-quartet in E m. (written 1887, rev. 1908); pieces for vl. and pf. (op. 5, 18); male choruses a capp. (op. 29, 30); songs (op. 1, 2, 4, 7, 13, 14, 16, 17, 19). Has also comp. the dialogue of Mozart's *Entführung aus dem Serail*.—Cf. R. Louis, *M. S.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Schimon [shē′-], **Adolf,** noted singing-teacher; b. Vienna, Feb. 29, 1820; d. Leipzig, June 21, 1887. Pupil of Berton, Halévy, etc., at the Paris Cons. from 1836; accompanist in the private classes of Bordogni and Banderali, and acquainted with the leading singers of the day. Studied the Italian method in Florence, bringing out an opera, *Stradella*, there in 1846; was 'maestro al cembalo' at H. M.'s Th., London, 1850–2, then at the Italian Opera in Paris. In 1858 Flotow brought out S.'s 1-act comic opera *List um List* at Schwerin. S. married the soprano concert-singer Anna Regan in 1872; in 1874, teacher of singing at Leipzig Cons.; from 1877–86, at the R. School of Music in Munich, then again at the Leipzig Cons. His works include Italian and French songs; German Lieder; 2 string-quartets (No. 1, MS; No. 2 in A m., op. 25); a pf.-trio in D m., op. 19; a violin-sonata, op. 20; pf.-music, etc.

Schi′mon-Re′gan, Anna, distinguished concert-soprano; b. Aich, n. Karlsbad, Sept. 18, 1841; d. Munich, April 18, 1902. In 1859 she had her first singing-lessons from Mme. Schubert in Karlsbad; the next year her aunt, the famous Karoline Unger, took her to Florence and taught her till 1864; while still studying she made some successful appearances at the opera in Siena; 1864–7, eng. at the court opera in Hanover; during the winter of 1867–8 she sang in Berlioz's concerts in Petrograd, and was made 'Kammersängerin' to the Grand Duchess Helena, who had invited Berlioz for these concerts. First visit to England in 1869, appearing in concerts with Karoline Unger; gave song-recitals there every winter till 1875. In 1872 she married Adolf Schimon (q. v.) and lived in Munich from 1877–86, when they were eng. at the Leipzig Cons.; after his death (1887) she returned to Munich, where she taught at the Kgl. Musikschule.

Schin′delmeisser, Ludwig, b. Königsberg, Dec. 8, 1811; died Darmstadt, Mar. 30, 1864. Theatre-Kapellm. at Salzburg, Innsbruck, Graz, Berlin (Königstädter Th., 1837), Pest (German Th., for about 9 years); finally (1851) court Kapellm. at Wiesbaden, and in 1853 at Darmstadt.—Prod. 7 operas (*Melusine* at Darmstadt, 1861); a ballet; an oratorio (*Bonifacius*); overture to *Uriel Acosta* (op. 19), do. on *Schleswig-Holstein, meerumschlungen* (op. 24), do. on *Rule Britannia* (op. 43); *Concertante* in E♭ for 4 clars. and orch., op. 2; *Concertino* in C m. for clar. and orch. (no op.-number); 2 pf.-sonatas (op. 31 and 40 [both in D]); minor pf.-pcs. and songs.

Schin′dler, Anton Felix, Beethoven's faithful friend and biographer; b. Meedl, Moravia, June 13, 1795; d. Bockenheim, n. Frankfort, Jan. 16, 1864. A violinist, he became Kapellm. at the German Opera, Vienna. During the last 8 years of Beethoven's life, S. lived in the same house, doing everything in his power for the master. From 1831–5 he was cathedral-Kapellm. at Münster and from 1835–7 at Aix-la-Chapelle; in 1842 he returned to Münster, and later moved to Bockenheim. His intimacy with Beethoven lends peculiar value to his *Biographie Ludwig van Beethovens* (Münster, 1840; 2d [enlarged] ed. 1845; repr. by A. Kalischer, 1909; Engl. tr. by I. Moscheles, 1841). He also publ. *Beethoven in Paris* (1842; an account of the prod. of B.'s compositions at the Concerts spirituels; united with the Biography in the 2d ed.). After S.'s death his papers (comprising many conversation-books and sketch-books of B., as well as a vast amount of personal notes of all kinds) passed to the R. Library in Berlin.—Cf. E. Hüffer, *A. F. S., der Biograph Beethovens* (Münster, 1909, dissertation).

Schindler, Kurt, b. Berlin, Feb. 17, 1882. Pupil of K. Ansorge (pf.) and in comp. of L. Bussler, F. Gernsheim and L. C. Wolf; attended courses in philosophy and the hist.

of art and music at the Univ., continuing at the Univ. of Munich and studying composition under L. Thuille; at various times asst. to R. Strauss in Berlin and to Mottl and Zumpe in Munich; 1902–3, Kapellm. in Stuttgart; 1903–4 in Würzburg; 1905–7, asst.-cond. at the M. O. H.; since 1907 reader for G. Schirmer. In 1908 he founded the 'MacDowell Chorus,' whose name was changed in 1910, with the enlargement of the scope of its work, to 'Schola Cantorum'; it has introduced many novelties of modern composers, revived early and forgotten music, and has done pioneer-work in placing on the programs the folk-music of various nations. In 1912 he succ. M. Spicker as choir-dir. at Temple Emanuel, and was app. chairman of music of the 'Institut Français' in the U. S. On Nov. 14, 1916, S. married the Russian actress, Vera Andruchevitch. He has publ. about 30 songs; ed. 'A Century of Russian Song' (50 songs, with Engl. transl., from Glinka to the present day), Russian folk-songs, choruses and church-music.

Schira [shē'-], **Francesco,** b. Malta, Aug. 21, 1808; d. London, Oct. 15, 1883. Pupil of the Milan Cons. (Basili) from 1818–1828; prod his first opera, *Elena e Malvina*, at La Scala, 1832; was eng. next year as cond. of the San Carlos Th. at Lisbon, and taught at the Cons. there; went to London in 1840, and was eng. for the English Opera at the Princess's Th. in 1842; in 1847 for Drury Lane, 1848 for Covent Garden, and again in 1852 for Drury Lane, but soon resigned to devote himself to vocal teaching, achieving a high reputation.—Operas: *Il Fanatico per la musica* (1855) and *I Cavalieri di Valencia* (1857), both at Lisbon; *Mina* (1849) and *Theresa, the Orphan of Geneva* (1850), both at London, in English; *Niccolò de' Lapî* (H. M.'s Th., London, 1863); *La Selvaggia* (Venice, 1875); *Lia* (ibid., 1876); an operetta, *The Ear-ring;* a cantata, *The Lord of Burleigh* (Birmingham Mus. Fest., 1873); vocal chamber-music; organ-music; etc. A third English opera, *Kenilworth*, has not been produced.

Schir'macher, Dora, gifted pianist; b. Liverpool, Sept. 1, 1857. Pupil, 1872–7, of Wenzel and Reinecke at Leipzig Cons., winning the Mendelssohn prize. Début at the Gewandhaus, Feb. 1, 1877; at the Crystal Palace, London, on Mar. 31; has played at Liverpool, Manchester, etc., at Amsterdam, and in several German cities. Has publ. a suite, *Valse-Caprice*, sonata, *Tone-pictures, Serenade, Evening Song*, etc., f. pf.

Schir'mer, G. (incorporated), noted music-publishing house at New York. It is an outgrowth of the business founded in 1848 by Kerksieg & Breusing, in which **Gustav Schirmer** (q. v.) obtained an interest in 1861 (firm-name then Beer & Schirmer), and complete control in 1866. In 1893 the business was changed to a stock-company under the management of **Rudolph E. Schirmer** (b. New York, July 22, 1859) and **Gustav Schirmer** (b. N. Y., Feb. 18, 1864; d. Boston, July 15, 1907), sons of the founder. In 1885 the latter founded 'The Boston Music Co.', to which he gave his entire attention till 1891, when he returned to New York, the Boston firm becoming a branch of the N. Y. house. The officers at present [1918] are Rudolph E. Schirmer, Pres. and Treas., and Gustav Schirmer, Jr., Sec.; the catalogue comprises over 28,000 titles. In 1894 the firm began the publication of the 'Library of Musical Classics,' which, as regards careful editing, accuracy and general typographical excellence, rivals the famous editions of some of the European houses; in the same year was also begun the 'Collection of Operas' (vocal scores with original text and Engl. translation, as well as historical and critical introductions). Under the editorship of O. G. Sonneck 'The Musical Quarterly' was established in 1914, the first number appearing in Jan., 1915; from the very beginning this publication, containing contributions from the foremost scholars of America and Europe, has occupied a place by itself among the musical periodicals of the U. S.

Schirmer, Gustav, founder of the New York music-publishing house; b. Königsee, Saxony, Sept. 19, 1829; d. Eisenach, Thuringia, Aug. 6, 1893, on a journey undertaken with the hope of restoring his health. Both his father and grandfather were piano-makers to the court of Sondershausen. He went to New York in 1837; entered the music-store of Scharfenberg & Luis, and in 1854 became the manager of Breusing's music-business. In 1861, with B. Beer, he took over this business, which was then carried on under the firm-name of 'Beer & Schirmer' until 1866, when S. obtained complete control. Since then the house has become one of the most important in the world, both for the publication of, and general trade in, music. S. was a publisher with an artistic conscience; it was his life-work to elevate the public taste, not to win mere commercial success by catering to 'popular' wants; and his influence for good is felt throughout America.

Schjelderup [shĕhl'dĕ-rŏŏp], **Gerhard,** b. Christiansand, Norway, Nov. 17, 1859. Pupil in Paris of Franchomme (vcl.) and Savard and Massenet (comp.); since 1896 living in Dresden as composer and teacher of composition.—Works: The music-dramas *Norwegische Hochzeit* (Prague, 1900), *Frühlingsnacht* (Dresden, 1908); *Jenseits Sonne und Mond* and *Ein Volk in Not* (not prod.); a

Weihnachtsmärchen; a dram. fairy-tale, *Sampo;* a 'Tanzmärchen,' *Wunderhorn;* incid. music to Gjellerup's *Opferfeuer* (Dresden, 1903; *Sonnenaufgang über Himalaya* publ. separately); *Weihnacht-Suite* for orch. (from the *Weihnachtsmärchen);* 2 symph. poems, *Eine Sommernacht auf dem Fjord* and *Brand* (after Ibsen); a symphony; *Sonntagmorgen* for orch.; *Auf den Höhen* for mixed ch., sop. solo and pf.; *In Baldurs Hain* and 2 *Tanz-Suiten* for vl. and pf.; *Fantasiestück* for vcl. and pf.; songs. Has written *Edvard Grieg og hans voerker* (1903); *Edvard Grieg: Biographie und Würdigung seiner Werke* (1908; with W. Niemann); *Richard Wagner; hans liv og voerker* (1908; in German 1913); also essays in various journals.

Schla'debach, Julius, a German physician; b. Dresden, 1810; d. Kiel, Sept. 21, 1872. Publ. vol. i of a *Neues Universal-Lexikon der Tonkunst* (1854), completed by Bernsdorf; also *Die Bildung der menschlichen Stimme zum Gesang* (1860).

Schlä'ger, Hans, b. Filskirchen, Upper Austria, Dec. 5, 1820; d. Salzburg, May 17, 1885. Pupil of Preyer, at Vienna; 1844–61, 'Chormeister' of the Männergesangverein; then Kapellm. of Salzburg Cath., and Director of the Mozarteum, resigning on his marriage with Countess Zichy in 1867.—Operas: *Heinrich und Ilse* (Salzburg, 1869), and *Hans Haidekukuk* (ibid., 1873); the symphonic tone-picture *Waldmeisters Brautfahrt;* a prize string-quartet in F (op. 29); 3 masses w. orch.; symphonies; etc.

Schlegel [shlā'gĕl], **Leander,** b. Overveen, n. Haarlem, Feb. 2, 1844; d. there Oct., 1913. Pupil of the Cons. at The Hague and of Reinecke (pf. and comp.) at the Leipzig Cons. After making several tours (as pianist) with Wilhelmj he settled in Haarlem as dir. of the music-school of the 'Maatschappij tot bevordering van Toonkunst' (1871–98); also cond. for 10 years of the 'Zangvereeniging'; in 1898 he moved to Overveen, where until his death he was dir. of his own Cons. A composer of solid attainments and serious tendencies, following in the footsteps of Brahms. —Works: Op. 14, pf.-quartet in C; op. 17, str.-quartet in G; op. 31, Passacaglia for 2 pfs.; op. 26, 27, pcs. for pf. 4 hands; for pf. solo: op. 2, *Ballade* No. 1; op. 3, *Rhein und Loreley;* op. 4, Suite; op. 5, *Der arme Peter;* op. 11, *Ballade* No. 2; op. 13, *Zwei fantastische Studien;* op. 15, *Sechs Fantasien;* etc.; songs, op. 6 (*An die Nacht*), 8, 12, 20 (*Deutsche Liebeslieder*), 21, 22, 24, 28; op. 23, 2 fem. choruses w. pf. In MS.: Op. 16, pf.-concerto; op. 18, *Rhapsodie* for pf.; op. 19, *Aus Toggenburgs Sage,* symph. poem; op. 25, a symphony; op. 33, vl.-concerto; op. 35, a second str.-quartet.

Schleinitz [shlī'], **Heinrich Conrad,** b. Zschaitz, n. Döbeln, Saxony, Oct. 1, 1802; d. Leipzig, May 13, 1881. Law-student, and lawyer, in Leipzig; as a pupil of the Thomasschule he had an excellent mus. education; was a member of the Gewandhaus Board of Managers when they called Mendelssohn to Leipzig, and became a fast friend of the latter, giving up his legal practice on M.'s death to undertake the direction of the Conservatorium, an office which he filled with conservative zeal until his decease.

Schle'singer. Two well-known music-publishing firms: (1) The 'Schlesinger'sche Buch- und Musikalienhandlung' at Berlin, founded in 1810 by Adolf Martin S.; carried on from 1858 by his son Heinrich (d. 1879; the founder of the mus. paper 'Echo'); since 1864 in the hands of R. Lienau;—and (2) 'M. A. Schlesinger' in Paris, founded in 1834 by Moritz Adolf, son of Adolf Martin, and the founder of the 'Gazette musicale' (from 1835, 'Revue et Gaz. mus.'). The business was acquired by Louis Brandus in 1846; present (1918) name of firm 'C. Joubert.'

Schle'singer, Sebastian Benson, born Hamburg, Sept. 24, 1837; d. Nice, Jan. 8, 1917. Went to the United States at 13; studied music at Boston, chiefly under Otto Dresel. Was for 17 years Imp. German Consul at Boston; then lived for a time in London, and the last years in Paris. Gifted amateur composer; publ. over 120 songs, which received the hearty approval of R. Franz, M. Bruch, and other eminent musicians. For pf. he publ. an *Albumblatt;* 6 Melodic Studies; *Novelette* in D♭; Étude in C m.; Nocturne; 5 Miniatures; an Improvisation; an Impromptu-Caprice; and a Wedding-march.

Schlet'terer, Hans Michel, b. Ansbach, May 29, 1824; d. Augsburg, June 4, 1893. Pupil, at Ansbach, of Ott, Dürrner, and Th. Mayer; later of Spohr and Kraushaar at Kassel, and David and Richter at Leipzig. 1845–7, teacher at Finstingen (Lorraine) Seminary; 1847–53, mus. dir. at Zweibrücken, 1854–8 at Heidelberg Univ.; then Kapellm. at the Protestant Ch., Augsburg, and singing-teacher at Stetten's Institute. He founded (1865) and cond. the Oratorio Soc., and was the founder and Director of the Augsburg School of Music. In 1875, *Dr. phil. hon. causa,* Tübingen.—Works: 4 operettas, *Dornröschen,* op. 45; *Pharaos Tochter,* op. 50; *Der erfüllte Traum,* op. 52; and *Vater Beatus;*—cantatas, *Lasset die Kindlein zu mir kommen* and *Jephthas Tochter;—Ostermorgen* and *Türmerlied,* f. male ch. and orch.; *Die kirchlichen Festzeiten,* op. 28; 17 books of choruses a cappella, f. male, female and mixed voices; minor vocal comps.; a *Chorgesangschule* for schools (op. 29 and 30); ditto f. male voices,

op. 20; Violin-Method, op. 7; also edited many pf.-scores of classical works, etc.—Wrote *Geschichte der geistlichen Dichtung und kirchlichen Tonkunst* (Vol. i, 1869); *Übersichtliche Darstellung der Gesch.* of the same; *Zur Gesch. der dramatischen Musik und Poesie in Deutschland* (Vol. i, *Das deutsche Singspiel*, 1863); *J. Fr. Reichardt* (1865); *Studien zur Geschichte der französischen Musik* (1884–5; 3 vols.); the essays *G. B. Pergolese, L. Spohr, L. Boccherini* and *Die Ahnen moderner Musikinstrumente* (in Graf Waldersee's 'Sammlung'), etc.—In 1857 he married **Hortensia Zirges** (Mar. 19, 1830–Feb. 26, 1904), whose successful career as violinist was cut short in 1870 by partial paralysis of both arms.

Schlick, Johann Konrad, b. Münster (?), Westphalia, 1759; d. Gotha, 1825, as 'cellist in the Ducal orch.—Publ. a concerto, and 3 sonatas w. bass, f. 'cello; 3 quintets f. flute and strings; 6 string-quartets; 3 pf.-trios; and a concertante f. violin and 'cello.

Schlim'bach, Georg Christian Friedrich, b. Ohrdruf, Thuringia, 1760; in 1782, organist at Prenzlau; later principal of a music-school at Berlin. Organ-expert; publ. *Über die Struktur, Erhaltung, Stimmung und Prüfung der Orgel* (1801); also papers in the 'Berlinische musikal. Zeitung,' 1805–6.

Schlögel, Xavier, b. Brillonville, Famène, Belgium, July 14, 1854; d. Ciney, n. Namur, Mar. 23, 1889. Pupil of Ledent at Liège Cons. His comps. show talent of a high order: *Scènes champêtres* for orch.; *Ballade des épées* for voice and orch.; *Messe solennelle* for male ch., org. and orch.; a second mass; str.-quartets and pf.-trios.

Schlös'ser, (Karl Wilhelm) Adolf, son and pupil of Louis S.; b. Darmstadt, Feb. 1, 1830; d. Great Bookham, Engl., Nov. 10, 1913. Pianist; début Frankfort, 1847; after concert-tours in Germany, France, and England, he settled in London (1854). Teacher (until 1903) at, and Hon. Member of, the R. A. M. In 1868 he began a series of 'Schumann Evenings', which were instrumental in spreading an appreciation for that composer. —Works: Pf.-quartet; pf.-trio; a Suite in D min.; 24 Studies; several solo pieces f. pf.

Schlös'ser, Louis, b. Darmstadt, Nov. 17, 1800; d. there Nov. 17, 1886, as court Kapellm. Composer; pupil of Rinck at Darmstadt, Seyfried, Mayseder and Salieri at Vienna, and Le Sueur and Kreutzer at the Paris Cons.—Works (about 70 opus-numbers publ.): The operas *Granada* (Vienna, c. 1826), *Das Leben ein Traum* (1839), *Benvenuto Cellini, Die Jugend Karls II. von Spanien* (1847) and *Die Braut des Herzogs* (1847); an operetta, *Kapitän Hector;* the melodrama *Die Jahreszeiten;* music to *Faust;* ballets, entr'actes, symphonies, overtures, string-quartets, concertino f. horn w. orch., pf.-pieces, songs, etc.

Schlott'mann, Louis, b. Berlin, Nov. 12, 1826; d. there June 13, 1905. Fine pianist, pupil of Taubert and Dehn; gave successful concerts at London and elsewhere, and settled in Berlin as a teacher. Title of 'R. Mus. Dir.' in 1875.—Works: Overtures to *Romeo and Juliet* (op. 18) and *Wallensteins Lager* (op. 23); *Trauermarsch, Rezitativ und Finale,* symphonic scene f. orch.; *Concertstück* f. pf. (op. 40); chamber-music; pf.-pieces (op. 8, 3 *Capricettes;* op. 11, *Polonaise de concert;* op. 19, *Andantino* w. vars.; op. 22, *Jugendspiegel,* 6 numbers); choruses and songs.

Schmedes [shmā'-], **Erik,** dramatic tenor; b. Gjentofte, n. Copenhagen, Aug. 27, 1868. He was first trained as a pianist, but Mme. Viardot-Garcia, hearing him sing some Danish folk-songs in Berlin (1888), advised him to study singing; st. with N. Rothmühl in Berlin and Mme. Artôt de Padilla in Paris; début as baritone at the court th. in Wiesbaden (Jan. 11, 1891) as the Herald in *Lohengrin*; sang there till Sept., 1894; 1894–5, first bar. in Nuremberg; after further study with Prof. Ress in Vienna he sang at the court opera in Dresden, 1896–7. On Pollini's advice to sing tenor rôles he st. with A. Iffert in Dresden, and made his début as tenor at the Vienna court opera on Feb. 11, 1898 (Siegfried); since then he has been a regular member; has also appeared by invitation in the principal cities of Austria and Germany, in Paris, London, Warsaw, Copenhagen, etc.; during the season of 1908–9 he sang at the M. O. H. (Amer. début as Siegmund, Nov. 18, 1908); in 1899 he sang Siegfried and Parsifal in Bayreuth; made 'k. k. Kammersänger' in 1901. His voice is very powerful, but lacking in refinement. His répertoire comprises 48 rôles (all of Wagner); has created 15 rôles.

Schmeling, Gertrud. See MARA.

Schmid, Anton, b. Pihl, n. Leipa, Bohemia, Jan. 30, 1787; d. July 3, 1857, as custodian of the mus. section in the Vienna Library. Publ. the valuable monographs *Ottaviano dei Petrucci da Fossombrone, der Erfinder des Musiknotendrucks mit beweglichen Metalltypen, und seine Nachfolger im 16. Jahrhundert* (1845); *J. Haydn und N. Zingarelli* (1847; to prove that Haydn comp. *Gott erhalte Franz den Kaiser*); *Christoph Willibald, Ritter von Gluck* (1854); and *Beiträge zur Litteratur und Geschichte der Tonkunst* (in Dehn's 'Cäcilia,' 1842–6).

Schmid, Joseph, born Munich, Aug. 30, 1868. Pupil of Rheinberger (org. and comp.) at the Kgl. Musikschule; 1890–1901, org. at the Ch. of the Holy Ghost; since then org. at

the Cath., and cond. of the choral soc. 'München'; 1893–1908 also organist of the Kaim concerts. A fine organ-virtuoso; has given many recitals.—Works: *Festmesse* in C for ch., org. and orch. (op. 32); 3 masses a capp.; a Requiem, do.; 16-part *Crucifixus*, do. (op. 44); vcl.-sonata in D m. (op. 63); male choruses; organ-works (op. 51, Fugue on 3 themes; op. 54, 6 Fughettas; op. 66, *Dante-Fantasie;* etc.); *Serenade* for wind-instrs. (op. 47). In MS. he has an opera, *Die Schildbürger.*

Schmid, Otto, b. Dresden, May 6, 1858. He abandoned the study of jurisprudence in Leipzig, and became a private pupil of Ed. Kretschmer in Dresden; since 1912 prof. of hist. of music at the Cons. there; also critic for the 'Dresdener Journal.' Has publ. biogrs. of Koschat (1887), Kretschmer (1890) and M. Haydn (1906); *Das sächsische Königshaus in musikalischer Betätigung* (1900); *Die böhmische Altmeisterschule Czernohorskys und ihr Einfluss auf den Wiener Klassizismus* (1901); and *Merkblätter zur Musikgeschichte* (1912). He has edited the important coll. 'Musik am sächsischen Hofe' (10 vols.; comps. by Hasse, J. C. Schmidt, J. A. and C. S. Binder, Naumann, Petzold, etc., and members of the Royal House); 'Orgelwerke altböhmischer Meister' (2 vols.).

Schmidt, Arthur P., music-publisher; b. Altona, Germany, April 1, 1846. He went to Boston, Mass., in 1866, and entered the music-business of Geo. D. Russell & Co. In 1876 he established a business of his own, which now has branches in New York and Leipzig, and which has won prominence more especially by its publication of the works of American composers.

Schmidt, Franz, born Presburg, Dec. 22, 1874. Pupil of Hellmesberger in Vienna; 1892–1910, 'cellist in the court orch., and teacher at the 'k. k. Akademie für Musik'; since 1910, prof. of pf. at the same institution. Comp. of the succ. opera *Notre Dame* (Vienna, 1914); 2 symphonies, in E (prize of 'Ges. der Musikfreunde,' 1900) and E♭ (1913); *Unter Flagge und Wimpel*, march for orch.; and a *Klavierschule* (2 parts).

Schmidt, Friedrich, born Hartefeld, n. Geldern, Mar. 5, 1840. Ordained priest in 1864; 1889–99, Pres. of the 'Cäcilienverein' (succ. Witt); 1890, Privy Chamberlain (by the Pope); 1902, *Dr. phil.* (hon. c.) by Münster Univ.; 1909, cathedral-capitulary; since 1866 music-dir. at the Cath. in Münster, and since 1890 ed. of 'Fliegende Blätter für kathol. Kirchenmusik.' Has publ. masses, motets and litanies; wrote, with F. Diebels, *Unterweisung in der kath. Kirchenmusik* (1875).

Schmidt, Gustav, b. Weimar, Sept. 1, 1816; d. Darmstadt, Feb. 11, 1882, as court Kapellm. While theatre-cond. at Frankfort, he prod. the very successful opera *Prinz Eugen* (1845), and *Die Weiber von Weinsberg* (1858); other operas were *La Réole* (Breslau, 1863) and *Alibi*. Also wrote songs, ballads, and popular male choruses.

Schmidt, Heinrich, b. Kirchenlamitz, in the Fichtel Mts., April 30, 1861. Pupil of Rheinberger, Kellermann and Riehl at the 'Kgl. Akademie der Tonkunst' in Munich; *Dr. phil.* (Univ. of Munich, 1897) with the dissertation *Joh. Mattheson, ein Förderer der deutschen Tonkunst, im Lichte seiner Werke;* since 1898 teacher at the seminary in Bayreuth.—Works: Incid. music to the fest. plays *Die Losburg, Wallenstein in Altdorf, Die Hochzeit auf dem rauhen Kulm, Landshuter Hochzeit;* concerto in C for org. and str.-orch.; *Festmarsch* for orch.; male choruses. Has ed. 'Streichorchester für Mittelschulen' (8 vols.; selections of classical pcs.) and a new ed. of Hohmann's *Violinschule*. Publ. *Die Orgel unserer Zeit in Wort und Bild* (1904) and *Rich. Wagner in Bayreuth* (1909; with U. Hartmann).

Schmidt, Johann Philipp Samuel, government official; writer and amateur composer; b. Königsberg, Sept. 8, 1779; d. Berlin, May 9, 1853. Wrote half a score of operas for Königsberg and Berlin; many cantatas; 9 oratorios and masses; symphonies; quintets and quartets f. strings, etc., many publ.; also contributed to musical periodicals of Berlin and Leipzig, and was for 30 years critic for the 'Spener'sche Zeitung'; arr. symphonies by Mozart and Haydn, Radziwill's *Faust*, etc., f. pf.—See Q.-Lex.

Schmidt, Leopold, b. Berlin, Aug. 2, 1860. In 1880 he ent. the Kgl. Hochschule in Berlin, at the same time matriculating as a student of philosophy at the Univ. Was Kapellm. in Heidelberg (1887), at the Friedrich Wilhelmstädtisches Th. in Berlin (1888), in Zurich (1891) and Halle (1895); *Dr. phil.*, Rostock (1895); since 1897 critic for the 'Berliner Tageblatt'; 1900–12, prof. of hist. of music at Stern's Cons.; since 1912 do. at the Klindworth-Scharwenka Cons. Has publ. a vl.-sonata in F m. (op. 4) and songs (op. 1, 2, 3, 5); ed. Corona Schröter's songs [1786] (1907); an operetta, *Die Heimkehr des Odysseus*, with music arr. from unknown operettas by Offenbach, was prod. in Frankfort (1913). —Writings: *Zur Geschichte der Märchenoper* (1896); *G. Meyerbeer* (1898); *Haydn* (1898; 3d ed. 1914; in Reimann's 'Berühmte Musiker'); *Geschichte der Musik im 19. Jahrhundert* (1901); *Moderne Musik* (being vol. iii of *Die neue Kunst*, 1904); *Tonmeister des 19. Jahrhunderts* (1908); *Mozart* (1909; 2d ed. 1913; in Reimann's 'Berühmte Musiker'); *Beethoven* (1914); collected criticisms he publ.

in 2 vols.: *Aus dem Musikleben der Gegenwart* (1908) and *Erlebnisse und Betrachtungen* (1913); ed. *Beethovenbriefe* (1908) and *Brahmsbriefe* (1909); he also wrote several guides (Strauss's *Salome* and *Ariadne auf Naxos*, Gluck's *Orfeo*, etc.).

Schminke, Oscar E., b. New York, Dec. 12, 1881. St. pf. with Herman Spielter from 1892–7, but hesitated, on account of partial deafness, to take up music as a profession, and ent. the N.Y. Coll. of Dentistry, graduating in 1903. His hearing improved, and in 1907 he took a course in harmony with Spielter; st. theory with Max Spicker in 1908, and in 1909 abandoned dentistry; from 1909–11 he st. pf. and organ with Gaston Déthier. Has publ. an Aria in D for vl. and pf.; about a dozen comps. for organ (*Marche russe*, *Poème exotique*, etc.); many pf.-pcs. (*Chameleon*, set of vars.; *Moods; Symphonic Scherzo*, etc.); about a dozen songs.

Schmitt, Aloys, pianist and eminent teacher; b. Erlenbach, Bavaria, Aug. 26, 1788; d. Frankfort-on-Main, July 25, 1866. Son and pupil of a cantor, and at 14 a fine player, he studied comp. with André at Offenbach from his 20th year, and settled in Frankfort in 1816, remaining there, excepting a few years in Berlin, and 1825–9 at Hanover as organist to the Duke of Cambridge. His valuable instructive works f. pf. include a Method, op. 114; Studies, op. 16, 55, 62 (Rhapsodies), 67, 115; Rondos, op. 3; Sonatinas, op. 10, 11; he also wrote 4 pf.-concertos, a pf.-concertino w. orch., rondos, variations, etc., f. pf. and orch., pf.-quartets and -trios, solo pieces (sonatas, variations, etc.) f. pf.; 4 operas (*Das Osterfest zu Paderborn*, *Die Tochter der Wüste*, *Valeria*, *Der Doppelprozess*); 2 oratorios (*Moses* and *Ruth*); masses; orchl. overtures, etc.—Cf. H. Henkel: *Leben und Werke von Dr. A. S.* (Frankfort, 1873).

Schmitt, Florent, b. Blâmont, Meurthe et Moselle, Sept. 28, 1870. He had his first lessons from H. Hess (pf.), organist at the Cath., and G. Sandré (harm.), dir. of the Cons. in Nancy; from 1889–96 pupil at the Paris Cons. of Th. Dubois and A. Lavignac (harm.), J. Massenet and G. Fauré (cpt., fugue, comp.); won 2d Prix de Rome in 1897 with the cantata *Frédégonde*, and the 1st prize in 1900 with the cantata *Sémiramis* (perf. at Colonne concert, Dec. 11, 1900). He spent the years 1901–4 in the Villa Medicis in Rome, sending to the Académie several important orchl. and choral works (1st movem. of a pf.-quintet, *Combat de Raksasas* . . . . , *Le Palais hanté*, Psalm 46) as 'envois de Rome'; then spent 2 years travelling in Germany, Austria, Hungary and Turkey; has lived in Paris since 1906, devoting himself entirely to composition. Since the foundation (1909) of the 'Société Musicale Indépendente' he has been a member of the executive committee; has also served on committees of the 'Société Nationale de Musique.' His earlier works are strongly influenced by Chabrier and Debussy; but his individuality soon asserted itself, so that to-day his is one of the most striking physiognomies among the younger French school. Though at times indifferent to the quality of his thematic material, his consummate technical mastery and resourcefulness in thematic development save him from triviality. He makes free use of all the achievements of modern impressionism, yet never allows mere 'atmosphere' to usurp the place of definite formal structure.—Works: 2 Ballets, op. 50, *La Tragédie de Salomé* (Th. des Arts, 1907) and *Ourvaçi* (not yet prod.).—Vocal w. orch: Op. 14, *Sémiramis*, lyric scene; op. 38, Psalm 46 [in the Engl. Bible No. 47] for soli, ch., org. and orch. (Paris, 1906; Boston, 1913); op. 39, *Chansons à 4 voix;* op. 45, *Pendant la Tempête*, mixed ch. (MS.); op. 47, *Danse des Devadasis*, mixed ch.—Orchl.: Op. 3, *En Été;* op. 28, *Reflets d'Allemagne*, suite (orig. for pf.); op. 36, *Pupazzi*, suite in 8 movems. (orig. for pf.); op. 44, *Musiques de plein-air* (MS.); op. 48, *Sélamlik*, symph. poem for mil. band (MS.); op. 49, *Le Palais hanté*, symph. study after Poe; op. 53, *Rhapsodie viennoise* (orig. for 2 pfs.); *Combat de Raksasas et Délivrance de Sita*, symph. poem from 'Ramayana' (written 1898; MS. score lost in the Paris flood of Jan., 1910).—Chamber-music: Op. 7, *Chant du Soir* for vl. and pf.; op. 19, *Deux Pièces* for vcl. and pf.; op. 24, *Chant élégiaque* for vcl. and pf.; op. 25, *Quatre Pièces* for vl. and pf.; op. 35, *Andante et Scherzo* for harp and str.-quartet; op. 51, pf.-quintet; op. 54, *Lied et Scherzo* for double quintet of wind-instrs. (2 fls., 2 obs., 2 clars., 2 horns, 2 bassoons).—For pf.: Op. 3, *Trois Préludes;* op. 5, *Soirs* (10 preludes); op. 6, *Ballade de la Neige;* op. 12, *Deux Pièces;* op. 16, *Musiques intimes* (1st book, 6 pcs.); op. 18, *Trois petites pièces;* op. 23, *Nuits romaines* (2 pcs.); op. 27, *Quatre Pièces;* op. 29, *Musiques intimes* (2d book, 6 pcs.); op. 31, *Trois Valses Nocturnes;* op. 32, *Petites musiques* (8 pcs.); op. 36, *Pupazzi*, suite in 8 movems. (arr. for orch.); op. 42, *Pièces romantiques* (6 pcs.).—For pf. 4 hands: Op. 15, 7 pcs.; op. 22, *Musiques foraines* (6 pcs.); op. 26, *Feuillets de Voyage* (10 pcs.); op. 28, *Reflets d'Allemagne* (8 waltzes; arr. for orch.); op. 34, *Sur cinq notes* (8 little pcs.); op. 37, *Quatre pièces récréatives;* op. 41, *Huit courtes pièces;* op. 43, *Humoresques* (6 pcs.).—For 2 pfs.: Op. 53, *Trois Rapsodies* (No. 3 arr. for orch.).—Songs, op. 2, 4, 8, (*Les Barques* w. orch.), 9 (*Soir sur le Lac* w. orch.), 10, 17, 20 (*Demande* w. orch.), 21, 33, (*Musique sur l'Eau*

w. orch.), 52 (*Tristesse au Jardin* w. orch.). Also an *O Salutaris* for solo voice and pf. (op. 1), a prelude for org. (op. 11), 2 choruses a capp. (op. 40).—Cf. M. D. Calvocoressi, *Œuvres de F. S.*, in 'l'Art Moderne' (Jan. 6, 1907); O. Séré, *Musiciens français d'aujourd'hui* (2d ed. Paris, 1911); G. Jean-Aubry, *La Musique française d'aujourd'hui* (Paris, 1916).

Schmitt, Georg Aloys, son and pupil of Aloys; b. Hanover, Feb. 2, 1827; d. (suddenly, during a rehearsal) Dresden, Oct. 15, 1902. He studied theory with Vollweiler at Heidelberg. After pianistic tours in Germany, France, Belgium, and Algiers, he visited London, became theatre-cond. at Aix-la-Chapelle, Würzburg, etc., and 1857–92 court cond. at Schwerin; from 1893, director of the 'Mozartverein,' Dresden, which flourished under his sway (chorus of 1,400 and its own orch.). Emma Brandes (Mme. Engelmann) was one of his pupils. He prod. the operas *Trilby* (Frankfort, 1845), *Das Wundwasser* (ibid.), and *Maienzauber*; also incid. music to plays; overtures and other orchl. works; string-quartets; pf.-trios; pf.-pieces; songs. He revised and completed Mozart's Mass in C m. (1901), and orchestrated comps. by Handel and Mozart.—He was married to the singer **Cornelia Czanyi** (b. Debreczin, Dec. 6, 1851; d. Wismar, Oct. 11, 1906).

Schmitt, Hans, excellent piano-teacher; b. Koben, Bohemia, Jan. 14, 1835; d. Vienna, Jan. 14, 1907. At first an oboist at Bucharest and Vienna, throat-trouble compelled him to give up that instrument, and he studied the piano under Dachs at the Vienna Cons., 1860–2, taking the silver medal, and being app. teacher at the Cons.—His important instructive works f. pf. include *300 Studies without Octave-stretches; Vademecum; Fundament der Klaviertechnik; Zirkelübungen in Skalen und Akkorden; 120 kleine Vortragsstücke;* a school-edition of Clementi's 'Gradus'; *Repertoirestudien; Das Pedal des Klaviers* (1875; after Louis Köhler);—also an elementary vocal method, *Schule des Gehörs;* songs; charact. pieces f. pf.; a *Konzertstück* f. vl.; etc. An opera, *Bruna*, remained MS.

Schmitt, Jacob [Jacques], brother and pupil of Aloys S.; b. Obernburg, Bavaria, Nov. 2, 1803; d. Hamburg, June, 1853. Excellent piano-teacher; of some 370 works, his sonatinas f. pf. are especially prized (op. 29, 83 [easy and progr.], 84, 207, 248, 249; for 4 hands, op. 31, 49, 65, 118, 208); the *Musikalisches Schatzkästlein*, op. 325, is a valuable coll. of 133 short pieces; his Method, op. 301, and Studies (op. 37, 271, 330), are also much used, like the Rondos (op. 88, 113, 250) and the 14 Nocturnes; he also wrote sonatas, variations, and *salon*-music f. pf.; and the opera *Alfred der Grosse.*

Schmitz, Eugen, born Neuburg, Bavaria, July 12, 1882. He ent. the Univ. of Munich to study law, but soon went over to musicology under A. Sandberger and Th. Kroyer at the Univ. and theory under A. Beer-Walbrunn; *Dr. phil.* in 1905 with the dissertation *Leben u. Wirken des Nürnberger Komponisten Joh. Staden* (publ. 1906). Lived a short time in Leipzig, but returned to Munich in 1908 as critic for the 'Münchener Zeitung' and ed. of 'Neue musikalische Rundschau'; 1910, Dozent for musicol. at the Univ. ('Habilitationsschrift,' *Beiträge zur Geschichte der ital. Kammerkantate im 17. Jahrh.);* in 1914 he became dir. of the Mozarteum in Salzburg, but resigned in the summer of 1915, and settled in Dresden as mus. ed. of 'Dresdener Nachrichten.'—Works: *Hugo Wolf* (1906); *Richard Strauss als Musikdramatiker* (1907); *Richard Wagner* (1909); *Harmonielehre als Theorie, Ästhetik und Geschichte der musikalischen Harmonik* (1911); *Geschichte der weltlichen Solokantate* (1914); *Palestrina* (1914); *Geschichte der Kantate und des geistlichen Konzerts* (1914); *Handbuch der Musikästhetik* (1915); rev. Naumann's *Illustrierte Musikgeschichte* (1908) and Marx's *Anleitung zum Vortrag Beethovenscher Klavierwerke* (1912); valuable essays in 'Sbd. I. M.-G.' 'Peters Jahrb.', etc.; also several guides (Puccini's *Bohème*, Reger's *Symphonietta*, etc.); contrib. to 'Allgem. deutsche Biographie' and Herder's 'Konversationslexikon.' Has ed. select works of Joh. Staden, with histor. introd. (vols. vii, 1 and viii, 1 of 'Dkm. der Tonk. in Bayern'). Has also publ. original choruses and songs.

Schnabel [shnah′-], **Artur,** born Lipnik, Carinthia, April 17, 1882. After a few preparatory lessons from Hans Schmitt he st. in Vienna under Leschetizky from 1888–97; since then has made very successful pianistic tours of Austria and Germany; especially noted as an interpreter of Brahms; is living in Berlin, where he gives a regular series of joint recitals with Karl Flesch; formed in 1912 a trio with A. Wittenberg (vl.) and A. Hekking (vcl.); also appears frequently as assisting artist with chamber-music organizations. His wife **Therese,** *née* **Behr** (b. Sept. 14, 1876; pupil of Gerster), is a fine concert-contralto. With K. Flesch he has ed. Mozart's vl.-sonatas; has publ. songs and pf.-pcs.

Schna′bel, Joseph Ignaz, b. Naumburg-on-Queiss, Silesia, May 24, 1767; d. Breslau, June 16, 1831. From 1804, cathedral-Kapellm. at Breslau; from 1812, mus. dir. at the Univ., teacher at the R. C. Seminary, and Director of the R. Inst. for Church-music.—Many sacred works; he publ. 5 masses, 4 graduals, 2 offertories, antiphones, hymns, and vespers; male quartets; songs; marches,

etc., f. military band; quintet f. guitar and strings; and a clarinet-concerto.—Cf. D. Guckel, *J. I. S.*, part ii of *Katholische Kirchenmusik in Schlesien* (Leipzig, 1912).—His brother, **Michael**, b. Naumburg, Sept. 23, 1775; d. Breslau, Nov. 6, 1842, where he founded (1814) a piano-factory, which was carried on by his son **Karl** (1809–1881), who was also an excellent pianist, and a composer of some note (operas, masses, orchl. works, pf.-music, etc.).

Schnabel-Tol'lefsen, Augusta, fine pianist; b. Boise, Idaho, Jan. 5, 1885. Beginning the study of the pf. at the age of 8, her progress was so rapid that she was exhibited as a prodigy in Germany, Switzerland and Belgium, but cont. to study seriously with Karl Widmann in Frankfort-on-Main; returned to the U. S. in 1900, and made a tour of the Middle West; then retired for further study under Paolo Gallico in New York; début as finished artist with the N. Y. Symph. Orch. on Nov. 25, 1906 (playing the Rubinstein D m. and Saint-Saëns G m. concertos). On Aug. 7, 1907, she married the violinist Carl Tollefsen, and in 1909 formed with him and Willem Durieux (vcl.) the T.-Trio, which has made extensive tours of the U. S. and won a prominent position among chamber-music organizations.

Schneck'er, Peter August, b. in Hessen-Darmstadt, Aug. 26, 1850; d. New York, Oct. 3, 1903. Came to America in 1865, and st. organ with S. P. Warren in N. Y.; during the summer of 1874 he st. with O. Paul and E. Fr. Richter in Leipzig. From 1872 till his death he was org. at the West Presb. Ch. in N. Y.—Works: Church-music, cantatas, pf.-pieces, and songs; compiled several colls. of organ-compositions.

Schneevoigt [shnā'vohgt], **Georg Lennart,** b. Viborg, Finland, Nov. 8, 1872. Pupil of the Cons. in Helsingfors; 1890–2, of Karl Schröder (vcl.) in Sondershausen; 1892 solo 'cellist of the Expos. orch. in Moscow; 1893–4, concert-tour of Finland; st. further with J. Klengel at the Leipzig Cons. (1894–5). After a season as solo 'cellist of the Philh. concerts in Helsingfors he made a tour of Sweden in the summer of 1896; taught at the Helsingfors Cons., 1896–9; 1897–1900, tours of Germany, Belgium, England and Scandinavia. In 1901 he appeared with great success as cond. of the symph. concerts at the Expos. in Riga; 1904–8, cond. of the Kaim Orch. in Munich (succ. Weingartner); 1909–12, cond. of the Riga Symph. Orch.; since then cond. of the munic. orch. in Helsingfors, and since 1914 also cond. of the 'Konsertförening' in Stockholm. In 1907 he married the pianist Sigrid Sundgrén (q. v.).

Schneider [shnī'-], **Edward Faber,** born Omaha, Neb., Oct. 3, 1872. St. pf. with F. L. King in San José (1886–93), L. Lisser in San Francisco (1893–5) and X. Scharwenka in N. Y. (1895); went to Berlin in 1896, studying with H. Barth (pf.) and O. B. Boise (comp.); living in San Francisco as teacher of pf. and theory; dean of the dept. of music at Mills Coll., Oakland, Cal.—Works: The music-dramas *Triumph of Bohemia* (open-air th., Bohemia Grove, Cal., 1907) and *Apollo* (ib., 1915); a symphony, *In Autumn Time* (San Francisco S. O., 1913); pcs. for vl. and pf.; songs.

Schnei'der, (Johann Christian) Friedrich, b. Alt-Waltersdorf, Saxony, Jan. 3, 1786; d. Dessau, Nov. 23, 1853. Son and pupil of Johann Gottlob S. [b. 1753; d. as organist at Gersdorf, May 3, 1840]; attended the Zittau Gymnasium and (1805) Leipzig Univ. As the pupil of Unger at Zittau, he early began composing, and publ. 3 pf.-sonatas in 1803; was app. organist of the Paulinerkirche at Leipzig in 1807, became cond. of the Seconda opera-troupe in 1810, org. of the Thomaskirche in 1812, and in 1817 Music-director of the Leipzig City Th. In 1820 his grand oratorio, *Das Weltgericht*, made him famous, and he was called to Dessau in 1821 as court Kapellm. Here he not only brought the court orchestra to a high state of efficiency, conducted the 'Singakademie' with the best results, and organized the 'Liedertafel,' but built up a fine choir of students at the Gymnasium and Teachers' Seminary, and founded a celebrated School of Music in 1829, which was not closed until 1854, after the Leipzig Cons. had attracted so many pupils of distinction; among his pupils were R. Franz, F. Spindler, and Karl Anschütz. He also cond. nearly a score of grand mus. festivals. In 1830 the degree of *Dr. phil.* was conferred on him by Halle Univ. —His oratorios (*Das Weltgericht, Die Sündfluth* [in Engl. as *The Deluge*], *Das verlorene Paradies, Jesus' Geburt, Christus der Meister, Pharao, Christus das Kind, Gideon, Gethsemane und Golgatha, Absalom* [all publ.],—*Das befreite Jerusalem, Salomonis Tempelbau, Bonifacius, Christus der Erlöser, Die Höllenfahrt des Messias* [unpubl.]) were often performed.—Other works: 14 masses; 13 motets and psalms; 25 cantatas; 5 hymns; 7 operas; 23 symphonies; many overtures; 7 concertos w. orch.; pf.-quartets; trios; sonatas for violin (or flute); 400 male choruses; 200 songs w. pf.; pf.-sonatas f. 2 and 4 hands, etc. (compl. ed. of his pf.-works publ. at Halberstadt);—*Elementarbuch der Harmonie und Tonsetzkunst* (1820, etc.; in English, 1828); *Vorschule der Musik* (1827); *Handbuch des Organisten* (1829–30; in 4 parts).—Cf. F.

Kempe, *Friedrich Schneider als Mensch und Künstler* (Dessau, 1859; 2d ed. Berlin, 1864).

Schnei'der, Georg Abraham, horn-virtuoso; b. Darmstadt, April 19, 1770; d. Berlin, Jan. 19, 1839. Member of the Royal orch. at Berlin; from 1820, Kapellm. of the Court Opera and 'Musikmeister' of all regiments of the Guards.—Works: The operettas *Der Orakelspruch, Aucassin und Nicolette, Die Verschworenen, Der Traum, Der Währwolf;* 13 ballets; music to numerous plays, melodramas, etc.; 2 oratorios; cantatas; orchl. masses; 54 entr'actes f. orch.; symphonies and overtures; concertos f. horn, flute, oboe, English horn, bassoon, etc.; quintets, quartets, and other chamber-music for wind-instrs. (over 100 works were publ.).—See Q.-Lex.

Schnei'der, Johann (Gottlob), brother of Friedrich; b. Alt-Gersdorf, n. Zittau, Oct. 28, 1789; d. Dresden, April 13, 1864. Pupil of the Zittau Gymnasium, and later 'regens chori' there; matriculated 1810 at Leipzig as a law-student, but next year succeeded his brother as Univ. organist (at the Paulinerkirche), and in 1812 became org. of the Ch. of SS. Peter and Paul at Görlitz, also founding a singing-society there, and giving organ-concerts at Dresden, Leipzig, Liegnitz, etc. In 1825, court organist at Dresden, from 1830 also cond. the 'Dreyssig'sche Singakademie.' Now (according to Mendelssohn) the finest German organ-virtuoso of the period, he extended his concert-tours to London (1833). Famed as a teacher; among his pupils were Berthold (his successor as court org.), G. Merkel, F. G. Jansen, K. E. Naumann, Willem Nicolai, and van Eycken.—Publ. works: Fugues, fantasias, and preludes, for organ; songs w. org. obbl.

Schnei'der, (Johann) Julius, b. Berlin, July 6, 1805; d. there April 3, 1885. Excellent pianist and organist; pupil of A. W. Bach, Türrschmidt, and L. Berger (pf.), Hausmann (organ), and B. Klein (comp.). In 1829, organist and cantor of the Friedrichwerder Ch. (where he organized a liturgical choir in 1852); 1835–58, singing-teacher at the Munic. Industrial School; 1837, 'R. Mus. Dir.'; 1849, member of the Akademie (senator in 1875); 1854, teacher of organ, singing and comp. at the R. Inst. for Church-music; 1869, R. Inspector of Organs. In 1829 he founded a 'Liedertafel,' and in 1836 a choral society for mixed voices, then also becoming mus. dir. of the Royal York Grand Lodge; from 1844–7 he cond. the Potsdam society for classical chamber-music.—Works (few published): 2 operas; 2 oratorios; a mass *a* 6; a Paternoster *a* 12; a Te Deum, cantatas, psalms, etc.; 200 male choruses, and others w. military band; organ-pieces; a pf.-concerto and pf.-sonatas; chamber-music; etc.

Schnei'der, Karl Ernst, b. Aschersleben, Dec. 29, 1819; d. Dresden, Oct. 25, 1893, as teacher at a music-school.—Publ. *Das musikalische Lied in geschichtlicher Entwickelung* (1863–7; 3 parts); *Zur Periodisirung der Musikgeschichte* (1863); and *Musik, Klavier und Klavierspiel* (1872).

Schnei'der, Max, b. Eisleben, July 20, 1875. While a student at the Gymnasium in Weimar he devoted much time to music; st. musicology at Leipzig Univ. under Paul, Riemann and Kretzschmar, and comp. under Jadassohn (1895–7); 1897–1901, Kapellm. at the Stadtth. in Halle, and during the summer months at the Th. des Westens in Berlin. Owing to an injury to his foot he declined an appointment as chorusmaster at the Hofoper, Munich (1901), and returned to his studies in musicology under Kretzschmar; when the latter became prof. at the Berlin Univ. in 1904, he followed him and was app. librarian of the musical seminary at the Univ.; 1907–14 he was also Kopfermann's asst. in the music division of the R. Library; 1909–15, teacher of orchestration and score-reading at the 'Kgl. akadem. Institut für Kirchenmusik'; made Kgl. Prof. in 1913; since 1915 prof. extraord. at the Univ. and teacher at the 'Kgl. Institut für Kirchenmusik' in Breslau. Since 1912, he has been ed. (with H. Springer and W. Wolffheim) of 'Miscellanea musicae bio-bibliographica [suppl. to Eitner's 'Quellenlexikon'].—Works: *Verzeichnis der bisher erschienenen Litteratur über J. S. Bach* (in 'Bach-Jahrb.', 1905); *Verzeichnis der bis zum Jahre 1851 gedruckten Werke von J. S. Bach* (ib., 1906); *Thematisches Verzeichnis der musikalischen Werke der Familie Bach* (part I; ib., 1907); *Das Orgelkonzert in D m. von W. Fr. Bach* (ib., 1911); essays in various journals publ. reprints of Mattheson's *Ehrenpforte* (1910; with bibliogr. additions) and Diego Ortiz's *Tratado de glosas sobre cláusulas* (1913; with transl.). In 'Dkm. deutscher Tonk.' he ed. Telemann's *Der Tag des Gerichts* and *Ino* (vol. 28; with biogr.), Keiser's *Crösus* (vol. 37) and *L'Inganno fedele* (vol. 38).

Schnei'der, Theodor, son of Friedrich S.; b. Dessau, May 14, 1827; d. Zittau, June 15, 1909. Pupil of his father and Drechsler ('cello); in 1845, 'cellist in Dessau court orch.; in 1854, cantor and choir-director of the court and city churches; from 1860–96, cantor and mus. director at the Jakobikirche in Chemnitz (his successor is Meinel); also cond. of the 'Singakademie,' and of a 'Männergesangverein' which he founded in 1870. He retired in 1898.

Schnerich [shnā'riyh], **Alfred,** b. Tarvis, Carinthia, Oct. 22, 1859. St. hist. of art at the 'Inst. für österr. Geschichtsforschung' in Vienna; *Dr. phil.* in 1888; since 1889 li-

brarian at Vienna Univ.; member of the editorial commission of the 'Dkm. der Tonk. in Österreich.'—Works: *Der Messentypus von Haydn bis Schubert* (1892); *Die Frage der Reform der kath. Kirchenmusik* (1902; a reply to the attacks of the 'Cäcilienverein'); *Messe und Requiem seit Haydn und Mozart* (1909); *Unsere Kirchenmusik und P. M. Korn. Eine Abwehr* (1911); essays in 'Kirchenchor' and 'Musik.' Publ. in facsimile the autograph score of Mozart's *Requiem* (1914; with explanatory notes).

Schnit'ger, Arp, German organ-builder; b. Godswarden, Oldenburg, July 2, 1648; d. Neuenfelde, about 1720. His organs are in the Nikolai- and Jakobikirche, Hamburg; the Cathedral and Stephanskirche at Bremen; the Johanniskirche at Magdeburg; the Nikolaikirche at Berlin; etc.—His son **Franz Kaspar** (d. 1729) worked with an elder brother at Zwolle, Holland, building the organ at Zwolle (63 stops), and that at Alkmar (56 stops).

Schnitzer, Germaine, distinguished pianist; b. Paris, May 28, 1888. At the age of 10 she won a 1st prize for pf.-playing at the Paris Cons.; cont. her studies there with Raoul Pugno, graduating in 1902 as winner of the 1st prize; after a year with Emil Sauer at the Meisterschule in Vienna she won the 1st prize awarded by the Austrian govt. (1903); début with the Berlin Philh. Orch., Jan. 9, 1904 (Pierné's C m. concerto); her success was complete, and the same year she played with the Philh. Soc. in Vienna (Mottl) and the Colonne Orch. in Paris; since then has appeared in numerous recitals and with the principal orchestras in Germany, Austria, France, Belgium, Hungary, England and Rumania (decorated by Queen Carmen Sylva); Amer. début in recital in N. Y., Dec 18, 1906, and eng. during her first visit by the chief orchs. (Boston S. O.; N. Y. Philh. Soc.; Chicago S. O.; etc.); revisited the U. S. in 1909–10, 1913–14; living in New York since 1915, continuing her tours of the U. S. On May 5, 1913, she married Dr. Leo Buerger, a surgeon of N. Y. Her playing exhibits many of the fine qualities of her master, Pugno—passionate intensity, great variety of tonal color, perfection of detail, artistic moderation, reverent regard for the intentions of the composer.

Schnorr von Ca'rolsfeld, Ludwig, dramatic tenor; b. Munich, July 2, 1836; d. Dresden, June 21, 1865. Son of the noted painter; pupil of Jul. Otto at Dresden, and of the Leipzig Cons.; then of Ed. Devrient at Karlsruhe, making his début there, followed by engagement in 1858. From 1860, leading tenor at Dresden. He created the rôle of Tristan in Wagner's *Tristan und Isolde* at Munich, June 10, 1865, his wife singing Isolde; a chill on that occasion proved fatal. He was renowned as an interpreter of Wagner rôles.—Cf. R. Wagner, *Meine Erinnerungen an L. S. v. C.*, in vol. viii of 'Ges. Schriften und Dichtungen.'

Schnorr von Carolsfeld (*née* **Garrigues**), **Malwine,** famous dramatic soprano; wife of preceding; b. Copenhagen, Dec. 7, 1832; d. Karlsruhe, Feb. 8, 1904. She created Isolde on June 10, 1865, in Munich, her husband singing Tristan; after his death she sang in Hamburg, and later in Karlsruhe; after her retirement from the stage she taught. In 1867 she publ. a volume of poems by her husband and herself.

Schnyder von War'tensee [shnē'-], **Xaver,** excellent teacher and vocal composer; b. Lucerne, April 16, 1786; d. Frankfort-on-Main, Aug. 27, 1868. A pupil at Vienna of J. C. Kienlen; joined the campaign against the French in 1815; taught at the Pestalozzian Inst., Yverdun; and in 1817 settled in Frankfort.—Works: The fairy-opera *Fortunat mit dem Säckel und Wunschhütlein* (Frankfort, 1829); oratorio *Zeit und Ewigkeit;* cantatas; sacred and secular songs; Swiss songs f. male chorus; 2 symphonies;—a *System der Rhythmik* (posth. publ. by B. Widmann); articles in the 'Cäcilia' (Mayence) and the 'Allgem. mus. Zeitung' (Leipzig).—Biogr.: *Lebenserinnerungen von S. v. W. nebst musikalischen Beilagen und einem Gesammtverzeichniss seiner Werke* (Zurich, 1888).

Scho'berlechner, Franz, b. Vienna, July 21, 1797; d. Berlin, Jan. 7, 1843. Pianist; pupil of Hummel and E. A. Förster at Vienna, and at 10 played in public Hummel's 2d Concerto, written for him. On a pianistic tour to Italy he prod. the opera *I virtuosi teatrali* at Florence (1814), and the next year became m. di capp. to the Duchess of Lucca, producing there a second opera, *Gli Arabi nelle Gallie* (1816); returned to Vienna in 1820, where he brought out another opera, *Der junge Onkel* (1820); made a tour to Petrograd in 1823, and there married the singer Sophie dall' Occa [1807–1863], with whom he made further tours to Northern Italy and Vienna, and settled in Petrograd 1827–30, during her engagement at the Italian Opera there. He purchased a villa in Florence in 1831, and retired to it some years later.—Publ. works: Variations f. pf. w. orch., op. 46, 47; an overture; string-quartets; a pf.-trio; a sonata f. violin (or flute); a pf.-rondo, 4 hands; and sonatas, variations, fantasias, etc., f. pf. He also brought out 2 more operas, *Il Barone di Dolsheim* (Petrograd, 1827) and *Rossane* (Milan, 1839).

Schö'berlein, Ludwig, born Kolmberg, Bavaria, Sept. 6, 1813; d. Göttingen, July 8, 1881, where he had been ordinary prof. of

theology 1855–78. In 1876 he founded with M. Herold and E. Krüger the monthly journal 'Siona.'—Wrote (with Fr. Riegel) *Schatz des liturgischen Chor- und Gemeindegesangs* (1865–72; 3 vols.; important).

Scho'bert, Johann, born Silesia, (?); d. Paris, 1767, from eating poisonous mushrooms. Talented comp. and pianist; from 1760, chamber-musician to the Prince de Conti. His works show the general characteristics of the Mannheim school, although it cannot be proved that he ever was in that city. He is historically important as the first composer who regularly employs the pf. in his chamber-music comps. That Mozart studied his works diligently is proved by Wyzeva and St.-Foix (*W. A. Mozart*, 1911), who prove that the four pf.-concertos of M. listed in Köchel as Nos. 37, 39–41 are only studies on sonatas by S. A selection of S.'s works (with thematic cat.) was publ. by H. Riemann in vol. 39 of 'Dkm. deutscher Tonk.' (1909).—Publ. works: Op. 1, 2, 3, sonatas f. clavecin and violin; op. 4, 5, 16, 17, sonatas f. clavecin solo; op. 6, 8, clavecin-trios; op. 9, 10, 11, 12, 18, clavecin-concertos; op. 13, *Concerto pastoral* f. clavecin; op. 14, 15, 6 'symphonies' f. clavecin, violin, and 2 horns. (The same works repr. by Hummel in Amsterdam with different op.-numbers.) A 'Singspiel,' *Le Garde-chasse et le Braconnier*, was prod. in Paris (1765) with little succ.

Schoeck, Othmar, talented German contemporary composer.—Publ. works: Op. 1, *Serenade* for small orch.; op. 2–15, songs; op. 16, vl.-sonata in D; op. 18, *Der Postillon* for tenor solo, male ch. and orch.; op. 21, vln.-concerto in B♭; op. 22, *Dithyrambe* for double ch. and orch.; op. 23, str.-quartet in D. An opera, *Erwin und Elvire*, was completed in 1916.

Schoe'nefeld, George, son of Henry S.; b. Chicago, June 24, 1887. Pupil of his father in pf. and harm. until 1908; then st. pf. with Martin Krause in Berlin (1908–9), Marc de la Nux in Paris (1909–10) and Harold Bauer, also in Paris (1911). Becoming interested in the harpsichord and clavichord, he taught himself those instruments, and made his début at Los Angeles on June 13, 1913, as a harpsichord-player in a program of early English, Italian, French and German comps. (Bach's Chromatic Fant. and Fugue); devotes himself exclusively to recitals of early music; has made several tours of the Pacific Coast. His clavichord is one of those made by Arnold Dolmetsch (q. v.) in the Chickering factories; his harpsichord is an Érard (Paris).

Schoe'nefeld, Henry, b. Milwaukee, Wis., Oct. 4, 1857. Pianist; pupil, 1875–8, at Leipzig Cons., of Coccius and Papperitz (pf.), Hermann (vln.), Richter (theory), Reinecke and Grill (comp. and instr.), and Schradieck (cond.). In 1878–9 he studied with E. Lassen at Weimar (comp.), and settled in Chicago, after a pianistic tour through Northern Germany, as a teacher and composer; 1891–1902, cond. of the 'Germania Männerchor.' In 1904 he moved to Los Angeles, where he is cond. (since 1911) of the 'Germania Turn-Verein' and the 'Women's Symph. Orch.' In 1915 he was the fest. cond. of the first 'Pacific Sängerfest' at Los Angeles, where his own chorus (Germ. Turn-Verein) won both Kaiser-trophies (silver cups given by the emperors of Germany and Austria). He is one of the first Amer. composers who recognized the artistic possibilities of the employment of Indian themes, his *Suite caractéristique* (op. 15) having been written before the advent of Dvořák in the U. S.—Publ. works: *Suite caractéristique* f. string-orch. (op. 15); vl.-sonata in G m. (op. 53; won Marteau prize, 1898); vl.-concerto in D m. (op. 59); *Evening Bells* for women's vcs., pf. and bells; for piano, *Impromptu* and *Étude; Liebeslied; Polonaise gracieuse; Little Soldiers' March; Kleine Tanz-Suite; Danse américaine; Children's Festival; Valse élégante; Deutscher Walzer; Mystics of the Woods;* Rondo elegante, *In the rosy month of June; Valse noble, Ländler.*—Unpubl. works: *The Three Indians*, ode f. solo, male ch., and orch.; *Salvum fac regem* for ch. and orch.; *Easter-Idyl* for soli, ch. and orch.; a pf.-concerto; 2 Impromptus for str.-orch.; *Rural* symphony (won $500 prize, Nat. Cons., N. Y., 1892); *Springtime* symphony; 2 overtures, *In the Sunny South* and *The American Flag;* heroic fantasy *Liberty, Serenade* and *Intermezzo; Air; Gypsy Melodies; American Rhapsody; 2 Indian Legends; Album-Leaves*, suite; *Festival March* [all f. orch.]; a pantomime-ballet, *Wachicanta* (on Indian themes); a 3-act grand opera (on an Indian subject); also pf.-music, violin-music, choruses, songs.

Schœlcher, Victor, b. Paris, July 21, 1804; d. there Dec. 24, 1893. A French radical statesman, from 1876 member of the national Senate. During the second Empire he lived in England, became an enthusiastic admirer of Handel's music, and in 1857 publ. *The Life of Handel* in an inadequate Engl. transl. from the original French MS. He later presented his fine coll. of Handeliana, and another of mus. instrs., to the Paris Cons.

Scholtz, Hermann, b. Breslau, June 9, 1845. Pupil there of Brosig; 1865–7, of K. Riedel and Plaidy at Leipzig, then repairing, on Liszt's advice, to Munich, studying under v. Bülow and Rheinberger at the R. School of Music, in which he taught 1870–5; since then in Dresden, being app. 'R. Saxon Chamber-

virtuoso' in 1880, and R. Prof. in 1910. An accomplished pianist (especially fine in Chopin), admirable teacher, and a composer of merit.—Works: Op. 51, pf.-trio in F m. For pf.: Op. 20, *Albumblätter*, followed by *Mädchenlieder* (op. 37) and *Lyrische Blätter* (op. 40), a series of delightful lyrics; op. 22, *Traumbilder;* op. 44, sonata in G m.; op. 60, *Stimmungsbilder;* op. 66, *Ballade;* op. 73, *Passacaglia* in D m.—A pf.-concerto is MS.—Careful edition of Chopin's works for piano (Ed. Peters); also of Heller's Études (op. 45, 46, 47) and Brahms's pf.-concerto (op. 15).

Scholz, Bernhard E., b. Mayence, March 30, 1835; d. Munich, Jan., 1917. Dramatic composer; pupil of Ernst Pauer at Mayence, and (1855) of Dehn at Berlin. In 1856, teacher at the R. School of Music, Munich; 1859–65, court Kapellm. at the Hanover theatre; 1865–6, cond. of the Cherubini Soc., Florence; then lived in Berlin; conducted the concerts of the Breslau Orchestral Society, 1871–83, and on April 1, 1883, succeeded Raff as Director of the Hoch Cons., Frankfort; from 1884 also cond. of the 'Rühl'scher Gesangverein.' He retired in 1908, and lived then for several years in Florence. He was *Dr. phil. hon. causa* (Breslau Univ.); Royal Prussian Professor; etc.—Works: The operas *Carlo Rosa* (Munich, 1858); *Ziethen'sche Husaren* (Breslau, 1869); *Morgiane* (Munich, 1870); *Golo* [or *Genovefa*] (Nuremberg, 1875); *Der Trompeter von Säkkingen* (Wiesbaden, 1877); *Die vornehmen Wirte* (Leipzig, 1883); *Ingo* (Frankfort, 1898); *Anno 1757* (Berlin, 1903); and *Mirandolina* (Darmstadt, 1907). Choral works w. orch.: Op. 16, *Requiem* (soli and ch.); op. 17, *Des Sängers Wiederkehr* (double ch. w. wind-instrs.); op. 58, *Ständchen an eine Verlassene* (male ch. w. str.-instrs.); op. 59, *Das Siegesfest* (soli and male ch.); op. 61, *Das Lied von der Glocke* (soli and mixed ch.); op. 66, *Silvesterglocken* (mixed ch.); op. 73, *Türmerlied* (male ch.); op. 75, *Lebenslied* (cantata for soli and mixed ch.); op. 85, *Der Wald* (soli and male ch.); *Media Vita* (no op.-number; cantata for ten. solo and mixed ch.). For orch.: Op. 15, overture to Goethe's *Iphigenie auf Tauris;* op. 21, *Im Freien*, Konzertstück in form of an overt.; op. 35, *Capriccio* for pf. and orch.; op. 37, *Capriccio all'Ongarese* for vcl. (also arr. for vl.) and orch.; op. 57, pf.-concerto in B; op. 60, Symphony in B♭; op. 74, *Wanderung*, suite (5 movems.); op. 80, Symphony in A m. Chamber-music: Op. 47, Str.-quintet in E m.; 2 str.-quartets (op. 46, G; op. 48, A m.); op. 79, pf.-quartet in F m.; 2 pf.-trios (op. 26, E m.; op. 83, A m.); 3 vl.-sonatas (op. 3, E♭; op. 20, G; op. 55, A m.); 5 vcl.-sonatas (op. 5, F; op. 14, D m.; op. 19, C and G; op. 81, A m.). Numerous pf.-pcs., choruses and songs.—Writings: *Lehre vom Kontrapunkt und der Nachahmung* (1897); *Wohin treiben wir?* (1897; coll. of essays); *Musikalisches und Persönliches* (1899); *Verklungene Weisen* (1911). Ed. Dehn's *Lehre vom Kontrapunkt, Kanon und der Fuge* (1859; 2d ed. 1883).

Schön, Moritz, b. Krönau, Moravia, 1808; d. Breslau, April 8, 1885. Violinist; pupil of Hubert Ries, Karl Müller and Spohr; after touring Germany and Holland, he settled in Breslau, acting as theatre-Kapellm., 1835–41, and founding a school for violin-playing.—Works: *Praktischer Lehrgang für den Violinunterricht;* 12 Lessons for Beginners, op. 26; violin-duets (studies); *Der Opernfreund, Der Sonntagsgeiger; Erholungsstunden;* etc.

Schönberg, Arnold, b. Vienna, Sept. 13, 1874. Until his twentieth year, entirely self-taught; then studied with his brother-in-law, Alexander von Zemlinsky. Unable to gain a hearing for his works in Vienna, he went to Berlin in 1901; there he met H. von Wolzogen, F. Wedekind and O. Bierbaum, who were just launching their 'Überbrettl' (a sort of artistic cabaret), which created quite a sensation, and S. accepted the position of Kapellm.; after a little more than a year public curiosity had been satisfied, and upon R. Strauss's recommendation S. obtained a position as teacher at Stern's Cons.; but failed to attain his main object, the performance of his own works, and returned in 1903 to Vienna. There he met Gustav Mahler, who took a lively interest in the man and his works; M.'s will was law, and, consequently, singers had to sing S.'s songs (op. 1, 2, 3, 6), the Rosé-Quartet performed the sextet *Verklärte Nacht* (op. 4), the str.-quartet in D m. (op. 7) and the *Kammersymphonie* in E (op. 9), and the newly-founded 'Vereinigung schaffender Tonkünstler' was asked to produce the symph. poem *Pelleas und Melisande* (op. 5). Each of these works contained passages of great beauty that gave proof of real talent, and expectation ran high; S. found himself suddenly famous, and pupils began to flock to him; in 1910 he was app. teacher of comp. at the 'k. k. Akademie für Tonkunst.' The new works, however, did not fulfill expectations, and in 1911 S. again tried Berlin, settling there as private teacher; this time he was successful, soon gathering a small, but very enthusiastic circle of admirers, who began an effective propaganda. Since then he has given full rein to his originality, employing harmonies and a style of orchestration far in advance of any known system; neither does he allow the flight of his imagination to be hampered by material or mechanical considerations; e.g., his *Gurrelieder* is scored for 5 solo voices, a recitator, 2 choruses (of 8 and 12 parts, resp.), and 114 orchl.

parts!—Besides the works mentioned he has written songs w. orch. (op. 8); a second str.-quartet in F♯ m. (op. 10); pf.-pcs. (op. 11, 17, 19); a capp. choruses (op. 13); songs w. pf. (op. 15); 5 pcs. for orch. (op. 16); *Pierrot Lunaire*, melodrama for recitation (op. 21). A second *Kammersymphonie* remains unfinished; his latest work, *Erwartung*, a monodrama, is not yet publ. His *Harmonielehre* (1911) is a peculiar mixture of antiquated theories and ultra-modern extravagances.—Cf. *A. S.*, a coll. of essays by 11 admirers (Munich, 1912); E. Steinhard, *Die Kunst A. S.'s*, in 'Neue Musikzeitung' (1912, No. 18); A. E. Hull, *S. Explained*, in 'Monthly Mus. Record' (Mar.–July, 1914); J. G. Huneker, *S.*, in *Ivory, Apes and Peacocks* (New York, 1915); E. Wellesz, *S. and Beyond*, in 'Mus. Quart.' (Jan., 1916).

Schön'berger, Benno, b. Vienna, Sept. 12, 1863. Pianist, pupil of Anton Door (pf.), Bruckner (cpt.) and Volkmann (comp.) at Vienna Cons., which he left in 1874, playing that autumn with the Hellmesberger Quartet, giving recitals, etc.; then studied with Liszt, and again with Door. Concert-tour in 1878 through Russia, Germany, Austria and Belgium; in 1879 he played at Dresden, Leipzig, Frankfort, etc.; in 1880 gave recitals in Berlin; taught in Vienna till 1885; since then in Sweden (1886) and London. American tour, 1894. Since then he has appeared frequently in England as ensemble-player (with Ysaÿe and Gérardy), and toured Europe with the famous Schubert singer Gustav Walter; for a time he also taught at the R. A. M. Since 1912 he has been cond. of various travelling opera-companies in England.—Works: 3 sonatas, 3 Rhapsodies, 2 Silhouettes, Phantasiestücke, Novelletten, Bolero, Polonaise, Waltz in A♭, f. pf.; also over 40 songs (Stevens: Boston).

Schon'dorf, Johannes, b. Röbel, Mecklenburg, July 1, 1833; d. Güstrow, Oct. 4, 1912. Pupil 1850–4 of the Stern-Kullak Cons., Berlin; from 1864, organist of the Pfarrkirche at Güstrow, singing-teacher at the Cathedral School, and cond. of the 'Gesangverein.'—Works: *Vaterländische Gesänge* for mixed voices, op. 18–20, and f. male ch., op. 21; *Kaiserhymne;* school-songs; pf.-pieces.

Schön'feld, Hermann, b. Breslau, Jan. 31, 1829, where he was cantor of the St. Maria Magdalenakirche, and R. Mus. Dir. Publ. organ-music, school-songs, and 42 chorales *a* 4 for singing in schools; his cantatas, motets, etc., also a symphony, 3 overtures, a pf.-trio, and a violin-sonata, have been repeatedly performed.

Schönstein, Karl, Freiherr **von,** b. Ofen, June 26, 1797; d. Vienna, July 16, 1876. A high official of the Austrian government, he was in early life a celebrated concert-singer; one of the first and finest interpreters of Schubert, who dedicated to him the cycle *Die schöne Müllerin.*

Scho'penhauer, Arthur, the great philosopher; b. Danzig, Feb. 22, 1788; d. Frankfort-on-Main, Sept. 21, 1860. Although his excursions into the realm of music are neither remarkable nor very valuable, they are suggestive, and have inspired a number of valuable contributions by modern investigators, especially in the field of musical esthetics. Wagner was influenced to a considerable extent by S.'s philosophical system.—Cf. K. Fuchs, *Präliminarien zu einer Kritik der Tonkunst* (Greifswald, 1870); F. von Hausegger, *R. Wagner und A. S.* (Leipzig, 1878; 2d ed. 1892); H. Dinger, *Die Weltanschauung Wagners in den Grundgedanken ihrer Entwickelung* (Leipzig, 1893; traces especially the influence of Hegel and S.); M. Seydel, *A. S.'s Metaphysik der Musik* (Leipzig, 1894); E. Zoccoli, *L'Estetica di A. S.* (Milan, 1901); G. Melli, *La Filosofia di S.* (Florence, 1905; treats of the relations between S. and Wagner); Th. Lessing, *S., Wagner, Nietzsche* (Munich, 1906); A. Mäcklenburg, *S. und seine Stellung zur Musik*, in 'Die Musik' (vol. 29; Dec., 1908); A. von Gottschalk, *Beethoven und S.* (Blanckenburg, 1912).

Schott, Anton, famous dramatic tenor; b. Schloss Staufeneck, Swabian Alp, June 25, 1846; d. Stuttgart, Jan. 8, 1913. He was an artillery officer in a Württemberg regiment 1865–71; after the French campaign he studied with Frau Schebest-Strauss, at the end of 1871 was eng. at the Munich opera, sang lyric rôles at the Berlin opera 1872–5, and was eng. as leading tenor at Schwerin and Hanover, making many concert-tours (to London in 1879); went to Italy with Neumann's Wagner troupe in 1882; from 1884–7 he sang at the M. O. H.; Amer. début as Tannhäuser on Nov. 17, 1884, the opening night of the first season of German opera under Dr. Leopold Damrosch. After his return to Europe he sang only as star by special engagement, and on the concert-stage. He excelled as a Wagner interpreter. He publ. *Hie Welf, hie Waibling* (1904; polemical).

Schott. B. Schott's Söhne, one of the largest and most important music-publishing firms in the world, was founded by Bernhard Schott (d. 1817) at Mayence in 1773. After his death the business was carried on by his sons Andreas (1781–1840) and Johann Joseph 1782–1855) under the firm-name of 'B. Schott's Söhne.' The present proprietors of the Mayence house and the London branch are Franz von Landwehr and Dr. L. Strecker. The branches at Paris and Brus-

sels, 'Schott frères,' are under independent management. Among their valuable publications, numbering nearly 30,000, are some of Beethoven's later works (Ninth symphony, Missa solemnis), Wagner's *Meistersinger*, *Ring des Nibelungen*, and *Parsifal*, and nearly all the operas of Donizetti, Rossini, Auber, and Adam.—Cf. W. Altmann, *R. Wagners Briefwechsel mit seinen Verlegern* (Leipzig, 1911; vol. ii contains corresp. with S.).

Schra'dieck, Henry, noted violinist; born Hamburg, April 29, 1846; d. New York, March 25, 1918. Taught at first by his father; from 1854–8 by Léonard at the Brussels Cons.; from 1859–61, by David at Leipzig. In 1863 he became leader of the 'Privatkonzerte' at Bremen; teacher at the Moscow Cons., 1864–8; then leader of the Philharmonic Concerts at Hamburg, and from 1874–83 leader (with Röntgen) of the Gewandhaus Orch. and the theatre-orch. at Leipzig, also teaching for a time at the Cons. From 1883–9 he was prof. of violin-playing at the Cincinnati Coll. of Music and cond. of the Symph. concerts; returned to Germany as leader of the Hamburg Philharm. Soc.; he then went to New York, became head violin-prof. at the National Cons., later at the S. Broad St. Cons., Philadelphia; also at the Inst. of Applied Music in N. Y. An excellent teacher, he publ. valuable technical studies for violin: *25 grosse Studien für Geige allein*, *Scale-studies*, *Technical Studies; Guide to the Study of Chords; Finger-exercises; The First Position; Schule der Violintechnik* (3 parts; also adapted for viola).

Schreck, Gustav, b. Zeulenroda, Sept. 8, 1849; d. Leipzig, Feb., 1918. Pupil of Plaidy, Papperitz and Jadassohn at Leipzig Cons., 1868–70; taught for 3 years in the gymnasium at Wiborg, Finland; then settled in Leipzig as a teacher and composer. App. teacher of theory and comp. at Leipzig Cons. in 1887; and succeeded W. Rust in 1892 as mus. dir. and cantor, and cond. of the 'Thomanerchor.' In 1898 he was made Prof.; in 1909 *Dr. phil.* (hon. c.) by the Univ. of Leipzig on the fifth centenary of its foundation, for which he had written the *Festkantate*.—Works: Vocal w. orch.: Op. 26, *Christus der Auferstandene*, oratorio; op. 4, *Im Walde* (ten. solo and male ch.); op. 6, *König Fjalar* (soli and male ch.); op. 8, *Der Falken-Rainer vom Oberland* (do.); op. 10, *Begrüssung des Meeres* (male ch.); op. 19, *Salvum fac regem* (do.); op. 35, *Gott ist die Liebe* (soli, mixed ch. and org.); op. 42, *Pfingstgesang* (sop. solo, fem. ch. and str.-orch.).—Op. 9, sonata in E♭ for bassoon and pf.; op. 13, do. in F for oboe and pf.; op. 22, *Fantasie und Doppelfuge* for org. and orch.; op. 40, *Divertimento* (nonet) for 2 fls., ob., 2 clars., 2 horns and 2 bassoons; motets a capp.; male and mixed choruses; pf.-pcs.; songs.

Schreiber [shrī'-], **Friedrich Gustav,** b. Bienstedt, Gotha, Aug. 5, 1817; d. Mühlhausen, Thuringia, July 14, 1889. Pupil of E. Kast and L. Gebhardt in Erfurt; 1840–7, teacher of organ at the 'Natl. Musikinst.' in Prague; settled in Erfurt in 1851 as munic. music-dir. and cantor at St. Blasius's; from 1864 org. there; founded and cond. a choral soc. with which he prod. oratorios. Publ. *Borussia* for male ch. and orch.; *Pestalozzi-Kantate* and *Der deutsche Geist* for soli, male ch. and orch.; songs. In MS., an oratorio, *Der Jüngling zu Nain;* a cantata, *Frühlingsfeier;* symphonies and overtures; psalms, motets; pf.-pcs.

Schreker [shrĕh'-], **Franz,** born Monaco, Mar. 23, 1878. Pupil of R. Fuchs in Vienna; founder (1911) and cond. of the 'Philharmonischer Chor' in Vienna; since 1912 also prof. of comp. at the 'k. k. Akademie für Tonkunst.' A talented composer.—Works: The operas [texts by S.] *Der ferne Klang* (Frankfort, 1912), *Das Spielwerk und die Prinzessin* (Vienna, 1913); recently completed, but not yet prod., *Der rote Tod*, *Die Gegenpartie* and *Die Gezeichneten;* the pantomimes *Der Geburtstag der Infantin*, *Panstänze*, *Der Wind;* op. 6, Psalm 116 for 3-part fem. ch., org. and orch.; op. 8, Intermezzo for str.-orch.; op. 11, *Schwanengesang* for ch. and orch.; op. 12, *Ekkehard*, symph. overture; *Nachtstück* for orch.; *Vorspiel zu einem Drama;* about 50 songs.

Schrems, Joseph, b. Warmensteinach, Upper Palatinate, Oct. 5, 1815; d. Ratisbon, Oct. 25, 1872, where he was Kapellm. of the cathedral 1839–71. He revived the performances of early church-music; edited 'Musica divina' after Proske's death, and was an excellent teacher; among his distinguished pupils were M. Haller, G. Weber, F. Witt and F. Koenen. Through his efforts the cathedral library gradually came to possess one of the largest collections of early church-music in existence.

Schrö'der, Alwin, born Neuhaldensleben (Magdeburg), June 15, 1855; eminent 'cellist, and, as such, self-taught. At first he had piano-lessons with his father and brother Hermann, later with J. B. Andrä at Ballenstedt; then took up the violin under De Ahna at the Berlin Hochschule, studying theory under Tappert, and likewise prosecuting his 'cello practice so successfully as to become 1st 'cello in Liebig's 'Konzert-Orchester' in 1875. After occupying similar positions under Fliege and Laube (Hamburg), he went to Leipzig (1880) as his brother Karl's assistant, succeeding him in the Gewandhaus, theatre and Conservatory, in 1881. Later he

also joined the Petri Quartet. In 1891 he came to Boston as solo 'cellist of the Boston S. O. and member of the Kneisel Quartet, holding the former position till 1903, and the latter till 1907; then went to Frankfort-on-Main as solo 'cellist of the Museum Orch. and as H. Becker's succ. at the Hoch. Cons., but returned to Boston in 1908; from 1908–10 'cellist of the Hess-Schröder Quartet; 1910–12, again solo 'cellist of the Boston S. O. Since 1915 he has been with the Margulies Trio (New York) and the Boston String-Quartet (S. Noack, O. Roth, E. Ferir, S.). As a player of chamber-music he has no superior among living 'cellists, and as a soloist he also stands in the first rank. His instrument is one of the finest specimens of Amati's art. He has publ. *Études de Violoncelle*, *Technische Studien*, *Neue Tonleiter-Studien*, *Kammermusikstudien* (3 books), *Klassisches Album* (2 books), etc.

Schrö'der, Hermann, born Quedlinburg, July 28, 1843; d. Berlin, Jan. 31, 1909. Violinist, pupil of A. Ritter at Magdeburg; from 1885, teacher at the R. Inst. for Church-music, Berlin; also had a music-school of his own.—Works: Orchl. and chamber-music for instructive purposes (op. 8, *Sechs instruktive Quartette;* op. 12, *Drei kleine Trios*, etc.); a Method f. violin, *Die Kunst des Violinspiels; Klassisches und modernes Repertorium.* Also wrote *Untersuchung über die sympathischen Klänge der Geigeninstrumente* (1891); *Die symmetrische Umkehrung in der Musik* (1902); *Ton und Farbe* (1906).

Schrö'der, Karl, brother of preceding; b. Quedlinburg, Dec. 18, 1848. Distinguished 'cellist and composer; pupil of Drechsler at Dessau, and Kiel at Berlin. At 14 he joined the court orch. at Sondershausen as 1st 'cello; taught in the Cons.; and organized the 'Schröder Quartet' with his brothers Hermann, Franz and Alwin, in 1871. In 1873 he became 1st 'cello in the Brunswick court orch.; in 1874 he succeeded Hegar as solo 'cellist in the Gewandhaus Orch. and the theatre-orch. at Leipzig, also teaching at the Cons. and making tours. Going to Sondershausen in 1881 to replace Erdmannsdörfer as court Kapellm., he founded a flourishing Cons., which he sold in 1886 to his successor, Adolf Schultze, himself conducting the German Opera at Rotterdam for one season, then the Berlin Court Opera until 1888, the Hamburg Opera (as Sucher's successor) till 1890, finally returning to Sondershausen under a more favorable contract as court conductor and Director of the 'Fürstliches Konservatorium'; resigned in 1907, living for some time in Leipzig, Frankenhausen and Dresden, appearing as cond. of orchl. concerts. Since 1911 he has been prof. of 'cello at Stern's Cons. in Berlin. Made Prof. in 1885, Hofrat in 1907.—Works: The 3-act opera *Aspasia* (Sondershausen, 1892; rewritten as *Die Palikarin*, Posen, 1905); a 1-act opera, *Der Asket* (Leipzig, 1893); the operetta *Malajo* (Bunzlau, 1887; succ.); 2 'cello-concertos (op. 32, D m.; op. 36, C); 4 'Konzertstücke' for vcl. and pf. (op. 38, 51, 56, 68); a str.-trio in F (op. 80); 2 str.-quartets (op. 88, D m.; op. 89, C); numerous minor pcs. and excellent studies (op. 40, 44, 45, 46, 63, 66, 74, 76); also a method, *Praktische Violoncellschule* (op. 34), and ed. several colls. of classical pieces, especially the *Vortragsstudien* (Bach, Handel, Rameau, Corelli, Couperin, etc. [60 pcs.]). He has written *Führer durch den Violoncellunterricht* (1880); *Katechismus des Dirigierens und Taktierens* (1889), do. *des Violinspiels* (1889; 3d ed. 1911), do. *des Violoncellspiels* (1890) [all in Engl. tr. by J. Mathews (1896, '93, '95, resp.)].

Schrö'der, Konrad (Gustav Ferdinand), b. Marienwerder, W. Prussia, July 7, 1850. Private pupil there of Frl. A. Genzmer (pf.) and F. Leder (theory); studied 1871–4 in Kullak's Acad., Berlin (pf. under Th. Kullak), also taking private lessons in strict comp. of O. Kolbe, and teaching in and out of the Academy.—Works: The 1-act comic opera *Du dröggst de Pann weg* (Schwerin Court Th., Mar. 15, 1897; the first 'Low German' opera [after Fritz Reuter], and v. succ.); has publ. about 50 songs (many sung in public), 'Geistliche Arien' (op. 3 and 26), Psalm 171 for 3-part fem. ch. (op. 41), etc.

Schröder-Devrient [-dŭ-vr'yăhn'], **Wilhelmine**, famous dramatic soprano; b. Hamburg, Dec. 6, 1804; d. Koburg, Jan. 26, 1860. Her father, Friedrich Schröder, was a baritone singer, and her mother an actress; she herself played children's parts, and was an actress until her 17th year. Her father died in 1818, and her mother was eng. at the Hofburg Th., Vienna, where J. Mazatti was her singing-teacher; her début in *The Magic Flute* at the Hofburg Th., 1821, was triumphantly successful; as Agathe in *Der Freischütz* she wholly won the hearts of the audience; but her grandest achievement was as Leonore on the revival of *Fidelio* in 1822, her wonderful interpretation of the part disclosing its beauties to the most doubtful critics. In 1823 she was engaged at the Court Opera in Dresden, and married the actor Karl Devrient (divorced 1828); until her retirement in 1847 she was always connected with that theatre, with brief interruptions during seasons in Paris, London (1832, '33 ,'37), and elsewhere. An offer to visit America in 1858 she had to decline because of the poor state of her health. Her vocal technic was not above criticism, but her dramatic fervor was irresistible.

Among her finest impersonations were Preciosa, Euryanthe, and Rezia (Weber), and Senta and Venus (Wagner); she created the rôle of Adriano Colonna in the latter's *Rienzi* (Oct. 20, 1842), Senta in *Der fliegende Holländer* (Jan. 2, 1843), and Venus in *Tannhäuser* (Oct. 21, 1845).—Bibliography: C. von Glümer, *Erinnerungen au W. S.-D.* (Leipzig, 1862; repr. in Reclam's ed., 1904); A. von Wolzogen, *W. S.-D.* (Leipzig, 1863); G. Bonacci, *G. S.-D. e Gasparo Spontini* (Rome, 1903); K. Hagemann, *W. S.-D.* (Berlin, 1904); E. Schuré, *Précurseurs et revoltés* (Paris, 1904); Anon., *Les Mémoires d'une chanteuse allemande* (Paris, 1913; seems to be transl. of an original never publ.). See also Richard Wagner's *Über Schauspieler und Sänger* (dedicated to her memory), in vol. ix of his 'Ges. Schriften und Dichtungen,' and his numerous references to her in *Mein Leben* (Munich, 1911).

Schrö'der-Hanf'stängl. See HANFSTÄNGL.

Schrö'ter, Christoph Gottlieb, noted organist and theorist; b. Hohenstein, Saxony, Aug. 19, 1699; d. Nordhausen, Nov., 1782. Chorister under Schmidt, and pupil of the Kreuzschule, Dresden. In 1717 he began the study of theology in Leipzig, but in the same year became Lotti's music-copyist at Dresden; travelled 1720–4 in Germany, Holland and England with a German baron; lectured on music at Jena Univ., became organist at Minden in 1726, and at Nordhausen in 1732. —Works: 7 sets of church-cantatas for the entire church-year; a Passion, *Die sieben Worte Jesu*, for which he wrote the poem; 4 other Passions; secular serenades and cantatas; symphonies, overtures, concertos, sonatas; fugues and preludes f. organ; etc. —*Umständliche Beschreibung eines neuerfundenen Clavierinstruments, auf welchem man in unterschiedenen Graden stark und schwach spielen kann* (1763, in Marpurg's 'Kritische Briefe' [vol. ii]), in which he claims the invention, in 1717, of a hammer-action for keyed stringed instrs., a model of which (so he says) he laid before the Saxon court in 1721; his claim of priority in the invention of the pianoforte-action rests, however, on this bare assertion (cf. CRISTOFORI); *Deutliche Anweisung zum Generalbass* . . . (1772; the first book to represent the major and minor triads as the sole fundamental chords); *Letzte Beschäftigung mit musikalischen Dingen; nebst sechs Temperaturplänen und einer Notentafel* (1782); critical and polemical letters in Mizler's 'Bibliothek' and Marpurg's 'Critische Briefe.'—See Q.-Lex.

Schrö'ter, Corona (Elisabeth Wilhelmine), celebrated soprano; b. Guben, Jan. 14, 1751; d. Ilmenau, Aug. 23, 1802. Trained by her father, Joh. Fr. S., she sang at Leipzig, when 14, in a 'Grosses Concert,' and was eng. there till 1771; from 1778 she was Kammersängerin to the Dowager Duchess of Weimar, and a chief ornament of that brilliant court until 1786, after which she sang little in public. Goethe esteemed her highly as an actress. She also publ. 2 vols. of songs (1786 and 1794; repr. 1907).—Cf. Keil, *C. S. Eine Lebensskizze* . . . , being vol. ii of *Vor 100 Jahren* (Leipzig, 1875); H. Düntzer, *Charlotte von Stein und C. S.* (Stuttgart, 1876); P. Pasig, *Goethe und C. S.* (Ilmenau, 1902); H. Stümcke, *C. S.* (Bielefeld, 1904).—Her brother, **Johann Samuel** (1750–1788), was pianist to the Prince of Wales and music-master to the Queen; publ. 15 pf.-concertos, 8 pf.-trios, 3 pf.-quintets, and 6 pf.-sonatas. —Another brother, **Joh. Heinrich** (b. 1762), a violinist, lived from 1782 in London, later in Paris; publ. pieces f. 2 violins and flute, and f. violin and 'cello.—See Q.-Lex.

Schrö'ter, Leonhard, eminent contrapuntist; b. Torgau, c. 1540; d. Magdeburg, 1595, as cantor of the Altstadt school.—Extant works: Motets *a* 4–8; 55 songs for German Protestants *a* 4–7 (1562); and a Te Deum (1576; reprinted in Vol. v of Ambros's History.—See Q.-Lex.

Schu'bart, (Christian Friedrich) Daniel, poet and musician; b. Sontheim, Swabia, April 13, 1739; d. Stuttgart, Oct. 10, 1791. Imprisoned 1777–87 on the Hohenasperg for political reasons (his 'impudence' in his paper, 'Deutsche Cronik'); then, in absurd contrast, created court poet and theatre-director at Stuttgart. In the prison he comp. an operetta, *Die glücklichen Reisenden*, a melodrama, *Evas Klage bei des Messias Tod*, pf.-pieces; in his *Musicalische Rhapsodien* (1786) are 2 cantatas, *Die Macht der Tonkunst* and *Die Henne;* also a vocal piece, *Pätus und Arria* (poem by Anfossi), songs, pf.-pieces, etc. His son **Ludwig** edited S.'s *Ideen zu einer Aesthetik der Tonkunst* (1806), written in the extravagant vein characteristic of his whole life.—Cf. *Schubart's Leben und Gesinnungen von ihm selbst, im Kerker, aufgesetzt* (2 vols.; Stuttgart, 1791–3); F. D. Strauss, *Sch.'s Leben in seinen Briefen* (2 vols; Berlin, 1849); H. Solcher, *Sch. der Gefangene auf d. Hohenasperg* (Bamberg, 1895); E. Holzer, *Sch. als Musiker* (Stuttgart, 1905). See also Q.-Lex.

Schubaur [shoo'bowr], **Johann Lukas,** b. Lechfeld, Swabia, Dec. [bapt. 23], 1749; d. Munich, Nov. 15, 1815. While studying medicine in Vienna he earned his livelihood by giving music-lessons; began to practise in 1775 in Neuburg, but soon moved to Munich, where he became physician to the court and Pres. of the medical commission. He is musically important as one of the earliest and most successful representatives of the German 'Sing-

spiel.' He wrote *Melida* (Munich, 1781; lost), *Die Dorfdeputierten* (ib., 1783), *Das Lustlager* (ib., 1784; lost), *Die treuen Köhler* (ib., 1786); also comp. Psalm 107, and a cantata, *Il Sacrifizio.*—Cf. E. Reipschläger, *S., Danzi und Poissl als Opernkomponisten* (Rostock, 1911).

Schu'bert, Ferdinand, brother of the great composer; b. Lichtenthal, n. Vienna, Oct. 18, 1794; d. Vienna, Feb. 26, 1859, as director of the Normal School of St. Anna. He was devoted to his gifted brother, and inherited the latter's literary remains.—Publ. a Tantum ergo, a Regina coeli, a German Requiem *a* 4 w. organ, part-songs, etc.; wrote much other church-music, a Requiem for Franz, 2 children's operas; etc. (all MS.).

Schu'bert, Franz (Peter), one of the most original and prolific vocal and instrumental composers of Germany; b. Lichtenthal, n. Vienna, Jan. 31, 1797; d. Vienna, Nov. 19, 1828. By his father, the schoolmaster at Lichtenthal, the gifted boy was taught violin-playing, and by choirmaster Holzer, in addition, the piano, organ, singing and thorough-bass, becoming first soprano in the church-choir in his tenth year; he also composed songs and little instrumental pieces. In 1808 he was admitted into the Vienna court choir as a singer, and also entered the 'Convict,' the training-school for the court singers. His teachers in theory were Ruczizka and Salieri. He also played in the school-orchestra, finally as 1st violin. His earliest extant song, *Hagars Klage* (dated Mar. 30, 1811), and several others of the period, show that Zumsteeg was his model at this time; he also continued instrumental composition, his first symphony being written in 1813. In this year, his voice breaking, he left the 'Convict,' but still studied hard under Salieri, as numerous Italian arias testify; his first mass was completed in 1814. Meantime, to escape military conscription, he hurriedly fitted for the post of elementary teacher in his father's school, and taught there until 1816. During these three years, the future grand master of the German Lied devoted his leisure to obtaining a thorough mastery of vocal expression. His usual method of composition was to jot down the melody with a sketch of the harmony, and then to write out the piece in full, following this first version by a second for the elimination of faults; when the second failed to satisfy him, the song was subjected to a third, or even a fourth, revision (e. g., *Erlkönig*, and *Die Forelle*). Such masterworks as *Gretchen am Spinnrad* (Oct. 19, 1814) and *Erlkönig* (1815) mark the swift and unique development of his genius. In the latter year he composed no less than 144 lyrics—in one day (Oct. 13) he wrote eight. This 'period of experimentation,' as it has been called, ceases in the conscious mastery attained in 1816–17. From 1814–16 he also composed 2 operettas, 3 Singspiele, and 3 other (fragmentary) stage-pieces, none of which were then performed; 4 masses, other church-music, etc. In 1816 his application for the directorship of the new State music-school at Laybach was rejected. He left his place in the Lichtenthal school, and thenceforward made Vienna his home, with the exception of two summers (1818 and 1824) spent at Zelész, Hungary, as music-teacher in Count Esterházy's family. From 1817 his friend Franz von Schober [1798–1883] generously aided him, often sharing lodgings and purse with the struggling artist. Through him, S. became acquainted with the famous tenor Michael Vogl, one of the first and greatest interpreters of his songs; through his influence S.'s mus. farce, *Die Zwillingsbrüder*, was brought out at the Kärnthnerthor Th. in 1820, but made little impression. In 1821, however, when he had already written over 600 compositions, his *Erlkönig* was sung at a public concert of the 'Musikverein' with great applause, and others followed at other concerts; so that Cappi and Diabelli were induced to publish on commission 20 songs (*Erlkönig* was the first) which were so successful that Diabelli assumed the risk of further publications; from 1826 his songs and piano-music had good sales. In 1822 he refused the proffered position of organist at the court chapel; but all subsequent efforts to obtain a salaried post were unsuccessful; that of Vice-Kapellm. to the court, for which he applied in 1826, was given to Weigl; his friends failed to obtain a similar position for him in Hamburg; and the conductorship of the Kärnthnerthor Th. was also refused him in 1827. Not until March 26, 1828, did he give a public concert of his own works (the E♭ trio, a movement from the D m. quartet, songs, etc.), which was an artistic and pecuniary success. Excepting such occasional and momentary good fortune, his life was a continual battle for the daily means of subsistence; although his genius was fully recognized by musicians like Salieri, Weigl, and the singer Vogl, and his songs were highly praised by Beethoven, he was wretchedly underpaid by his publishers, and his greatest works were almost totally neglected. His wonderful gifts, and genial and buoyant disposition, won many friends; chief among them the poet Mayrhofer, the family von Sonnleitner (at whose house S.'s compositions were often performed long before their introduction to the public), Baron von Schönstein (whose singing aided in bringing S.'s lyrical songs into vogue), Moritz Schwind and Anselm Hüttenbrenner. Two visits which S. paid to Beethoven are recorded; but they were never intimate. For

months previous to his death, S. had been failing; his final illness was brought to a fatal termination by an attack of typhus. He was buried, at his own desire, in the 'Ostfriedhof' at Währing, his grave being the third from Beethoven's. When, in 1888, the remains of both masters were transferred to the 'Zentralfriedhof' the new graves also were only a few feet apart. In 1897 Brahms was buried close by. In 1872 a statue of S. (by Kundmann) was unveiled in the Vienna Stadtpark.

Schubert was the least 'schooled' of all great German musicians. For this lack of training, his keen musical intuition and inexhaustible resources of melody amply compensated. He is one of the grandest 'impressionists' of all time. The spontaneity and fecundity of his song-composition are not more astounding than the perfection with which the music—melody and accompaniment—fit the poem. He is regarded as the creator of the modern German Lied. His known songs for solo voice with pf.-accomp. number 603. As to his alleged carelessness in choice of subjects for musical setting, the fact is that he took 72 poems by Goethe, 46 by Schiller, 44 by Wilhelm Müller, 28 by Matthison, 23 by Hölty, 22 by Kosegarten, 13 by Körner, etc.—that is, the best at his command. He also set 47 poems by Mayrhofer and 12 by v. Schober, both his warm personal friends. Of Heine (then a newcomer) he composed only 6 numbers (in the 'Schwanengesang'). Equally genial is his transference of the 'Liedform' to the pianoforte in the 'Moments musicaux' and Impromptus—a miniature form of piano-composition extensively copied. In larger forms, his symphony in C, and the unfinished symphony in B minor, are equal to the best after Beethoven—and S. was but 31 when he died.

A complete critical edition of Schubert's works in 40 vols (21 series), edited by E. Mandyczewski (assisted by Brahms, Brüll, Hellmesberger, J. N. Fuchs, etc.) was publ. from 1888–97 by Breitkopf & Härtel, in whose 'Mittheilungen,' Nos. 28, 36, and 43, may be found full lists of his instrl. and vocal music, and songs for one voice, respectively. Nottebohm's 'Thematic Catalogue' (1874) and Grove's Dictionary, may also be consulted. Since the publication of the monumental edition Max Friedländer discovered the MS. of about 100 lost songs, which were first publ. in Peters' complete ed. of the songs (7 vols.). Among numerous editions of S.'s favorite songs with English translations, that publ. by G. Schirmer, New York, is decidedly the best.

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PRINCIPAL WORKS.

DRAMATIC: *Des Teufels Lustschloss*, 3-act operetta; *Der vierjährige Posten*, 1-act Singspiel; *Fernando*, 1-act do.; *Claudine von Villabella*, 3-act do. (fragm.); *Der Spiegelritter*, 3-act operetta; *Adrast*, opera (fragm.); *Die Freunde von Salamanca*, 2-act Singspiel; *Der Minnesänger*, Singspiel; all the above written 1814–1816; none performed; *Die Zwillingsbrüder*, 1-act farce (June 14, 1820); *Die Zauberharfe*, 3-act melodrama (Aug. 19, 1820); *Sakontala*, 3-act opera (fragm.; comp. 1820; not perf.); *Alfonso und Estrella*, 3-act opera (first prod. Weimar, 1854, by Liszt; at Vienna 1880, rev. by Fuchs); *Die Verschworenen, oder der häusliche Krieg*, 1-act operetta (Vienna, 1861); *Fierrabras*, 3-act opera (Vienna, 1861); incid. music to the drama *Rosamunde* [overture from *Die Zauberharfe*] (Vienna, 1823); *Die Bürgschaft*, 3-act opera (written in 1816; prod. by Franz

Lachner at Pest, 1827); *Der Graf von Gleichen*, 3-act opera (1827; not perf.); *Die Salzbergwerke*, opera (not perf.).

CHORAL WORKS: 6 masses (Nos. 5 and 6 publ. in full score); *Deutsche Messe* (f. 4-p. mixed ch. w. organ); oratorio *Lazarus* (fragm.); Psalm 92 (f. bar. solo and mixed ch.); 2 Tantum ergo (f. 4-p. mixed ch. w. orch.); 2 Stabat Mater (4 voices w. orch.); several Salve regina; *Miriams Siegesgesang* (f. sopr. solo, ch. and orch.); prayer *Vor der Schlacht* (f. soli, mixed ch. and pf.); hymn *Herr unser Gott* (f. 8-p. male ch. w. wind); *Hymne an den Heiligen Geist* (f. 8-p. male ch. w. orch.); *Morgengesang im Walde* (f. 4-p. male ch. w. orch.); *Nachtgesang im Walde* and *Nachthelle* (f. 4-p. male ch. w. horns); *Schlachtlied* (8-p. male ch. w. pf.); *Glaube, Hoffnung und Liebe* (f. mixed ch. and wind); several occasional cantatas; numerous part-songs.

SONGS WITH PIANO: *Erlkönig*, op. 1; *Gretchen am Spinnrade*, op. 2; *Heidenröslein*, op. 3; *Der Wanderer* and *Der du von dem Himmel bist*, in op. 4; 3 *Gesänge des Harfners* [W. Meister], op. 12; *Erster Verlust, Der Fischer* and *Es war ein König in Thule*, in op. 5; the Suleika songs, op. 14, 31; *An Schwager Kronos*, in op. 19; Mignon's songs [W. Meister], op. 62; *Über allen Gipfeln ist Ruh'*, in op. 96 (all the above by Goethe); further, the grand song-cycles by Wilhelm Müller, *Die schöne Müllerin*, op. 25, and *Die Winterreise*, op. 89, containing 20 and 24 numbers respectively; 7 songs from Scott's *Lady of the Lake* (Fräulein vom See), op. 52, and 9 songs from Ossian; *Der Tod und das Mädchen; Nähe des Geliebten; Des Mädchens Klage; Gruppe aus dem Tartarus; Nur wer die Sehnsucht kennt; Frühlingsglaube; Die Forelle; Du bist die Ruh'*; the Barcarolle *Auf dem Wasser zu singen*; 6 songs by Heine, in the *Schwanengesang*; and many more of surpassing beauty.

FOR ORCHESTRA: 10 symphonies, of which No. 8 (the 'unfinished,' in B m.), and No. 10, in C, were mentioned above; 7 overtures (Nos. 2 and 5 'in the Italian style'); violin-concerto in D; Rondo f. violin w. orch.

CHAMBER-MUSIC: Octet f. strings, horn, bassoon, and clar., op. 166; pf.-quintet in A, op. 114 (the 'Forellenquintett,' w. double-bass); string-quintet in C, op. 163 (w. 2 'celli); 20 string-quartets; 2 pf.-trios; 2 string-trios;—for pf. and violin, a *Rondo brillant* in B m., op. 70; a *Phantasie* in C, op. 159; a sonata in A, op. 162; 3 sonatinas, op. 137;—Nocturne f. 'cello and pf., in E♭, op. 148; Introd. and Vars. f. flute and pf., op. 160.

FOR PIANO (2 hands): Over 20 sonatas (incl. op. 42, in A m.; op. 53, D; op. 78 [fantasia], G; op. 120, A; op. 122, E♭; op. 143, A m.; op. 147, B; op. 164, A m.; and 3 grand posth. sonatas in C m., A and B♭); 4 *Impromptus*, op. 90, and 4 ditto, op. 142; 6 *Moments musicaux*, op. 94; Adagio and Rondo, op. 145; Fantasia, op. 15, in C; sets of variations (op. 10, E m., on a French air; op. 35, in A♭; on a Diabelli waltz, in C m.; op. 82, in C, on Hérold's *Marie*; etc.); many waltzes (op. 9, 18, 33, 50 [34 *Valses sentimentales*], 67 [*Hommage aux belles Viennoises*], 77 [10 *Valses nobles*], 91 [12 *Grätzer Walzer*], etc.); *Wanderer-Fantasie* in C, op. 15 (arr. for pf. and orch. by Liszt); 2 Scherzi; 5 Klavierstücke; etc.—For pf. 4 hands: 2 sonatas (op. 30, B♭; op. 140, C); *Divertissement à l'hongroise*, op. 54; *Divertissement* in E m., op. 63; Fantasia in F m., op. 103; Grand rondo in A, op. 107; *Notre amitié*, rondo in D, op. 138; Andantino and rondo, op. 84; *Lebensstürme*, allegro caractéristique, op. 144; Fugue in E m., op. 52; Polonaises, op. 61, 75; Variations, op. 10, 35, 82; 3 Waltzes, op. 33; 4 Ländler; Marches (op. 27 [3 numbers], 40 [6], 51 [3], 55 [*Trauermarsch*], 66 [*héroïque*], 121.)

Schu'bert, Franz, violinist, son and pupil of the R. Konzertmeister **Franz Anton S.** [1768–1824]; b. Dresden, July 22, 1808; d. there April 12, 1878. Also taught by Rottmeier and L. Haase; then, with a stipend from the King, by Lafont at Paris. Entered the R. orch. at Dresden in 1823; succeeded Lipinski as 1st Konzertmeister in 1861; retired 1873.—Publ. études f. violin, op. 3; Duo f. pf. and violin, op. 8; a fantasia f. violin w. orch.; 2 concertanti f. violin and 'cello (w. Kummer); etc.

Schu'bert, Johann Friedrich, b. Rudolstadt, Dec. 17, 1770; d. Cologne, Oct., 1811. Violinist; mus. dir. in theatres at Stettin, Glogau, Ballenstedt, etc.; publ. a violin-concerto; a symphonie concertante f. oboe and bassoon; violin-duos; pf.-music;—a *Neue Singschule* . . . (1804); and prod. the opera *Die nächtliche Erscheinung* at Stettin, 1798.

Schu'bert, Joseph, b. Warnsdorf, Bohemia, 1757; d. Dresden, 1812, as violinist in the court orch. Extremely prolific comp. of instrumental music, mostly MS. (publ. a 'cello-concerto, duos f. violins, pf.-sonatas, violin-sonatas w. basso cont.); also prod. 4 operas, 15 masses, etc.

Schu'bert, Louis, violinist; b. Dessau, Jan. 27, 1828; d. Dresden, Sept. 17, 1884. Went to Petrograd at 17; was then for 6 years Konzertmeister at Königsberg City Th.; then taught and gave concerts at Königsberg till 1872, when he settled in Dresden, making a name as a singing-teacher.—Prod. 4 successful operettas (*Aus Sibirien, Die Rosenmädchen, Der Wahrsager, Die beiden Geizigen*); publ. a method f. violin, a *Gesangschule in Liedern*, songs, and violin-duos (transcrs. from Bach).

Schu'bert, Maschinka (*née* **Schneider**), wife of Konzertmeister Franz S., and the daughter of Georg Abraham Schneider; b. Reval, Aug. 25, 1815; d. Dresden, Sept. 20, 1882. Stage-soprano (coloratura); pupil of Bordogni at Paris; début London, 1832; then studied with Bianchi at Milan, and was a member of the Dresden Opera till 1860. Their daughter, **Georgine,** b. Dresden, Oct. 28, 1840; d. Potsdam, Dec. 26, 1878. Pupil of her mother and Jenny Lind, and of Garcia at London 1857–9; début in *La Sonnambula* at Hamburg, 1859; sang at Prague, Florence, Berlin, Frankfort and Paris (Th.-Lyrique); eng. 1865 at Hanover, 1868 at Strelitz. Much applauded at a Mozart concert in London, 1875. Publ. 2 sets of songs.

Schu'berth, Julius (**Ferdinand Georg**), founder of the firm of 'J. Schuberth & Co.' of Leipzig and New York; b. Magdeburg, July 14, 1804; d. Leipzig, June 9, 1875. Established the Hamburg business in 1826; opened a branch at Leipzig, 1832, and at New York, 1850. His brother **Friedrich Wilhelm** (b. 1817) took over the Hamburg house in 1853 (firm-name 'Fritz Schuberth'). S. publ. the 'Kleine Hamburger Musikzeitung' (1840–50), the 'New-Yorker Musikzeitung' (from 1867), and 'S.'s kleine Musikzeitung' (1871–2). In 1872 he founded the fine mus. library at Weimar known as the 'Liszt-Schuberth-Stiftung.' —In 1891 the business was purchased by

Felix Siegel, the originator of the 'Musikalische Universalbibliothek.'

Schu'berth, Karl, eminent 'cellist; born Magdeburg, Sept. 25, 1811; d. Zurich, July 22, 1863. Pupil of Hesse at Magdeburg, and (1825–8) of Dotzauer at Dessau; then 'cellist and concert-giver in Magdeburg, later making long tours to Holland, Belgium, Paris and London (1835, vying with Knoop and Servais); in the autumn of 1835 he repaired *via* Königsberg, Riga and Dorpat to Petrograd, where his playing created such a sensation that he was immediately eng. as soloist to the Czar, and was for 20 years Mus. Dir. at the Univ., cond. of the court orch., and inspector of the training-school connected with the court theatre. He died on a journey undertaken for the sake of his health.—Publ. 2 'cello-concertos; various fantasias and variations f. 'cello w. orch.; 1 octet for strings (op. 23); 2 str.-quintets (op. 15, 24), and 4 str.-quartets (op. 34, 35, 37, 40); and a 'cello-sonata (op. 42).

Schu'biger, Anselm, b. Uznach, Canton of St. Gallen, Mar. 5, 1815; d. Mar. 14, 1888, at the Monastery of Einsiedeln, where he had taken holy orders in 1835. Learned writer on the music of the Middle Ages.—*Die Sängerschule von St. Gallen* (1858); *Die Pflege des Kirchengesangs und der Kirchenmusik in der deutschen katholischen Schweiz* (1873); *Musikalische Spicilegien* (1876; essays on *Das liturgische Drama des Mittelalters, Orgelbau und Orgelspiel im Mittelalter, Die ausserliturgischen Lieder,* and *Zur mittelalterlichen Instrumentalmusik*); also papers in the 'Monatshefte für Musikgeschichte.'

Schuch [shŏŏh], **Ernst von,** born Graz, Styria, Nov. 23, 1847; d. Dresden, May 10, 1914. Pupil of E. Stoltz and O. Dessoff; from 1867, mus. dir. at Lobe's Th., Breslau, later at Würzburg, Graz, Basel (1871); cond. Pollini's Italian Opera for a time in 1872, and then went to Dresden, where he became court cond. in 1873, and remained uninterruptedly active till his death; made 'Hofrat' in 1878, 'Generalmusikdir.' in 1889, and 'Geh. Hofrat' in 1899. In 1897 the Emperor of Austria raised him to the rank of the hereditary nobility. During the four decades of his sway —he had practically unlimited authority— the Dresden opera maintained its tradition (established by Weber and Wagner) and reputation as one of the finest opera-houses in the world for general excellence in all departments. S. was not only an inspired leader, but a strict disciplinarian and untiring drillmaster. He was particularly fortunate in his choice of novelties (Strauss's *Feuersnot, Salome, Elektra* and *Rosenkavalier* had their world-premières under his direction) and engagement of young singers, who almost always became famous. He seldom left Dresden, the most extensive tour ever undertaken being to New York in the spring of 1900 to direct 3 orchl. concerts at the M. O. H. In 1875 he married **Clementine Proska** (*recte* **Procházka;** born Ödenburg, Feb. 12, 1853), who was the principal coloratura soprano under his direction from 1873 to her retirement in 1895. Their daughter, **Lisel,** has been coloratura soprano at the Dresden opera since 1914.—Cf. L. Hartmann, *E. S. und das moderne Kapellmeistertum,* in 'Nord und Süd' (May, 1896; Breslau); P. Sakolowski, *E. v. S.* (Leipzig, 1901).

Schucht, Jean F., b. Holzthalleben, Thuringia, Nov. 17, 1822; d. Leipzig, Mar. 30, 1894. Pupil of Hauptmann and Spohr at Kassel, and of Schnyder von Wartensee at Frankfort; from 1868 in Leipzig as a writer, and critic for the 'Neue Zeitschrift für Musik.' —Publ. a *Wegweiser in der Tonkunst* (1859); *Kleines Lexikon der Tonkunst; Partiturenkenntniss; Meyerbeers Leben und Bildungsgang* (1869); *Grundriss einer praktischen Harmonielehre* (1876); and a Life of Chopin (1880); also pf.-pieces and songs.

Schu'ëcker [shoo'ĕhkĕr], **Edmund,** brilliant harpist; b. Vienna, Nov. 16, 1860; d. Bad Kreuznach, Nov. 9, 1911. From 1871–7 pupil at the Vienna Cons. of A. Zamara (harp), Drill (pf.), F. Krenn and R. Fuchs (comp.); grad. as winner of the 1st prize class-medal, silver medal for 'Art, Diligence, Morality' and the diploma for 'artistic maturity.' From 1877–82, solo harpist of the Park Orch., Amsterdam; after a season with the Parlow Orch. (1882–3) in Hamburg and Bad Kreuznach, and another (1883–4) with the 'Gewerbehaus Kapelle' in Dresden, solo harpist of the Gewandhaus Orch. and teacher at the Cons. in Leipzig. In 1885 he was invited to join the Boston Symph. Orch., but he declined in favor of his younger brother Heinrich. When Th. Thomas organized the Chicago Symph. Orch. in 1891, he secured S. as solo harpist; in 1900 Mahler eng. him for the Hofoper in Vienna, but at the end of the season S. resigned on account of ill health; from 1901–3 he lived in retirement at Bad Kreuznach, composing and making arrs. for his instrument; 1903–4, with the Pittsburgh Symph. Orch. (V. Herbert) and 1904–9, with the Phila. Symph. Orch.; overwork during the season of 1909–10 at the M. O. H. brought on a complete collapse, and he retired to Bad Kreuznach; during the seasons of 1903–6 he was eng. as special harpist for the Wagner works at Covent Garden under Hans Richter. He never undertook private concert-tours, but was heard frequently as soloist at the concerts of the organizations with which he was connected, and gave occasional re-

citals (Leipzig, Chicago, Phila., London). As a teacher also he was highly successful; in Chicago he cond. the 'Vienna Harp Coll.' and had establ. regular summer courses at Bad Kreuznach, which were attended by many American pupils. In 1890 Duke Ernst of Saxe-Altenburg app. him 'Kammervirtuose.' Karl Reinecke wrote for him the harp-concerto in E m. (op. 182), which S. played at the Gewandhaus in 1885. S. was also a fine pianist, having made several public appearances in his earlier years.——Works (44 op.-numbers); Op. 5, *Erste Ballade;* op. 11, *Nocturne;* op. 11, *Fantasia di bravura;* op. 14, *Phantasie-Caprice;* op. 12, *Mazurka* (his most popular work); op. 15, *Am Springbrunnen;* op. 28, *Legende ;* op. 38, *Barçarole;* op. 40, *Remembrances of Worcester*, for 2 harps (very brilliant); the instructive works *Etüden- und Melodien-Album* (4 books), *Etüdenschule* (3 books), 6 *Virtuosenetüden, Orchestra-Studies* (5 books), *The Most Important Parts from R. Wagner's Operas* (2 books); many arrs. of comps. by Mozart, Weber, Liszt, Berlioz and Jensen. In MS. he left several original comps., arrs. for harp and vl., for 2 and 3 harps, and 7 ballads by Loewe with the pf.-part arr. for harp.

Schu'ëcker, Heinrich, distinguished harpist, brother of preceding; b. Vienna, Nov. 25, 1867; d. Boston, April 17, 1913 (of heart-failure during a concert). From 1878-84 he st. at the Vienna Cons. with the same teachers (excepting Schenner for pf.) and won the same prizes as his brother. After one season as solo harpist with the Parlow Orch. in Hamburg and Bad Kreuznach (1884–5) he was eng. in 1885 for the Boston Symph. Orch., which position he filled till his death; he was also prof. of harp at the New Engl. Cons. With Jacques Hoffmann (vl.) and Karl Barth (vcl.) he formed (1893) the 'S. Trio.' He was heard as soloist with the Boston S. O., at 11 Worcester festivals, and in recitals in Paris and London (1904, in joint recital with his brother Edmund). He left a valuable collection of ten harps.

Schu'ëcker, Joseph E., son of Edmund S.; b. Leipzig, May 19, 1886. At the age of 8 he began to study pf. with his father, and 2 years later the harp; 1900–1, pupil at the Vienna Cons. of Voigt (pf.) and Zamara (harp); st. theory with G. Enzian and hist. of music with A. Brandt-Caspari in Bad Kreuznach. During 1904–5 and 1908–9, first harpist of the Pittsburgh Symph. Orch.; 1907–8, do. of the Leipzig Phil. Orch.; 1909–11, do. of the Philadelphia Symph. Orch. (succ. his father); in 1910 on spring tour with the M. O. H. company; 1911–13, first harpist with the Savage Opera Co.; since 1914 teacher of harp and lecturer on the hist. of the instr. at Carnegie Inst. of Technology in Pittsburgh. He has appeared as soloist with the above orchestras, and in his own recitals. At present (1918) he is writing a *History of the Harp*.

Schul'hoff, Julius, noteworthy pianist and comp.; b. Prague, Aug. 2, 1825; d. Berlin, Mar. 13, 1898. He was taught in Prague by Kisch and Tedesco (pf.) and Tomaschek (theory). Début in Dresden in 1842; he then played in the Gewandhaus, and proceeded to Paris, giving most successful concerts under the patronage of Chopin. He lived for some years in Paris, then made a long tour through France, Austria (1849–50), England, Spain (1851), and to South Russia and the Crimea (1853). Later he settled in Paris as a favorite teacher until 1870; then made Dresden his home, receiving in 1897 the title of R. Prof.; and went finally to Berlin. He publ. excellent salon-music f. pf.; Impromptus, Caprices, Mazurkas, waltzes, etc.; a grand sonata in F m. (op. 37); 12 études (op. 13).

Schulte'sius, Johann Paul, b. Fechheim, Saxe-Coburg, Sept. 14, 1748; d. in 1816 at Leghorn as pastor of the Dutch and German Protestant Church.—Publ. *Memoria sopra la musica di chiesa* (1810); 2 quartets f. pf. and strings; variations f. do.; vars. f. pf., violin and 'cello; 7 sonatas f. pf. and violin; variations f. do.; etc.

Schultz, Edwin, born Danzig, April 30, 1827; d. Tempelhof, n. Berlin, May 20, 1907. Baritone concert-singer, taught by Brandstätter at Berlin; living there as a singing-teacher. Has also cond. the 'Melodia' choral society, and others; and (with Wieprecht) the 'Monstre-Concerte' given in 1864, 1866, and 1870–71, for the benefit of wounded soldiers; made Kgl. Musikdir. in 1880. In 1880 the Prussian Ministry of War commissioned him to compile a book of soldiers' songs.—Publ. many male choruses (7 won prizes), songs, duets, and a coll., 'Meisterstücke für Pianoforte.'

Schultz-Adaievsky, Ella von, b. Petrograd, Feb. 10, 1846. Pupil of Henselt (pf.), and from 1862–6 at the Cons. of Dreyschock and A. Rubinstein (pf.), Zaremba (theory) and Famintsÿn (hist. of music), giving special attention to ancient Greek music; living in Venice since 1882.—Works: An opera, *Zaria svobodÿ* [The Dawn of Liberty] (Petrograd, 1881); *Sonate grecque* for clar. and pf.; a capp. choruses for the Russian church; pf.-pcs.; songs. Has also publ. colls. of Ital. folk-songs.

Schul'tze, Adolf, b. Schwerin, Nov. 3, 1853. Pianist; pupil of Kullak's Academy, Berlin, 1872–5; taught there; replaced Karl Schröder 1886–90 at Sondershausen as court cond. and Director of the Cons.; now in Ber-

lin.—Comps. Orchl. works; a pf.-concerto; pf.-music.

Schul'tze, Dr. **Wilhelm Heinrich,** born Celle, Hanover, 1827; d. Syracuse, N. Y., in Sept., 1888. For several years 1st violin of the Mendelssohn Quintette Club, Boston; prof. of music at Syracuse Univ. from 1880 (?).

Schulz, August, b. Lehre, n. Brunswick, June 15, 1837; d. Brunswick, Feb. 12, 1909. Pupil of Zinkeisen, Leibrock and Joachim; violinist in the court orch. at Brunswick, then Konzertmeister at Detmold, and returned to Brunswick as cond. of the symph. concerts and several choral societies.—Works: The opera *Der wilde Jäger* (Brunswick, 1887); the choral works w. orch., op. 55, *Hehre, heilige Musik;* op. 63, *Eine Sommernacht;* op. 65, *Prinzessin Ilse;* op. 69, *Frühlingsbrautfahrt;* op. 159, *Sturmhymnus;* many fine male choruses (a capp. and w. pf.); songs.

Schulz, Bartholomäus, Gottschalk, Hieronymus, Jacob, and **Michael:** See PRÄTORIUS.

Schulz, Ferdinand, b. Kossar, n. Krossen, Oct. 21, 1821; d. Berlin, May 27, 1897. Pupil of A. W. Bach, Grell, Kollitschgy and Dehn, at Berlin; joined the cathedral-choir in 1843; became cond. of the 'Cäcilienverein' in 1856, mus. dir. of the Markuskirche in 1858, later organist of the Sophienkirche. Singing-teacher; comp. the 68th Psalm f. double choir, motets, and other church-music; many male choruses, songs, and pf.-pieces.

Schulz, Johann Abraham Peter, born Lüneburg, Mar. 31, 1747; d. Schwedt, June 10, 1800. Pupil of Kirnberger at Berlin; from 1768–73, music-master to a Polish princess; then a popular teacher in Berlin, and 1776–8 mus. dir. at the French Theatre; Kapellm. to Prince Heinrich at Rheinsberg, 1780–7; then court conductor at Copenhagen till 1795; returned ill to Germany, became director of the Seconda opera-troupe, then lived in Rheinsberg. A song-composer of marked originality and influence, he publ. in 1779 *Gesänge am Clavier*, in 1782 *Lieder im Volkston*, both printed together, with augmentations, as *Lieder im Volkston* in 1785; a third book was publ. in 1790. His sacred songs are *Uzens lyrische Gedichte* (1784) and *Religiöse Oden und Lieder* (1786). *Chansons italiennes* (1782), 4 *Lieder* w. pf., and a *Rundgesang* (round) for S. S. T. B., were also publ.—Dramatic works (also popular): *Das Opfer der Nymphen* (Berlin, 1774); operetta *La fée Urgèle* (1782; in Ger. as *Was den Damen gefällt);* do. *Clarisse, oder das unbekannte Dienstmädchen* (1783); tragic melodr. *Minona, oder die drei Angelsachsen* (1786; publ.); *Le Barbier de Séville* (Rheinsberg, 1786); opera *Aline, Queen of Golconda* (Copenhagen, 1789; publ.); opera *Höstgildet* [The Harvest Festival] (ibid., 1790); *Peters Bryllup* [P.'s Wedding] (ibid., 1793; sequel to preceding); *Indtoget* [The Entry] (ibid. 1793); music to *Götz von Berlichingen* and Racine's *Athalie;*—the oratorio *Johannes und Marie* and the Passion cantata *Christi Tod;* also pf.-music: 6 Stücke (1779); sonata (1782); *Musikalische Belustigung, Musikalische Badinage, Musikalischer Luftball.*—He wrote *Entwurf einer neuen und leichtverständlichen Musiktabulatur* . . . (1786; merely the old organ-tablature); the mus. articles from S–Z in Sulzer's *Theorie der schönen Künste; Gedanken über den Einfluss der Musik auf die Bildung eines Volks* (1790); and claimed the authorship of *Wahre Grundsätze zum Gebrauch der Harmonie* (1773; publ. as Kirnberger's).—Cf. K. Klunger, *J. A. P. S. in seinen volkstümlichen Liedern* (Leipzig, 1909); O. Riess, *J. A. P. S.'s Leben*, in 'Sbd. I. M.-G.' (xv, 2; 1914).

Schulz, Johann Philipp Christian, b. Langensalza, Thuringia, Feb. 1, 1773; d. Leipzig, Jan. 30, 1827. Pupil of Angler and Schicht at Leipzig, and from 1800 cond. of the Seconda opera-troupe; from 1810, cond. of the Gewandhaus Concerts.—Publ. overtures to *Faust* and *Die Jungfrau von Orleans;* dances interpolated into *Faust* (arr. f. pf.); a Salvum fac regem *a* 4, w. brass; marches, etc.; songs with piano.

Schulz, Leo, fine 'cellist; b. Posen, Mar. 28, 1865. From 1870-3 he was exhibited in Germany as a prodigy; then st. at the Kgl. Hochschule in Berlin; in 1885 solo 'cellist of the Berlin Philh. Orch.; 1886–9, do. of the Gewandhaus Orch. in Leipzig; 1889–98, do. of the Boston Symph. Orch. and prof. at the New England Cons.; 1890–1906, also 1st 'cellist of the N. Y. Philh. Soc.; 1906–8, do. of the N. Y. Symph. Orch.; since then again with the Philh. Soc.; was for several years prof. of 'cello and cond. of the Cons. orch. at the Natl. Cons. in N. Y.; 1904–15, 'cellist of the 'Margulies Trio.' He has frequently appeared as soloist (12 times with the Boston S. O.). Numerous comps. in MS. (overtures, str.-quartets and a cantata).

Schulz-Beuthen [-boi'tĕn], **Heinrich,** b. Beuthen, Silesia, June 19, 1838; d. Dresden, Mar. 12, 1915. Although both of his parents were good amateur pianists, the boy did not receive any systematic instruction; while attending the Gymnasium at Breslau he spent much of his time in practising the pf., and even made attempts at comp.; destined for the career of civil engineer, he then ent. the Univ. of Breslau; there some of his comps. attracted the attention of the music-dir., Schön, who gave them a hearing; in 1862 he wrote a 'Singspiel,' *Fridolin*, which was prod. by the students of the univ. with such success that

Schön and several other professors advised him to devote himself to music. From 1862–5 he was a pupil at the Leipzig Cons. of Moscheles (pf.), F. S. Richter (harm.) and M. Hauptmann (comp.), also studying privately with Karl Riedel, who was so much impressed by his pupil's Psalm 29 for triple ch., org. and wind-instrs. that he sent the score to Liszt in Rome; with Liszt's recommendation the work was perf. at the annual fest. of the 'Allgem. deutsche Musikverein' (Dessau, 1865). From 1866–80 S.-B. lived in Zurich, devoting the greater part of his time to comp.; through his fearless criticism of the city's musical decline since Wagner's departure he made many influential enemies, who prevented the performance of his works in Switzerland; this opposition gradually undermined his health, and for some years he was obliged to give up all work; in 1880 he moved to Dresden, resuming comp. with redoubled energy; not meeting with the desired success, he went to Vienna in 1893, but there he found the influential Hanslick opposed to any productions of the Wagner-Liszt school; in 1895 he returned to Dresden as teacher at the Cons.; made Kgl. Prof. in 1911. In 1913 the city council voted him an annual stipend, to be continued to his widow. A number of musicians of authority, among them Liszt, regarded S.-B. as one of the most important of modern German composers.—Publ. Works: Op. 4, *Befreiungsgesang der Verbannten Israels* for soli, ch. and orch.; op. 11, *Kindersymphonie;* op. 26, *Negerlieder und Tänze* for orch.; op. 28, *Abschiedsklänge* for str.-sextet; op. 38, *Die Blume Wunderhold,* melodrama; op. 46, *Harald,* ballade for bar. solo, male ch. and orch.; *Die Toteninsel,* symph. poem (no op.-number); *Indianischer Korntanz* and *Ind. Kriegertanz* (do.); Psalms 42 and 43 for bar. solo, ch., org. and orch. (do.). For pf.: Op. 2, *Orientalische Bilder;* op. 16, *Drei Klavierstücke im ernsten Stil;* op. 17, *Stimmungsbilder in freier Walzerform;* op. 19, *Fünf Klavierstücke in Suitenform;* op. 22, *Vier* do. *im heroischen Stil;* op. 23, *Drei* do. *in Sonatenform;* op. 27, Suite in F, *Bilder aus alter Zeit;* op. 40, *Ein Zyklus von fünf Klavierstücken;* op. 54, *Alhambra-Sonate;* pf. 4 hands (op. 3, 5, 10); songs (op. 6, 18, 43, 44); male choruses (op. 7, 20); fem. ch. (op. 29); *Ungarisches Ständchen* for vl. and pf. (op. 9).—In MS.: 8 Symphonies, No. 1, *Dem Andenken Haydns;* No. 2, *Frühlingsfeier;* No. 3, *Sinfonia maestosa;* No. 4, *Schön Elsbeth;* No. 5, *Reformationssymphonie* (w. org.); No. 6, *König Lear* (w. male ch.); No. 7, in B♭ (expanded from a str.-quintet); No. 8, *Siegessymphonie;* one movem. of a 9th and do. of a 10th symph.; the symph. poems *Mittelalterliche Volksszene, Des Meeres und der Liebe Wellen, Beethoven-Hymnus, Ein Pharaonenbegräbnis, Wilhelm Tell, Sturmesmythe;* 3 overtures, *Kriemhildens Leid und Untergang, Bacchantenzug des Dionysus, Pan und die Waldnymphen;* 2 orchl. episodes from 'Faust,' *Am Rabenstein* and *Fausts Tod;* 2 orchl. suites, *Auf dem Künstlerfest* and *Aus meiner Wiener Musikmappe; Ballfest-Episode, Negerlieder und -Tänze* (2d series); *Serenade; Ungarische Ballade* [all for orch.]; *Symphonisches Konzert* for pf. and orch.; a str.-quintet in B♭; an octet for wind-instrs.; a str.-trio, *Schäferspiele.*—For pf., *Heroische Sonata, Erinnerung an die Jugendzeit, Präludium und Fuge.*—Choral works: Requiem for ch. and orch.; *Geburt und Sendung Christi* for alto solo, ch. and orch.; *Wanderlied* for fem. vcs.; Psalm 23 for ch. a capp.; Psalm 29 for triple ch., org. and wind-instrs.; Psalm 129 for soli, ch. and orch.—The operas *Fridolin,* Breslau, 1862), *Aschenbrödel* (Zurich, 1879; text by Mathilde Wesendonk), *Die Verschollene, Ohne Mann, Kuriert, Die Paria* [the last 4 not perf.]—Cf. K. Mey, *H. S.-B.,* in vol iii of 'Monographien moderner Musiker' (Leipzig, 1909).

Schulz-Schwerin, Karl, b. Schwerin, Jan. 3, 1845; d. Mannheim, May 24, 1913. Pianist; pupil at the Stern Cons., Berlin, 1862–5, of von Bülow, Geyer, Stern and Weitzmann. Court pianist to the Grand Duke of Mecklenburg; then cond. of the 'Musikverein' in Stargard; 1885–1901, in Berlin as teacher at Stern's Cons.; from 1901 in Mannheim.—Works: A symphony in D m.; overtures to *Torquato Tasso, Die Braut von Messina* and the *Ouverture triomphale; Serenata giocosa, In Memoriam* and *Jubiläums-Festmarsch* for orch.; Sanctus, Osanna, Benedictus, Ave Maria, etc., f. soli, ch. and orch.; orchl. transcriptions of Mendelssohn's *Rondo capriccioso,* and other pf.-works; solo pieces for piano.

Schul'ze, Adolf, excellent concert-singer (bass) and singing-teacher; b. Mannhagen, n. Mölln, April 13, 1835. Pupil of Karl Voigt at Hamburg, and Garcia at London (1863). Lived in Hamburg till about 1875, when he was called to Berlin as head of the vocal dept. at the Kgl. Hochschule; was made Kgl. Prof., and elected senator of the Akademie der Künste. He retired in 1910.

Schul'ze, Johann Friedrich, German organ-builder; b. Milbitz, Thuringia, Jan. 27, 1793; d. Paulinzelle, Thuringia, Jan. 9, 1858, whither he had removed his business from Mühlhausen. Firm-name 'Schulze & Sohn.'

Schu'macher, (Peter) Paul (Heinrich), b. Mayence, Nov. 6, 1848; d. there April 25, 1891. Pupil of Fr. Lux (pf. and theory); later of Richter, Reinecke and Hauptmann at Leipzig Cons. Served in the Franco-German war, and then settled in Mayence as

cond., teacher and critic (for the 'Frankfurter-Zeitung,' the 'Mainzer Anzeiger,' and mus. periodicals). He cond. several male singing-societies; and in 1881 founded the Mayence Cons. of Music (carried on by his widow, Frau Luise S., as the 'Paul Schumacher'sches Kons.'—Publ. works: Many songs (Wolff's *Rattenfänger*, *Wilder Jäger*, etc.) and male choruses (*Musikantenlieder* w. violin and pf., op. 4); much pf.-music (op. 6, *Albumblätter;* op. 11, 4 Concert-studies; op. 12, *Sonatinen*; op. 19, *Aus der Jugendzeit*, 24 pcs.; op. 24, 3 *Notturnos*; op. 46, *Feuilletons musicaux;*—f. 4 hands, op. 20, *Am Rhein*, waltz; op. 29, Dances and Wedding-march; op. 52, Prelude and Fugue; etc.); op. 10, Funeral march f. orch. in C m; op. 8, a *Symphonie-Serenade* f. orch.; Op. 48, *Bilder vom Rhein*, orchl. suite; a Concert-suite f. violin and pf., op. 34;—unpubl. are a cantata, *Der fahrende Schüler*, f. bar., male ch. and orch. (1890, v. succ.); an opera, *Die sieben Raben;* a violin-concerto, op. 9 (often played); etc.

Schu'mann, Camillo, brother of Georg S.; b. Königstein, Mar. 10, 1872. Pupil of his father, and of Homeyer, Jadassohn and Reinecke at the Leipzig Cons., and from 1894–6 of Bargiel in Berlin; since 1896, org. at the principal church in Eisenach. Specially noteworthy as comp. for organ.—Works: For organ: Op. 5, *Zwei Trauungsgesänge;* op. 8, *Zwei Choralfantasien;* op. 9, *Rezitativ und Adagio* for vcl. and org.; op. 10, fantasy and fugue on 'Ein' feste Burg'; op. 12, Sonata No. 1 in D m.; op. 16, Sonata No. 2 in D; op. 26, Suite No. 1 in F; op. 29, Sonata No. 3 in C m.; op. 37, Suite No. 2 in D; also *Fantasiestück* for ob. and orch. (op. 31); pieces for vl. and pf. (op. 4, 7, 15, 21, 35); *Zwei Konzertstücke* for vcl. and pf. (op. 20); songs.

Schu'mann, Georg (Alfred), concert-pianist and composer; b. Königstein, Saxony, Oct. 25, 1866. Pupil of his father, the city Mus. Dir., and his grandfather, a cantor; from 1877–81, of K. A. Fischer, B. Rollfuss and Fr. Baumfelder, at Dresden; then at the Leipzig Cons. till 1888, of Reinecke, Jadassohn and Zwintscher., composing 2 symphonies and a serenade f. orch., a pf.-quintet, 2 pf.-trios, a violin-sonata, etc., and taking the Beethoven prize in 1887. From 1890–6, cond. of the Danzig 'Gesangverein'; 1896–9, of the Bremen Philharm. orch. and chorus; in 1900 he succ. Blumner as cond. of the Berlin 'Singakademie,' was made Kgl. Prof. and member of the Akademie der Künste, later becoming senator; since 1913 he has also been dir. of the 'Akadem. Meisterschule für Komposition' (succ. Bruch).—Works: For orch.: Op. 22, *Zur Karnevalszeit*, suite; op. 24, symph. vars. on *Wer nur den lieben Gott lässt walten;* op. 28, *Liebesfrühling*, overture; op. 30, *Variationen und Doppelfuge über ein lustiges Thema;* op. 34, *Serenade;* op. 42, Symphony in F m. (No. 2; No. 1, in B m., is MS.); op. 45, *Ouvertüre zu einem Drama;* op. 54, *Lebensfreude*, overture; op. 59, *Variationen und Fuge* on a theme by Bach.—Chamber-music: 2 vl.-sonatas (op. 12, C♯ m; op. 55); 2 pf.-quintets (op. 18, E m.; op. 49, F); vcl.-sonata in E m., op. 19; pf.-trio in F, op. 25; pf.-quartet in F m., op. 29. *Passacaglia und Finale*, op. 39 (for org.); vars. and fugue on a theme by Beethoven, op. 32 (for 2 pfs.); *Reigen*, op. 5, and *Vier Stücke*, op. 37 (for pf. 4 hands); for pf. solo, *Stimmungsbilder* (op. 2), *Traumbilder* (op. 4), *Thema und Variationen* (op. 8), *Fantasie-Etüden* (op. 26), *Harzbilder* (op. 27), *Variationen und Fuge* (op. 64), *Ballade* in G m. (op. 65).—Choral works w. orch.: Op. 3, *Amor und Psyche* for soli and ch.; op. 33, *Totenklage* for mixed ch.; op. 40, *Sehnsucht* for do.; op. 47, *Preis- und Danklied* for bar. solo, double ch., org. and orch.; op. 50, *Ruth* for soli and ch.; op. 57, *Das Tränenkrüglein* for soli, ch., harm., harp and orch. Choruses a capp. (op. 31, 41); motets (op. 52); numerous songs (op. 35, *Mädchenlieder;* op. 44, *Lieder der Liebe;* etc.).—Cf. P. Hielscher, *G. S.*, in vol. i of 'Monographien moderner Musiker' (Leipzig, 1906).

Schu'mann, Clara (Josephine), *née* **Wieck,** b. Leipzig, Sept. 13, 1819; d. Frankfort-on-Main, May 20, 1896. An exceptionally gifted pianist, the daughter and pupil of Friedrich Wieck, and the wife of Robert Schumann. Trained from her fifth year, she played in public for the first time on Oct. 20, 1828; at the Gewandhaus on Nov. 8, 1830; made tours from 1832; and during a sojourn in Vienna (1836) received the title of Imp. Chamber-virtuoso. At Paris she had great success in 1839. On Sept. 12, 1840, she was married to Schumann (q.v.). After his death she went with her children to Berlin, living for some years with her mother, who had been divorced from Wieck and had married the music-teacher Adolf Bargiel (d. Feb. 4, 1841; father of Woldemar B.). In 1863 she went to Lichtenthal, n. Baden-Baden, and resumed her concert-work, both to support her children and because public appearances were a necessity to her. From 1878–92 she was teacher of pf.-playing in the Hoch Cons., Frankfort. At first a Beethoven player, Frau Schumann became under her husband's influence a masterly and authoritative interpreter of the latter's compositions and Chopin's works; later she became an equally admirable interpreter of Brahms, her lifelong friend. However, she never was a 'specialist'; her chief claim to distinction as one of the world's great pianists was her universality, her sound musicianship impressing the stamp

of authority on all works from Bach to Brahms. Her compositions are remarkable for masterly workmanship; their style shows the unmistakable influence of her great husband.—Works: Op. 1, 4 Polonaises; op. 2, Caprices in waltz-form; op. 3, *Romance variée;* op. 4, *Valses romantiques;* op. 5, 6, *Soirées musicales*, 10 'pièces caract.'; op. 7, Concerto in A m.; op. 8, Vars. on the cavatina in *Il Pirata;* op. 9, Impromptu, *Souvenir de Vienne;* op. 10, 1st Scherzo; op. 11, *3 Romances* [Mechetti]; op. 12, 3 Lieder in R. Schumann's op. 37 (Nos. 2, 4, and 11); op. 13, 6 Lieder; op. 14, 2d Scherzo; op. 15, *4 flüchtige Stücke;* op. 16, 3 Preludes and Fugues; op. 17, pf.-trio in G m.; op. 20, Vars. on a theme by Schumann; op. 21, *3 Romanzen;* op. 22, *3 Romanzen* f. pf. and violin; op. 23, 6 Lieder from Rollet's *Jucunde;*—without opus-number: *Liebeszauber*, Lied by Geibel; Andante and Allegro; Cadenzas to Beethoven's concertos in C m. and G, and to Mozart's in D m. Edited the Br. & Härtel ed. of Schumann's works, his early letters, and finger-exercises from Czerny's Pf.-Method.—BIBLIOGRAPHY: A. von Meichsner, *Friedrich Wieck und seine Töchter Klara und Marie* (Leipzig, 1875); La Mara, *K. S.*, in vol. v. of *Musikalische Studienköpfe* (Leipzig, 1882; 3d ed. 1902); B. Litzmann, *K. S. Ein Künstlerleben nach Tagebüchern und Briefen* (Leipzig; Vol. i, *Mädchenjahre*, 1902 [4th ed. 1910]; vol. ii, *Ehejahre*, 1905 [3d ed. 1907]; vol. iii, *K. S. und ihre Freunde*, 1908; Engl. tr., abridged, by G. E. Hadow, Leipzig, 1913 [2 vols.]); W. Kleefeld, *K. S.* (Bielefeld, 1910); F. May, *The Girlhood of C. S.* (London, 1912); F. Schumann, *Brahms and C. S.*, in 'Mus. Quarterly' (Oct., 1916).

Schu'mann, Robert (Alexander), a leader in German romanticism; b. Zwickau, Saxony, June 8, 1810; d. Endenich, near Bonn, July 29, 1856. The youngest son of his father, a bookseller, his first music-lessons were on the piano from the organist of the Marienkirche, Kuntzsch. His attempts at composition date from his seventh year; in his eleventh, without instruction, he wrote choral and orchestral works, and at this time his father wished him to study under Carl M. von Weber, but negotiations to that effect came to naught. Instead, he attended the Zwickau Gymnasium from 1820–8; toward the end of this term developing a marked predilection for the romantic works of Byron and Jean Paul Richter. In 1826 his father died; and in 1828 S. matriculated at Leipzig Univ. as *Studiosus juris*, though he gave more attention to the philosophical lectures. In 1829 he repaired to Heidelberg, drawn thither chiefly by the fame of Thibaut (prof. of law, but a profound student of music), and now began to apply himself seriously to musical study, aided by his dexterity as a pianist. In the autumn of 1830 he obtained his mother's permission to return to Leipzig in order to devote himself to music. He lived with Friedrich Wieck, under whom he studied the piano; and also took a course in composition under H. Dorn, though his industry was principally concentrated on piano-practice. An unfortunate experiment (the endeavor to obtain independence of the fingers by suspending the fourth finger of the right hand in a sling while practising with the others) ended his bright prospects as a piano-virtuoso. Thenceforward he gave himself up to composition and literary work. As a composer, his published works (op. 1–23) up to the beginning of 1840 (an important date) are exclusively for the piano; Liszt, Henselt, and Clara Wieck (the daughter of his instructor and host) played them in public. In 1834 S. founded, with J. Knorr, L. Schunke and Wieck, the 'Neue Zeitschrift für Musik,' which S. edited alone from 1835–44. It entered the field as an exponent of liberal and progressive musical art, in opposition to the vapid productions of the Italian stage, to the then fashionable pianists, and to all shallow or retrograde tendencies. Schumann's numerous essays and criticisms (signed Florestan, Eusebius, Meister Raro, or with the numerals '2' and '12') show what musical journalism can be when actuated by the loftiest motives, and based on real and intimate knowledge of the subjects treated. During the succeeding decades it exercised a potent influence for good; S. was among the first to herald Chopin's genius (1834); and one of his last papers was the famous 'Neue Bahnen' (1853) on Brahms. In the meantime he had fallen in love with Clara Wieck; owing to her father's determined opposition their marriage did not take place until 1840, the year in which the degree of *Dr. phil.* was conferred upon S. by the University of Jena. He had spent one year, 1838–9, in Vienna, hoping to better his fortunes by establishing himself and his paper in that city—an attempt which failed. From his marriage-year, too, dates the beginning of his career as a song-composer, and some of his finest lyrical gems were then produced, numbering nearly a score of books, among them op. 25, 31, 36, and 40. In 1841 he wrote his first symphony, speedily followed by three string-quartets, op. 41, the pf.-quintet, op. 44, and the pf.-quartet, op. 47; also his most beautiful choral work, *Das Paradies und die Peri* (1843). In this last-named year he was invited by Mendelssohn to accept the position of teacher (of playing from score) at the newly founded Conservatorium; it is of interest to note that S. introduced the pedal-piano, for preparatory

organ-practice, into the Cons., which possessed no organ for ten years. In January, 1844, he undertook a concert-tour to Russia with his wife; in the autumn of the same year he removed to Dresden; his duties in the Cons. were uncongenial, and it is probable that Mendelssohn, whom S. greatly admired, did not fully appreciate the latter's genius. S. likewise retired from the editorship of the 'Neue Zeitschrift,' being succeeded in 1845 by Dr. Brendel. In Dresden he lived until 1850, giving private lessons and composing industriously; to this period belong the great C-major symphony op. 61 (1846), the opera *Genoveva* (1848), and the pf.-trio op. 80 (1847; one of the finest of its class). In 1847 he became the conductor of the 'Liedertafel,' and in 1848 organized the 'Chorgesang-Verein.' He was called to Düsseldorf in 1850 to succeed Ferd. Hiller as town musical director (cond. of the Subscription Concerts and the Musical Society). He held this position until the autumn of 1853, when signs of insanity, which had appeared as far back as 1833, and still more alarmingly in 1845, compelled him to resign; for some time his assistant (and successor) Tausch had relieved him of much of the work. On Feb. 6, 1854, the disorder reached a climax; he abruptly left the room in which some friends were assembled, and threw himself into the Rhine; rescued from drowning, he had to be conveyed to an asylum at Endenich, near Bonn, remaining here, with but few lucid intervals, until the end. In 1880 a monument by Prof. Donndorf was erected on his grave in the churchyard at Bonn, opposite the Sternentor; a statue was unveiled at Zwickau in 1889; a modest memorial also stands, since 1875, near the First Bürgerschule in Leipzig.

S. was a founder of the neo-romantic school, and perhaps its most powerful promoter both as a composer and writer. At the very outset, his individuality found full expression. His mastery of detail, his concentrated passion and profound emotion, are displayed to best advantage in the smaller forms, the piano-pieces and songs—the most suitable mediums for presenting the subtle shadings and artistic refinements characteristic of his lyrical genius. In them he attains perfection of expression and artistic finish. Yet—to name but a few—the first two symphonies, and the pf.-concerto op. 54, are unsurpassed in the post-Beethoven epoch; the pf.-quintet, the *Études symphoniques*, the C major Fantasie, the F♯-minor and the G-minor pf.-sonatas, rank with the grandest works of their kind. His songs differ from those of Schubert in a greater elaboration of the piano-part; while as a composer for the pianoforte his importance cannot very well be overestimated. Together with Chopin and Liszt—yet quite independent of either—he must be regarded as the founder of the modern piano-technic, exploiting the utmost possibilities of the instrument.—A complete edition of his compositions, in 34 vols., edited by Clara Schumann, was publ. by Breitkopf & Härtel (1886–93); in 1893 Brahms edited a supplementary volume.

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(Leipzig, 1914).—C. CORRESPONDENCE: Clara Schumann, *S.'s Jugendbriefe. Nach den Originalen mitgeteilt* (Leipzig, 1885; 4th ed. 1910; Engl. tr. London, 1888); F. G. Jansen, *R. S.'s Briefe* (Leipzig, 1886; augm. ed. 1904; Engl. tr. by M. Herbert, London, 1890); J. Gensel, *S.'s Briefwechsel mit Henriette Voigt* (Leipzig, 1892); K. Storck, *S.'s Briefe in Auswahl* (Stuttgart, 1906; Engl. tr. by H. Bryant, London, 1907); M. Crémieux, *Lettres choisies de R. S.* (Paris, 1909); A. Schumann, *Der junge S. Dichtungen und Briefe* (Leipzig, 1910); *Aus S.'s Kreisen* [unpubl. letters from and to S.], in 'Die Musik' (No. 14; 1914).—D. CATALOGUES, GUIDES: A. Dörffel, *Thematischer Katalog der Werke R. S.'s* (Leipzig, 1870). Analyses of the larger works can be found in Rühle & Wendling's 'Oratorienbibliothek' (Leipzig), Breitkopf & Härtel's 'Kleiner Konzertführer' (ib.), Schlesinger's 'Meisterführer' (Berlin) and Kretzschmar's *Führer durch den Konzertsaal* (3 vols., Leipzig, 1913 [4th ed.]).

WORKS.

VOCAL WITH ORCH.: The 4-act opera *Genoveva*, op. 81 (Leipzig, June 25, 1850); music to Byron's *Manfred*, op. 115; scenes from Goethe's *Faust* (no opus-number); cantata *Das Paradies und die Peri*, op. 50, f. solo, ch. and orch.; *Adventlied*, op. 71, f. sopr., ch. and orch.; *Abschiedslied*, op. 84, f. ch. w. wood-wind or pf.; *Requiem für Mignon*, op. 98*b*; *Nachtlied*, op. 108, f. ch. and orch.; cantata *Der Rose Pilgerfahrt*, op. 112, f. soli, ch. and orch.; ballade *Der Königssohn*, op. 116, f. soli, ch. and orch.; ballade *Des Sängers Fluch*, op. 139, f. do.; four ballades *Vom Pagen und der Königstochter*, op. 140, f. do.; ballade *Das Glück von Edenhall*, op. 143, f. do.; *Neujahrslied*, op. 144, f. ch. and orch.; *Missa sacra*, op. 147, w. orch.; Requiem mass, op. 148, w. orch.

CHORUSES A CAPPELLA: 6 4-part songs f. men's voices, op. 33; 5 songs [Burns] f. mixed ch., op. 55; 4 songs f. do., op. 59; 3 songs f. male ch., op. 62; 7 *Ritornelle* in canon-form, f. male voices, op. 65; 5 Romances and Ballades f. chorus (2 sets), op. 67 and 75; 6 Romances f. female voices, w. pf. *ad lib.* (2 sets), op. 69 and 91; motet [Rückert] *Verzweiffle nicht im Schmerzenstal*, f. double male ch., organ *ad lib.*, op. 93; 5 *Jagdlieder* [Laube] f. male ch., 4 horns *ad lib.*, op. 137; 4 songs for double ch., op. 141.

VOCAL WITH PIANO: 3 poems by Geibel, op. 29 (No. 1, f. 2 sopranos; No. 2, f. 3 do.; No. 3, f. small chorus); 4 duets f. sopr. and ten., op. 34, and 4 do., op. 78; 3 2-part songs, op. 43; *Spanisches Liederspiel* f. one voice or S.A.T.B., op. 74; *Minnespiel* from Rückert's 'Liebesfrühling,' f. one or several voices, op. 101; *Mädchenlieder*, by Elis. Kulmann, f. 2 sopranos, op. 103; 3 songs f. 3 female voices, op. 114; ten *Spanische Liebeslieder* f. one or several voices, w. 4-hand accomp., op. 138; the ballads *Belsazar* (op. 51), *Der Handschuh* (op. 87), *Schön Hedwig* (op. 106; f. declamation w. pf.), and *Zwei Balladen*, op. 122 (No. 1, *Ballade vom Haideknaben*; No. 2, *Die Flüchtlinge*; both f. declamation w. pf.); *Liederkreis* [Heine], song-cycle, op. 24, and *Liederkreis*, 12 poems by Eichendorff, op. 39; *Myrthen*, op. 25; Lieder und Gesänge, 5 sets (op. 27, 51, 77, 96, 127); 3 poems by Geibel, op. 30; 3 songs, op. 31; 12 poems [Kerner], op. 35; 6 poems [Rückert], op. 36; 12 do. [do.], comp. w. Clara S., op. 37; 5 songs f. low voice, op. 40; *Frauenliebe und -Leben*, op. 42; *Dichterliebe*, op. 48; Romanzen und Balladen, 4 sets (op. 45, 49, 53, 64); *Liederalbum für die Jugend*, op. 79; 6 songs, op. 89; 6 poems by Lenau, and *Requiem*, op. 90; 6 songs from Byron's 'Hebrew Melodies,' op. 95 (w. pf. or harp); nine Lieder und Gesänge from 'Wilhelm Meister,' op. 98*a*; 7 songs, op. 104; 6 songs, op. 107; four *Husarenlieder* f. bar., op. 117; 3 *Waldlieder*, op. 119; 5 *heitere Gesänge*, op. 125; *Gedichte der Königin Maria Stuart*, op. 135; 4 songs, op. 142; *Der deutsche Rhein* (no opus-number).

ORCHESTRAL: 4 symphonies (No. 1, op. 38, in B♭; No. 2, op. 61, in C; No. 3, op. 97, in E♭ ['Rheinische' or 'Cologne' symphony]; No. 4, op. 120, in D m.); *Ouvertüre, Scherzo und Finale*, op. 52; 4 concert-overtures (*Die Braut von Messina*, op. 100; *Festouvertüre*, op. 123; *Julius Caesar*, op. 128; *Hermann und Dorothea*, op. 136); pf.-concerto in A m., op. 54; *Konzertstück* (introd. and Allegro appassionato) in G, f. pf. and orch., op. 92; *Konzert-Allegro* f. do., in D m., op. 134; *Konzertstück* f. 4 horns, op. 86; 'cello-concerto, op. 129; *Fantasia* f. violin w. orch., op. 131.

CHAMBER-MUSIC: Pf.-quintet in E♭, op. 44; 3 string-quartets, in A m., F and A, op. 41; pf.-quartet in E♭, op. 47; 3 pf.-trios (No. 1, in D m., op. 63; No. 2, in F, op. 80; No. 3, in G m., op. 110); 4 *Fantasiestücke* f. pf., violin and 'cello, op. 88; Adagio and Allegro f. pf. and horn, op. 70; 3 *Fantasiestücke* f. pf. and clar., op. 73; 3 *Romanzen* f. pf. and oboe, op. 94; 5 *Stücke im Volkston* f. pf. and 'cello, op. 102; 2 sonatas f. pf. and violin (No. 1, in A m., op. 105; No. 2, in D m., op. 121); 4 *Märchenbilder* f. pf. and viola, op. 113; 4 *Märchenerzählungen* f. pf. and clar., op. 132.

FOR ORGAN (or pedal-piano); 6 studies in canon-form, op. 56; *Skizzen für den Pedalflügel*, op. 58; six fugues on B-A-C-H, op. 60.

FOR PIANOFORTE: Op. 1, Variations on A-B-E-G-G; op. 2, *Papillons*; op. 3, Studies after Paganini's Caprices; op. 4, *Intermezzi*; op. 5, Impromptus on theme by Cl. Wieck; op. 6, *Davidsbündlertänze*; op. 7, *Toccata*; op. 8, *Allegro*; op. 9, *Carnaval*; op. 10, six Studies on Paganini's Caprices; op. 11, Sonata No. 1, in F♯ m.; op. 12, *Fantasiestücke* (2 books); op. 13, *Études symphoniques*; op. 14, Sonata No. 2, in F m.; op. 15, thirteen *Kinderszenen*; op. 16, *Kreisleriana*; op. 17, *Fantasie* in C; op. 18, *Arabeske*; op. 19, *Blumenstück*; op. 20, *Humoreske*; op. 21, *Novelletten* (4 books); op. 22, Sonata No. 3, in G m. ('Concert sans orchestre'); op. 23, *Nachtstücke*; op. 26, *Faschingsschwank aus Wien*; op. 28, three *Romanzen*; op. 32, *Scherzo, Gigue, Romanze und Fughette*; op. 68, *Album für die Jugend*; op. 72, four Fugues; op. 76, four Marches; op. 82, *Waldszenen*; op. 99, *Bunte Blätter*; op. 111, three *Fantasiestücke*; op. 118, three Sonatas for the Young; op. 124, *Albumblätter*; op. 126, seven pieces in fughetta-form; op. 133, *Gesänge der Frühe*; also a Scherzo (orig. in Sonata op. 14), a *Presto passionato* (orig. finale of Sonata op. 22); and a canon on *An Alexis*.—FOR PF. 4 HANDS: op. 66, *Bilder aus Osten*, after Rückert's 'Makamen des Hariri'; op. 85, *12 vierhändige Klavierstücke für kleine und grosse Kinder*; op. 109, *Ballszenen* ('9 charakteristische Tonstücke'); op. 130, *Kinderball*; op. 46, Andante and Variations in B♭ (for 2 pfs., 4 hands).

WRITINGS: 'Gesammelte Schriften über Musik und Musiker,' a coll. of his articles in the 'Neue Zeitschrift' (1854; 4 vols.; 5th ed. rev. by M. Kreisig, 1914; Engl. transl. by Fanny Raymond Ritter, London, 1877). A judicious selection from the complete writings, edited by H. Simon, was publ. under the same title as the original ed. (3 vols.; Leipzig, 1888–9 [Reclam]).

Schumann-Heink (*née* **Rössler**), **Ernestine,** famous operatic and concert-contralto; b. Lieben, n. Prague, June 15, 1861. Her mother, an Italian, taught her to sing by ear (until the age of 9) all the operatic airs popular at the time. In 1872 she was sent to the Ursuline Convent in Prague, where, because of her fine voice, she sang the solos in the church-choir, but did not receive any systematic instruction. Two years later her father, an officer in the Austrian army, was transferred to Graz, where she had her first lessons from Marietta von Leclair. There her first public appearance took place at a concert of the 'Akademischer Gesangverein,' when she sang the contralto solo in the Ninth

Symphony (1876). The intendant of the Dresden opera immediately engaged her (operatic début at the Hofoper as Azucena on Oct. 13, 1878); she was also app. soloist at the Cath. Realizing that her training had been inadequate, she remedied this shortcoming by diligent study under Prof. Krebs and Franz Wüllner. In 1883 she became a member of the Hamburg Stadtth., becoming a prime favorite, and winning the good will of the influential director, Pollini, by assuming on very short notice parts then entirely new to her (Carmen, Fides, Ortrud). When Pollini in 1892 brought his company to Covent Garden she made a profound impression at her London début as Erda (June 8); she sang there again in 1897 and '98 (chiefly Wagner rôles). Meantime she appeared in the principal German cities in concert, oratorio and at festivals; in the summer of 1887 she first sang at Berlin in opera at Kroll's Th. In 1896 Mme. Wagner invited her to sing in the *Ring* performances at Bayreuth (Erda, Waltraute and the First Norn); from then until 1906, excepting 1904, she took active part in every Bayreuth festival (Mary, Ortrud, Brangäne, Magdalene, Fricka). In 1898 she signed a contract for ten years with the R. Opera in Berlin; in order to enable her to accept an offer made at that time by Maurice Grau for the M. O. H., a 4-years' leave of absence during the winter months was granted her. Her Amer. début took place as Ortrud on Nov. 7, 1898, in Chicago; she was first heard at the M. O. H. in the same rôle on Jan. 9, 1899. Her success was instantaneous and overwhelming. When her leave from Berlin had expired, she signed a new contract with Grau, and paid a fine of 10,000 marks to the R. Opera; two years later she was released from her Berlin contract on payment of 25,000 marks. During the season of 1903–4 she made her first extended concert-tour of the U. S. (covering 40,000 miles) with phenomenal success. At the conclusion she was persuaded to try comic opera, and during 1904–5 she toured the country in *Love's Lottery* (specially written for her). After a brief rest in Germany she appeared again in grand opera and concerts; since leaving the M. O. H. as a regular member in 1904 she has appeared but rarely on the operatic stage (M. O. H., Manhattan Opera House, Chicago Opera Co.). During the winter of 1908–9 she made a tour of Germany, England, France, Belgium and Austria, appearing in opera and concert, and creating the rôle of Klytemnestra in Strauss's *Elektra* (Dresden, Jan. 25, 1909). On her annual concert-tours she appears in more than 100 concerts; her operatic répertoire includes about 150 rôles; her voice, perfectly even throughout, and of extraordinary beauty and power, has a range from *d* to b^2.—She was married (1882) to Ernst Heink of Dresden, from whom she was later divorced; in 1893 she married the actor Paul Schumann in Hamburg, who died in 1904; her third husband was a Chicago lawyer, William Rapp, Jr., whom she married in 1905, and from whom she was div. in 1914. In 1908 she was admitted to citizenship in the U. S.

Schü'nemann, Georg, b. Berlin, March 13, 1884. Pupil of Stern's Cons.; then st. musicology at Leipzig Univ. (*Dr. phil.* in 1907 with the dissertation *Das Taktschlagen in der Mensuralmusik*). Has publ. *Mozart als achtjähriger Komponist* (1908; the sketch-book of 1764), and a valuable *Geschichte des Dirigierens* (1913); essays in various journals.

Schun'ke, Karl, pianist; b. Magdeburg, 1801; d. (by suicide) in Paris, Dec. 16, 1839. Pupil of his father, the horn-virtuoso Michael S. (1780–1821); later of Ries, whom he accompanied to London. In 1828 he settled in Paris, becoming pianist to the Queen. After an attack of apoplexy, which deprived him of speech, he took his life in despair.—About 60 comps., chiefly brilliant transcriptions of operatic and popular airs.

Schun'ke, Ludwig, pianist; pupil of his father, the horn-virtuoso Gottfried S. (1777–1840); b. Kassel, Dec. 21, 1810; d. Leipzig, Dec. 7, 1834. Studied further under Kalkbrenner and Reicha at Paris, playing successfully there and in Vienna, Stuttgart and Prague; settled in Leipzig, 1833, became the intimate friend of Schumann, and a co-founder of the 'Neue Zeitschrift für Musik.' His few works were full of promise: Op. 3, Pf.-sonata in G m.; op. 9, *Caprice;* op. 10, 2d *Caprice;* op. 13, *Charakterstücke;* op. 14, Variations.

Schuppan [shŏŏ'pähn], **Adolf,** b. Berlin, June 5, 1863. Pupil of B. Härtel; living as comp. in Berlin. Has publ. Op. 4, *Fantasiestück* for vla. and pf.; op. 5, str.-quartet in F; op. 6, pf.-trio in A m.; op. 7, vcl.-sonata in F; op. 12, *Fantasie* in G m. for vl. and pf.; and for pf. 2 suites (op. 11, G; op. 18, C♯ m.), 2 sets of *Deutsche Tänze* (op. 15, 16) *Introd. und Fuge* (op. 14), *Legende* in E m. (op. 19), *Ballade* in F m. (op. 22), *Capriccio* in A m. (op. 24), *Ricordanza* (op. 26), etc.

Schuppan'zigh, Ignaz, b. Vienna, 1776; d. there March 2, 1830. A violinist, he organized and cond. the Augarten Concerts; then joined Prince Razumovsky's private quartet (S., Mayseder, Linke and Weiss), interpreting the Beethoven quartets under the master's eye, and also playing those by Haydn and Mozart. After 1816 they concertized in Germany, Poland and Russia on their own account; also after returning to Vienna in 1823. He joined the court orch. in 1824, and

became Dir. of the German Opera in 1828. —Works: *Solo brillant* f. vl. w. quartet; solo vars. on a Russian theme; 9 vars. f. 2 vls.

Schuré [shü-rā′], **Êdouard,** b. Strassburg, 1841. St. there law and Germanic philology; lived in Bonn, Berlin and Munich; since 1867 in Paris. Has done much to awaken an understanding for German music in France. —Works: *Histoire du Lied ou la chanson populaire en Allemagne* (1868; Ger. tr. by A. Stahr, 1870; new ed. with a study, *Le réveil de la poésie populaire en France*, 1903); *Le drame musical* (1875; 5th ed. 1902; German transl. by v. Wolzogen as *Das musikalische Drama*, 3d ed. 1888; Part ii is devoted to an appreciation of Wagner); *Souvenirs sur R. Wagner* (1900; Ger. tr. by F. Ehrenberg, 1900); *Précurseurs et révoltés* (1904). Also several works on purely literary subjects.—Cf. Y. Mainor, *E. S.* (Angers, 1905); A. Roux and R. Veyssié, *E. S. Son œuvre et sa pensée* (Paris, 1913).

Schü′rer, Johann Georg, b. Raudnitz, Bohemia, 1720; d. Dresden, Feb. 16, 1786, where he had been comp. since 1748.—Works: 4 Italian operas, *Astrea* (1746), *Galatea* (1746), *Ercole* (1747), *Calandro* (1748); a German Singspiel, *Doris* (1747); 3 oratorios; 40 masses; 3 Requiems; 140 Psalms; and other church-music.—See Q.-Lex.

Schuricht [shoo′rĭyht], Karl, b. Danzig, July 3, 1880. Pupil of E. Rudorff and E. Humperdinck at the Kgl. Hochschule in Berlin; winner of the Franz v. Mendelssohn and Paul Kuczynski stipends; Kapellm. at the theatres in Zwickau, Dortmund, Kreuznach and Goslar; since 1912 munic. music-dir. and cond. of the Kurkapelle in Wismar, and cond. of the 'Rühlscher Gesangverein' in Frankfort. Has attracted attention with *Herbststücke* for orch. (orig. for pf.).—Publ. works: Op. 1, Sonata in F m. for pf.; op. 2, *Drei Herbststücke* for pf. (*Herbstlust, Vom Hochwald, Herbstleid);* op. 3, 5 songs; op. 4, *Drei Präludien* for pf.

Schu′rig, Artur, b. Dresden, April 24, 1870. St. in Dresden, Berlin and Leipzig; ent. the army, rising to the grade of captain of artillery; retired in 1904, and has since then devoted himself to research work in the history of music. Author of an excellent biogr. of Mozart, based on Nissen's orig. sources and taking into account the latest investigations: *W. A. Mozart. Sein Leben und sein Werk* (2 vols.; 1913).

Schu′rig, Volkmar (Julius Wilhelm), b. Aue-on-the-Mulde, Saxony, Mar. 24, 1822; d. Dresden, Jan. 31, 1899. Pupil of Schneider, J. Otto and Uhlig, at Dresden; 1842–52, choirmaster at the synagogue, and 1844–56 organist of the English Ch.; 1856–61, cantor and org. at Presburg; thereafter lived in Dresden as singing-teacher, cantor, and (from 1876) teacher of theory at the Rollfuss Acad.; from 1873–93 he was cantor at St. Anne's.—Publ. organ-fantasias, op. 1 and 31; organ-preludes, op. 46; *Fantasie und Fuge* in C for org., op. 54; sacred songs f. one voice, op. 14, 33; English 4-part do.; sacred duets, many motets and choruses; children's songs w. pf., op. 48; etc.; also an excellent collection, 'Liederperlen deutscher Tonkunst.'

Schürmann, Georg Kaspar, b. in the province of Hanover, c. 1672; d. Wolfenbüttel, Feb. 25, 1751. From 1693–7 he sang (alto-falsetto) in church and opera in Hamburg; was then eng. by the Duke of Brunswick. While on his way to Wolfenbüttel he killed a fellow-traveller in a duel, and was obliged to flee; lived at the Duke's expense some years in Italy; 1706 he was Hofkapellm. in Meiningen; from 1707 in Wolfenbüttel, first as singer, later as Kapellm. He wrote about 20 operas (all for Wolfenbüttel) which were highly esteemed by his contemporaries; the greater part of his cantatas and sacred music is lost. His opera *Ludwig der Fromme* (1726) was publ. by Hans Sommer in vol. 17 of the 'Publikationen der Gesellsch. für Musikforschung.'—Cf. G. F. Schmidt, *G. K. S. Sein Leben und seine Werke* (Munich, 1913). —See Q.-Lex.

Schuster, Bernhard, b. Berlin, Mar. 26, 1870. St. pf., org. and vl. under private teachers in Berlin, and theory under Bussler; for some years operatic cond. in Magdeburg and Berlin. In 1901 he founded the fortnightly review 'Die Musik,' which from the beginning ranked with the foremost musical journals of Germany; has been ed.-in-chief since foundation. In 1905 he also founded the publ.-house 'Schuster und Loeffler' (Berlin and Leipzig), which has brought out a number of important works on Beethoven, Wagner, Liszt, Chopin, Bach, etc. Has publ. 2 books of songs (op. 12, 14); in MS. are more songs, a str.-quartet, a suite for small orch., a symphony, a Psalm for soli, ch. and orch., a 2-act comic opera and a 3-act grand opera.

Schu′ster, Joseph, b. Dresden, Aug. 11, 1748; d. there July 24, 1812. Dramatic composer; taught by Schürer. Spent 4 years, 1765–9, in Italy, returned to Dresden, and became court and chamber-comp. in 1772; spent 2 years more in Italy for study under Padre Martini at Bologna, prod. Italian operas, and was made honorary maestro to the King of Naples; after a stay of 2 years in Dresden, and a third visit to Italy 1778–81, he settled in Dresden, conducting at church and theatre alternately with Naumann, Schürer and Seydelmann, and from 1787 asso-

ciated with Seydelmann as court Kapellm. Of 24 operas, 20 were in Italian (1770–1800); the 4 in German (*Der gleichgültige Ehemann, Doktor Murner, Sieg der Liebe über die Zauberei,* and *Das Laternenfest*) were popular. His best work was a cantata, *Das Lob der Musik;* he also wrote other cantatas, oratorios, a mass, etc.; publ. pf.-pieces f. 2 and 4 hands, divertissements f. pf. and violin, etc. Symphonies, a concerto f. 2 pfs., etc., are in MS. —See Q.-Lex.

Schütt, Eduard, b. Petrograd, Oct. 22, 1856. Pupil of Petersen and Stein at the Cons. there; from 1876–8 of E. Fr. Richter (harm.), S. Jadassohn (cpt.) and K. Reinecke (comp.) at the Leipzig Cons.; 1878–80 in Vienna as private pupil of Leschetizky (pf.). In 1880 he made his first concert-tour of Austria and Bohemia with Mme. Norman-Neruda; in 1882 a tour of Hungary with Leopold Auer; visited Petrograd as soloist in 1881, and won much applause with his first pf.-concerto in G minor. In 1881 he was app. cond. of the 'Akademischer Wagner-Verein' in Vienna (succ. Felix Mottl); became an Austrian subject by naturalization in 1882. As delegate of the Wiener Wagner-Verein he attended the first performances of *Parsifal* at Bayreuth (1882). In 1883 he gave with the Wagner-Verein a memorable performance of Liszt's *Der entfesselte Prometheus,* with the master himself at the piano. Since his retirement in 1887 he has been living in Vienna, devoting his time to comp., and giving occasional concerts of his own works in the larger cities of Austria, Germany and England.—Works: A 3-act comic opera, *Signor Formica* (Vienna, 1892); op. 6, *Serenade* in D for str.-orch.; 2 pf.-concertos (op. 7, G m.; op. 47, F m.); pf.-quartet in F (op. 12); vl.-sonata in G (op. 26); 2 pf.-trios (op. 27, C m.; op. 51, E m.); 3 suites for vl. and pf. (op. 44, D; op. 61, E; op. 86, A m.); *Walzermärchen* for vl., vcl. and pf. (op. 54); *Andante cantabile und Scherzino* for 2 pfs. (op. 79); numerous pcs. for pf. (op. 17, *Scènes de bal;* op. 29, *Thème varié et Fugato;* op. 34, *Silhouetten-Portraits;* op. 36, *Poésies d'Automne;* op. 48, *Carnaval mignon;* etc.); songs.

Schütz [Sagitta'rius], Heinrich, the most influential German composer of the 17th century in developing and promoting good church-music, and a worthy forerunner of Bach; b. Köstritz, Saxony, Oct. 8, 1585; d. Dresden, Nov. 6, 1672. In 1599 he became a choir-boy in the court chapel at Cassel, also taking the gymnasial course, and entering Marburg Univ. in 1607, at his parents' desire, to study law; but was sent to Venice in 1609, by Landgrave Moritz of Hesse-Cassel, to study under Giov. Gabrieli, remaining here till after the latter's death in 1612. Returning to Cassel, he became court organist; in 1617 he was app. Kapellm. to the Elector of Saxony at Dresden, after having acted in that capacity since 1615. He repeatedly revisited Italy; from 1631, amid the distractions of the 30 Years' War, he made protracted visits to Copenhagen (in 1633–5, 1637–8, and 1642–5), where he officiated as court conductor, the Dresden court orch. having been wholly dissolved during 6 years (1633–9), and then reorganized with only ten instrumentalists and singers; after 1645 it attained the former standard of efficiency.—Standing at the parting of the ways between Palestrina and Bach, Schütz was of peculiar importance in German art through having applied the grand Italian choral style, and the new dramatico-monodic style (of Monteverde and his predecessors), to the development of a semi-dramatic church-music which is not merely of historical interest as preparing the mightier Bach epoch, but of pleasing and powerful effect at the present day. S. was also the composer of the first German opera, *Dafne,* set to Opitz's translation of Rinuccini's libretto (prod. Schloss Hartenfels, n. Torgau, 1627, at the wedding of Princess Sophie of Saxony), and of a ballet, *Orpheus und Eurydice* (1638, on the wedding of Johann Georg II. of Saxony); the music of both is lost. The late Karl Riedel did much to awaken appreciation of S.'s merits by publishing and producing *Die 7 Worte Christi am Kreuz,* and by bringing out other of his works, notably a Passion consisting of selections from S.'s *Historia des Leidens . . . Jesu Christi* [see below]. From 1885–94 Breitkopf & Härtel publ. a complete edition of S.'s works in 16 vols., ed. by Philipp Spitta: Vol. I, *Die evangelischen Historien und die Sieben Worte Jesu Christi am Kreuz;* the *Historien* being (1) *Die Historia des Leidens und Sterbens unsers Heylandes Jesu Christi* (4 Passions after the Evangelists; MS. in the Dresden Library), and (2) *Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi* (first publ. 1623; similar to the Passions); Vols. II–III, *Mehrchörige Psalmen mit Instrumenten,* with continuo (first publ. 1619); Vol. IV, *Cantiones sacrae a 4* w. continuo; Vol. V, *Symphoniae sacrae,* Part I; Vol. VI, *Kleine geistliche Concerte a 1–5;* Vol. VII, *Symphoniae sacrae,* Part II; Vol. VIII, sacred choral music, containing *Musicalia ad chorum sacrum,* w. continuo (1648); Vol. IX, *Italienische Madrigale,* containing his first publ. work, sent home from Italy, and dedicated to the Landgrave, *Il primo libro dei Madrigale* (1611; 18 madrigals *a* 5 and a Dialog *a* 8); Vol. X–XI, *Symphoniae sacrae,* Part III; Vol. XII–XV, *Gesammelte Motetten, Concerte, Madrigale und Arien;* Vol. XVI, *Psalmen Davids deutsch durch Cornelium*

Beckern in 4 Stimmen gestellt; index, etc. A suppl. vol. was publ. in 1909, containing the long-lost *Weihnachtsoratorium*, discovered in 1908 by Dr. A. Schering in the Univ. of Upsala.—BIBLIOGRAPHY: Ph. Spitta, *H. S. Eine Gedächtnissrede* (Hildburghausen, 1886); id., *Die Passionen nach den vier Evangelien von H. S.* (Leipzig, 1886); A. Pirro, *La forme d'expression dans la musique de H. S.* (Paris, 1900); F. Spitta, *Die Passionen von S. und ihre Wiederbelebung*, in 'Peters Jahrbuch' (1906); A. Werner, *Städtische und fürstliche Musikpflege in Weissenfels* (Leipzig, 1911); A. Pirro, *S.* (Paris, 1913; Ger. tr. by W. Gurlitt, 1914; the standard work). Several important letters of S.'s were publ. by F. Chrysander in *Geschichte der Braunschweig-Wolffenbüttelschen Kapelle und Oper*, in 'Jahrbuch für musikalische Wissenschaft' (vol. i, 1863).—See also Q.-Lex.

Schwab, François-Marie-Louis, born Strassburg, April 18, 1829; d. there Sept. 6, 1882. Cond. of the 'Union musicale,' 1871–4; mus. ed. of the 'Journal d'Alsace.'—Works: 3 comic operas (French); mass w. full orch. (1859); a cantata; a 'cello-concerto; other instrl. and vocal comps.

Schwalm, Oskar, born Erfurt, Sept. 11, 1856. Pupil 1879–82 at Leipzig Cons. of Wenzel, Reinecke, Paul and Jadassohn. Manager of Blüthner's branch-establishment at Berlin; from 1886–8, proprietor of Kahnt's publishing-house in Leipzig, selling out to Dr. Paul Simon, and was also critic for the 'Tageblatt' and other Leipzig papers. Has comp. an overture to Fitger's *König Drosselbart;* pf.-music, songs, school-songs.

Schwalm, Robert, brother of preceding; born Erfurt, Dec. 6, 1845; d. Königsberg, Mar. 6, 1912. Pupil of Pflughaupt, and of the Leipzig Cons. From 1870–5, cond. of several choral societies at Elbing; from then until his death do. at Königsberg ('Sängerverein,' 'Philharmonie,' 'Musikalische Akademie').—Works: Opera *Frauenlob* (Leipzig, 1885); male choruses w. orch., *Morgengrauen* (op. 15), *Bismarck-Hymne* (op. 24), *An Deutschland* (op. 26), *Mila* (op. 38), *Wikingerfahrt* (op. 39), *Gotenzug* (op. 40), *Festgesang* (op. 56), *Der Goten Todesgesang* (op. 78), *Abendstille am Meer* (op. 81), *Thermopylae* (op. 90), *Waldpsalm* (op. 124); 2 biblical scenes for soli, ch. and orch., *Die Hochzeit zu Kana* (op. 63) and *Der Jüngling zu Nain* (op. 65); Psalm 100 for male ch. and orch. (op. 109); a ballade for solo voice w. orch., *Das Gewitter* (op. 60); *Serenade* in G for str.-orch. (op. 50); *Konzertstück* for vl. and orch. (op. 51); do. for vcl. and orch. (op. 72); male choruses a capp.; pf.-pcs.; songs.

Schwa'nenberg, (Schwanenberger, Schwanberg), Johann Gottfried, b. Wolfenbüttel, Dec. 28, 1740; d. Brunswick, April 5, 1804. Pupil of Latilla and Saratelli at Venice, and aided by Hasse, whom he took for his model. Court Kapellm. at Brunswick.—Works: 12 Italian operas in imitation of Hasse's style; cantatas; pf.-concertos; violin-concertos; 3 sonatas f. pf.—See Q.-Lex.

Schwan'tzer, Hugo, b. Oberglogau, April 21, 1829; d. Berlin, Sept. 15, 1886. Pupil of the Inst. for Church-music at Berlin; 1852, organist of the Ref. Synagogue, and in 1866 of the new Synagogue; 1856–69, teacher of org. and pf. at the Stern Cons. Founder of the Schwantzer'sches Cons.—Publ. pieces f. org., pf., and voice; also a Method f. pf.

Schwartz, Rudolf, b. Berlin, Jan. 20, 1859. St. philosophy at Berlin Univ., and from 1882–7 musicology under Ph. Spitta; *Dr. phil.* (Leipzig Univ., 1892) with the dissertation *H. L. Hassler unter dem Einfluss der italienischen Madrigalisten;* 1887–97, cond. of the students' Liedertafel in Greifswald; then moved to Leipzig, and in 1901 succ. Emil Vogel as librarian of the 'Musikbibliothek Peters' and ed. of the 'Jahrbuch'; made Kgl. Prof. in 1907. He has publ. *Die Frottole im 15. Jahrhundert* (in 'Vschr. für M.-W.', 1886); *Das erste deutsche Oratorium* (in 'Jahrb. Peters,' 1898); *Die Tonkunst im 19. Jahrhundert* (1900); *Zur Geschichte des Taktschlagens* (in 'Jahrb. Peters,' 1907); he prepared the general index for the 'Vschr. f. M.-W.' (1895) and a new ed. of the catalogue of the 'Musikbibl. Peters' (vol. i, 1910; very valuable). Ed. the *Centuriae* of Dulichius in 'Dkm. deutscher Tonk.' (vols. 31 and 41) and a selection of secular comps. of H. L. Hassler in 'Dkm. der Tonkunst in Bayern' (vol. iv, 2).

Schwarz, Andreas Gottlob, b. Leipzig, 1743; d. Berlin, Dec. 26, 1804. Bassoonist, from 1787, in the Berlin court orch.; previously in London, at Lord Abington's concerts.—His son, **Christoph Gottlieb,** b. Sept. 12, 1768, was also a fine bassoonist; chamber-musician to the Prince of Wales, and 1788–1826 in the Berlin court orch.

Schwarz, Bianca. See BIANCHI.

Schwarz, Max, son of Wilhelm S.; born Hanover, Dec. 1, 1856; pupil of Bendel, Bülow and Liszt. Excellent pianist; from 1880–3 teacher at the Hoch Cons., Frankfort, then founding, with other teachers leaving that inst. after Raff's death, the 'Raff' Cons., of which he has been the Director since 1885.

Schwarz, Wilhelm, b. Stuttgart, May 11, 1825; d. Berlin, Jan. 4, 1878. A theologian and teacher who became a singer and teacher of singing at Hanover and Berlin, introducing a new, but unsuccessful, method.—Publ.

System der Gesangskunst nach physiologischen Grundsätzen (1857), and *Die Musik als Gefühlssprache im Verhältniss zur Stimme und Gesangsbildung* (1860).

Schwe'dler, (Otto) Maximilian, born Hirschberg, Silesia, Mar. 31, 1853. Excellent flutist, pupil 1869–72 of Fr. Meinel at Dresden. Played in orchestras at Warmbrunn, Meissen, Königsberg and Düsseldorf; called in 1881 to the Leipzig municipal and Gewandhaus Orch., in which, since Barge's retirement (1895) he is 1st flute; also prof. at the Cons. Inventor of the 'Schwedler flute' (1885), fully descr. in his *Katechismus der Flöte and des Flötenspiels* (Leipzig, 1897); the manufacturer, Carl Kruspe, won a gold medal at the Leipzig industrial Exhib. of 1897.—Works: Transcriptions f. flute, and a method.

Schweitzer [shvī'tsĕr], **Albert,** distinguished musicologist; b. Kaysersberg, Alsace, Jan. 4, 1875. St. organ with Eugen Münch, organist at St. Stephen's in Mülhausen, then with Ernst Münch in Strassburg, and in 1893 with C.-M. Widor in Paris; also st. theology, philosophy and music in Strassburg, Paris and Berlin, receiving the degrees of *Lic. theol.* and *Dr. phil.;* in 1902 Dozent at Strassburg Univ., and since 1913 prof. extraord.; while teaching there he completed the full medical course (M. D., 1912). Always specially interested in Bach, he has been organist since 1896 of the Bach concerts at St. Wilhelmi in Strassburg, and since 1906 also of the concerts of the 'Société Bach' in Paris. In 1909 he presided at the conferences on organ-building held at the Congress of the I. M.-G. in Vienna, which led to the adoption of international regulations, and read a paper, *Die Reform unseres Orgelbaues* (full report in 'Wiener Kongressbericht der I. M.-G.,' 1909 [pp. 581–679]). He has publ. *Jean-Séb. Bach, le musicien-poète* (1905; 3d ed. 1913; Ger. ed. [enlarged] 1907; Engl. tr. by E. Newman, 1912; very important) and *Deutsche und französische Orgelbaukunst und Orgelkunst* (1906). Editor, with Widor, of Schirmer's definitive edition of Bach's Organ Works; publication of the final volumes delayed for several years by Schweitzer's sojourn in the French Gabon (Africa) as a medico-missionary, and his subsequent detention there as a German subject. He is now (1918) in France.

Schwei'tzer, Anton, b. Koburg, [baptized June 6,] 1735; d. Gotha, Nov. 23, 1787. In 1745 chorister, and later member (viola), of the Ducal orch. in Hildburghausen; 1764–6, for further study in Italy; 1766–9, Ducal Kapellm.; in 1769 he became cond. of Seyler's operatic troupe, which was eng. by the Duke of Weimar in 1772; after the destruction by fire of the theatre (1774) S. went to Gotha, where he succ. G. Benda as Hofkapellm. in 1780. He is historically important as the first composer who wrote serious operas to German texts; although his *Alceste* (Weimar, 1773) and *Rosamunde* (Mannheim, 1780) [libretti of both by Wieland] were very successful, his example was not followed till many years later; his *Pygmalion* (Weimar, 1772; text by Rousseau) was the first melodrama in Germany; his 'Singspiele' enjoyed enormous popularity in their day; also wrote cantatas and symphonies.—Cf. J. Maurer, *A. S. als dramatischer Komponist* (Leipzig, 1912).

Schwen'cke, Christian Friedrich Gottlieb, son of the bassoonist Johann Gottlieb S. [1744–1823]; b. Wachenhausen, Harz, Aug. 30, 1767; d. Hamburg, Oct. 27, 1822, being K. Ph. E. Bach's successor as town cantor and mus. dir. at the Katharinenkirche. Pupil of Marpurg and Kirnberger.—Works: Many cantatas, sacred and secular; 2 oratorios; church-music; 6 organ-fugues; 3 violin-sonatas; pf.-sonatas. He rescored Handel's *Messiah* and Bach's mass in B minor; wrote much for the Leipzig 'Allgem. Zeitung.'—See Q.-Lex.

Schwen'cke, Friedrich Gottlieb, son and pupil of Joh. Friedrich S.; b. Hamburg, Dec. 15, 1823; d. there June 11, 1896. Virtuoso on the pf. and organ, giving organ concerts in Paris, 1855; succeeded his father in 1852 as organist of the Nikolaikirche, Hamburg.—Works: 3 fantasias f. org., trumpet, trombone and kettledrums; sacred songs f. female ch. w. org.; in 1886 he publ. a new and augmented ed. of his father's chorale preludes.

Schwen'cke, Johann Friedrich, son and pupil of C. F. G. S.; b. Hamburg, April 30, 1792; d. there Sept. 28, 1852. From 1829, organist at the Nikolaikirche.—Comp. numerous cantatas; over 500 preludes and postludes f. organ; a septet f. 5 'celli, double-bass and kettledrums; harmonized about 1,000 chorales, and 73 Russian folk-songs; publ. the popular *Hamburgisches Choralbuch;* many arrangements f. pf. of classic works; etc.—His brother,

Schwen'cke, Karl, b. Hamburg, Mar. 7, 1797; d. (?). Fine pianist, making tours to Petrograd, Stockholm and Paris. Settled in Nussdorf, near Vienna. Memoirs publ. (partially) in the 'Hamburger Korrespondent' (1884–5).—Works: Solemn mass (Paris); a symphony (Paris Cons., 1843; also at Hamburg); publ. a violin-sonata, a pf.-sonata f. 4 hands, etc.

Schyt'te [shüt'te], **Ludvig (Theodor),** b. Aarhus, Jütland, Denmark, April 28, 1850 [correct date]; d. Berlin, Nov. 10, 1909 (from

the effects of an operation). Originally a druggist, he embraced music in 1870, studying pf. with Anton Rée and later with Edmund Neupert; comp. with Gebauer and Gade; finishing under Taubert at Berlin and Liszt at Weimar. From 1887–8 he taught the advanced pf.-classes at Horák's Institute, Vienna; then resided there as a concert-pianist, private teacher and composer until 1907, when he accepted a position at Stern's Cons. in Berlin. A master of the smaller forms, which he cultivated almost exclusively; his few larger works are full of interesting details, charming in themselves, but not welded into a homogeneous whole.—Works (over 200 op.-numbers): The 1-act opera *Hero* (Copenhagen, 1898); the operettas *Der Mameluk* (Vienna, 1903) and *Der Student von Salamanka* (ib., 1909); a comic opera, *Fahrendes Volk* (not prod.). A pf.-concerto in C♯ m. (op. 28); *Barcarolle* for pf. and str.-orch. (op. 60); *Petites suites faciles* for vl., vcl. and pf. (op. 132); *Trois Scènes orientales* for vl. and pf. (op. 136). For pf. 4 hands: Op. 61, *Bajaderentänze;* op. 81, *Kindersymphonie;* op. 112, *Musikalische Wandelbilder;* op. 131, *Reiseblätter;* op. 142, *Kindersuite.* For pf. solo: Op. 26, *Promenades musicales;* op. 43, *Mondscheinwanderungen;* op. 53, a sonata in B♭; Op. 59, *Rapsodie norvégienne;* op. 69, *Aus froher Kinderzeit;* op. 76, six modern sonatinas; op. 110, *Pizza del Popolo* (suite); op. 114, *Spanische Nächte;* op. 119, *Valse piquante;* op. 144, *Waldbilder;* op. 157, *Aus der Heimat und Fremde;* etc.; some excellent studies (op. 15, 46, 50, 66, 73 [*Sechs brillante Vortragsetüden*], 75 [*Melodische Spezialetüden*], 90, 95, 99, 159, 161 [*Studien in Ornamentik und Dynamik*], etc.); also songs (a cyclus, *Die Verlassene*, op. 89).—His daughter, **Anna Johanne** (b. Copenhagen, Nov. 20, 1877), pupil of her father and Reisenauer, is a concert-pianist.

Scontri'no, Antonio, b. Trapani, May 17, 1850. From 1861–70 pupil at Palermo Cons. of L. Alfano (harm.) and P. Platania (comp.); 1870–2, toured Italy as a double-bass virtuoso; made a special study of German music at the Kgl. Musikschule in Munich (1872–4); played in Mapleson's orch. in London (1874–5), and then settled in Milan as teacher; app. prof. of comp. at the Palermo Cons. in 1891; since 1892 ditto at the R. Istituto Musicale in Florence.—Works: The operas *Matelda* (Milan, 1879), *Il Progettista* (Rome, 1882), *Sortilegio* (Turin, 1882), *Gringoire* (Milan, 1890), *La Cortigiana* (Milan, 1896); incid. music to d'Annunzio's *Francesca da Rimini;* overture to Marenco's *Celeste;* a *Sinfonia Marinaresca;* a *Sinfonia Romantica;* a concerto for double-bass and orch.; 3 str.-quartets (G m., C, A m.); *Preludio e fuga* for str.-quartet; *Gloria* for 8-part ch. à capp.; pcs. for vl., for vcl. and for double-bass and pf.; pf.-pcs.; songs, including 2 cycles (*Vie intérieure* and *Intima vita*).

Scott, Cyril Meir, b. Oxton, Cheshire, Sept. 27, 1879. Pupil of I. Knorr at Hoch's Cons. in Frankfort-on-Main. As a composer he adopted *in toto* Debussy's principles and method, and completely identified himself with the style of the French master. He is not so much the 'English counterpart to D.' [Grove], as his English double; for, unlike most imitators, S. has caught the essentials, the very spirit of impressionism, so that his best works might easily be ascribed to D. This can, perhaps, be explained on the ground of identical natural endowment, for neither composer can think music in terms of his predecessors. S. is also a theosophist and a student of, and lecturer on, occult philosophy, and a thorough believer in the relation between tones and colors; he has written extensively on esthetics and the occult aspects of music.—Works: For orch., a symphony; 4 overtures, *Christmas, Princesse Maleine, Aglavaine et Sélysette, Pelléas et Mélisande;* 2 Rhapsodies; *Aubade; Arabesque; Three Dances;* a pf.-concerto.—Vocal w. orch., *La belle Dame sans merci* for sop. and bar.; *Helen of Kirkconnel* for bar.; *Nativity Hymn* for ch. —Chamber-music, pf.-sextet, op. 26; pf.-quintet, op. 57; 2 str.-quartets, op. 28 and 31; vl.-sonata, op. 59; *Tallahassee*, suite for vl. and pf.—Numerous comps. for pf. (sonata, 2 suites, etc.) and songs (*My Captain, A Reflection, Afterday, Lovely kind and kindly lovely*, etc.). Has publ. *The Philosophy of Modernism* (1917).—Cf. D. C. Parker, *An English Impressionist*, in 'Mus. Standard' (vol. vii; 1916); A. S. Potter, *C. S. The Man and His Works*, in 'Harvard Mus. Rev.' (vol. iv; 1916).

Scott, Henri, dramatic bass; b. Coatesville, Pa., April 8, 1876. Pupil of Oscar Saenger in New York; sang at first in church, concert and oratorio; operatic début as Ramfis at the Manhattan Op. House in Hammerstein's summer season (Sept., 1909); 1909–10, regular member of the Manh. company; 1910–11, at Teatro Adriano in Rome; 1911–14, with Chicago Opera Co.; since 1915 leading bass of the M. O. H. His fine, sonorous voice has a range from *D-f*♯^{1}; of the 50 rôles in his répertoire his favorites are Leporello, Mephistopheles, Basilio (*Barbiere di Siviglia*), King (*Lohengrin*), Landgraf (*Tannhäuser*), Ramfis.—A devotee of athletics, he was in former years one of the champion oarsmen of America.

Scotti [skŏh'tē], **Antonio,** dramatic bass; b. Naples, Jan. 25, 1866. Pupil of Mme. Trifari Paganini in Naples; début as Amonasro at the Teatro Reale in Malta (1889);

sang for the next 7 years in Italy and South America; made succ. tours in Spain and Russia; in the Spring of 1899 he made his Engl. début at Covent Garden as Don Giovanni, and on Dec. 27, 1899, his Amer. début in the same rôle at the M. O. H.; since then he has sung every season at both houses, maintaining his great popularity to the present day. His most famous rôles are Don Giovanni, Amonasro, Tonio, Scarpia, Falstaff and Iago. He is both a great singer and a versatile actor.

Scria'bine, Alexander. See SKRIABIN.

Scribe, Eugène, most prolific of French dramatists, and the writer of over 100 opera-libretti; b. Paris, Dec. 25, 1791; d. there Feb. 21, 1861. From his pen were the finest libretti composed by Auber and Meyerbeer: *La Muette, Fra Diavolo, Le Domino noir, Les Diamants de la couronne;—Robert, Les Huguenots, Le Prophète, l'Africaine.* For Boieldieu he wrote *La Dame blanche;* for Halévy, *Manon Lescaut* and *La Juive.* These are a few of the best. In the complete ed. of his *Œuvres dramatiques* (Paris, 1874–85; 76 vols.) the libretti of operas and ballets fill 26.

Scu'do, Paolo, writer; b. Venice, June 8, 1806; d. Blois, Oct. 14, 1864.—Publ. *Critique et Littérature musicale* (2 parts, 1850, '59); *L'art ancien et moderne . . .* (1854); *L'année musicale, ou Revue annuelle des théâtres lyriques et des concerts* (3 vols., 1860–2); *La musique en 1862* (1863); a mus. novel, *Le chevalier Sarti* (1857; the sequel, *Frédérique,* in the 'Revue des Deux Mondes'); and articles in periodicals, etc.

Seagle, Oscar, fine concert-baritone; b. Chattanooga, Tenn., Oct. 31, 1877. He sang in concerts and recitals in the U. S. from 1896–1905; from 1905–14 in Paris with Jean de Reszké, first as pupil, later as his asst.; European début in Paris, May, 1907, followed by tours of France and England; since 1914 in New York. He is an excellent interpreter of German Lieder.

Sebald [zā'bāhlt], **Alexander,** distinguished violinist; b. Pest, April 29, 1869. Pupil of Saphir at the 'Musikakademie' there, and of César Thompson in Brussels. Until 1903 he was a member of the Gewandhaus Orch. and the Gewandhaus quartet in Leipzig; since then he has undertaken extensive tours as virtuoso; visited America in 1910–11; in 1907 he establ. a school of his own in Berlin; made Kgl. Prof. in 1913. In 1914 he settled in Chicago as teacher and leader of the Chicago Opera Co. Has published *Geigentechnik* (3 parts), *Petite Romance* for vl. and pf., and some songs.

Sebastia'ni, Johann, b. Weimar, Sept. 30, 1622; d. Königsberg, 1683. In 1661, Kapellm. to the Elector of Brandenburg at Königsberg. His passion, *Das Leiden . . . Jesu Christi* (1672), is noteworthy from the devotional chorales therein introduced, as in Bach's Passions. It was reprinted by Zelle in vol. xvii of 'Dkm. deutscher Tonk.' He also publ. *Geistliche und weltliche Lieder* (1675).—See Q.-Lex.

Šebor [shā'bŏhr], **Karl [Karel],** b. Brandeis, Bohemia, Aug. 13, 1843; d. Prague, May 17, 1903. Studied at Prague Cons.; private pupil of Kittl. From 1864–7, cond. of the National Opera; from 1871, military bandmaster in Vienna.—Works: The Czech operas *The Templars in Moravia* (1864), *Drahomira* (1867), *The Hussite's Bride* (1868), *Blanka* (1870), *The Frustrated Wedding* (1878), all at Prague; cantatas, symphonies, overtures, a string-quintet, a string-quartet, pf.-pieces, songs, etc.

Sechter [zĕhyh'tĕr], **Simon,** celebrated teacher of counterpoint; b. Friedberg, Bohemia, Oct. 11, 1788; d. Vienna, Sept. 10, 1867. Pupil of Koželuch and Hartmann at Vienna; in 1811, teacher at the Inst. for the Blind; in 1824 assistant, in 1825 1st, court organist; from 1851, prof. of harmony and comp. at the Vienna Cons. Among his pupils were Döhler, Henselt, Bruckner, Nottebohm, Otto Bach, Berens, Vieuxtemps, Rufinatscha, Thalberg, and Pauer. One of the foremost contrapuntists of the 19th century, he was an indefatigable composer, writing a vast amount of church-music (very little printed), and publishing many fugues, preludes, etc., f. organ (op. 1–5, 8, 9, 12–15, 17, 20–22, 48, 50, 52, 56, 61), several intricate pf.-pieces (op. 13, Dances in counterpoint; op. 62, 12 Contrapuntal pieces; op. 76, Prose and Music; op. 55, 4 books [24 numbers] of amusing Fugues f. 4 hands on national and operatic airs; etc.); 2 string-quartets (No. 2 is *Die 4 Temperamente*); the burlesque opera *Ali Hitsch-Hatsch* (Vienna, 1844; under the pseudonym 'Ernst Heiter'); songs, etc. His most important work is the treatise *Die Grundsätze der musikalischen Composition* (3 vols. 1853, '54), on the lines of Rameau's 'basse fondamentale.' He also publ. a *Generalbass-Schule,* and a new ed. of Marpurg's *Abhandlung von der Fuge.*—Cf. K. F. Pohl, *S. S.* (Vienna, 1868); G. Capellen, *Ist das System S. S's. ein geeigneter Ausgangspunkt für die theoretische Wagnerforschung?* (Leipzig, 1902).

Seckendorff [zĕhk'-], **Karl Siegmund,** Freiherr **von,** b. Erlangen, Nov. 26, 1744; d. Ansbach, April 26, 1785. From 1761–74 he was an officer in the Austrian and Sardinian armies; 1776–84, in Weimar in the diplomatic service; from 1784, Prussian ambassador in Ansbach. At Weimar he was on

intimate terms with Goethe, who allowed him to compose a number of his poems (*Der Fischer*, *Der König in Thule*, etc.) before their publication; in his songs he successfully reproduces the characteristics of folk-melodies; his instrl. works show the style of the Mannheim school. He publ. 3 colls. of *Volks- und andere Lieder* (1779–82); in MS. he left considerable chamber-music, also 2 operas, *Proserpina* (Weimar, 1778) and *Jery und Bätely* (ib., 1780).—Cf. V. Knab, *K. S. von S.* (Bonn, 1913).

See'ger(t) [zā'-], **Joseph,** b. Řepin, Bohemia, Mar. 21, 1716; d. April 22, 1782, at Prague, as organist of the Kreuzherrenkirche. Excellent organist and teacher; taught by Czernohorsky and Fr. Benda at Prague; among his pupils were Koželuch, Maschek, Mysliweczek, etc.—Publ. 8 Toccatas and Fugues f. org.; many masses, psalms, etc., are in MS.—See Q-Lex.

See'ling [zā'-], **Hans [Hanuš],** b. Prague, 1828; d. there May 26, 1862. Pianist of great technical ability and admirable style; went to Italy in 1852, where he made his début; thence to the East, again to Italy (1859), then making Germany his home. Many brilliant pieces (op. 10, 12, Concert-studies; op. 2, *Loreley;* etc.).

Seghers [sŭ-gär'], **François-Jean-Baptiste,** b. Brussels, Jan. 17, 1801; d. Margency, near Paris, Feb. 2, 1881. Violinist, pupil of Gensse (Brussels) and Baillot (Paris Cons.); founded the Société Ste.-Cécile in 1848, and cond. it till 1854. Its concerts of orchl. and choral works were famous; after the founder's death it rapidly declined and soon was dissolved.

Segnitz [zĕhg'-], **Eugen,** b. Leipzig, Mar. 5, 1862. After graduation from the Leipzig Cons. he studied privately with Papperitz and Paul (1880-5); living in Leipzig as teacher, writer and mus. critic of the 'Leipziger Tageblatt.'—Works: *Karl Reinecke* (1900), *Wagner und Leipzig* (1901), *Liszt und Rom* (1901), *Goethe und die Oper in Weimar* (1908), *Fr. Liszts Kirchenmusik* (1911); also several guides for Schlesinger's 'Musikführer'; arrs. for 2 pfs. of Mozart's divertissements.

Segond [sŭ-gŏhn'], **L. A.,** a physician at Paris; took singing-lessons of Manuel Garcia, and publ. *Hygiène du chanteur. Influence du chant sur l'économie animale. Causes principales de l'affaiblissement de la voix et du développement de certaines maladies chez les chanteurs. Moyens de prévenir ces maladies* (1846); and *Mémoires pour servir à l'histoire anatomique et physiologique de la phonation* (1859; lectures at the Académie).

Seibert, Louis, b. Kleeberg, n. Wiesbaden, May 22, 1833; d. Eisenberg, near Wetzlar, July 29, 1903. Teacher of pf. at Wiesbaden Cons.; comp. of orchl. and chamber-music, male choruses, etc.

Sei'del [zī'-], **Friedrich Ludwig,** born Treuenbrietzen, Brandenburg, July, 14, 1765; d. Charlottenburg, May 8, 1831. Pupil of Benda at Berlin, and organist of the Marienkirche; 1801, asst.-cond. at the National-Theatre; 1808, mus. dir. of the Royal orch.; 1822, court Kapellm.—Works: The operas *Jery und Bätely*, *Der Dorfbarbier* (1817), *Lila* (1818); incid. music to dramas; an oratorio, *Die Unsterblichkeit* (1797); masses, motets, songs, pf.-music.—See Q.-Lex.

Sei'del, Johann Julius, b. Breslau, July 14, 1810; d. there Feb. 13, 1856. Org. at St. Christopher's Ch.—Publ. *Die Orgel und ihr Bau* (1843; 4th ed. by B. Kothe, 1885; repr. with an appendix by H. Schmidt, 1907), a clear and concise handbook.

Sei'del, Toscha, violinist; b. Odessa, Nov. 4, 1900. At 7 he began to study the violin with Max Fiedemann in Odessa; 1909–11, pupil of Alexander Fiedemann at Stern's Cons. in Berlin; in 1912 L. Auer heard him, and accepted him as a scholarship pupil; successful début at Christiania (Sept. 1, 1915) followed by 3 tours of Scandinavia (1915–18), appearing in recital and with orch.; also in joint recitals with Auer, whom he accompanied in 1918 to America; début at New York in recital, April 14, 1918.

Seidl [zīdl], **Anton,** eminent conductor; b. Pest, May 7, 1850; d. New York, Mar. 28, 1898. Pupil of Leipzig Cons. 1870–2; then eng. by Hans Richter as chorusmaster at the Vienna Opera. Richter recommended him to Wagner, to assist in preparing the score and parts of the Nibelung Trilogy; S. worked in Bayreuth till 1879, when he acted for a short time as Kapellm. at the Leipzig City Th.; but in the same year Angelo Neumann eng. him for his great Wagner tournée, continuing until 1883. From 1883–5 S. cond. the Bremen Opera; there he met and married the soprano singer Auguste Krauss. In 1885 he was eng. at New York by Walter Damrosch and E. C. Stanton to cond. the German operas in the Metropolitan Opera House, a post occupied until the reaction (1891–2) to Italian opera. The immense success of some performances of Wagner's works given by Walter Damrosch in 1894 and '95 decided Mr. Grau to include these works in the regular season at the M. O. H., and from 1895 until his sudden death (by ptomaine poisoning) S. again conducted the Wagner performances there (in German). From 1891 he was also cond. of the N. Y. Philh. Soc., succeeding Thomas. In the spring of 1897 he conducted at Covent Garden, London, and during the summer was one of the festival conductors

at Bayreuth, where he had not taken part since 1886. To forestall offers from the Continent a movement was started, shortly bebefore S.'s death, to raise a fund for a permanent concert- and opera-orch. in New York.—S. was, above all, a Wagner conductor. Years of intimate association with the master impressed the stamp of authority upon his readings. In the operatic annals of America his name will forever remain memorable, for the first six seasons which he conducted at the M. O. H. were the crowning achievement, not only of his own labors, but also of those of his distinguished predecessors in the cause of Wagner in America. Those performances with Lehmann, Brandt, Niemann, Alvary, Reichmann and Fischer definitely established the new art in the affections of the American public. S. made his Amer. début with *Lohengrin*, Nov. 23, 1885; he cond. the Amer. premières of *Die Meistersinger* (Jan. 4, 1886), *Tristan und Isolde* (Dec. 1, 1886), *Siegfried* (Nov. 9, 1887), *Götterdämmerung* (Jan. 25, 1888), *Rheingold* (Jan. 4, 1889); the first performance of the entire *Ring des Nibelungen* in America took place, under his direction, Mar. 4–11, 1889. —Cf. H. E. Krehbiel, *A. S.* (New York, 1898); *A. S. Memorial by His Friends* (ib., 1899).

Seidl, Arthur, b. Munich, June 8, 1863. Pupil of the R. School of Music at Ratisbon; studied with Paul, Stade, Spitta and Bellermann; *Dr. phil.*, Leipzig, 1887 (valuable dissertation *Vom Musikalisch-Erhabenen. Prolegomena zur Ästhetik der Tonkunst;* 2d ed. 1907.) From 1888–90 he visited the principal libraries in Germany and Austria; 1890–3, in Weimar as Gen. Sec. of the 'Verein für Massenverbreitung guter Schriften'; 1893–7, in Dresden as writer; 1897–8, in Hamburg; 1898–9, in Weimar at the Nietzsche-Archiv, editing the philosopher's works and correspondence; went to Munich in 1899 as critic for the 'Neueste Nachrichten'; since 1903, music-dramaturgist at the Hoftheater in Dessau; made Prof. in 1904; since 1904, has lectured on literature, hist. of music and esthetics at Leipzig Cons.—Works: *Zur Geschichte des Erhabenheitsbegriffs seit Kant* (1889); *Hat R. Wagner eine Schule hinterlassen?* (1892); *R. Strauss. Eine Charakterstudie* (with W. Klatte; 1896); *Moderner Geist in der deutschen Tonkunst* (1900; 2d ed. 1912); *Wagneriana* (3 vols., 1901–2); *Moderne Dirigenten* (1902); *Kunst und Kultur* (1902); *Festschrift zum 50jährigen Bestehen des 'Allgem. deutschen Musikvereins'* (1911); *Die Hellerauer Schulfeste und die Bildungsanstalt Jaques-Dalcroze* (1912); *Straussiana* (1913); *Ascania. Zehn Jahre in Anhalt* (1913); *R. Wagners „Parsifal"* (1914); *Neue Wagneriana* (3 vols., 1914); *Zur modernen Tonkunst* (2 vols., 1914); *Zur Musikdramaturgie* (2 vols., 1914–15); ed. Lina Ramann's posthumous papers as *Lisztiana* (1914).—Cf. L. Frankenstein, *A. S. Ein Lebensabriss* (Ratisbon, 1913).

Sei'fert [zī'-], **Uso,** b. Römhild, Thuringia, Feb. 9, 1852; d. Dresden, June 4, 1912. Pupil of Wüllner, Blassmann, Merkel, Nicodé and Rischbieter, at Dresden Cons.; taught there for 25 years, and finally was organist of the Reformed Church. In 1906 he was made Kgl. Musikdir.—Works: A popular Method f. pf.; numerous pf.-pieces (*Capriccietto, Valse-Impromptu, Polacca graziosa, Polonaise*, a grand étude *Ohne Rast, ohne Ruh';* etc.); songs; many male choruses; fine organ-works (*Präludium und Doppelfuge*, op. 38; *Einleitung und Doppelfuge*, op. 43; *Zwanzig Orgelvorspiele*, op. 55; etc.); a concert-overture for orch., op. 1. He edited classic instructive works.

Seif'fert [zī'-], **Max,** b. Beeskow-on-Spree, Feb. 9, 1868. Ent. Berlin Univ. in 1886, studying musicology under Ph. Spitta; took degree of *Dr. phil.* with the dissertation *J. P. Sweelinck und seine direkten deutschen Schüler* (1891). Essayist and writer in Berlin; 1904–14, ed. of 'Sbd. I. M.-G'; made Kgl. Prof. in 1907; elected member of the Berlin Akademie in 1914. Has publ. *Geschichte der Klaviermusik* (Berlin, 1899–1901; nominally the 3d ed. of Weitzmann's, but practically a new and very valuable book). In 'Dkm. deutscher Tonk.' he ed. Scheidt's *Tabulatura nova* (vol. i), selected works of Fr. Tunder (vol. iii), do. of M. Weckmann and Ch. Bernhardt (vol. vi), J. G. Walther's organ-works (vols. xxvi and xxvii), the coll. works of F. W. Zachow (vols. xxxi and xxxii); in 'Dkm. der Tonk. in Bayern,' selected pf.-works of Joh. and H. W. Pachelbel (vol. ii, 1), organ-works of Joh. Pachelbel (vol. iv, 1), *Nürnberger Meister* (vol. vi, 1), selected works of Leopold Mozart (vol. xix, 2); in 'Dkm. der Tonk. in Österreich' Joh. Pachelbel's 94 fugues (for org.) on the Magnificat (vol. viii, 2; with H. Botstiber); in 'Publikationen der Vereeniging voor Noordnederlands Muziekgeschiedenis,' Sweelinck's complete works (12 vols.), A. van Noordt's *Tabulatuurboek* (vol. xix) and C. Boskoop's *Psalmen Davids* (vol. xxii). Has also ed. many works by Bach and Handel for modern concert-perfs. Since Chrysander's death, Seiffert has undertaken to complete the great Handel biography, 2½ volumes of which were finished by C.

Sei'friz [zī'frits], **Max,** b. Rottweil, Württemberg, Oct. 9, 1827; d. Stuttgart, Dec. 20, 1885. Violinist; pupil of Täglichsbeck; 1854–69, court Kapellm. to Prince Hohenzollern at Löwenberg; from 1871, mus. dir. at Stuttgart.—Works: Incid. music to *Die Jungfrau von Orleans;* concert-cantata

Ariadne auf Naxos; a symphony; a concert-overture; choruses f. male and mixed voices. Wrote with E. Singer *Grosse theoretisch-praktische Violinschule.*

Seiler, C. Linn, b. Philadelphia, Mar. 30, 1881. While attending Bucknell Seminary at Lewisburg, Pa. (1893–9), he played in the str.-orch. and band, and st. theory at the Cons. of Bucknell Univ.; during his college course at Haverford (1899–1902) he was dir. of the combined musical clubs; st. organ with W. Bagley in Rochester; 1904–7, dir. of music at Haverford school; 1906–7, cond. of the Sullivan operas for the Savoy Opera Co., Phila.; from 1907–11 he took post-graduate courses in economics and sociology at the Univ. of Pa.; 1915–16, cond. of 'The Singers' (100 mixed vcs.) in Bronxville, N. Y.—Works: Op. 6, *The Builders*, ballad for male ch.; op. 8, *At the Green Bear Inn*, male ch. a capp.; op. 12, chorus for male vcs. w. soli, pf. and org.; op. 14, 2 fem. choruses w. pf.; op. 16, suite for vl. and pf.; op. 17, *In the Bayou*, ballad for mixed ch. and orch.; op. 18, Symphonic Poem; songs (op. 1, 2, 4, 7, 9 [sacred], 10, 11, 15); 2 pf.-suites (op. 3 and 5).

Seiler [zī′-], **Joseph,** b. Lügde, n. Pyrmont, Jan. 15, 1823; d. May 29, 1877, as organist of the Moritzkirche at Münster. Pupil of Reissiger and Joh. Schneider at Dresden. Masses, etc., in MS.; articles in mus. periodicals.

Seiss [zīss], **Isidor (Wilhelm),** b. Dresden, Dec. 23, 1840; d. Cologne, Sept. 25, 1905. Pianist, pupil of Fr. Wieck and J. Otto, also 1858–60 of Hauptmann at Leipzig. From 1871, pf.-teacher at Cologne Cons.; title of Professor, 1878. Conducted the concerts of the 'Musikalische Gesellschaft' until 1900. Excellent pianist of classical leanings, admirable interpreter of Mozart; successful teacher and composer.—Works: Op. 7 and 9, *Klavierstücke;* op. 8, sonatinas; op. 10, Studies in bravura; op. 12, Preludes; fine arrs. of Beethoven's *Contredanses* and *Danses allemandes;* revision of Weber's E♭ Concerto; also a *Feierliche Scene und Marsch* f. orch. (orig.). An opera, *Der vierjährige Posten*, was not prod.

Seitz [zīts], **Friedrich [Fritz],** b. Günthersleben, n. Gotha, June 12, 1848. Violinist, pupil of Uhlrich; since 1884, leader of the Dessau court orch. He has publ. *Konzert in einem Satz* in A m. for vl. and orch. (op. 25); 5 *Schüler-Konzerte* for vl. and pf. (op. 15 [4] and 22); 1 do. for vcl. and pf. (op. 31); a pf.-quartet in G (op. 35); etc.

Seitz [zīts], **Robert,** b. Leipzig, April 8, 1837; d. there Sept. 26, 1889. Music-publisher, 1866–78, then selling out, and establishing a piano-factory, which failed in 1884, when his interesting paper, 'Das musikalische Centralblatt,' ceased to appear.

Séjan [sā-zhăhn], **Nicolas,** b. Paris, Mar. 19, 1745; d. there Mar. 16, 1819. Famous organist, pupil of Forqueray. Org. of St.-André-des-Arts in 1760, of Notre-Dame in 1772 (w. Daquin, Couperin and Balbâtre), of St.-Sulpice in 1783; in 1789, of the royal chapel, and teacher at the 'École royale de chant.' Lost his posts in the Revolution, but in 1807 became org. at the Invalides, and in 1814 of the royal chapel.—Publ. 6 violin-sonatas, pf.-sonatas, 3 pf.-trios, and music f. pf. and organ.

Sekles [zĕh′klĕs], **Bernhard,** born Frankfort-on-Main, June 20, 1872. Pupil of Uzielli, Knorr and Scholz at Hoch's Cons.; 1893–4, Kapellm. in Heidelberg; 1894–5, do. in Mayence; since 1896 prof. of theory at Hoch's Cons. Has written a symph. poem, *Aus den Gärten der Semiramis;* op. 14, *Serenade* for 11 solo instrs.; op. 21, *Kleine Suite* for orch.; op. 23; *Passacaglia und Fuge* for str.-quartet; fem. choruses (op. 6); male choruses (op. 12); many songs; a 'Tanzspiel,' *Der Zwerg und die Infantin* (Frankfort, 1913); also publ. *Musikdiktat* (1905).

Selby, Bertram Luard, b. Ightham, Kent, Engl., Feb. 12, 1853. Pupil of Reinecke and Jadassohn at the Leipzig Cons. Organist of Salisbury Cath., 1881–3; of St. Barnabas, Pimlico, London, 1886–1900; since then org. at Rochester Cath.—Works: 2 operas, *The Ring* (1886) and *Adela* (Nottingham, 1888); music to *Helena in Troas* (London, 1886); a 1-act operetta ('duologue') *Weather or no* (London, Aug. 10, 1896; in Berlin as *Das Wetterhäuschen*, Nov., 1896; v. succ.); a school-cantata, *The Waits of Bremen;* church-music; part-songs; songs; Idyl f. orch.; 2 pf.-quintets; Sonata and Suite f. violin and pf.; Suite f. pf.; sonatas, etc., f. organ.

Seligmann, Hippolyte-Prosper, b. Paris, July 28, 1817; d. Monte Carlo, Feb. 5, 1882. Fine 'cellist, pupil of Norblin at the Cons., taking 1st prize in 1836. Long concert-tours. —Publ. 6 *Études caractéristiques*, divertissements, fantaisies, caprices, etc., f. 'cello w. pf.; and 2 albums of songs.

Sell′ner [zĕhl′-], **Joseph,** b. Landau, Bavaria, Mar. 13, 1787; d. Vienna, May 17, 1843. Oboe-virtuoso in an Austrian regiment and from 1811 at Prague in Weber's orch.; from 1817 at the Court Opera, Vienna, teaching at the Cons. from 1821, and cond. the student-concerts until 1838. His *Theoretisch-praktische Oboen-Schule* is still considered the best method for oboe; he also publ. a concerto and 3 concertinos f. oboe w. orch.; a concerto f. 2 oboes; a quartet f. oboe and strings; and Introd. and Polonaise f. oboe and orch.; etc.

Sel'mer, Johan, b. Christiania, Norway, Jan. 20, 1844; d. Venice, July 22, 1910. Law-student; studied from 1868–70 under Ambr. Thomas at the Paris Cons., and from 1871–4 under Paul and Richter at the Leipzig Cons., receiving a stipend from the Norwegian congress in 1879. From 1883–6, conductor of the Christiania Philharm. concerts; from then until his death he lived chiefly abroad, devoting his entire time to comp. A composer of ultra-modern tendency.—Works: For orch.: Op. 4, *Scène funèbre;* op. 11, *Nordischer Festzug;* op. 31, *Finnländische Festklänge;* op. 32, *Karneval in Flandern;* op. 35, *In den Bergen,* suite; op. 50, *Prometheus,* symph. poem. Vocal with orch.: Op. 1, *Fortunios Lied* for ten.; op. 5, *Nordens Aand* [The Spirit of the North] for male ch.; op. 6, *La Captive* for alto; op. 7, *Zug der Türken gegen Athen* for bar. solo and ch.; op. 10, *Wunsch* for bar.; op. 13, 3 poems by Shelley for ten.; op. 21, *Nogle politiske Sange og andre Viser* [Some political songs and other airs] for ch. (unison); op. 23, *Hilsen til Nidaros* [Greeting to N.], cantata for tenor solo and male ch.; op. 27, *Der Selbstmörder und die Pilger* for bar. and alto soli, ch., org. and orch.; op. 43, 2 poems by Jacobsen for solo voice; op. 58, *Erwartung* for sop.; numerous songs, duets and male choruses a capp.; arrs. of folk-melodies.—Cf. P. Merkel, *Der norwegische Komponist J. S. Ein Lebensbild* (Leipzig, 1904).

Sembach [zĕhm'băh**h**], **Johannes,** dramatic tenor; b. Berlin, Mar. 9, 1881. Pupil in pf. and organ of H. Wichmann and B. Irrgang; at 14 he was able to act as his teacher's substitute at St. John the Evangelist's; later was regular organist for 2 years. Vocal pupil of Felix Schmidt for 18 months; then in Stern's Cons. under A. Heinemann and N. Rothmühl. He sang in operetta for a time in Berlin and other German cities. Singing for Mahler in 1903, he was immediately eng. for 5 years at the Hofoper in Vienna; début there in grand opera as Max (*Freischütz*), and soon added the Wagnerian rôles to his répertoire; he also studied the literature of the Lied with Gustav Walter. Released from his contract after the fourth year, he sang at the Hofoper in Dresden from 1907–13, with leave of absence for study with Jean de Reszké in Paris (1911–12). In 1910, début at Covent Garden; although he was eng. for each of the 3 following seasons, he could not fulfill his contract because the Dresden intendancy refused the necessary leave, for S. had become the most popular tenor at the Hofoper; he then handed in his resignation, which was not accepted until after his tenth formal request. In Feb., 1914, he reappeared in London, singing Joseph (Méhul), Lohengrin, Walther von Stolzing, Loge and Parsifal; in the last rôle, out of 20 performances, he sang in 13. Having made his début at the R. Opera in Berlin (April 2, as Parsifal), he returned to London for the months of April and May, and then sang Parsifal and Walther at the Th. des Champs Elysées in Paris. Gatti-Casazza then eng. him for 5 years for the M. O. H.; Amer. début on Nov. 26, 1914, as Parsifal; during the summer of 1916 he sang Siegfried in the open-air performances at New Haven, Pittsburgh, St. Louis, Cleveland, Cincinnati and Indianapolis. He is a Lieder-singer of the first rank. His voice, ranging from *G-c*², is a pure tenor of great volume and unusual beauty. His répertoire of some 60 rôles includes all the Wagner parts, excepting Rienzi and Tannhäuser; he created König Matthias in Grünfeld's *Die Schönen von Fogara* (Dresden, 1907), Ägisth in Strauss's *Elektra* (ib., 1909), Sascha Romanov in Kaskel's *Der Gefangene der Zarin* (ib., 1910), Pylades in the Amer. première of Gluck's *Iphigénie en Tauride* (M. O. H., 1916), Chaucer in De Koven's *Canterbury Pilgrims* (ib., 1917). Has publ. numerous marches, waltzes and songs (over 100 opus-numbers).

Sem'brich [zĕhm'briyh], **Marcella** [real name **Praxede Marcelline Kochanska;** Sembrich was her mother's maiden-name], famous operatic soprano (coloratura) and Lieder-singer; b. Wisniewczyk, Galicia, Feb. 15, 1858. From the age of 4 her father, Kasimir Kochanski, a musician, gave her pf.-lessons; violin-lessons were soon added. At 10 she appeared in public as a performer on both instruments. In 1869 her father sent her to the Lemberg Cons., where she remained 4 years, studying pf. with W. Stengel and vl. with Brustermann, also singing in the Cons. chorus. In 1874 she played for Liszt one of his own rhapsodies; taking her violin, she then played a difficult arrangement of Polish melodies by Wieniawski, and in conclusion sang, although she had never had a vocal lesson. Having commended her playing, the master concluded: "Sing! Sing for the world, for your voice is that of an angel." Stengel then had her sing for J. Epstein and J. Hellmesberger, and their verdict agreed with Liszt's. From 1875–6 she st. singing with Viktor Rokitansky in Vienna, then went to Milan, chiefly to learn Italian, but also took singing-lessons from G. B. Lamperti, Jr., for 8 months. On May 5, 1877, she married her former teacher, W. Stengel (b. Lemberg, Aug. 7, 1846; d. New York, May 15, 1917), and with him went to Athens, where she made her operatic début on June 3, 1877, as Elvira in Bellini's *Puritani;* after singing there with great applause for 2 months, she returned to Vienna, and st. the German répertoire with Richard

Lewy. At Dresden, in Oct., 1878, she began a 2 years' engagement with a highly successful interpretation of Lucia. London début (Lucia) on June 12, 1880, and sang there for for the next 5 seasons; Amer. début (in the same rôle) in New York (M. O. H.), Oct. 24, 1883. She spent the summer of 1884 in further study with Francesco Lamperti in Milan. Thereafter she sang at the principal opera houses of Germany, Austria, France, Spain, Scandinavia and Russia until 1898, then becoming a regular member of the M. O. H. Until her retirement (1909), she sang during the winter in the U. S. and during the summer in Austria. At her farewell appearance in opera (M. O. H., Feb. 6, 1909), she received an almost unprecedented ovation, and was elected an honorary member of the Metropolitan company. For many years she was regarded as the foremost living exponent of the school of 'Bel Canto.' She never attempted Wagner (nor the later Verdi), save the one rôle admirably suited to her voice, Eva, of which she was an ideal interpreter. When she retired from the stage, she was still at the height of her powers. Her concert-career was concurrent with the operatic (as early as 1880 she appeared as soloist at a Nether-Rhenish music-fest.), and extends beyond it to the present day (1917). The compass of her voice is from c^1–f^3, with a special brilliance in the upper register. Of her 40 operatic rôles, Violetta was the favorite; as Rosina she has perhaps never been equalled; she was unsurpassable as Zerlina, Susanna, Gilda, Amina, Dinorah, Marguerite, etc. Her concert-répertoire embraces all the masterpieces of the Lied literature. She sings equally well in English, German, Italian, French, Polish and Russian. Soon after the outbreak of the war she and her husband came to New York, where in 1915 she became Pres. of the Amer.-Polish Relief Committee. —Cf. G. Armin, *M. S. und Herr Prof. Jul. Hey* (Leipzig, 1898).

Semet [sŭ-mā′], **Théophile (-Aimé-Émile)**, born Lille, Sept. 6, 1824; d. Corbeil, n. Paris, April 15, 1888. Pupil of Halévy; drummer at the Opéra.—Operas (except the first, at the Th.-Lyrique): *La petite Fadette* (Variétées, 1850), *Les nuits d'Espagne* (1857), *La Demoiselle d'honneur* (1857), *Gil Blas* (1860), *Ondine* (1863), generally successful.

Senesi′no, Francesco [real name **Bernardi;** called S. after his birthplace], famous male soprano; b. Siena, 1680; d. c. 1750. Sang in 1719 at the court th. in Dresden, where Handel heard him and eng. him for London; his first appearance there in Buononcini's *Astarto* (Nov., 1720) caused a sensation, and for 15 consecutive seasons he was the idol of the public, creating the principal parts in all the operas by Handel produced during that period; after a quarrel with H. in 1733 he and the Cuzzoni were eng. by the rival company, the 'Opera of the Nobility' under Porpora. In 1735 he returned to Siena; in 1739 he was living in Florence. In London he was generally regarded as superior even to Farinelli.

Senff, Bartholf (Wilhelm), the well-known Leipzig editor and music-publisher, was born at Friedrichshall, n. Koburg, Sept. 2, 1815; d. Badenweiler, June 24, 1900 [these dates are correct]. As a young man he entered Kistner's music-publ. house in Leipzig, advancing to be managing clerk; here he already began publishing the 'Signale für die musikalische Welt,' a trial number appearing in Dec., 1842 (publ. regularly from Jan. 1, 1843), Senff being also the editor until his death. He founded his own business Nov. 1, 1847. Early in the '60's he became Anton Rubinstein's publisher. His catalogue shows original publications of works by Liszt, Schumann, Raff, Reinecke, Franz, Jensen, Kirchner, Bruch, von Bülow, Sarasate, and many other celebrities.—His niece, Fräulein Marie Senff, managed the business until 1907, when she sold both the firm and the 'Signale' to N. Simrock in Berlin.

Senfl (or **Senffl, Senfel**) [zĕhnfl], **Ludwig**, eminent contrapuntist; b. Zurich, c. 1492; d. Munich, c. 1555. Pupil and successor of Heinrich Isaak, the Kapellm. ('symphonista regis') of the Imperial Chapel. In 1530 he became court cond. at Munich, which position he still held about 1540. After that date there are no further data about him. He was Luther's favorite composer.—Publ. works *5 Salutationes Domini nostri Hiesu Christi*, motets *a* 4 (1526); *Varia carminum genera, quibus tum Horatius . . . . . a* 4 (1534). 8 Odes are in P. Hofhaimer's 'Harmoniae poeticae' (1539); *Magnificat 8 tonorum a* 4–5 (1537); single comps. in colls. of the period (cf. Eitner's *Bibliographie*, also vol. iv of the 'Gesellschaft für Musikforschung'). The Magnificats and a selection of 12 motets were publ. by Th. Kroyer in vol. iii, 2, of 'Dkm. der Tonkunst in Bayern.' Many MSS. in the Munich Library.—See Q.-Lex.

Senger-Bettaque [zĕhng′ĕr bĕh-tahk′], **Katharina**, dramatic soprano; born Berlin, Aug. 2, 1862. At an early age she became a member of the ballet at the R. Opera in Berlin; later vocal pupil of Heinrich Dorn; début at Kroll's Th. (Berlin, 1879), and soon after appeared at the R. Opera as Agathe; 1880–2, at the Stadtth. in Mayence; 1883–4, in Leipzig; 1884–8, in Rotterdam; 1888–92, in Bremen; 1893–5, leading sop. at the Stadtth. in Hamburg; 1895–1906 at the Hofoper and the Prinzregententh. in Munich; since then

in Stuttgart. In 1888 she sang Eva in Bayreuth; during 1888–9 and 1904–5 she was a member of the M. O. H. In 1895 she married the actor Alexander Senger, dir. of the Stadtth. in Bremen; after his death (Feb. 24, 1902) she married Rudolf Klein, an engineer. She received the title of 'Kgl. Kammersängerin' from the king of Bavaria in 1897, and from the king of Württemberg in 1910. Her chief rôles are Donna Anna, Fidelio, Carmen, Undine, Senta, Elisabeth, Elsa, Eva, Freia, Sieglinde, Isolde and the 3 Brünnhildes.

Senilov [sā'-], **Vladimir Alexeievitch,** b. Viatka, July 27, 1875. Upon the advice of Rimsky-Korsakov he abandoned the study of law, and from 1895–1901 was a private pupil in comp. of H. Riemann in Leipzig, also attending the latter's lectures at the Univ.; cont. his studies until 1906 at the Petrograd Cons. under Glazunov and Rimsky-Korsakov; since then living in Petrograd as dir. of a private music-school.—Works: The operas (not yet prod.) *Georgÿ tchestnÿ* [George the Brave], *Vassily Buslaiev* and *Hippolytus;* a symphony in D; the symph. poems *Dikie gusÿ* [Wild Geese], *Mtsyri* [The Circassian Boy], *Pan,* and *Skifÿ* [The Scythians]; an overture, *Oseniu* [In Autumn]; *Poème* for vcl. and orch.; 2 str.-quartets (B♭, F); *Maits,* suite for sop. and orch.; choruses for men's and women's vcs. with orch.; pf.-pcs. and songs; also arrs. of Russian folk-songs.

Sen'krah [*recte* **Hark'nes**], **Arma Leoretta,** b. New York, June 6, 1864; d. (by suicide) Weimar, Sept. 5, 1900. Excellent violinist, pupil of Arno Hilf at Leipzig, Wieniawski at Brussels, and of Massart at the Paris Cons., 1881, winning 1st prize; very successful concert-tours from 1882. Married Herr Hoffmann, a Weimar lawyer, in 1888.

Serafi'no, Santo, celebrated violin-maker at Venice, 1730–45. His instrs., after models by Stainer and Amati, are very valuable; they bear the label 'Sanctus Seraphin Utinensis fecit Venetijs, Anno 17—'.—His nephew **Gregorio** worked about the same period.

Seras'si, celebrated Italian family of organ-builders at Bergamo. The founder of the business was **Giuseppe** ('il vecchio'), b. Gordano, 1694; d. Crema, 1760. His son **Andrea Luigi,** b. 1725, carried on the work till his death in 1799; he built the cathedral-organs at Crema, Parma, and Fossano.—**Giuseppe** ('il giovane'), b. Bergamo, Nov. 16, 1750; d. there May 13, 1817, upheld the fame of the firm, and built many organs in Lombardy; his catalogue of 1815 enumerates 345 instrs. He also publ. a description of the new organ at Como (1808), with a short history of the organ, and good rules for registration, and a pamphlet *Sugli organi. Lettere* (1816). The catalogue publ. in 1852 by his sons, Carlo and Giuseppe, shows a total of 654 organs constructed.

Séré, Octave. See POUEIGH.

Sérieux [sā-r'yö'], (**Jean-Marie-Charles-**) **Auguste,** born Amiens, June 14, 1865. St. harmony with A. Barthe and cpt. with A. Gédalge; ent. the 'Schola Cantorum' in 1896, and from 1897–1907 studied comp. with d'Indy. He has written a vl.-sonata in G, *La Voie lactée,* for solo voice and orch.; pieces for pf. and for organ; author of *Les trois états de la tonalité* (1909) and *Vincent d'Indy* (1914); contrib. to 'S. I. M.,' 'Tribune de St.-Gervais,' 'Courrier Musical,' etc.

Se'ring [zā-'], **Friedrich Wilhelm,** b. Fürstenwalde, n. Frankfort-on-Oder, Nov. 26, 1822; d. Hanover, Nov. 5, 1901. From 1871 head-teacher in the Seminary at Strassburg, where he organized a Gesangverein.—Publ. works: Oratorio, *Christi Einzug in Jerusalem* (op. 32); Advent cantata; Psalm 72 f. mixed ch. w. pf.; male choruses (the *Hohenzollernlied*); a *Gesanglehre für Volksschulen; Die Choralfiguration, theoretisch-praktisch;* and an elementary violin-method.

Serov, Alexander. See SIEROV.

Serpette [sĕhr-pĕht'], (**Henri-Charles-Antoine-**) **Gaston,** b. Nantes, Nov. 4, 1846; d. Paris, Nov. 3, 1904. Pupil of Ambr. Thomas at the Paris Cons. 1868–71, taking the 1st Grand prix de Rome with his cantata *Jeanne d'Arc.* From 1874, when his first stage-piece, the 3-act opera-bouffe *La Branche cassée,* was prod. at the Bouffes-Parisiens, he brought out some 30 operettas and similar light dramatic works, among them *Cendrillonette* (1890), *La dot de Brigitte* (1895), and *Le Carillon* (1896).

Serra'o, Paolo, b. Filadelfia, Catanzaro, in 1830; d. Naples, March, 1907. Pupil, at the Naples Cons., of Lanza, Parisi, Conti and Mercadante. From 1863, prof. of composition at the Naples Cons.; very successful as a teacher, most of the recent eminent Neapolitan conductors being his pupils. Wrote his first opera, *L'Impostore,* for the Teatro del Fondo in 1852, but political troubles prevented its production, and also that of a second, *Leonora de' Bardi;* not until 1857 did he succeed in bringing out *Pergolesi* (at the same theatre), followed by *La Duchessa di Guisa* (1865) and *Il Figliuol prodigo* (1868). He also composed an oratorio, *Gli Ortonesi in Scio;* a Requiem; a funeral symphony, *Omaggio a Mercadante;* a mass, Magnificat, Te Deum, and *Le tre ore d'agonia,* for chorus and orch.; an overture, pf.-pieces, etc.

Serrano y Ruiz [sĕhr-rah'no ē roo-ēth'], **Emilio,** b. Victoria, Spain, Mar. 13, 1850. Court pianist to the Infanta Isabella; prof.

at the Cons. and dir. of the Opera Real in Madrid. Comp. of the very succ. operas (all at Madrid) *Mitridates* (1882), *Doña Juana la Loca* (1890), *Irene de Otranto* (1891), *Gonzalo de Córdoba* (1898); *Vida madrileña* (6 natl. dances for pf.) and much other music for pf.; publ. *Curso de lectura de Solfeo.*

Servais [sĕhr-vä′], **Adrien-François,** b. Hal, near Brussels, June 6, 1807; d. there Nov. 26, 1866. Remarkable violoncellist; pupil of his father, and later, at the Brussels Cons., of Platel. After playing 3 years in the theatre-orch., he made his début as a concert-player at Paris, 1834, with brilliant success; played at the Philharm. Concerts in London, studied another year at home, and then toured the Continent for 12 years, even reaching Siberia. He was app. prof. at the Brussels Cons. in 1848, and formed many distinguished pupils. Was also soloist to the King.—Works: 3 concertos and 16 fantasias f. 'cello w. orch.; 6 études f. 'cello w. pf. (with Gregoir); 14 duos f. do.; 3 duos f. violin and 'cello (w. Léonard); 1 duo f. do. (w. Vieuxtemps).

Servais, François [Franz] (-Matthieu), adopted son of preceding; b. 1852; d. Asnières, Jan. 14, 1901. A talented conductor, he espoused Wagner's cause, and brought out *Der fliegende Holländer* and *Siegfried* for the first time at the Théâtre de la Monnaie, Brussels; also instituted grand orchestral concerts. Unfortunate as a composer, his life-work, the grand opera *Yon,* was prod. at Karlsruhe in 1899, with slight success.—Cf. E. Michotte, *Au souvenir de F. S.* (Paris, 1907).

Servais, Joseph, son of Adrien-Fr. S.; b. Hal, Nov. 23, 1850; d. there Aug. 29, 1885. Taught entirely by his father; début in a joint recital with him at Warsaw in 1867; 1868–70, solo 'cellist in Weimar; from 1872, prof. at the Brussels Cons. His instrument was a magnificent Stradivari, presented to his father by Princess Yusupov; it was sold by his widow for 100,000 francs.—Publ. a str.-quartet in C.

Servières [sĕhr-v'yär′], **Georges,** b. Fréjus, Dept. Var, Oct. 13, 1858. Novelist; lecturer on musical subjects in Germany and Austria; has contrib. valuable essays to various French mus. journals ('Guide Musical,' 'S. I. M.,' 'Renaissance Musicale,' etc.). Author of *R. Wagner jugé en France* (1887); *Le 'Tannhäuser' à l'Opéra en 1861* (1895); *La Musique française moderne* (1897); *C. M. von Weber* (1906); *Emmanuel Chabrier* (1911); *Épisodes d'histoire musicale* (1914); also transl. into French Weber's *Freischütz* and Wagner's *Tristan und Isolde.*

Setaccioli [sĕh-tăh-choh′lē], **Giacomo,** b. Corneto Tarquinia, Dec. 8, 1868. Pupil of F. Franceschini (fl.) and Cesare de Sanctis (comp.) at the 'Liceo musicale dell' Accademia S. Cecilia' in Rome; later became prof. of theory there.—Works: The operas *La Sorella di Mark* (Rome, 1896) and *Adriana Lecouvreur* (ib., 1907); a Requiem (in mem. Humbert I); *Cantica* for soli, ch. and orch.; the symph. poems *La Morte di Gaulo* and *Quadro sinfonico* (w. ch. and org.); a symphony in A; fugue for orch.; Allegro f. pf. and orch.; suite for str.-instrs. and harp; *Marcia solenne* for orch.; Prelude and fugue for org.; a nonet for wind-instrs.; a str.-quartet; motets *a* 4–8 a capp.; pf.-pcs; songs. Author of *Debussy è un novatore?* (1910; Ger. tr. by F. Spiro as *D. Eine kritisch-ästhetische Studie,* 1911); transl. into Ital. Riemann's *Handbuch der Harmonielehre* [Manuale di Armonia] (1906).

Se′the [zā′tĕ], **Irma,** violinist; b. Brussels, April 28, 1876. Pupil of Jockisch at Brussels Cons.; had lessons of Wilhelmj, and studied four years with Ysaÿe. Successful début at London, 1895; at Berlin, Oct. 31, 1898; has played with many leading orchestras of Europe. In 1897 she married Dr. S. Sänger, of Berlin.

Ševčik [shĕhf′chĭk], **Otakar (Josef),** b. Horaždowitz, Bohemia, March 22, 1852. Violinist and famous pedagogue; pupil of his father (Regens chori and schoolmaster); 1866–70, of A. Sitt and A. Bennewitz in Prague Cons.; three years Konzertmeister in the Salzburg Mozarteum, also giving concerts in Vienna, etc.; one year in the Th. an der Wien, Vienna; 1875–92, after successful concerts in Moscow, violin-teacher in the Music-school of the Imp. Russ. Music Soc. at Kiev; 1892–1906, at the Prague Cons., where he has formed many noted pupils (Kubelik, Kócian, Zimbalist, E. Ondříček, Culbertson, M. Sicard, Marie Hall, Marie Herites, Eleanore Jackson, Franz Lange). Since 1909, dir. of the 'Meisterschule für Violine' at the 'k. k. Akademie für Tonkunst' in Vienna. In 1911 he exhibited six pupils in London with much success. He is Knight of the Order of St. Stanislas. His method, in contradistinction to the usual diatonic system, is founded on semitonic progression, and the results obtained are remarkable. He has publ. the following valuable works (all publ. in German, Bohemian, French and Russian): Op. 1, *Schule der Violintechnik* (4 parts); op. 2, *Schule der Bogentechnik* (6 parts); op. 6, *Violinschule für Anfänger* (7 parts); op. 7, *Triller-Vorstudien und Ausbildung des Fingeranschlags* (2 parts); op. 8, *Lagenwechsel-Übungen;* op. 9, *Doppelgriff-Vorstudien; Vorschule der Violintechnik;* op. 3, 40 Easy

Vars. for vl. and pf.; op. 10, *Böhmische Tänze und Weisen* for do.

Sévérac [sā-vā-răhk′], **Déodat de,** b. Félix-de-Caraman, Lauraguais, July 20, 1873. He received his first lessons on the pf. from his father, a painter and ardent lover of music. Having completed his classical studies at Sorèze, he went to Toulouse to study law, but, instead, ent. the Cons. there; his teachers were G. Sizes (solf.) and J. Hugounenc (harm.); after winning an 'accessit' for harm. in 1896 he ent. the 'Schola Cantorum' in Paris, where he remained till 1907, studying cpt. with A. Magnard and comp. with V. d'Indy. He resides alternately in Paris and his native town, engaged in composition. —Works (those publ. marked *): The operas **Le Cœur du Moulin* (Op.-Com., 1909), *Les Princesses d'Hokifari* and *l'Étudiant de Vich* (not prod.); incidental music to L. Damard's *Le Mirage* (1905), E. Sicard's **Héliogabale* (1910), M. Navarre's *Muguetto* (1911), E. Verhaeren's *Hélène de Sparte* (1912); the symph. poems *Nymphes au Crépuscule, Tryptique, Les Grenouilles qui demandent un Roi, Nausikaa;* symph. suite *Didon et Énée* (MS. lost); Serenade for fl., str.-quintet and pf.; pf.-quintet in E; *Les Muses sylvestres,* suite for double str.-quintet and pf.; *Le Parc aux Cerfs,* suites for oboe, str.-quintet and pf.; *suite in E for organ;—for pf., *Petite Suite* in E m.; **Le Chant de la Terre,* Georgic poem in 7 movems.; **En Languedoc,* suite in 5 movems.; *La Nymphe émue ou le Faune indiscret; **En Vacances,* album of little pieces; *sonata in B♭ m.;—songs, and several colls. of early folk-songs.—Cf. O. Séré, *Musiciens français d'aujourd'hui* (2d ed.; Paris, 1911).

Severn, Edmund, b. Nottingham, Dec. 10, 1862. In 1866 his father, a violinist, and his first teacher, settled in Hartford, Conn.; 1884–6, pupil of B. Listemann (vl.) in Boston; 1888–90, in Berlin of E. Wirth (vl.) and Ph. Scharwenka (comp.); 1890–1, of G. W. Chadwick (comp.) in Boston. He lived for some years in Springfield, Mass.; since 1897, teacher in New York. Has written 2 symph. poems, *Launcelot and Elaine* (1898) and *Eloise and Abelard* (1915); 2 overtures; an orchl. fantasy on *The Tempest;* a vl.-concerto in D m.; a suite for vl. and pf., *From Old New England;* a vl.-sonata; numerous pieces for vl. and pf.; choruses and songs.

Sewall, Maud Gilchrist, b. Urbana, O., Feb. 18, 1872. Violin-pupil of L. Stribelli in Glasgow (1886–7), G. B. Faini (Florence, 1888–9), B. Walter (Munich, 1889–90) and J. Kaspar (Washington, 1890–4); self-taught in theory and organ; since 1896, org. and choirm. at Ch. of the New Jerusalem, Washington; has given many lecture-recitals; F. A. G. O. in 1911. Comps. (in MS.), a str.-quartet *In Haydn's Style;* a chorale prelude on *Dundee* and a set of vars. for org.; 4-part madrigal for male voices; 3-part Fughetta for female voices; songs.

Seybold [zī′bŏhlt], **Artur,** b. Hamburg, Jan. 6, 1868. Pupil at the Cons. there of Bott and Bargheer (vl.), Fiedler and Degenhardt (pf.), Grädener and Riemann (comp.); travelled as violinist with Laube's orch. in Russia (1888); living in Hamburg since 1890 as teacher and cond. of choral societies. His numerous comps. for vl. and pf. and some male choruses have won considerable popularity; has also publ. a violin-method, *Das neue System,* and instructive pieces (3 Concertinos, op. 96, 112, 121).

Seydel [zī′dĕl], **Irma,** concert-violinist; b. Boston, Sept. 27, 1896. Began to study the violin at the age of 3 with her father, Theodore S., a member of the Boston Symph. Orch.; 1903–6, pupil of G. Straube and then, until 1913, of C. M. Loeffler; st. harm. with A. Maquarre. Has played with the principal orchs. in the U. S. and made 2 succ. tours of Germany.

Seydelmann [zī′-], **Franz,** born Dresden, Oct. 8, 1748; d. there Oct. 23, 1806. Son and pupil of a player in the court orch., which he joined as a youth; studied in Italy 1765–70 at the Elector's expense, with Schuster and Naumann. In 1772 both he and his father were app. composers of church-music to the Elector, later both became conductors at the court church (with Naumann and Schürer), cembalists at the Ital. opera, and (1787) Kapellm.—Works (in MS. at Dresden): 7 Ital. operas, 36 masses, a Requiem, 40 psalms, 37 offertories, cantatas, duets, songs, etc.—Publ.: The opera *Die schöne Arsene* (in pf.-score); some numbers from the operas *Il Capriccio corretto* and *La Villanella di Misnia;* 6 pf.-sonatas f. 4 hands; 3 f. pf. solo; 3 flute-sonatas; 3 violin-sonatas.—Cf. R. Cahn-Speyer, *F. S. als dramatischer Komponist* (Munich, 1909).—See also Q.-Lex.

Seyffarth [zī′fahrt], **Ernst Hermann,** b. Krefeld, May 6, 1859. Pupil of the Cologne Cons. (F. Hiller, G. Jensen) and the Berlin Hochschule (Kiel); 1887–92, cond. of the 'Liedertafel' in Freiburg; since 1892, cond. of the 'Neuer Singverein,' Stuttgart; later also prof. of theory and pf. at the Cons.; made Kgl. Prof. in 1897.—Works: Dram. scene *Thusnelda* (op. 19); *Trauerfeier für eine Frühentschlafene* (op. 21); symphony in D; vars. f. orch.; violin-sonata in A m. (op. 9); a pf.-quartet in C m. (op. 10); a str.-quartet in E♭ (op. 12); *Schicksalsgesang* for alto solo, ch. and orch. (op. 13); *Zum Gedächtniss* for bar. solo, male ch. and orch. (op. 23); a patriotic concert-cantata (op. 25), *Aus Deutschlands grosser Zeit,* f. soli, mixed ch.,

male ch. and orch. (organ *ad lib.*); a pf.-sonata in E♭ (op. 1); songs (a cycle, *Vom Schwarzwald bis zum Rhein*, op. 2). An opera, *Die Glocken von Plurs*, was prod. at Krefeld in 1912.

Seyfried [zī′frēd], **Ignaz Xaver,** Ritter **von,** b. Vienna, Aug. 15, 1776; d. there Aug. 27, 1841. After piano-lessons with Mozart and Koželuch, he renounced the study of law, and took up composition under Albrechtsberger and von Winter. From 1797, Kapellm. at Schikaneder's theatre, then at the new Theater an der Wien until 1828. A prolific, but not original, composer (about 60 operas, melodramas, ballets, etc.; oratorios, masses, Requiems, motets, etc.; symphonies, quartets, pf.-music). He published Beethoven's exercises in thorough-bass, cpt. and comp. (1832; with unwarranted additions [cf. Thayer's *Beethoven*, iii, 80]); edited a complete edition of Albrechtsberger's theoretical works, also Preindl's ditto as *Wiener Tonschule* (1832; from thorough-bass to fugue). —See Q.-Lex.

Sgamba′ti, Giovanni, b. Rome, May 18, 1843; d. there Dec. 14, 1914. Pianist; pupil of Aldega, Barbieri and Natalucci; played in public at 6, sang in church and conducted small orchestras. His pianistic education was finished under Liszt at Rome. S. now gave orchl. concerts, producing German masterpieces, conducting Liszt's *Dante* symphony and Beethoven's *Eroica* in 1866. Although not given at regular periods, he cond. these symphonic concerts throughout his life with great artistic, though little popular, success. Historically these concerts are important as the first systematic attempt to educate the Italian public to an appreciation of absolute music by producing masterpieces by classic composers and contemporaries (Schumann, Brahms and Saint-Saëns). S. appeared both as cond. and pianist. Later he made concert-tours in Italy and Germany. In 1869 he establ. a free pf.-class annexed to the Accad. di S. Cecilia in Rome, which in 1877, after instruction had been extended to other branches, was formally recognized and establ. by the government as the 'Liceo Musicale'; for years one of the foremost music-schools of Italy. Until his death, S. was the active head of the pf.-dept. He was pianist and dir. of Queen Margherita's Quintet, and in 1903 the King made him Commander of the Order of SS. Maurice and Lazarus. An ardent admirer of Wagner, he made his acquaintance in 1876 at a musicale given in the master's honor, when S.'s two pf.-quintets (op. 4 and 5) were performed. These pleased W. so much that on the following evening they were repeated for him privately. Wagner then strongly recommended S. to his own publishers, Schott of Mayence, who immediately brought out both quintets and a Prelude and Fugue for pf. (op. 6); subsequently they publ. all his works.—As a performer and teacher S. was always regarded highly in Italy; as a composer he won immediate recognition in Germany, while in Italy (excepting the court) his importance was not understood until recently, after his labors in behalf of instrumental music had begun to bear fruit. Although not a composer of strongly pronounced individuality he is prominent in the history of nineteenth-century Italian music as one of the earliest, and perhaps the greatest, of the few Italian composers who have successfully cultivated instrumental music.—Publ. works: Op. 4 pf.-quintet in F m.; op. 5, do. in B♭; op. 15, pf.-concerto in G m.; op. 16, symphony in D; op. 17, str.-quartet in D♭ (last movem. in C♯ m.); op. 28, *Te Deum laudamus* for full orch. (also for str.-orch. and org.); op. 34, *Versa est in luctum cythara mea* for bar. solo, ch., organ and orch. (later included in op. 38); op. 38, *Messa da Requiem* for bar. solo, ch., organ and orch.; pcs. for vl. and pf. (op. 24, 29); songs (op. 1, 2, 32, 35, 37, 41; and 12 without opus-number); pf.-pcs. (op. 6, Prelude and Fugue in E♭ m.; op. 12, *Fogli volanti;* op. 21, Suite; op. 23, *Pièces lyriques;* op. 36, *Mélodies poétiques;* 6 nocturnes, op. 3, 20 [3], 31, 33; etc.); also *Formulario del pianista* (a coll. of fundamental technical exercises). In MS. (without op.-number): Symphony No. 2 in E♭; *Epitalamio sinfonico* (for the wedding of the Duke of Aosta, 1887); *Ouverture solennelle:* overture to Cossa's *Cola di Rienzi.* —Cf. Bettina Walker, *My Musical Experiences* (1892; pp. 44–84); R. A. Streatfeild, in 'Masters of Italian Music' (1895; pp. 246–256); E. Segnitz, *S.'s Klaviermusik*, in 'Musikpädagog. Blätter' (1911, Nos. 11, 12); A. de Angelis, *I Musicisti Italiani Contemporanei: G. S.*, in 'Rivista Mus. Ital.' (Jan., 1912); A. Bonaventura, *G. S.*, in 'La Nuova Musica' (1914).

Shakespeare, William, tenor singer and vocal teacher; b. Croydon, Engl., June 16, 1849. Choir-boy, and at 13 organist, in a church; pupil 1862–5 in composition of Molique; in 1866 he won the King's scholarship at the R. A. M., studying there under Bennett. Elected Mendelssohn Scholar in 1871 for pf.-playing and composition (a pf.-concerto, pf.-trio, pf.-sonata, Caprice f. pf. w. orch.); went to Leipzig for study under Reinecke, and in 1872 repaired to Milan for the cultivation of his fine tenor voice (with Lamperti for 2½ years). From 1875, concert- and oratorio-singer in England; in 1878, prof. of singing at the R. A. M.; in 1880, also cond. of the concerts there (resigned 1886). In 1901–5 he cond. the concerts of The Strolling Players' Orchestral Society. Has won high reputation as a singing-teacher. His comps. show the

influence of Mendelssohn and Bennett; besides the above, he has written a *Dramatic Overture* (1874), other overtures, a symphony, 2 string-quartets; also a valuable book, *The Art of Singing* (2 parts; 1900, '01).

Sha'liapin, Fedor Ivanovitch, celebrated Russian basso profundo; b. Kazan, Feb. 11, 1873. Without previous training in music he joined, in 1890, the chorus of a travelling operetta company; before long the magnificent natural quality of his voice attracted the director's attention, and he was entrusted with leading rôles. From 1892–3 he studied with Usatov in Tiflis, and in 1894 appeared in grand opera in Petrograd, at first during the summer season, later at the Maryinsky Th. His great reputation dates from his engagement at Mamontov's Private Opera in Moscow (1896). His voice, ranging from A_1-e^1, possesses power, beauty and flexibility; his intense portrayal of national types in Russian operas has made him a prime favorite among his countrymen; his defective education, however, seemingly prevents similar successes in operas other than Russian. In a season of Russian opera in Paris (spring of 1906) his appearances were a succession of triumphs, and led to his engagement at the M. O. H. (1906–7), where his interpretation of French and Italian rôles made little impression; although he sang 3 seasons at La Scala (1901, '04 and '08), he won real success in only a single rôle (Mefistofele, in Boito's opera).

Shapleigh [shăp'lē], **Bertram,** b. Boston, Jan. 15, 1871. Pupil of the New Engl. Cons.; lived in London from 1899–1916; since then as composer in New York. He has made a specialty of oriental music, on which he has lectured extensively.—Works: *Song of the Dervishes*, *Vedic Hymn* (8-part ch.), *The Lake of the Dismal Swamp* and Poe's *The Raven* for ch. and orch.; 2 orchl. suites, *Ramayana* (op. 45) and *Gur Amir* (op. 51); a symph. poem, *Mirage* (op. 57); pieces for vcl. and pf. (op. 13, *Hymnus;* op. 14, *Méditation;* op. 25, *Rhapsodie;* etc.); do. for vl. and pf. (op. 23, *Romanze;* op. 34, *Legende;* etc.); male choruses a capp. (op. 39); over 100 songs (op. 28, *Eine Nacht auf Kamtschatka;* op. 37, *Rapture;* op. 38, *Persisches Lied;* op. 40, *Fitnes Gesang* [Persian cycle of 7 songs]; etc.).

Sharpe, Herbert Francis, b. Halifax, Yorkshire, Mar. 1, 1861. Queen's Scholar at the N. T. S. M., succeeding Eugen d'Albert. Gave many pf.-concerts in England; app. prof. at R. C. M., 1884; Examiner, 1890. —Works: Part-songs, songs, many pf.-pieces; chamber-music: *Pianoforte School* (w. Stanley Lucas). In MS., a 3-act comic opera, an overture, Romance f. 2 pfs.; etc.

Shattuck, Arthur, born Neenah, Wis., April 19, 1881. After 3 years of preparatory study with a 'Vorbereiter' he st. with Leschetizky himself from 1895–1902 in Vienna; début in 1902 with the Copenhagen Philh. Orch., playing Rubinstein's concerto in D m.; succ. tours of Europe, including Iceland and the Balkan capitals; one tour of Egypt and 3 tours of the U. S. (1911–2, '15–16, '16–17); has appeared with almost all the famous European and Amer. orchs. (8 times with Chicago S. O.). Permanent home, in Paris; since the outbreak of the war, in the U. S.

Shaw, Mary [*née* **Postans**], fine contralto; b. London, 1814; d. Hadleigh Hall, Suffolk, Sept. 9, 1876. From 1828–31 she st. at the R. A. M., and later privately with Sir G. Smart; made her début (concert) in London in 1834 with marked success; sang in 1835 at the York fest. and in 1836 at the Norwich and Liverpool fests., creating at the latter the contralto part in Mendelssohn's *St. Paul* at its first perf. in England; in 1837 she was soloist with the Philh. and Sacred Harmonic Socs.; in 1838 she sang at the Gewandhaus under Mendelssohn's direction, and in other German cities. Operatic début at La Scala, Milan, on Nov. 17, 1839, in the première of Verdi's *Oberto, Conte di San Bonifacio;* in 1842 she sang with great succ. at Covent Garden and the principal festivals. In 1844, at the height of her success, her career was suddenly ended when her husband (the painter Alfred Shaw, whom she had married in 1835) became insane; the shock affected her vocal cords, so that she was unable to sing in tune.

Shaw, Oliver, a blind singer; born Middleboro', Mass.; d. 1848. He was a singing-teacher, and a composer of popular psalm-tunes and ballads, which he sang in public; some favorites were *Mary's Tears*, *The Inspiration*, *Sweet Little Ann*, and *The Death of Perry*.

Shedlock, John South, b. Reading, England, Sept. 29, 1843. Graduate, B. A., of London Univ., 1864. Pupil of E. Lübeck (pf.) and Lalo (comp.; at Paris). Teacher and concert-giver in London till 1879, when he became critic for the 'Academy,' since then devoting himself chiefly to writing. Has also lectured at the R. A. M. From 1901–16 he was critic of the 'Athenæum.' Retired in 1916. Has publ. articles on Beethoven's sketch-books in the 'Mus. Times' (1892); an account of a copy of Cramer's studies, with notes by Beethoven, discovered by S. in Berlin, 1893; *The Pianoforte Sonata, Its Origin and Development* (London, 1895; Ger. tr. by O. Stieglitz, 1897); edited Kuhnau's *Biblical Sonatas* in 1895 (playing them at the R. A. M. in 1896 to illustrative lectures by E. F. Jacques) and harpsichord-pcs. by Frescobaldi, Froberger and Kerl; transl. the 4th ed. of Riemann's *Musiklexikon* into English (1899);

has comp. a string-quartet, a Romance and Scherzino f. pf., etc.

Shelley, Harry Rowe, born New Haven, Conn., June 8, 1858. St. at Yale College under Gustav J. Stoeckel; in New York with Dudley Buck, Vogrich and Dvořák—17 years in all. He was organist in the First Church, New Haven, and Dr. Storr's Ch., Brooklyn; since 1899 at the Fifth Ave. Bapt. Ch., and in charge of classes in theory and comp. at the Metropolitan College, N. Y. —Publ. works: Songs, ballads, duets, mixed and male choruses; *The Inheritance Divine*, sacred cantata f. soli, ch. and organ; Te Deums, and much other church-music; an overture for orch., *Santa Claus;* orchl. suite, *Souvenir de Baden-Baden* (publ. in 4-hand pf.-arr.);—f. pf. solo, a *Dance of Egyptian Maidens, Evening Prayer, Romance, March of the Centuries, Melodic Moment* (set of 8 pieces); —f. organ, the colls. 'Gems for the Organ,' 'The Modern Organist,' '101 Interludes for Organ,' also organ-pieces and transcriptions. —Has also written 2 symphonies (the first, E♭, perf. N. Y., 1897), violin-concerto (perf. 1891); cantatas *Vexilla Regis* (perf. N. Y., 1894), *Death and Life* (Easter cant.), *Lochinvar's Ride* (N. Y., 1915).

Shepard, Frank Hartson, born Bethel, Conn., Sept. 20, 1863. Pupil of Eugene Thayer, Boston, in organ, pf. and theory. 1881–6, organist in various towns (1885 of Trinity Ch., Cleveland, O., where he organized a boy-choir); from 1886–90 at Leipzig, studying under Zwintscher, Schreck, Homeyer, Jadassohn, Reinecke, Paul and Törsleff, also organist of the English Chapel in 1888. Establ. the Shepard Sch. of Music at Orange, N. J., in 1891, of which he has been dir. since; also organist and mus. dir. at Grace Ch., Orange.—Works: *Piano Touch and Scales; Church Music and Choir Training; How to Modulate; Harmony Simplified; Children's Harmony;* Method f. pf.—S.'s theory of the 'Attendant Chords,' developed in *How to Modulate* and *Harm. Simpl.*, is original and interesting.

Shepard, Thomas Griffin, b. Madison, Conn., April 23, 1848; d. Brooklyn, N. Y., 1905. Pupil of G. W. and J. P. Morgan. Organist, in New Haven, of Christ Ch. (3 years), Centre Congr. Ch. (14 years), Trinity P. E. Ch. (6 years), and Church of the Redeemer (from 1888); from 1873, mus. instructor of the Yale Glee Club; was for some years cond. of the New Haven Oratorio Soc., a chorus of about 600, giving many standard works w. large orch.; also director of the Apollo Club (male voices). Teacher of theory, organ, and vocal style; mus. critic and correspondent.—Works (all publ.): *Pennikeese, or Cuisine and Cupid*, comic opera (pf.-score publ.); a Christmas cantata, *The Word made Flesh;* numerous anthems, offertories, sacred songs.

Shepherd, Arthur, b. Paris, Idaho, Feb. 19, 1880. St. pf. with G. Haessle, 1890–2; from 1892–7, pupil in the New Engl. Cons. of C. Dennée and C. Faelten (pf.); B. Cutter (harm.) and P. Goetschius and G. W. Chadwick (cpt. and comp.); from 1897–1908 in Salt Lake City as teacher and cond. of the Salt Lake Symph. Orch.; since 1908 prof. of harm. and cpt. at the New Engl. Cons.—Publ. works: Op. 1, Theme and vars. in E m. for pf.; op. 2, Prelude and Mazurka for pf.; op. 4, sonata in F m. for pf. (1st prize of Natl. Fed. of Mus. Clubs, 1909); op. 6, motet, *The Lord hath brought again Zion;* op. 7, 5 songs. In MS., Suite for orch. (op. 3); 3 overtures, *The Nuptials of Attila, Ouverture joyeuse* (Paderewski Prize, 1902) and *The Festival of Youth* (1916); *Humoreske* for pf. and orch.; *The City in the Sea* for bar. solo, ch. and orch.; *Song of the Sea Wind* for fem. ch. and orch.; *He came all so still* for fem. ch. a capp.; songs (op. 5).

Sheremetiev [shĕh-rĕh-mĕht'yĕhf], **Alexander Dmitrievitch,** count, b. 1859. One of his ancestors, Peter Borissovitch S., maintained in the 18th century a private choir under the direction of S. Degtarev, and the choir of his father, Dmitri Nikolaievitch, attained wide celebrity under its distinguished conductor G. Lomakin. In 1882 Count Alexander founded a symph. orch., and in 1884 a church-choir under Archangelsky; in 1898 he instituted in Petrograd symphony concerts at popular prices, which he conducts together with Vladimirov. S. is the comp. of a *Pathetische Fantasie* and a Funeral March for orch., and some church-music.

Sherwood, Edgar Harmon, pianist and comp.; b. Lyons, N. Y., Jan. 29, 1845. Intended for a medical career, he served in the Union Army 1862–5, and then chose music as his profession. After teaching and writing in Dansville, N. Y., Chicago and New York, he settled in Rochester, N. Y., as pianist and teacher. In 1895, Natl. Mus. Dir. of the 'Union Veterans' Union.' Has publ. over 100 comps. f. pf. and f. voice; best-known are a descriptive fantasia, *The Nun and the Fountain;* Grand Minuet in A♭; *The Dreamer* (march-elegy on Gottschalk); *Souvenir de Montmorenci; Footsteps in the Snow; Anemone; L'heureux retour* (concert-duet); songs.

Sherwood, Percy, b. Dresden (of English parentage), May 23, 1866. Pupil of Hermann Scholtz (pf.); later, at Dresden Cons., of B. Roth (pf.) and Draeseke (comp.); won the Mendelssohn prize in 1889. He is a concert-pianist and, since 1890, teacher of pf. and score-reading at the Dresden Cons. Was for a time cond. of the 'Neustädter Chorgesang-

verein.' In 1911 he was made Kgl. Prof.—He has publ. 2 vcl.-sonatas (op. 10, D; op. 15, A), a vl.-sonata (op. 12, F), a suite for 2 vls. (op. 23), 2 pf.-sonatas (op. 22) and a number of minor works for pf.; in MS., a Requiem, 2 symphonies, several overtures.

Sherwood, William Hall, brother of Edgar H. S.; distinguished pianist and teacher; b. Lyons, N. Y., Jan. 31, 1854; d. Chicago, Jan. 7, 1911. Son and pupil of Rev. L. H. Sherwood, the founder of Lyons Mus. Acad.; st. further with Heimburger (in Rochester), Pychowski and Dr. W. Mason (in New York); then 5 years in Europe under Th. Kullak, Weitzmann, Wüerst and Deppe (Berlin), Richter (Leipzig), Karl Doppler and Scotson Clark (Stuttgart), and Liszt (Weimar); gave successful concerts at Berlin, etc.; returned 1876 to the United States, and played in New York, Boston, Philadelphia, Chicago, and elsewhere, settling in Boston as teacher at the New Engl. Cons. Some years later he went to New York, and in 1889 to Chicago, where he was head of the pf.-section of the Cons. until he founded, in 1897, the independent 'Sherwood Piano School,' which after his death was cont. by Georgia Kober. An eminent concert-pianist, he played in all parts of the United States. Member of the A. C. M., and Examiner for pf.—In 1887 he married his pupil, Miss Estella F. Abrams, also a fine pianist.—Among his publ. comps for pf. are 2 suites (op. 5, 14) and 2 sets of *Gypsy Dances* (op. 10, 40).

Shield, William, b. Whickham, Durham, Mar. 5, 1748; d. London, Jan. 25, 1829. Taught by his father, a singing-master, on whose death he was apprenticed to a shipbuilder, but studied thorough-bass under Avison, and led the subscription-concerts at Newcastle. His apprenticeship ended, he became leader at the theatre and concerts in Scarborough. In 1772, violinist in the opera-orch., London; 1773, principal viola-player, both in the theatre and chief concerts. After producing his first comic opera, *A Flitch of Bacon*, at the Haymarket in 1778, he was app. composer to Covent Garden (1778–91, 1792–7). He visited Italy in 1791. In 1817 he succeeded Parsons as Master of the Royal Music. Buried in Westminster Abbey. He wrote about 40 operas, pantomimes, mus. farces, and the like; detached numbers were publ.; also 6 string-trios, 6 violin-duets, *An Introd. to Harmony* (1794); and *Rudiments of Thorough-bass* (n. d.). He especially excelled as a song-composer.—See Q.-Lex.

Shore, John, [son of Matthias S., trumpeter-in-ordinary to James II; d. 1700,] the most famous English trumpeter of his time, and the reputed inventor of the tuning-fork, d. Nov. 20, 1750, aged 80 (90?).

Shtcher'batchev, Nikolai de Vladimirovitch, b. Russia, Aug. 24, 1853. Composer of the neo-Russian group; has written about 60 comps., chiefly f. pf., but also some orchl. pieces and songs. Among them may be mentioned a Serenade (op. 33) and *Deux Idylles* for orch.; 6 Lieder on poems by Heine; and, for piano, *Féeries et pantomimes*, op. 8 (16 numbers); *Mosaïque; Album pittoresque*, op. 15 (7 numbers); *Grande étude*, op. 19; 3 *Idylles*, op. 23; *Fantaisies-Études*, op. 26; *Impromptu-Caprice*, op. 29; *Au soir tombant*, waltz, op. 39; *Nouvelles Marionnettes*, op. 41; Mazurka, op. 42; etc.

Shudi. See BROADWOOD.

Sibelius [sĭ-bā'l'yŏŏs], **Jean,** b. Tavastehus, Finland, Dec. 8, 1865. At 14 he began to study the violin with Levander, the bandmaster in his native town, and soon took part in amateur performances of chamber-music; he wrote his first compositions before he had any theoretical instruction. Sent to the Univ. at Helsingfors in 1885, to study law, he abandoned it before the end of his first semester, and ent. the Cons., studying (1886–9) vl. with Vasiliev and Csillag and comp. with Wegelius; 1889–90, pupil of W. Bargiel and A. Becker in Berlin; 1890–1, of R. Fuchs (comp.) and K. Goldmark (instrumentation) in Vienna. In 1893 he was app. teacher of comp. at the Helsingfors Cons., also at the orchestra-school of the Philh. Soc. When his first works appeared in print, they attracted so much attention that in 1897 the Finnish senate granted him an annual stipend of 3000 marks [$600] for 10 years. In 1900 he accompanied the Helsingfors Philh. Orch. on its tour of Scandinavia, Germany, France and Belgium, as cond. of his own works; in 1901 he directed his own works at the annual festival of the 'Allgem. deutscher Tonkünstlerverein' at Heidelberg. By request of Karl Stoeckel he wrote for the 28th annual Norfolk (Conn.) Fest. the symphonic poem *Aalottaret* [Die Okeaniden; Daughters of the Ocean], which he cond. there in a program of his works on June 4, 1914; on that occasion Yale Univ. conferred upon him the degree of Mus. Doc. (hon. c.). He lives in Järvenpää, devoting himself to composition.—Sibelius is the greatest of Finnish composers. To Pacius, Wegelius and Kajanus belongs the honor of having founded a distinct national school, but in the works of S. the national genius finds its most eloquent expression. S.'s works have roused the interest of Europe and North America in this new national school. His art rests upon the folk-music, and his original themes exhibit all the characteristics of genuine folk-melodies. What gives the strongly individual note to his music is the inherent power of his themes, combined

with marked originality and resourcefulness in their development. The prevailing mood is sombre, even tragic. Nature and the national legends (the Kalevala) are the chief sources of S.'s inspiration.—Cf. K. Flodin, *Finska musiker* (Stockholm, 1900); R. Newmarch, *J. S., a Finnish Composer* (Leipzig, 1906; Gér. tr. by L. Kirschbaum, ib., 1906); W. Niemann, *Die Musik Skandinaviens* (Leipzig, 1906).

WORKS.

The opera *Tornissa elija impi* [The Maid in the Tower] (Helsingfors, 1896); *Scaramouche*, 2-act pantomime (op. 71); incid. music to A. Paul's *König Christian II* and *Die Sprache der Vögel*, Maeterlinck's *Pelléas et Mélisande*, Procope's *Belsazar*, Strindberg's *Svanehvit*, Järnefelt's *Kuolema* [Death].—FOR ORCH.: Symphony No. 1 in E m. (op. 39), No. 2 in D (op. 43), No. 3 in C (op. 52), No. 4 in A m. (op. 63), No. 5 (completed 1916); Op. 9, *En Saga* [A Legend], symph. poem; op. 10, *Karelia*, overture; op. 11, *Karelia*, suite; op. 16, *Vårsång* [Spring Song]; op. 22, No. 3, *Der Schwan von Tuonela;* op. 22, No. 4, *Lemminkäinen zieht heimwärts;* op. 25, Suite in E♭; op. 26, *Finlandia*, symph. poem; op. 27, Suite from music to *König Christian II;* op. 42, *Romanze* in C for str.-orch.; op. 44, *Valse triste* from the music to *Kuolema;* op. 45, No. 1, *Die Dryade;* op. 45, No. 2, *Tanz-Intermezzo;* op. 46, Suite for small orch. from the music to *Pelléas et Mélisande;* op. 47, Vln.-concerto in D m.; op. 49, *Pohjolan tytär* [P's. Daughter], symph. fantasy; op. 51, *Belsazars Gastmal* from the music to *Belsazar;* op. 53a, *Pan und Echo*, intermezzo; op. 54, Suite for small orch. from the music to *Svanehvit;* op. 55, *Nächtlicher Ritt und Sonnenaufgang*, symph. poem; op. 59, *In Memoriam*, funeral march; op. 62a, *Canzonetta* for str.-orch.; op. 62b, *Valse romantique* for small orch.; op. 64, *Der Barde*, symph. poem; op. 66, *Scènes historiques*, suite; op. 69, 2 serenades for vl. and orch.; op. 70, *Luonnotar*, symphonic poem (w. soprano solo); op. 72, *Aalottaret* [Die Okeaniden; Daughters of the Ocean], symph. poem.—Vocal w. Orch.: Op. 15, *Skogsrået* [The Wood-nymph], melodrama; op. 19, *Impromptu* for fem. ch.; op. 31, *Atenarnes Sång* [Song of the Athenians] for male ch., horn septet, cymbals, triangle and drum; op. 33, *Koskelaskian morsiamet* [The Ferryman's Brides] for bar. solo; op. 48, *Die gefangene Königin*, ballad for ch; *Ukko* [The Old Man] for bar. solo and male ch. (no op.-number).—A str.-quartet in D m., *Voces intimae* (op. 56); male choruses a capp. (op. 18, 21, 23); about 50 remarkable songs (op. 13, 17, 35, 36, 37, 38 [No. 1, *Herbstabend* w. orch.], 50, 57, 60, 61); pf.-pcs. (op. 5, 12 [sonata in F], 24, 41, 42, 58, 67, 68).—Without op.-number (in MS.): 2 overtures in E and A m.; a str.-quintet in G m.; 2 str.-quartets in A m. and B♭; a pf.-quartet in C; vars. for for str.-quartet in E♭ m.; a str.-trio in A.

Sibo'ni, Erik (Anton Waldemar), b. Copenhagen, Aug. 26, 1828; d. there Feb. 22, 1892. Son of the tenor **Giuseppe S.** [b. Forli, Jan. 27, 1780; d. Copenhagen, Mar. 29, 1839, as Dir. of the opera and Cons.]. Fine pianist, pupil of J. P. E. Hartmann, and of Moscheles and Hauptmann at Leipzig, 1847; st. 1851–3 with Sechter at Vienna, returned to Copenhagen, and in 1864 became organist and pf.-prof. at the R. Acad. of Music at Sorö; retired in 1883.—Works: Operas *Loreley* (Copenhagen, 1859) and *Carl II's flugt* [Flight of Charles II] (Copenhagen, 1862); *Tragic Overture*, op. 14; 2 symphonies; a pf.-quartet; other chamber-music; the grand choral works *Slaget ved Murten* [Battle of M.], *Stormen paa Kjöbenhavn* [Storming of Copenhagen], and the 111th Psalm; etc.

Sie'ber [zē'-], **Ferdinand**, famous singing-teacher after the traditions of the old Italian method; b. Vienna, Dec. 5, 1822; d. Berlin, Feb. 19, 1895. Pupil of J. Mieksch and Giorgio Ronconi; sang in opera, taught in Dresden 1848–54, and then settled in Berlin, receiving the title of Prof. in 1864. Valuable instructive works: *Die Kunst des Gesangs* in 2 parts (op. 110, *Theoretische Principien;* op. 111, *Praktische Studien*), with a supplement, *60 Vocalisen und Solfeggien* (op. 112–117); *Vorschule des Gesangs . . .vor dem Stimmwechsel* (op. 121); *Vollständiges Lehrbuch der Gesangskunst für Lehrer und Schüler* (1858; 3d ed. 1878); *Katechismus der Gesangskunst* (1862 and many later eds.); *Die Aussprache des Italienischen im Gesang* (1860; 2d ed. 1880); *Aphorismen aus dem Gesangsleben* (1865); *Kurze Anleitung zum gründlichen Studium des Gesangs* (1852; 2d ed. 1865); and a *Handbuch des deutschen Liederschatzes. Ein Katalog von 10,000 nach dem Stimmumfang geordneten Liedern, nebst einer reichen Auswahl von Duetten und Terzetten* (1875); numerous vocalises and solfeggios for all voices; also publ. many songs (op. 64, 65, 88, 89, 100, 101, 102).

Siegel, E. F. W., founder in 1846 of the Leipzig music-publishing firm; d. March 29, 1869. His successor, Richard Linnemann, died Dec. 1, 1909; the present (1918) owner is Karl Linnemann.

Sie'gel, Felix. See SCHUBERTH, JULIUS.

Sie'gel, Rudolf, b. Munich, 1878. Pupil of L. Thuille (comp.); since 1914 cond. of the 'Musikal. Akademie' in Königsberg. Comp. of the opera *Herr Dandolo* (Essen, 1914); *Apostatenmarsch* for male ch. and orch.; *Heroische Tondichtung* for orch.; songs.

Sie'rov [s'yĕh'rŏhv], **Alexander Nikolaievitch**, b. Petrograd, Jan. 23, 1820; d. there Feb. 1, 1871. He had lessons in 'cello-playing from Carl Schuberth, but was a lawyer by profession, and held a government office in the Crimea when, in 1850, he turned wholly to music, beginning as a critic of advanced views, and an adherent of Wagner; he twice attempted to establish a paper; and publ. essays on Russian Folk-song in the 'Moszkva' and the 'Musical Season.' In 1865 he lectured at the Univ. of Moscow on mus. history; and in 1859 and 1864 at the Univ. of Petrograd on mus. theory and dramatic composition. After his début as a dramatic composer, at Petrograd in 1863, with the grand opera *Judith*, the Czar granted him a pension; his grand opera *Rognieda* (1865) had equal good fortune, and he commenced the composition of the opera *Vrazhia sila* [The Power of the

Enemy] in 5 acts; death overtook him while the fifth act was still incomplete (it was finished by his wife [see SIEROVA] and scored by Soloviev, and prod. April 19, 1871, becoming extremely popular). Another opera, *Notch pod rozhdestvo* [Christmas Eve] did not progress beyond a first rough sketch, from which his wife arr. and publ. a Suite (1877). S. followed Wagner's example in writing his own libretti; as a national composer he ranks next to Glinka in Russian estimation. He also comp. Schiller's *Glocke*, an Ave Maria (written 1868 for Adelina Patti), a Stabat Mater, incid. music to *Nero*, *Danse cosaque* for orch., several Little-Russian dances and an *Ouverture d'une comédie* for pf. (4 hands). A selection from his writings was publ. as *Krititcheskiya statyi* (Critical Articles; 4 vols., Petrograd, 1892–5).—Cf. N. Findeisen, *A. N. S. His Life and Work* (Russian; Petrograd, 1900; 2d ed. 1904); id., *Letters of A. N. S. to his sister S. N. Du Tour* (Russian; Petrograd, 1896).

Sierova [syĕh'rŏh-văh], **Valentina Semenovna** [*née* **Bergmann**], wife of preceding; b. Moscow, 1846. Having studied pf. a short time with A. Rubinstein at the Petrograd Cons., she left to take up comp. with A. Sierov, whom she married in 1867. She wrote the operas *Uriel Akosta* (Moscow, 1885) and *Ilya Muromets* (ib., 1899); 2 others, *Marya* and *Chai Dievka*, have not been prod.; publ. a number of minor pieces for pf.; completed and publ. her husband's posth. works; wrote criticisms and essays (some in collab. with her husband) for various journals.

Sieveking [sē'vĕ-king], **Martinus**, b. Amsterdam, Mar. 24, 1867. Talented pianist, pupil of his father (pf.), and at the Amsterdam Cons. of Franz Coenen (comp.) and of J. Röntgen (pf.). Began his career as accompanist in Lamoureux's orch. in Paris; accomp. Adelina Patti on her tour of England, 1891–2; 1893–95, prof. in Lincoln Univ., Lincoln, Neb. During the season of 1896–7 he appeared with great success as soloist (Chicago, New York, Boston). However, he was not satisfied with his playing, and went to Leschetizky for further study. The next ten years he spent experimenting with a new method, which he claims leads to absolute virtuosity in two years. Resuming his concert-tours in Europe, he met with considerable success. In 1915 he establ. in New York a virtuoso-school to introduce his method.—Publ. *Serenata espagnola* for vl. and pf., and pf.-pcs. (several concert-études, Gavotte, Menuet, *Valse de Concert*, etc.).

Siface [sē-fah'chĕ] (*recte* **Grossi**), **Giovanni Francesco**, famous *musico;* b. Pescia, Feb., 12, 1653; d. May 29, 1697 (murdered by hired assassins; buried in Ferrara). Member of the Papal Chapel from 1675–7; in Modena, 1679–87; later singing at Venice and London.

Sighicelli [sē-gē-chĕhl'lē], family of distinguished violinists: (1) **Filippo**, b. San Cesario, Modena, 1686; d. Modena, April 14, 1773. Was 1st violin to Prince Hercules of Este.—His son, (2) **Giuseppe**, b. Modena, 1737, d. there Nov. 8, 1826. Violinist and maestro to Ercole Rinaldo III d'Este until Napoleon's advent.—His son, (3) **Carlo**, b. Modena, 1772, d. there April 7, 1806, was also attached to the court.—His son, (4) **Antonio**, b. Modena, July 1, 1802, d. there Oct. 20, 188?. Eminent violinist and cond., pupil of his grandfather, and of Giovanni Mari; cond. of orchestras at Cento, Bologna, and Ferrara; from 1835 leader at the Modena theatre and cond. of the Ducal orch.—His son, (5) **Vincenzo**, b. Cento, July 30, 1830; d. Paris, Feb. 15, 1905. Taught by his father; then by Hellmesberger, Mayseder and Sechter at Vienna. Returned to Modena in 1849, acting as solo violinist and asst.-cond. to the court; from 1855 in Paris, as a teacher of distinction. He publ. original pieces, and fantasias on operatic airs, for violin and pf.

Sigismondi [sē-jis-mŏhn'dē], **Giuseppe**, b. Naples, Nov. 13, 1739; d. there May 10, 1826. Singing-teacher, opera-comp., and (from 1808) librarian at the Cons., in Naples. Wrote an opera, 4 oratorios, vocal music, and pieces f. pf. and organ; few were published.

Sig'wart, Botho [real name **Sigwart Botho, Graf zu Eulenburg**], son of Philipp Graf zu E. (q. v.); b. Jan. 10, 1884; d. in France, June, 1915 (from wounds received in battle). He lived as pianist and comp. in Dresden, where in 1909 he married the concert-singer Helene Staegemann. Besides songs and pf.-pcs. he wrote a str.-quartet in B m. (op. 13), *Hektors Bestattung*, melodrama (op. 15); an opera, *Die Lieder des Euripides*, was accepted by the court opera in Dresden.

Silas [sē'lăhs], **Eduard**, notable Dutch pianist and comp.; b. Amsterdam, Aug. 22, 1827; d. London, Feb. 8, 1909. Pianistic début Amsterdam, 1837. Pupil in harmony of Grua, Mannheim; in pf.-playing of Louis Lacombe (Frankfort, 1839) and Kalkbrenner (Paris, 1842); studied later at the Paris Cons. under Benoist (org.) and Halévy (fugue and opera), winning 1st prize for organ-playing in competition with Saint-Saëns and Cohen (1849). Settled in England, 1850, as an organist, and made his way as a composer despite much adverse criticism. In 1866 the Assemblée générale des Catholiques en Belgique awarded him 1st prize (gold medal and 1000 francs) for a mass (in C, op. 62); there were 76 competitors of 12 nationalities. He was prof. in harmony at the Guildhall School, and the London Acad. of Music.—Works: Ora-

torio *Joash* (Norwich Fest., 1863); *Kyrie eleison a* 4 w. orch.; *Ave verum, Tantum ergo, Ave Regina, O salutaris* and *Magnificat*, w. organ and orch.; cantatas; English and German songs; 3 symphonies; 3 overtures; 3 pf.-concertos; Fantasia f. pf. and orch.; Elegy f. do.; Nonet f. strings and wind; 2 string-quintets; pf.-quartets; 4 pf.-trios; a trio f. pf., clar. and 'cello; much pf.-music (op. 10, sonata; op. 44, *Persian Serenade; Amaranth;* Gavotte, Passepied and Courante; ten *Romances sans paroles*, 2 books; op. 23, 6 duets f. 4 hands; etc.), also organ-pieces (sonatas, fugues, fantasias). In MS. he left a treatise on *Musical Notation;* one on *Harmony* was publ. in 1885.

Silbermann [zil'-], **Andreas,** b. Klein-Bobritzsch, Saxony, May 16, 1678; d. Strassburg, Mar. 16, 1734, where he had been established as an organ-builder for about 30 years.

Sil'bermann, Gottfried, brother of preceding; b. Klein-Bobritzsch, Jan. 14, 1683; d. Dresden, Aug. 4, 1753. Apprenticed to a bookbinder, he ran away to his brother at Strassburg, worked as his apprentice, returned to Dresden in 1712, and settled in Freiberg as an organ-builder. He built 47 organs, the finest of which is that in Freiberg Cathedral (3 manuals and 45 stops; 1714). He is yet more famous as the first to manufacture pianofortes successfully, his hammer-action being practically identical with that of Cristofori, the inventor of the pianoforte. He invented the 'Cembal d'amour,' a clavichord with strings of double length struck in the middle by the tangents, thus yielding the reduplicated octave of the tone of the entire string.

Sil'bermann, Johann Andreas, eldest son of Andreas; b. Strassburg, June 26, 1712; d. there Feb. 11, 1783. Also a celebrated organ-builder. Wrote *Geschichte der Stadt Strassburg* (1775).—His brother, **Johann Daniel,** b. Mar. 31, 1717, d. Leipzig, May 6, 1766, worked with his uncle Gottfried at Freiberg, and continued the manufacture of pianofortes after the latter's death.—A third brother, **Johann Heinrich,** b. Sept. 24, 1727, d. Jan. 15, 1799, made pianofortes at Strassburg similar to those of his uncle Gottfried, and introduced them into France.—His son, **Johann Friedrich,** b. June 21, 1762, d. Mar. 8, 1817, was an excellent organ-builder and organist, officiating at the Thomaskirche, Strassburg. Comp. a *Hymne à la Paix*, German songs, etc.

Sil'cher [zil'yhĕr], **(Philipp) Friedrich,** b. Schnaith, Württemberg, June 27, 1789; d. Tübingen, Aug. 26, 1860. Famous song-composer, pupil of his father and Auberlen (organist at Fellbach). He lived as a music-teacher in Stuttgart, and in 1817 was app. mus. dir. at the Univ. of Tübingen, receiving the degree of *Dr. phil.* (hon. c.) in 1852. He was an influential promoter of German popular singing; his 'Sammlung deutscher Volkslieder' contains many of his own songs, which are favorites (*Ännchen von Tharau; Morgen muss ich fort von hier, Ich weiss nicht, was soll es bedeuten, Zu Strassburg auf der Schanz*), publ. for one or two voices w. pf.-accomp., or for 4-part male chorus. Other works: *Choralbuch a* 3; three books of hymns *a* 4; 'Tübinger Liedertafel' (male choruses); *Geschichte des evangel. Kirchengesanges* (1844); *Harmonie- und Kompositionslehre* (1851; 2d ed. 1859). —Cf. A. Köstlin, *Friedrich Silcher und Weber* (Stuttgart, 1877); A. Prümers, *Ph. F. S., der Meister des deutschen Volksliedes* (ib., 1910); G. Brügel, *Kritische Mitteilungen zu S's. Volksliedern*, in 'Sbd. I. M.-G.' (xv, 3; 1914).

Silo'ti, Alexander. See ZILOTI.

Silva, (David) Poll da, b. St.-Esprit, n. Bayonne, Mar. 28, 1834; d. Clermont, Oise, May 9, 1875. Pupil of his mother and grandmother, who had studied under Parisian masters; later of Funck at Bordeaux. He went to Paris in 1854, and Halévy advised him to enter the Cons., which failure of his eyesight prevented; when he became quite blind, his mother wrote out his comps. from dictation. An original and prolific composer, he wrote 3 operas, a ballet, 2 oratorios, cantatas and other choral works (a Stabat Mater won a prize at Bordeaux in 1871); also 2 symphonies, and much chamber-music. He publ. pf.-music, part-songs, songs, etc.

Silver [sĭl-vär'], **Charles,** b. Paris, April 16, 1868. Pupil of Dubois and Massenet at the Cons., winning the Grand prix de Rome in 1891 with the cantata *l'Interdit.*—Works: A 1-act operetta, *l'Escarpolette;* 1-act elegiac poem *Raïs* (Rome, 1894); a fantaisie, *Conte du Bohémien* (1895); the operas *La Belle au bois dormant* (Marseilles, 1902), *Clos* (Op.-Com., 1906), *Neigilde* (Monte Carlo, 1908; ballet-opera), *Myriane* (Nice, 1913); oratorio *Tobie;* 2 orchl. suites, *Poème carnavalesque* and *Le Ballet de la Reine;* dram. overture *Bérénice; Cydalise*, madrigal for orch.; songs.

Silvestre, Armand, poet, dramatist and librettist; b. Paris, Aug. 8, 1839; d. Toulouse, Jan. (?), 1901. Among his opera-texts were *Dimitri* (Joncières), *Henri VIII* (Saint-Saëns), *Pedro de Zalamea* and *Jocelyn* (Godard), *Izeÿl* (Pierné), *Mélusine* (Pugno), *Grisélidis* (Massenet), and many lesser works.

Simandl [zē'măhndl], **Franz,** b. Blatna, Bohemia, Aug, 1, 1840; d. Vienna, Dec. 13, 1912. 1st double-bass in the Vienna court orch.; from 1869, teacher at the Cons.; publ. *Neueste Methode des Kontrabass-Spiels* (in 3 parts: I. Preparation for orchl. playing, w. 30 studies; II. Prep. for concert-playing, w.

studies and sonatas by Kreutzer, etc.; III. Advanced school, in 10 parts), and *30 Etüden . . . . . für Kontrabass; Die hohe Schule des Kontrabasspiels*, a coll. of concertos, studies, solo-pcs., etc. His original comps. include a *Konzertstück* (op. 34), *Konzert-Etüde* (op. 65), a concerto (op. 75), fantasias and minor pcs.

Simão. See PORTUGAL.

Simon [sē-mŏhn′], **Anton,** b. in France, 1851. Pupil at the Paris Cons. of Marmontel and Mathias (pf.) and Duprato (theory). Settled in Moscow in 1871; app. prof. of pf. at the Cons. of the Philh. Soc. in 1891; since 1897 also intendant of the orchestras of the Imp. theatres and inspector at the Alexander Inst.—Works: The operas *Rolla* (op. 40; Moscow, 1892), *Piesn torzhestvuyushtchey liubi* [The Song of Triumphant Love] (op. 46; ib., 1899), *Rÿbaki* [The Fishermen] (op. 51; ib., 1900); *Esmeralda*, mimodrama (ib., 1902); 2 ballets, *Svozdÿ* [The Stars] (ib., 1898) and *Ozhivlennÿe tsvietÿ* [Living Flowers] (op. 58); a mass (op. 22). FOR ORCH.: Op. 13, overture; op. 19, pf.-concerto; op. 28, *Berceuse* for vl. and str.-orch.; op. 29, suite; op. 31, clar.-concerto in B♭; op. 34, *Danse des Bayadères;* op. 35, *Ouverture-Fantaisie* (on Little-Russian themes); op. 36, *La Revue de Nuit*, symph. poem; op. 42, *Fantaisie de concert* for vcl. and orch.; op. 44, *Grieshnitsa* [The Sinner], symph. poem; op. 54, *Ouverture solennelle.*—CHAMBER-MUSIC: Op. 16, pf.-trio in D m.; op. 23, quartet in B♭ for 2 cornets, alto-horn and tenor-horn; op. 24, str.-quartet in A; op. 25, pf.-trio in E; op. 26, 22 pcs. for brass instrs.—Numerous pf.-pcs.; about 100 songs.

Simon [zē′mŏhn], **Christian,** eminent double-bass player; b. Schernberg, April 3, 1809; d. Sondershausen, May 29, 1872; a life-long member of the court orchestra.

Simon [sē-mŏhn′], **Jean-Henri,** b. Antwerp, April, 1783; d. there Feb. 10, 1861. Violinist; pupil of Lahoussaye and Rode, and in comp. of Gossec and Catel, in Paris. Lived in Antwerp as teacher and concert-player (Vieuxtemps, Janssens and Meerts were his pupils).—Works: 7 violin-concertos; trio f. 2 violins and bass; an oratorio, cantatas, etc.

Si′mon, Dr. **Paul.** See KAHNT.

Simons-Candeille. See CANDEILLE, AMÉLIE.

Simpson, George Elliott, b. Orange, N. J., Nov. 1, 1876. From 1886–90 pupil of E. Mollenhauer (vl.) and W. K. Bassford (pf. and theory) in New York; 1894–1900, of Karl Busch (comp.) in Kansas City; 1900–3, at Leipzig Cons., of Jadassohn, Reinecke, Schreck, Merkel and Sitt. Settled in Kansas City in 1903 as teacher; 1905–7, prof. of theory and score-reading at the Cons. there: 1907–11, vice-dir. of music at Baylu Coll., Belton, Texas; 1912–14, dean of School of Fine Arts, Polytechnic Coll., Fort Worth, Texas; since 1914 dir. of the city Cons. of Texas Christian Univ., Fort Worth. He has appeared with orchestras in the Middle West as cond. of his own works.—Works for orch.: 2 Symphonies (*Romantic* in F, *American* in G m.); 4 overtures, *Red Rock, Euphrosyne, Benvenuto, Scottish Chiefs;* 3 suites; *Romance* in F; *Festival March.* Has published about 30 pf.-pcs. and 80 songs.

Sim′rock, Nikolaus, founder of the well-known publishing house in Berlin; b. Mayence, 1752; d. Bonn, 1834. From 1774–90, horn-player in the electoral orch. at Bonn; resigned to establish a music-business in 1790; he publ. a number of Beethoven's works. His son and succ., **Peter Joseph** (d. 1868) greatly increased the prestige of the house when he secured the works of Brahms and Bruch. His son and succ., **Fritz August** (b. Bonn, Jan. 2, 1838; d. Lausanne, Aug. 20, 1901), moved to Berlin in 1870, and added the works of Dvořák to the catalogue. His nephew **Hans S.** (d. Berlin, June 26, 1910) organized the firm in 1902 as a stock company, and establ. branches in London and Paris.

Sinclair, George Robertson, b. Croydon, Oct. 28, 1863; d. Birmingham, Feb. 7, 1917. At the age of 8 he ent. the R. Irish Acad. of Music; 2 years later he won a scholarship at St. Michael's, Tenbury, where for the next 6 years he st. with Sir F. G. Ouseley and Sir R. Stewart; in 1879 he st. organ with Dr. C. H. Lloyd, organist of Gloucester Cath., and after a few months became his asst.; in 1880, org. and choirm. at Truro Cath.; from 1889 till his death, org. at Hereford Cath. In this capacity he acted as cond. of the Three Choirs' Festival (annual fest. held in turn at Gloucester, Worcester and Hereford, and cond. by the Cathedral organist of each city); was also cond. of the 'Hereford Choral Soc.', the 'Herefordshire Orchl. Soc.' and the Herefordshire Choral Union, and from 1900 of the 'Birmingham Festival Choral Soc.' In 1895, Hon. member of the R. A. M.; in 1899, Mus. Doc. (Canterbury). No. 11 of Elgar's *Enigma* vars. is inscribed to 'G. R. S.' —Cf. 'M. T.' (Oct., 1900; Mar., 1906; Mar., 1917).

Sin′ding, Christian, b. Kongsberg, Norway, Jan. 11, 1856. He st. pf. and harm. with L. Lindeman in Trondheim; 1874–7, at the Leipzig Cons., pupil of Reinecke (pf.), Schradieck (vl.), Jadassohn (cpt. and comp.) and Kretzschmar (musicol.). He settled in Christiania as a teacher and composer, when he won a government stipend which enabled him to continue his studies in Berlin, Dresden

and Munich (1880–2). In Germany he wrote several important works, which were performed and attracted attention. Returning to his native land, his fame grew rapidly, so that in 1890 the government granted him a yearly stipend enabling him to devote his entire time to comp. In 1915 this stipend was changed to a pension for life of 4,000 crowns (about $1,000) 'for distinguished service'; on his 60th birthday the government presented him with a purse of 30,000 crowns as a mark of appreciation to 'the greatest national composer since Grieg.' S.'s talent is of the heroic type, and shows to best advantage in the larger forms; in the smaller forms he lacks the distinction of Grieg. Judged by his best works—his opera, orchl. and chamber-music and some 50 songs—S. has made a place for himself in Scandinavian music second only to Grieg.—Works: The opera *Der heilige Berg* (Dessau, April 19, 1914). For orch.: Op. 6, Pf.-concerto in D♭; op. 10, Suite in A m. for vl. and orch.; op. 21, Symphony in D m.; op. 35, *Épisodes chevaleresques*, suite; op. 42, *Rondo infinito;* op. 45, vln.-concerto in A; op. 46, *Legende* for vl. and orch.; op. 60, vln.-concerto in D; op. 85, Symphony in D; op. 100, *Romanze* in D for vl. and orch.—Chamber-music: Pf.-quintet in E m., op. 5; str.-quartet in A m., op. 70; 3 pf.-trios (op. 23, D; op. 64, A m.; op. 87, C); 4 vl.-sonatas (op. 12, C; op. 27, E; op. 73, F; op. 99, D m.); 3 suites for vl. and pf. (op. 14, F; op. 51, G [*Scènes de la vie*]; op. 96, G m.); *Cantus doloris*, vars. for vl. and pf., op. 78; 2 serenades for 2 vls. and pf. (op. 56 and 92); minor pcs. for vl. and pf. (op. 9, 30, 43, 61, 79, 81, 89); do. for vcl. and pf. (op. 66). For 2 pfs.: Op. 2, vars. in E♭ m.; op. 41, 2 duets. For pf. 4 hands: Op. 59, *Valses;* op. 71, *Sechs Stücke;* op. 98, *Nordische Tänze und Weisen.* For pf. solo: Op. 1, *Alte Weisen;* op. 3, Suite; op. 24, *Fünf Stücke;* op. 25, *Sieben Stücke;* op. 31, *Sechs Stücke;* op. 32, do. (No. 1 is *Marche grotesque*, No. 3 *Frühlingsrauschen);* op. 33, *Sechs Charakterstücke;* op. 34, do.; op. 44, *15 Capricen;* op. 48, *Burlesques;* op. 49, 6 pieces; op. 52, *Mélodies mignonnes;* op. 53, *Morceaux caractéristiques;* op. 58, *Cinq Études;* op. 65, 8 Intermezzi; op. 72, do.; op. 74, 6 pieces; op. 76, 10 do.; op. 82, *Studien und Skizzen;* op. 84, 4 pcs.; op. 86, 7 do.; op. 88, 3 do.; op. 91, sonata in B m.; op. 93, 4 pcs.; op. 94, *Fatum*, vars. in C m.; op. 97, 5 pcs. About 200 songs (35 opus-numbers), 5 duets (op. 63) and 3 3-part choruses for fem. vcs. (op. 47).

Singelée [săn-zhŭ-lā′], **Jean-Baptiste,** b. Brussels, Sept. 25, 1812; d. Ostend, Sept. 29, 1875. Violinist and comp.; publ. 144 works (2 concertos, many solos f. violin, fantasias on operatic airs, etc.).

Sing′er, Edmund, celebrated violinist; b. Totis, Hungary, Oct. 14, 1830; d. Stuttgart, Jan. 23, 1912. Pupil of Ellinger at Pest, then of Ridley Kohne; made tours, studied further for a year with Joseph Böhm at Vienna, and finally at Paris Cons. In 1846, solo violinist at the Pest theatre; 1853–61, leader at Weimar; from then, leader at Stuttgart, also prof. at the Cons. Brilliant concert-violinist, and an excellent teacher. Comp. *Tarantella* (op. 6) and *Rapsodie hongroise* (op. 24) for vl. and orch.; Morceaux de salon, Airs variés, Nocturnes, Fantasias, etc.; wrote cadenzas to Beethoven's and Brahms's vln.-concertos; edited numerous classical pcs. and the études of Rode, Kreutzer, Fiorillo, Rovelli and Gaviniés. With M. Seifriz he wrote *Grosse theoretisch-praktische Violinschule.*

Sing′er, Otto, noted pianist; b. Sora, Saxony, July 26, 1833; d. New York, Jan. 3, 1894. He studied at the Kreuzschule, Dresden, and 1851–5 at the Leipzig Cons. (Moscheles, Hauptmann and Richter), later under Liszt; taught in Leipzig, Dresden (1860), and in 1867 went to New York, teaching in the Mason & Thomas Cons. until 1873. In 1873 he was asst.-cond. of the first May Festival at Cincinnati, and then accepted a position as teacher (for pf. and theory) in the Cin. College of Music. About a year before his death he returned to New York.—Works: 2 cantatas, *The Landing of the Pilgrim Fathers* (1876) and *Festival Ode* (1878); symphonies and a symphonic fantasia, f. orch.; 2 pf.-concertos; a violin-sonata, a pf.-sonata, and other pf.-music.

Sing′er, Otto, Jr., son of preceding; b. Dresden, Sept. 14, 1863. Violinist; studied in Paris, also in Berlin under Kiel, and in Munich under Rheinberger. In 1888, cond. of the Heidelberg 'Liederkranz'; 1890, succeeded H. Zöllner as teacher in Cologne Cons., and cond. of the 'Männergesangverein'; 1892–1900 in Leipzig; since 1900 in Berlin.—Publ. a Konzertstück for violin and orch. (op. 6); also male choruses. He made vocal scores of *Rienzi, Tannhäuser, Lohengrin, Tristan und Isolde, Parsifal* and R. Strauss's operas.

Sing′er, Peter, b. Häselgehr (Lechthal), July 18, 1810; d. Salzburg, Jan. 26, 1882, as a Franciscan monk. Invented (1839) the 'Pansymphonikon,' a kind of orchestrion with reeds; publ. *Metaphysische Blicke in die Tonwelt, nebst einem . . . neuen System der Tonwissenschaft* (1847). Prolific composer; publ. 'Cantus choralis in provincia Tirolensi consuetus' (1862), 2 Marienlieder, 2 Tantum ergo, etc., and composed 101 masses, 600 offertories, etc.—Cf. Hartmann von a. d. Lan-Hochbrunn, *P. S.* (Innsbruck, 1910).

Singleton, Esther, author and editor; b. Baltimore; living in New York. Has publ.

A Guide to the Opera (1899); *A Guide to Modern Opera* (1909); *The Orchestra and Its Instruments* (1917); a novel, *The Daughter of the Revolution* (1915), contains a chapter on opera in N. Y.; has transl. Lavignac's *Le Voyage artistique à Bayreuth* as *The Music-Dramas of R. Wagner* (1898) and *Musical Education* (1903); contrib. the chapter on Amer. music to Lavignac's 'Encyclopédie de la Musique' (1915).

Si'nico, Francesco, b. Trieste, Dec. 12, 1810; d. there Aug. 18, 1865. Pupil of G. Farinelli; 1832–43, cond. of the 'Società Filarmonico-Drammatica' in Trieste; from then m. di capp. at S. Maria Maggiore. In 1843 he establ. a singing-school (Wilhem's method), where he trained children and workingmen so efficiently that he was able to produce oratorios with a chorus recruited entirely from his pupils. An opera, *I Virtuosi di Barcellona,* was prod. at Trieste in 1841; 2 others, *Rosmunda* and *Zaïra,* remained unfinished.

Si'nico, Giuseppe, son of preceding; born Trieste, Feb. 10, 1836; d. there Dec. 31, 1907. Pupil of his father, P. Coronini (vl.) and I. Bruno (vcl.). He cont. with great success his father's popular singing-classes, and was m. di capp. at the Greek and Illyrian churches in Trieste.—Works: The operas *Marinella* (Trieste, 1854), *I Moschettieri* (ib., 1859), *Aurora di Nevers* (ib., 1861), *Alessandro Stradella* (Lugo, 1863), *Spartaco* (Trieste, 1886); *Don Carlo* (comp. 1865) was not prod.; also wrote much church-music and a singing-method.

Sinigaglia [sē-nē-găh'l'yăh], **Leone,** born Turin, Aug. 14, 1868. Pupil at the Cons. there of Giov. Bolzoni, in Vienna (1895–1900) of Mandyczewski, and in Prague of Dvořák; also profited from advice of Goldmark. He became favorably known when the Bohemian Str.-quartet introduced his chamber-music about 1898; the attention of wider circles was called to him in 1901, when Arrigo Serato played his fine vln.-concerto with marked success in the principal cities of Germany. He is one of the very few modern Italian composers who have resisted the temptation of the stage.—Works: For orch.: Op. 16, *Romanze* and *Humoreske* for vcl. and orch.; op. 20, vln.-concerto in A; op. 26, *Rapsodia piemontese* for vl. and orch.; op. 29, *Romanze* in A for do.; op. 31, *Danze piemontesi* (on folk-melodies); op. 32, overture to Goldoni's *Le baruffe chiozzotte;* op. 35, *Regenlied* and *Etüde* for str.-orch.; op. 36, *Piemonte,* suite.—Chamber-music: Op. 3, *Romanza* for horn and str.-quartet; op. 5, *Konzert-Etüde* for str.-quartet; op. 8, *Scherzo* for do.; op. 19, vars. on Schubert's *Haidenröslein* for ob. and pf.; op. 22, vars. on a theme by Brahms, for str.-quartet; op. 27, str.-quartet in D; op. 33, *Serenade* in D for str.-trio; op. 35, 2 pcs. for str.-quartet; *Hora mistica* for 2 vls., vla. and double-bass (no op.-number).—Pcs. for vl. and pf. (op. 12, 13, 19, 25); 2 pcs. for horn and pf. (op. 28); mixed choruses a capp. (op. 9); op. 10, 12 canons for fem. vcs. a capp.; op. 14, *Zwei Gartenliedchen* for fem. vcs. w. pf.; op. 18, 3 fem. choruses w. sop. solo and pf.; pf.-pcs. (op. 7, 11); songs (op. 15, 17 [*Lieder eines fahrenden Gesellen*], 23, 34, 37, 40 [*Vecchi canzoni popolari del Piemonte*]).

Sinsheimer [sĭns'hī-mĕr], **Bernard,** violinist; b. New York, Oct. 11, 1870. Pupil of Léonard in Paris and Joachim at the Kgl. Hochschule in Berlin; début in his own concert at Steinway Hall, N. Y., Jan. 16, 1886; has toured Germany and France. In 1902 he formed the S.-Quartet, which has been heard in the principal cities of the U. S., and has to its credit a large number of Amer. premières of important works (pf.-quintets by Arensky, Davidov, Novak, Wolf-Ferrari; str.-quartets by Afanassiev, Ippolitov-Ivanov, F. Bridge, M. Weber; Reger's Serenade for strings, op. 141 [1915]; etc.).

Sirmen, Maddalena. See Syrmen.

Sis'termans, Anton, famous concert-bass; b. Herzogenbusch, Holland, Aug. 5, 1867. Destined for a commercial career, for six years after graduation he was in business in Rotterdam. In 1890 he went to J. Stockhausen in Frankfort-on-Main, and after only six months' instruction made a successful début; but cont. his studies with S. until 1894, appearing occasionally in public; since 1895 he has sung in recitals, oratorio, and at festivals in the principal cities of Central Europe; as a Lieder-singer he is unsurpassed; his only appearance in opera (with great applause) was as Pogner (Bayreuth, 1899). Of all Stockhausen's pupils he has probably most thoroughly assimilated, and exemplified in his own teaching, the principles of his master. Until 1904 he lived in Frankfort and Wiesbaden; since then in Berlin as prof. at the Klindworth-Scharwenka Cons.

Sitt, Hans, b. Prague, Sept. 21, 1850. Violinist; studied at the Prague Cons. (Bennewitz, Mildner, Kittl and Krejči). In 1867, leader of the theatre-orch., Breslau; 1869, Kapellm. there, later in Prague; 1873–80, in Chemnitz; then cond., for 1 year, of Baron P. von Derwies' private orch. at Nice. In 1881 he founded a series of popular concerts in Leipzig; 1883, teacher of violin at Leipzig Cons., and viola-player in the Brodsky Quartet; 1885–1903, cond. of the 'Bachverein,' succeeding von Herzogenberg. He also conducted the Leipzig 'Lehrergesangverein' and 'Singakademie,' and the Subscrip-

tion Concerts at Altenburg.—Works: For orch.: Op. 6, *Nocturne* in E; op. 20, overt. to A. Leschivo's *Don Juan d'Austria;* op. 54, *Festmarsch* in E♭; op. 95, No. 11, *Spinnlied* for str.-orch. For vl. and orch.: 3 concertos, op. 11 (D m.), op. 21 (A m.), op. 111 (D m.); op. 25, *Cavatina* in D; op. 28, Concertino in A m.; op. 29, *Polonaise* in A; op. 48, *Wiegenlied* and *Gavotte* (w. str.-orch.). For vla. and orch.: Op. 46, *Konzertstück* in G m.; op. 46b, the same arr. for vl. (transp. to D m.); op. 68, concerto in A m.; op. 72, *Romanze;* 2 vcl.-concertos, op. 34 (A m.) and op. 38 (D m.); 2 pf.-trios, op. 63 (G and B♭); *Festhymne* for male ch. and orch., op. 55; *Hohenzollern und Oranien* for bar. solo, male ch. and orch.; pf.-pcs. (op. 10, *Namenlose Blätter;* op. 15, *Gavotte;* op. 19, *Fantasiestücke*); pieces for vla. and pf.; do. for vcl. and pf.; among numerous pcs. for vl. and pf. are 4 concertinos (op. 31, 65, 70, 93), 3 'Schüler-Konzertinos' (op. 104, 108, 110), 2 suites (op. 88, 105), etc.; many male choruses a capp.; valuable studies for vl. (op. 30, 32, 41, 51, 69, 80, 90, 92, 98). Has also publ. *Praktische Violaschule, Schulausgabe neuerer Violinlitteratur* (5 books) and (with Reinecke) *Lyrica,* a coll. of 30 classic and romantic pcs. for vl. and pf.

Sittard [zit'tährt], **Alfred,** son of Josef S.; famous organist; b. Stuttgart, Nov. 4, 1878. Pupil of his father, W. Köhler and K. Armbrust in Hamburg; after the latter's death he filled his place as org. at St. Peter's for one year (1896–97); st. at the Cologne Cons. (1897–1901) under Wüllner, Franke and Seiss; 1901–2, asst.-cond. at the Stadtth. in Hamburg; won Mendelssohn prize in 1902; app. org. at the Kreuzkirche in Dresden in 1903. In 1912 he was called to St. Michael's in Hamburg; the new organ, built by Walcker, was at the time the largest in the world (12,174 pipes, 163 speaking stops; the organ in Liverpool Cath., built by Willis & Sons in 1914, has 167 stops). In 1912 he founded the 'Michaelis-Kirchenchor,' which plays an important part in the city's musical life. He has publ. 3 *Choralstudien* for organ; Psalm 1 for 8-part chorus a capp.; sacred and secular choruses a capp.; also wrote *Das Hauptorgelwerk und die Hilfsorgel der Michaeliskirche in Hamburg* (1912).

Sittard, Josef, b. Aix-la-Chapelle, June 4, 1846; d. Hamburg, Nov. 24, 1903. Pupil 1868–72, later teacher (for singing and pf.), at the Stuttgart Cons.; lecturer on music; from 1885, music critic for the Hamburg 'Korrespondent,' succeeding L. Meinardus. Title of Prof. in 1891 from the Duke of Koburg.—Publ. *Kompendium der Geschichte der Kirchenmusik* (1881); *Zur Einführung in die Geschichte und Ästhetik der Musik* (1885); *Eine kritische Rundschau auf das erste Stuttgarter Musikfest* (1885); *Jongleurs und Ménestrels* (1885); *Studien und Charakteristiken* (1889, collected essays); *Geschichte des Musik- und Konzertwesens in Hamburg* (1890); *Geschichte der Oper am Hofe zu Stuttgart* (2 vols., 1890, '91); and sketches of Mendelssohn and Rossini (in Waldersee's 'Vorträge'); also some songs and sacred choruses.

Sivo'ri, (Ernesto) Camillo, b. Genoa, Oct. 25, 1815; d. there Feb. 18, 1894. Famous violinist; taught at 5 by Restano; début at 6; then a pupil of Costa and Paganini, being a favorite of the latter, whose style he copied, and who composed for him a concertino, and 6 sonatas with guitar, viola, and 'cello. From 1827 his concert-tours continued almost uninterruptedly; he visited England often, and made a tour through the United States, Mexico and S. America in 1846–8. He was not only a remarkable interpreter of Paganini's works, but an excellent quartet-player. His compositions include 2 violin-concertos, a Fantaisie-Caprice, a Neapolitan Tarantella, and the fantasia *Fleurs de Naples,* f. violin w. orch.; 2 duos concertants w. pf.; 3 *Romances sans paroles* w. pf.; *Souvenir de Norma* w. quartet; duet f. violin and double-bass (with Bottesini); and numerous soli f. vln.—Cf. L. Escudier, *Mes Souvenirs* (Paris, 1863); A. Pierrottet, *C. S.* (Milan, 1896).

Sjöberg [shö'běhrg], **Svante Leonard,** b. Karlskrona, Sweden, Aug. 28, 1873. St. at the Stockholm Cons. (1893–7) with Nordquist and Dente; from 1900–2 in Berlin with M. Bruch (comp.), O. Becker (org.), K. Heymann (pf.), R. Hausmann (cond.), J. Wolff (score-reading); since 1902 org. at the Stadskyrka and cond. of the Musikförening in Karlskrona; gives numerous organ-recitals.—Works: *Konzertouvertüre;* overture to *Gustaf Vasa;* Psalm 23 for bar. solo, ch. and orch.; violin-sonata in A m.; a capp. choruses; songs (several w. orch.).

Sjögren [shö'-], **(Johann Gustav) Emil,** b. Stockholm, June 15, 1853; d. there Mar. 3, 1918. Pupil of the Cons. there till 1879; in 1879–80, at Berlin, of Kiel (cpt.) and Haupt (organ). From 1890, organist at the Johankyrka, Stockholm. Among Swedish composers he occupies a position very much like that of A. Jensen among the German. His fame rests chiefly upon his fine songs; but the purity of style, warmth of feeling and refinement of his instrl. works entitle him to a place of distinction.—Works: About 80 songs, of which Ibsen's *Bergmanden* (op. 2, No. 1) and *Der Gräfin Fluch* (op. 37) are also orchestrated; 5 vl.-sonatas (op. 19, G m.; op. 24, E m.; op. 32, G m.; op. 47, B m. op. 61, A m.); 2 *Fantasiestücke* for vl. and pf., op. 27; *Legender* (op. 46) and *Prélude et*

Fugue (op. 49) for org.; *Ein neues Trinklied* (op. 42) for male ch. For pf.: Op. 14, 6 *Noveletten;* op. 15, *På vandring*, 6 pcs.; op. 10, *Erotikon*, 5 pcs.; op. 20, *Stemninger* [mood-pictures]; op. 35, sonata in E m.; op. 36, *Nenia* (arr. for org. and orch. by T. Aulin); op. 39, *Prélude et Fugue;* op. 48, Theme with vars. Also a cantata for ch. and orch., *Heliga tre konungars ökenvandring* [The Journey of the Three Magi], written for the dedication of the Johankyrka in 1890.

Skilton, Charles Sanford, b. Northampton, Mass., Aug. 16, 1868. Graduate of Yale Univ. (A. B., 1889); pupil in New York of H. R. Shelley (org.) and O. B. Boise and Dudley Buck (comp.); st. comp. with Bargiel at the Kgl. Hochschule in Berlin (1891–3), and org. with Albert Heintz. From 1893–6 dir. of music at Salem Acad. and Coll., N. C., and cond. of the Salem Philh. Soc.; 1898–1903, do. at the State Normal School, Trenton, N. J., where he founded in 1900 the 'Monday Musical Club' (women's vcs.). Since 1903 prof. of org., theory and hist. of music at Univ. of Kansas, Lawrence; organized there the Univ. Orch., which he cond. for 12 years; from 1903–15 also dean of the School of Fine Arts. F. A. G. O., and first dean of the Kansas chapter; twice Pres. of the Kansas State Mus. Teachers' Assoc.; member of the MacDowell colony at Peterborough, N. H.—Works: *A Carolina Legend*, symph. poem; *Mt. Oread*, overture; 2 Indian Dances, for orch., *Deer Dance* (G m.) and *War Dance* (G) [arr. also for str.-quartet, pf. and vl., pf. solo, and pf. 4 hands]; vl.-sonata in G m. (1st prize Mus. Teachers' Natl. Assoc., 1897); organ-sonata in D m.; vars. for pf. in E m.; minor pcs. for pf., org., vl. and pf.; choruses and songs.

Skinner, Ernest M., born Clarion, Pa., 1866; founder (1901) of the Ernest M. Skinner Co., famous organ-builders of Dorchester, Mass. Until 1905 the business was carried on by Mr. S. himself; it was then incorporated, with Mr. S. as Pres., M. J. Whittall, Vice-pres., A. Thomas, Treas., and G. F. Peabody, member of the board of directors.—S. has been especially successful in the construction of organ-pipes reproducing the exact tone-color of the various wood-wind instrs. and the French horn; among several important inventions may be mentioned the 'duplex wind-chest,' by means of which the stops of 2 manuals are made interchangeable, and the arrangement of placing the stops on swinging sides. S. invented in 1901 a device for accenting certain notes in piano-players, so as to bring out melodies in the bass or inner voices; he sold the patent to the Æolian Company, who introduced it into their instruments under the name of 'themodist.' His latest invention is an automatic organ called the 'Orchestrator,' on which it is possible to sound all tones of a chord either in the same clang-tint, or to sound each tone in a different tint (fl., clar., bassoon, etc.). Famous organs built by the S. Co. are those in the Coll. of the City of N. Y., St. Paul's Chapel, Columbia Univ., Cath. of St. John the Divine, St. Thomas's Ch., Fifth Ave. Presb. Ch. (New York); Old South Ch. (Boston); Trinity Cath. (Cleveland, O.); Cath. of SS. Peter and Paul (Washington); St. Paul's P. E. Ch. (Baltimore); Fourth Presb. Ch. (Chicago); Central Meth. Ch., Ch. of Our Father (Detroit); First Presb. Ch. (Omaha); Plymouth Cong. Ch. (Seattle); First Unitarian Ch. (San Francisco); Trinity Ch. (Toledo); Williams Coll. (Williamstown); Sage Chapel, Cornell Univ. (Ithaca); Appleton Chapel, Harvard Univ. (Cambridge); Carnegie Music Hall (Pittsburgh); etc.—Mr. S. is the author of a valuable book, *The Modern Organ* (1917).

Skov'gaard, Axel, violinist; born Copenhagen, May 20, 1875. St. from 1881–7 in Copenhagen with J. Krygel, C. Petersen and L. Tofte; then in Berlin with K. Halir (1887–90) and J. Joachim at the Kgl. Hochschule (1895–8). Concertized in Scandinavia from 1890–5, and again 1900–3; since then living in the U. S. as concert-violinist. He has appeared in more than 1,800 concerts in the U. S. and Canada.

Skriabin [skryah'bĭn], **Alexander Nikolaievitch,** b. Moscow, Jan. 10, 1872; d. there April 27, 1915. Destined for a military career, he received his early education in the Cadet Corps; then pupil of Safonov (pf.) and Taneiev (comp.) at the Moscow Cons., graduating in 1892 as winner of the gold medal for pf.-playing. The next few years he lived chiefly in Paris, Brussels and Amsterdam, establishing a considerable reputation as a pianist; 1898–1903, prof. of pf. at the Moscow Cons.; from then until his death he devoted his entire time to comp. His earlier works (to about op. 20), all for pf., are remarkable for fine workmanship and poetic conception, and exhibit sufficient originality to warrant the hopes entertained at the time for the composer's future development. Instead of continuing in the paths of romanticism, he espoused impressionism, and soon passed to the very extremes of futurism. No longer satisfied with the whole-tone scale and the extension of harmony by means of a limited number of the upper partial tones, he adopted practically the entire series, treating the most dissonant and discordant combinations as concords. A. E. Hull summarizes S.'s system as follows: "A certain new chord

is taken which suits the particular moods that are crying out for expression, and the whole composition is evolved from this one extended harmony, used only on a very few roots, often two or three, sometimes even on only one. This new harmonic style involves a complete revolution in the musical system. The old major and minor modes disappear, the key-signature goes; and for variety he depends entirely on the apparently inexhaustible combination of these harmonics, which he uses in endless arrangements for figurations, chords, accompaniments, basses, and, most wonderful of all, from which his melodies are entirely evolved." S. himself called his new combinations 'mystic chords'; and as he drifted deeper and deeper into mysticism, music finally became for him merely a means for the expression of his theosophical ideas. A fancied relation between certain colors and certain tonal combinations grew into a fixed belief, so that the orchl. score of his *Prometheus* (op. 60) calls for a 'color-keyboard' (Farbenklavier, clavier de lumière, tastiera per luce), by means of which the colors corresponding to the chords, minutely indicated in the score, are to be actually projected on a screen. European conductors performed the work without the color scheme; but Modest Altschuler, cond. of the Russian Symph. Orch., had a color-keyboard built, and produced the work, exactly in accordance with the composer's directions, in New York on Mar. 20, 1915; the result was a complete fiasco. At the time of his death S. was engaged upon a 'Mystery' in which, besides colors, perfumes were to be introduced.—Works: For orch.: Op. 20, Pf.-concerto in F♯m.; op. 24, *Rêverie;* op. 26, Symphony No. 1, in E (with final ch.); op. 29, do. No. 2, in C m.; op. 43, do. No. 3, in C, *Le divin Poème;* op. 54, *Le Poème de l'Extase;* op. 60, *Prométhée, le Poème du Feu.* For pf.; 10 sonatas (op. 6, F; op. 19, G♯ m. [Sonate-Fantaisie]; op. 23, F♯ m.; op. 30, F♯; op. 53, 62, 64, 66, 68, 70 [the last 6 in no key, but in his own system]. These sonatas alone are sufficient to give a complete history of the evolution of S's. style).. All other opus-numbers are pf.-works: Op. 5, *Deux Nocturnes;* op. 9, *Prélude et Nocturne* (for left hand alone); op. 28, *Fantaisie;* op. 36, *Poème satanique;* 8 sets of Preludes (op. 11, 13, 15, 16, 17, 22, 27, 31); etc.—Cf. I. Lipiaiev, *A. N. S.* (Saratov, 1913; in Russian); A. E. Hull, *S.* (London, 1916); id., *A Survey of the Pianoforte Works of S.*, in 'Mus. Quart.' (Oct., 1916); id., *The Pianoforte Sonatas of S.*, in 'M. T.' (Nov. and Dec., 1916); M. Montagu-Nathan, *A Handbook of the Pianoforte Works of S.* (Boston, 1916). For a full exposition of S.'s principles see Chap. iv [The Duodecuple Scale] in A. E. Hull's *Modern Harmony* (London, 1914) and Part I of J. L. Dunk's *Hyperacoustics* (London, 1916).

Škroup (or **Skraup**) [shkroh'ŏŏp], **Franz [František]**, b. Vosic, near Pardubitz, Bohemia, June 3, 1801; d. Rotterdam, Feb. 7, 1862. While a law-student at Prague, he successfully prosecuted musical studies; became 2d conductor at the subsidized Bohemian Th., Prague, in 1827, and 1st cond. in 1837; from 1860 he cond. the German Opera at Rotterdam. He was the first comp. of Bohemian operas (several prod. in Prague); also wrote incid. music to dramas, and overtures, chamber-music (3 pf.-trios [op. 2, 28, 30], a str.-quartet [op. 24]), and many popular Bohemian songs, of which *Kde domov muj* has become a typical folk-song.

Škroup, Jan Nepomuk, brother of preceding; b. Vosic, Sept. 15, 1811; d. Prague, May 5, 1892. Was chorusmaster and then 2d cond. at the theatre in Prague, also, from 1838–45, choirmaster at the Kreuzherrenkirche, and then Kapellm. at the cathedral of St. Veit; in 1846, singing-teacher at the Theological Seminary.—Works: Bohemian operas; a fest. overture (for the opening of the Czech theatre in Prague, 1862); church-music; a *Manuale pro sacris functionibus, Musica sacra pro populo,* and a vocal method.

Skuherský [-hĕhr'-], **Franz [František] Zdenko,** b. Opočno, Bohemia, July 31, 1830; d. Budweis, Aug. 19, 1892. A student of medicine, he also had lessons from Pietsch and Kittl at the Prague Organ-School; cond. the Innsbruck 'Musikverein' 1854–66, then succeeding Krejči as Director of the Organ-School at Prague; in 1868 also choirdirector at St. Castulus, and 'Hofkapelldirektor.' University lecturer on music from 1879.—Works: A German opera, *Der Liebesring* (Innsbruck, 1861); the Bohemian operas [at Prague] *Vladimir* (1863), *Lora* (1868) and *Rektor a general* (1873); masses (op. 11, 20, 21, 47); *30 Orgelvorspiele in den Kirchentonarten* (op. 44; without accidentals), do. (op. 45; with acc.); studies for organ (op. 16, 17, 25, 26); pf.-pcs. and songs. Publ. the Bohemian text-books *Treatise on Mus. Form* (1879; also in German), *Composition* (1881), *The Organ and Its Structure* (1882), and *Harmony on a Scientific Basis* (1885; also German).

Sla'tinn, Ilya Ilyitch, b. Belgorod, Russia, July 7, 1845. Pupil of Dreyschock and Zaremba at the Petrograd Cons., and of Th. Kullak and Wüerst at Berlin. Founder (in 1873) and dir. of the Charkov section of the Imp. Russian Mus. Soc.; also has charge of the pf. and ensemble classes; has appeared as cond. in Petrograd and Moscow. In 1887 made hon. member of the Petrograd section of the Imp. Russ. Mus. Soc.

Slaughter, A. Walter, b. London, Feb., 1860; d. there April 2, 1908. Chorister at St. Andrews, Wells St.; pupil of A. Cellier and Jacobi. Conductor, successively, of the Royal Th., the Olympic, Drury Lane, and St. James's Th. He prod. a number of mus. stage-works, among them the 3-act comic opera *Marjorie* (1889), *The Rose and the Ring* [Thackeray] (1890) and a mus. comedy, *The French Maid* (1897). His daughter **Marjorie** (b. 1888) has prod. several light operas.

Slavík, Joseph, b. Jince, Bohemia, Mar. 26, 1806; d. Pest, May 30, 1833. Violinist; pupil of Pixis at Prague Cons.; from 1829, member of the Vienna Court Opera orch.—Works: 2 violin-concertos; double concerto f. 2 violins; a string-quartet; etc.

Slezak [slĕh'zăhk], **Leo,** celebrated dramatic tenor; b. Mährisch-Schönberg, Moravia, Aug. 18, 1876. He began his musical studies at an early age, and at 16 joined the chorus of the Brünn opera; his voice attracted the attention of Adolf Robinson, who taught him for 3 years; début in 1895 as Lohengrin at the Brünn opera; 1898–9, at the R. Opera in Berlin. His reputation was established at the Hofoper in Vienna, of which he has been a regular member since 1900. Liberal leave of absence enabled him to sing in Pest, Prague, Milan and several German cities, notably at the Wagner festivals at the Prinzregententh. in Munich. The greater part of the year 1908 he spent with Jean de Reszké in Paris, studying the French and Italian répertoire and perfecting his vocal method. In May, 1909, he made his London début with marked success as Otello; on Nov. 18, his Amer. début in the same rôle at the M. O. H., where he sang till 1912; sang also with the M. O. H. company in the principal cities of the U. S. during its spring tour of 1910 and its visit that summer to Paris (Th. Châtelet). He has sung in the principal opera houses of Germany and Austria, also in Petrograd, Moscow and Warsaw. As a Lieder-singer his rank is equally high. He has a pure tenor of unusual power and beautiful quality; of imposing stage-presence, his gigantic stature (he stands 6 ft., 3 in.) lends special impressiveness to his interpretation of heroic parts. Among his 60 rôles, Otello is, perhaps, the finest; his favorites are Otello, Raoul, Êléazar (*La Juive*) and Arnold (*Tell*).—Cf. L. Klinenberger, *L. S. Ein Beitrag zur Geschichte der dramatischen Gesangskunst* (Vienna, 1910).

Slivin'ski, Joseph von, pianist; b. Warsaw, Dec. 15, 1865. Pupil of Strobl at the Warsaw Cons.; later, for 4 years, of Leschetizky in Vienna; finished under Anton Rubinstein in Petrograd. First public performance, 1890; first pronounced success London, May, 1893. First recital in America at New York, Nov. 30, 1893. Although a player of brilliant technic and poetic conception, his achievements were overshadowed by the phenomenal successes of Paderewski.

Sloper, (Edward Hugh) Lindsay, b. London, June 14, 1826; d. there July 3, 1887. Pianist; pupil of Moscheles at London, A. Schmitt at Frankfort, Vollweiler at Heidelberg, and Rousselot at Paris. Début London at Musical Union, 1846; he became a very popular concert-pianist and teacher; also gave lectures. In 1880, prof. of pf.-playing at the Guildhall School of Music.—Works: Suite f. orch. (1879); many elegant and well-written pf.-pieces; studies and text-books f. pf.; songs; etc.

Smallwood, William, b. Kendal, Engl., Dec. 31, 1831; d. there Aug. 6, 1897. Pupil of Dr. Camidge and H. Phillips; organist of Kendal Parish Ch. from 1847 till death. Comp. didactic pf.-pieces and *salon*-music; also anthems, hymns, songs, etc. His *Pianoforte Tutor* had an immense sale.

Smareglia [smăh-rĕhl'yăh], **Antonio,** b. Pola, Istria, May 5, 1854. Studied at Vienna and (1874–7) at the Milan Cons., graduating with a symphonic work, *Eleonora*. His operas, strongly influenced by Wagner, have met with better success in Germany and Austria than in his native land. About 1905 he became totally blind; has dictated his scores since then. Now (1917) living in Milan. Has prod. the following operas: *Preziosa* (Milan, 1879); *Bianca da Cervia* (ib., 1882); *Re Nala* (Venice, 1887); *Il Vassallo di Szigeth* (at Vienna, 1889, as *Der Vasall von Szigeth;* in New York, 1890); *Cornill Schut* (Vienna, 1892); *Nozze istriane* (Trieste, 1895); *La Falena* (Venice, 1897); *Oceana* (Milan, 1903); *Notte di S. Silvestro* (Pola, 1907); *L'Abisso* (Milan, 1914).

Smart, Sir **George (Thomas),** b. London, May 10, 1776; d. there Feb. 23, 1867. Chorister in the Chapel Royal under Ayrton; pupil of Dupuis (org.) and Arnold (comp.). Knighted 1811 at Dublin by the Lord Lieutenant, after conducting a series of concerts. Original member of the Philharm. Soc., and cond. of its concerts 1813–44, introducing the works of Beethoven and Schumann. Also cond. the Lenten Oratorios, 1813–25, and the music at the coronations of William IV (1820) and Victoria (1837).—Publ. a collection of glees and canons (1863), 2 vols. of sacred music, 2 pf.-sonatinas, etc.; edited Orlando Gibbons's madrigals, and Handel's Dettingen Te Deum.—Cf. H. B. and C. L. Cox, *Leaves from the Journals of Sir G. S.* (London, 1907); C. Maclean, *Sir G. S., Musician-Diarist,* in 'Sbd. I. M.-G.' (vol. x, 1909).

Smart, Henry, son of Sir George's brother **Henry** [1778–1823]; b. London, Oct. 26, 1813; d. there July 6, 1879. Organist and comp.; pupil of his father and W. H. Kearns. Organist at several London churches, finally at St. Pancras, Euston Road, in 1864, his sight failing in that year; he received a government pension in 1879. He prod. an opera, *Bertha, or the Gnome of Hartzberg*, in 1855; the cantatas *The Bride of Dunkerron* (1864), *King René's Daughter* (1871), *The Fisher-maidens* (1871), and *Jacob* (1873) appeared after he was blind. He wrote many songs, part-songs, and anthems; a full Morning and Evening Service; organ-music; etc. He was an esteemed organ-expert.—Cf. Wm. Spark, *H. S., His Life and Works* (London, 1881); W. D. Seymour, *H. S.* (ib., 1881); 'M. T.' (May, 1902).

Sme'tana, Bedřich [Friedrich], b. Leitomischl, Bohemia, Mar. 2, 1824; d. insane at Prague, May 12, 1884. Although the boy's talent manifested itself very early, his father's prejudice against music as a profession precluded systematic instruction; but young Bedřich taught himself the pf. and the rudiments of theory. When the father at last (1843) withdrew active opposition, he refused further financial support. A friend of his school-days, Katharina Kolař, who was studying the pf. with Proksch in Prague, then introduced S. to her master, who accepted him as a pupil (pf. and theory). Kittl, the director of the Cons., procured him a position as music-teacher in the family of Count Thun. After four years of earnest work S. gave up his position, and undertook his first concert-tour, which resulted in a disastrous financial failure. In despair, he turned to Liszt, who helped him to open a pf.-school of his own. This flourished, and a year later (1849) he married Katharina Kolař, who had also become a fine pianist. His reputation as a performer, especially as an interpreter of Chopin, grew rapidly, but his first compositions were received coldly. When, therefore, the Philh. Soc. of Göteborg offered him the conductorship in 1856, he immediately accepted. In his first year there he wrote his first three symphonic poems, *Richard III*, *Wallensteins Lager* and *Hakon Jarl* (after Öhlenschläger). As conductor and pianist he was highly appreciated. But the cold climate undermined his wife's health; For her sake he spent his vacations regularly in Prague; on the trip there in 1859, she died in Dresden. Meantime, important events were preparing at home. Skroup had made a beginning with national opera, whose chief national element was Bohemian texts, the music being practically devoid of national characteristics. The younger musicians and poets sought the establishment of a national art. After Austria had granted political freedom to Bohemia in Oct., 1860, an agitation was begun for the erection of a national opera-house in Prague. S. now resigned his post in Göteborg, and returned to Prague in May, 1861, assuming a leading rôle in the new movement. He conducted concerts and wrote articles in the 'Narodni Listy.' On Nov. 18, 1862, the new opera-house was opened; but the dozen Bohemian operas by Skroup, Skuhersky and Šebor could not furnish an important or varied répertoire; consequently, Meyerbeer and the Italians were sung in Bohemian. S. therefore turned to opera, and finished his first dramatic work, *Braniboři v Čechách* [The Brandenburgers in Bohemia], in 1863. It was not produced till Jan. 5, 1866; its success, while not overwhelming, was decided. On May 30 his second opera, *Prodaná nevěsta* [The Bartered Bride] was received with immense enthusiam. S. was appointed 1st cond. (replacing the Meyerbeer fanatic, Mayer), and acclaimed as Bohemia's greatest composer. This opera has also found success abroad (Austria and Germany 1892; Scandinavia, 1894; England, 1895; Italy, 1905; Belgium, 1907; U. S., 1909 [M. O. H., Feb. 19; in Ger.]). The next opera, *Dalibor* (May 16, 1868), on account of S.'s employment of leading-motives and more elaborate treatment of the orchestra, caused several critics to charge the composer with attempting to Wagnerize the national opera. A war of words, lasting ten years, resulted. In 1871, when there was talk of crowning Emperor Francis Josef as King of Bohemia, S. wrote *Libussa* for the coronation festivities. But no coronation took place, and S.'s enemies found means of preventing a production at the National Opera. Hoping to duplicate the success of his second work, he selected a comedy, *Dvě vdovy* [The Two Widows], prod. Mar. 28, 1874, with only moderate success. Continued opposition preyed upon his mind, producing a serious nervous disorder affecting his hearing. In the spring of 1874 he had to resign his conductorship; in October he was totally deaf. Mayer, his predecessor, succeeded him at the opera, and S. sought forgetfulness in work. He returned to the symphonic poem, but now found inspiration in national subjects. Thus originated those six masterpieces bearing the collective title *Má Vlast* [My Country]: *Vyšehrad* (the ancient castle of the Bohemian kings) and *Vltava* [The Moldau] in 1874; *Šárka* (a valley north of Prague, named after a mythological character) and *Z českých luhův a hajův* [From Bohemia's Meadows and Groves] in 1875; *Tábor* [The Camp] (introducing the Hussite war-song) in 1878; and *Blanik*

(the Bohemian 'Kyffhäuser') in 1879. To this period also belongs his best-known work, the famous E minor string-quartet *Z mého života* [Aus meinem Leben] (1876). But S.'s labors on behalf of national art had already borne fruit; a reaction soon set in, and by the end of 1875 S.'s friends again controlled the opera. Early in 1876 the master began a new opera, *Hubička* [The Kiss], produced with gratifying success on Oct. 27, 1876. *Tajemství* [The Secret] (Sept. 18, 1878) was hailed as a second *Bartered Bride*, and won even the opposition party. For the opening (June 11, 1881) of the new National Opera *Libuše* was unanimously chosen, and created a profound impression. His last opera, *Čertova stěna* [The Devil's Wall] (Oct. 29, 1882), was a comparative failure. His health had not improved; nevertheless he continued to create new works—a string-quartet in D m. (intended as a sequel to *Aus meinem Leben*), an orchl. suite, *Pražgr Karneval*, and an opera, *Viola*. But none were completed; early in 1884 he had to be transferred to the insane asylum.

S. is the father of Bohemian music. His operas are the first in which the music itself exhibits national characteristics. *Prodaná nevěsta* will ever remain a landmark in Bohemian musical history, for it showed the way along which the national art has actually developed since. Its influence upon contemporary composers (Blodek, Bendl, Hřimaly) was immediate. S. did not become known abroad until Dvořák had drawn the attention of the musical world to his land. In the symphonic poem S. is not a mere imitator of Liszt; he grasped the very spirit of the creator of the form, and made it the vehicle of a new and important message. Although Dvořák is more widely known, many eminent musicians in Bohemia assign the first place to S.—Besides the works mentioned above, S. wrote a *Triumph-Symphonie* (1853), a *Festmarsch* in honor of the Shakespeare tercentenary (1864), 2 other str.-quartets (F and C), a pf.-trio in G m., a Fantasie for vl. and orch., some part-songs and comps. for pf. (a set of Bohemian dances, 3 sets of polkas, the popular concert-étude *Am Seegestade*, etc.).—BIBLIOGRAPHY: B. Wellek, *F. S. Mit einem Anhang von Korrespondenzen S.'s an Liszt* (in Ger.; Prague, 1895; 2d ed. as *F. S.'s Leben und Werken*, 1899); O. Hostinský, *F. S.* (in Bohemian; Prague, 1902); J. N. Jeřábek, *B. S.* (in Czech; Prague, 1903); R. Batka, *Die Musik in Böhmen* (Berlin, 1906); F. Krejčí, *F. S.* (Berlin, 1907); W. Ritter, *S.* (in Fr.; Paris, 1907).

Smith, Alice Mary [Mrs. **Meadows White**], b. London, May 19, 1839; d. there Dec. 4, 1884. Pupil of Sterndale Bennett and C. A. Macfarren. Married 1867.—Works: *The centaurs* (Kensington 1865), *Ode on the Morning Wind* (1878), *Ode to the Firmament* (1882), *Song of the Lark* (Sydney 1883), and *The Red King* (1884); also a symphony in C m., 4 overtures, *Sylvanus*, *Lady Rodil*, *Marquis of Pescara*, and *Lucia*, 2 cf.-quartets, 2 string-quartets, a pf.-trio, a clarinet-concerto, Introd. and Allegro f. pf. and orch.; part-songs; songs, etc.

Smith, Bernard [**Bernhard Schmidt**], called *Father Smith*, a London organ-builder, b. in Germany c. 1630; d. London, Feb. 20, 1708. He came to London in 1660 with two nephews, became organ-builder in ordinary to the King and court organ-builder to Queen Anne. He built organs for the Banqueting Hall, Whitehall (1661), St. Giles-in-the-Fields (1671), St. Margaret's, Westminster (1675), Durham Cathedral (1683), the Temple (1684), and St. Paul's (1697). In 1684 he enlarged the organ of Westminster Abbey.—Cf. 'M. T.' (Aug., 1905).

Smith, David Stanley, b. Toledo, Ohio, July 6, 1877. St. composition with Dr. Horatio Parker at Yale, graduating B. A. in 1900. His *Commencement March* (orchl. suite), male ch. and orch., was then prod.; in 1901 his *Commencement Music* (orch.). From 1902–5 he was in Europe, studying composition privately with Thuille at Munich and Widor at Paris. Graduated Mus. Doc., Yale, 1905; then was instructor in the theory of music at Yale, since 1906 asst. prof.—Other compositions are the "Commencement" op. 11 (Boston Symph. Orch., Feb., 1904), symphony in F m. (Chicago Symph. Orch., 1912), the symphonic poem *Prometheus and Pandora*, an Overture, *Prelude*, *Chorale and Fugue* f. orch. and organ, *Symphonic Ballad*, op. 24 (Allegro quartet, 1914), pp. and f. Fragments, *Prima Vera*, op. 31, overture, *The Wind-Swept Wheat*, *The Dark and A Group of Lyrics* for women's vcs. and orch.; *The Fallen Star* for mixed ch. and orch. (Paderewski Prize, 1910); *Pan*, op. 32, for women's vcs., oboe obbl. and orch.; *Ave Jesu*, op. 38, for soli, ch. and orch.; pf.-trio in G, op. 16; 2 str.-quartets (op. 19, E m.; op. 37, A; both by Kneisel Quartet); anthems and songs.

Smith, Gerrit, b. Hagerstown, Maryland, Dec. 11, 1859; d. Darien, Conn., July 21, 1912. Graduate (M. A. and Mus. Doc.) of Hobart College, Geneva, N. Y., where he was boy-chorister and (for 2 years) organist. Pupil of Stuttgart Cons.; then of S. P. Warren, the New York organist. Began professional career as org. and choirmaster of St. Paul's, Buffalo, still studying with Eugene Thayer (org.) and W. H. Sherwood (pf.). St. one year in Berlin under Haupt and Robde; then eng. at S. Peter's, Albany; 1885 in New York C. A. Macfarren. Married 1867.—Works: *The centaurs* (Kensington 1865), *Ode to the Morning Wind* (1878), *Ode to the Firmament* (1882), *Song of the Lark* (Sydney 1883), and *The Red King* (1884); also a symphony in C m., 4 overtures, *Sylvanus*, *Lady Rodil*, *Marquis of Pescara*, and *Lucia*, 2 cf.-quartets, 2 string-quartets, a pf.-trio, a clarinet-concerto, Introd. and Allegro f. pf. and orch.; part-songs; songs, etc.

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as org. and choirm. of the South Ch., appearing frequently as concert-organist (300 recitals). Was prof. in the Union Theol. Seminary; one of the founders and for 6 years Pres. of the Manuscript Soc.; Warden of the A.G.O.; etc.—Works: Over 75 songs; pf.-pieces; a cantata, *King David;* carols, Te Deums, anthems, male and female choruses, part-songs, and 25 *Song-Vignettes.*

Smith, John Christopher [**Joh. Chr. Schmidt**], b. Ansbach, 1712; d. Bath, Oct. 3, 1795. His father, a school-friend of Handel's, followed the latter to London, where the son became Handel's pupil. When the composer's eyesight failed, S. took down his compositions from dictation, and played the organ and harpsichord in his stead at the oratorio performances, which he carried on for a time after the death of Handel, who bequeathed to him his MS. scores, his harpsichord, and other objects. S. wrote ten English and Italian operas (*The Fairies*, 1754, and *The Tempest*, 1756, were publ.), as many oratorios (*Paradise Lost*, 1758), and 2 cantatas.—Cf. W. Coxe, *Anecdotes of G. F. Handel and J. C. S.* (London, 1799).

Smith, John Stafford, b. Gloucester, Engl., c. 1750; d. London, Sept. 21, 1836. In 1802 he succeeded Dr. Arnold as organist of the Chapel Royal.—Works: A coll. of glees f. 3–6 voices; *A Coll. of Songs of Various Kinds for Different Voices* (1785); chants, anthems; etc.—Edited 'Musica antiqua' (1812; comps. from the 12th–18th centuries).

Smith, Robert, b. Cambridge, 1689; d. there 1768. Prof. of astronomy; from 1742, Master of Trinity College.—Publ. *Harmonics, or The Philosophy of Musical Sounds* (1749, 2d ed. 1759; interesting and valuable).

Smith, Sydney, born Dorchester, Engl., July 14, 1839; d. London, Mar. 3, 1889. Pianist; pupil of Leipzig Cons. (Moscheles, Plaidy, etc.); settled in London, 1859, as a teacher. Wrote many popular *salon*-pieces f. pf. (*La harpe éolienne, Le jet d'eau, The Spinning-wheel*, etc.); also arrs. from operas.

Smith, Wilson George, b. Elyria, Ohio, Aug. 19, 1855. Composer-pianist; pupil of Otto Singer at Cincinnati, 1876–80; at Berlin, 1880–2, of Kiel, the Scharwenkas, Kullak, Moszkowski and Raif. Settled in Cleveland in 1882, where he still (1917) resides as a teacher of pf., voice and comp.; since 1902 critic of the 'Cleveland Press.'—Publ. works: (a) Salon-pieces f. pf.: Serenade in B♭, op. 15; *Hommage à Grieg*, 5 pieces, op. 18; Swedish dance, op. 23; Concert Gavotte and Mazurka-Caprice, op. 25; *Poème d'amour*, op. 27; *Humoresque, Schumannesque*, and *Babbling Brook*, op. 28; *Menuet Moderne*, op. 45; *Romanza appassionata*, op. 95; etc.; —(b) Studies f. pf.: Op. 55, 57, 60, 63, 67–71, 75, 76;—(c) About 40 songs;—(d) 200 miscellaneous comps. edited or arranged.

Smolens'ky, Stepan Vassilievitch, born Kazan, 1848; d. there Aug. 6, 1909. While teaching at the Clerical Seminary at Kazan he had unusual opportunities for studying the old MSS. preserved in the Solovetsky Library there; in 1889, app. dir. of the Synodal School and Choir in Moscow, and prof. of the hist. of Russian church-music at the Cons.; 1901–3, cond. of the Imp. court chapel in Petrograd. As dir. of the Synodal School he made a unique and valuable coll. of MSS. of Russian church-music from the 15th–19th centuries, illustrating the various systems of notation. Besides numerous essays in the 'Russkaya Muzÿkalnaya Gazeta' he publ. (in Russian) *A Course of Church-Chant Singing* (Moscow, 1900, 5th ed.); *The Alphabet of the Sign-Notation of A. Mesenets* (Kazan, 1888); *The Collection of MSS. of Old Ecclesiastical Music in the Synodal School at Moscow* (1895); *The Old Russian Notations* (1901). —Cf. O. Riesemann, *Die Notationen des altrussischen Kirchengesanges* (in Ger.; Moscow, 1908); N. Findeisen, *To the Memory of S. V. S.* (in Russian [with list of works]; Petrograd, 1910).

Smolian, Arthur, b. Riga, Dec. 3, 1856; d. Leipzig, Nov. 5, 1911. Pupil of Rheinberger, Wüllner and Bärmann, at Munich Cons.; Kapellm. at various theatres; succeeded Langer in 1884 as cond. of the Leipzig 'Männergesangverein'; taught in Wiesbaden; from 1890–1901, teacher in the Karlsruhe Cons., and mus. critic for the 'Karlsruher Zeitung'; from 1901 again in Leipzig as critic of the 'Leipziger Zeitung' and editor of Seemann's (now Schlesinger's, Berlin) 'Musikführer' and 'Opernführer,' for which he himself wrote many analyses; also editor of 'Neue musikal. Presse' (1901–3); contrib. to the 'Mus. Wochenblatt' and Brockhaus's 'Konversations-Lexikon'; for Eulenburg's (Payne's) 'Kleine Partitur-Ausgabe' he edited the works of Berlioz, with histor. and crit. notes. Made Prof. in 1911. Although a strong advocate of Wagner and Bayreuth, his writings are free from bias. He publ. some interesting songs and male choruses; wrote *Vom Schwinden der Gesangskunst* (1903) and *Stella del Monte* (1903; a free reproduction of Berlioz's last years after the 'Mémoires').

Smulders [smül'dĕrs], **Karl Anton,** b. Maestricht, May 8, 1863. Pupil of the Liège Cons.; winner of the Prix de Rome, 1889; living in Liège as prof. at the Cons. and mus. critic. Comp. of the symph. poems *Adieu-Absence-Retour; Chant d'Amour; l'Aurore; Le Jour; Le Crépuscule; Ballade; Marche solennelle;* 2 pf.-concertos; Hebrew Melodies

for vcl. and orch.; a vl.-sonata; a pf.-sonata; male and mixed choruses; motets; songs.

Smyth, Ethel Mary, b. London, April 23, 1858. In 1877 pupil of the Leipzig Cons., then st. with H. von Herzogenberg, following him to Berlin. She attracted attention as a composer when J. Barnby produced her Mass in D for soli, ch. and orch. at Albert Hall in Jan., 1893; her dramatic works have won for her a place among the most prominent of contemporary British composers; in them she shows considerable power in characterization and climax-building, as well as a fine feeling for orchestral color and stage-effect. In 1910 Durham Univ. made her Mus. Doc. (hon. c.). She is also one of the most active leaders for woman-suffrage in England, for which cause she has written *The March of the Women* and *Battle-Song of the W. S. P. U.*—Other works: The operas *Fantasio* (Weimar, 1898; libretto by herself), *Der Wald* (Dresden, 1901; Cov. Garden, 1902; M. O. H., 1903; libretto do.), *Les Naufragés* [text by H. B. Leforestier] (as *Strandrecht*, Leipzig, 1906; as *The Wreckers*, London, 1909), *The Boatswain's Mate* (London, 1917; in rehearsal at Frankfort, 1914; outbreak of war prevented its prod.); 2 symphonies; overture to *Antony and Cleopatra;* Serenade in D; *On the Cliffs of Cornwall*, prelude to Act II of *The Wreckers* (publ. separately); a str.-quintet in E (op. 1); str.-quartet in E m.; vcl.-sonata in A m. (op. 5); vl.-sonata in A m. (op. 7); organ-preludes; songs (several w. orch.).—Cf. R. A. Streatfeild, *Musiciens anglais contemporains* (Paris, 1913).

Snel, Joseph-François, b. Brussels, July 30, 1793; d. Koekelberg, n. Brussels, Mar. 10, 1861. Violinist; pupil of Baillot at the Paris Cons., 1811–13; solo violinist at the Grand Théâtre, Brussels, becoming 'chef d'orchestre' in 1830. In 1818 he founded the 'Académie de musique et de chant' (with Mees); did good work in popular music-teaching by introducing the methods of Galin and Wilhem; in 1828, Dir. of the training-school for military bandmasters, and in 1829 Inspector-General of the schools for army-music; 1831, cond. of the 'Soc. de la Grande Harmonie'; 1835, m. de chap. at SS. Michel et Gudule; 1837, 'chef de musique' of the Civic Guard.—Works: Operas, cantatas, masses, motets, symphonies, military marches, concertos f. violin, clar., horn, cornet; duos f. violin and pf.; etc. He was soloist to the King.

Snoer [snoor], **Johannes,** fine harpist; b. Amsterdam, June 28, 1868. Pupil of E. Schuëcker; 1894–1910, solo harpist of the Gewandhaus Orch. in Leipzig; since 1912 do. of the Winderstein Orch. there; 1902–4, do. at Bayreuth. Made extensive tours of Europe and America, 1905–6. Among his numerous comps. for harp are a *Praktische Harfenschule* (op. 9) and many studies (op. 46, *Tägliche Übungen;* op. 53, *Studien in Konzertform;* op. 62, *Orchesterstudien;* etc.); has also publ. *Die Harfe als Orchesterinstrument* (1898).

Sobolewski [-lĕhf'skē], **Eduard,** b. Königsberg, Oct. 1, 1808; d. St. Louis, May 23, 1872. Pupil of Weber in Dresden; Kapellm. in Königsberg and Bremen till 1859; then emigrated to St. Louis, where he founded the Philh. Orch., which he cond. till his death. —Works: The operas *Imogen* (Königsberg, 1833), *Velleda* (ib., 1836), *Salvator Rosa* (ib., 1848), *Komala* (Weimar, 1858); the oratorios *Johannes der Täufer, Der Erlöser, Himmel und Erde;* 2 symphonies; the symph. poems *Vineta* and *Meeresphantasie;* several cantatas w. orch.; male choruses. Also wrote *Oper nicht Drama* (1858) and *Das Geheimnis der neuesten Schule der Musik* (1859).

Söchting [zöyh'-], **Emil,** b. Gröningen, Saxony, 1858. Pupil of Haupt and Löschhorn at the 'Kgl. Inst. für Kirchenmusik' in Berlin; then st. pf. with Ludwig Deppe, of whose method he is an enthusiastic propagandist. Most of his comps. (over 100 op.-numbers) are written for instructive purposes (easy chamber-music for pupils). Has also publ. *Die Lehre des „freien Falles"; Schule der Gewichtstechnik für das Klavierspiel; Neue deutsche Klavierschule* (after Deppe's method); *Reform-Klavierschule.*

Sö'dermann, August Johan, b. Stockholm, July 17, 1832; d. there Feb. 10, 1876. Theatre-cond. in Stockholm from 1862. Noted Swedish comp.; pupil of Hauptmann and Richter at Leipzig Cons., 1857–8. Works: Swedish operettas (*The Wedding of Ulfasa* [Bröllopet på Ulfasa] contains a well-known vocal quartet); music to Schiller's *Jungfrau von Orleans;* a solemn mass f. soli, ch. and orch. (his finest work); a concert-overture; vocal pieces.

Soffredi'ni, Alfredo, b. 1854; 1896–1912 editor-in-chief of the Milan 'Gazzetta Musicale,' and a writer of distinction; since then mus. critic of 'Natura ed Arti' in Milan. Has brought out the following dramatic works: *Il Saggio* (Leghorn, 1883); the 2-act children's opera *Il piccolo Haydn* (Faenza, 1889; Vienna, 1897; S. wrote both text and music); the 3-act opera *Salvatorello* (Pavia, 1894); a 'mus. sketch,' *Tarcisio* (Milan, 1895); the operas *Aurora* (Pavia, 1897); *La Coppa d'oro* (Milan, 1900); *Graziella* (Pavia, 1902); *Il Leone* (Cesena, 1914). Wrote *Le Opere di Verdi* (1901) and the hist. of music in Italy during the 18th century for Lavignac's 'Encyclopédie de la Musique' (1913).

Sohn, Joseph, b. New York, Mar. 22, 1867. After graduation from the Coll. of the City of N. Y. he st. music at the 'Neue Akad. der Tonkunst' in Berlin; now (1917) prof. of pf. at the Metropolitan Coll. of Music in New York, and mus. critic of the 'N. Y. American' and 'The Forum.' Has publ. *Robert Schumann, a Lyrical Poet* (1896), *Lessons of the Opera* (1903), *Music in America and Abroad* (1904), *Joseph Joachim* (1904), *Opera in New York* (1907), *The Mission of Richard Wagner* (1910); has also contrib. articles on musical topics to Collier's 'Universal Encyclopædia,' the 'New International Encyc.' and the 'Jewish Encyc.'

Sokal'sky, Peter Petrovitch, b. Charkov, Sept. 26, 1832; d. Odessa, April 11, 1887. Having st. natural sciences at the Univ. of Charkov, he became a teacher in the secondary schools; 1857–60, secr. of the Russian Consulate in New York; 1860–76, ed. of the 'Odessa Messenger'; founded the Philh. Soc. in Odessa in 1864. Throughout his life he collected Russian folk-songs, of which he made a profound study; his chief work, *The Russian Folk-Song in Greater and Little Russia; Its Melodic Structure and Harmonic Peculiarity,* was publ. in 1888 by his brother Ivan. He wrote some pf.-music and 3 operas, *Osada Dubno* [The Siege of D.], *Mazeppa,* and *Maiskaya notch* [A Night in May].

Sokal'sky, Vladimir Ivanovitch, nephew and pupil of preceding; b. Heidelberg, April 6, 1863. St. jurisprudence in Charkov; a lawyer by profession. Composed a children's opera, *Riepa* [The Turnip] (Charkov, 1900); symphony in G m.; *Dramatische Phantasie* for orch.; *Andante elegiaco* for vcl. and orch.; pf.-pcs. (op. 1, *Impressions musicales;* op. 3, *Na lugach* [In the Meadows], suite; op. 4, *Polonaise;* etc.); songs.

So'kolov, Nikolai Alexandrevitch, born Petrograd, Mar. 26, 1859. Pupil of Johansen and Rimsky-Korsakov at the Cons. from 1877–1885; 1886–96, harmony teacher to the Imperial Chapel; since then prof. at the Cons.—Works: 2 Serenades for str.-orch. (op. 3 [on B-la-f] and op. 23); *Élégie* for orch., op. 4; *La Caressante,* polka for do., op. 38; Suite for orch. from the ballet *Les Cygnes sauvages,* op. 40a; *Divertissement* for do., op. 42; 3 str.-quartets (op. 7, F; op. 14, A; op. 20, D m.); suite for vcl. and pf., op. 26; Variations f. pf., op. 25; 2 choruses w. orch. f. female voices, op. 12; 1 do. do. f. male voices; 10 a cappella choruses; over 70 songs.

Soldat, Marie [Frau **Soldat-Röger**], b. Graz, Mar. 25, 1864. Fine violinist, pupil of Pleiner and Pott at Graz, and from 1879–82 of Joachim at the Kgl. Hochschule in Berlin, graduating as winner of the Mendelssohn Prize; then studied privately with Joachim, making a specialty of the master's répertoire, particularly the Brahms concerto. In 1887 she formed in Berlin her own str.-quartet (S., Agnes Tcheshulin, Marie Kay, Lucy Campbell); after her marriage in 1889 to Herr Röger, a lawyer, she settled in Vienna, continuing her concert career; she also formed a new quartet (present personnel [1917] S., Elsa von Plank, Natalie Bauer-Lechner, Leontine Gärtner), noted for its interpretation of Brahms's chamber-music. Has made extended European tours as soloist and with her quartet.

Solenière [sohl-ñär'], **Eugène de,** b. Paris, Dec. 25, 1872; d. there Dec. 4, 1904. After music-study in Germany he settled in Paris as a writer and lecturer on mus. esthetics. Works: *La Femme compositeur* (1894); *Rose Caron* (1895); *Notes musicales* (1896); *Massenet et son œuvre* (1897); *Musique et religion* (1897); *Camille Saint-Saëns* (1899); *Cent années de musique française* [1800-1900] (1901); *Notules et impressions musicales* (1902); a guide to Erlanger's *Le Fils de l'Étoile* (1904).

Solerti [-lĕhr'tē], **Angelo,** eminent literary historian; d. Rome, Feb. 10, 1907. His contributions to the early history of opera are valuable: *Le Origini del Melodramma* (Turin, 1903; a coll. of contemporary accounts of and prefaces to the earliest operas); *Gli Albori del Melodramma* (3 vols.; 1905; the texts of the first operas); *Musica, Balli e Drammatica alla corte Medicea di 1600–37* (1905).

Solié (*recte* **Soulier**), **Jean-Pierre,** born Nîmes, 1753; d. Paris, Aug. 6, 1812. Tenor singer at Nîmes and Paris (Opéra-Comique); his voice changed to a fine baritone, quite a novelty at the Op.-Com., and rôles were written expressly for him by several composers. From 1790–1811 he prod. over 30 comic operas; *Le Jockey, Le Chapitre second, Le Diable à quatre,* and *Mlle. de Guise,* were published.

Sol'le, Friedrich, born Zeulenroda, Thuringia, 1806; d. there Dec. 5, 1884, as cantor. Publ. a violin-method which has run through 8 editions.

So'loviev [-v'yŏhf], **Nikolai Feopemptovitch,** b. Petrozavodsk, Govt. of Olonets, Russia, May 9, 1846. Course of mus. study at the Imp. Cons. at Petrograd, in the theory-class of N. J. Zaremba. Since 1874, prof. of harmony, cpt. and mus. history at the P. Cons.; he is a composer and mus. critic, mus. editor of the Brockhaus-Efron 'Konversations-Lexikon' (in Russian); also Councillor of State.—His first venture, the cantata *The Death of Samson* (1870), was enthusiastically received; Sierov, after hearing it, insisted on

his death-bed that Soloviev should finish his opera, *Vrazhia sila* [The Power of the Enemy], which was done most acceptably.—Works: The comic opera *Vakula kuznets* [V., the Smith] (Petrograd, 1875); grand opera *Cordelia* (ib., 1883; in German at Prague, 1890); 'Symphonic picture' *Russia and the Mongols* (Moscow World's Fair, 1882); 12 charming charac. pcs. f. pf.; chorus *Prayer for Russia* (won prize of Imp. Russ. Mus. Soc., 1876); 12 songs.

Soltys, Miecyslaw, b. Lemberg, Feb. 7, 1863. Pupil of Krenn (comp.) in Vienna and of Gigout (organ) in Paris; since 1901 dir. of the Cons. and cond. of the Music Soc. in Lemberg.—Works: The operas *Rzeczpospolita babińska* [The Republic of Babin] (Lemberg, 1905), *Maria* (ib., 1910); 2 others not prod., *Panie Kochanku* [Mr. Lover] and *Powieść ukraińska* [A Story of Ukraine]; the oratorio *Śluby Jana Kazimierza* [The Vow of John Casimir]; a symphony; a symph. poem; *Andante varié* for str.-trio; a pf.-concerto; choruses; songs and pf.-pcs.

Somborn [zöhm'-], (**Theodor**) **Karl,** b. Barmen, Nov. 16, 1851. While studying philology at Munich Univ. he attended the classes of Rheinberger and Wüllner at the Kgl. Musikschule. In 1878 cond. of the 'Singverein' in Lahr; 1882–1911, prof. of theory and history of music, and librarian, at Strassburg Cons.; then lived for 2 years in Venice; made Kgl. Prof. in 1902.—Works: The operas [libretti by himself] *Philenor* (Strassburg, 1903) and *Die Flammen* (not prod.); the song-cycles *Ein Mädchenlos* (op. 2), *Botenlieder* (op. 3) and *Brunnenfahrt* (op. 4); other songs (op. 1, 7, 9, 12, 15, 18); male choruses (op. 14); *Elegien* for pf. (op. 13); 2 colls. of Ital. folk-songs (op. 20, 22). Has also publ. *Die venezianische Villota* (1901).

Somervell, Arthur, b. Windermere, Engl., June 5, 1863. Pupil of Paul David at Uppingham (1878–9); ent. King's Coll., Cambridge, in 1880, taking the classical course (A. B. 1883) and music with Sir C. V. Stanford; st. further with Kiel and Bargiel at the Hochschule in Berlin, and with Sir H. Parry at the R. C. M. Prof. of harm. and cpt. at the R. C. M., 1893–1901; since then inspector of music to the Board of Education and the Scotch Education Dept.; visited Australia and Tasmania (1900) and South Africa (1905); Mus. Doc., Cambridge, 1903.—Works: Mass in C for soli, ch. and orch. (Bach Choir, 1891); *A Song of Praise* (Kendal Fest., 1891); *Helen of Kirkconnel*, ballad for orch. (1892); *The Power of Sound* (Kendal Fest., 1895); *The Forsaken Merman* (Leeds Fest., 1895); *Elegy* for alto solo, ch. and orch. (Hovingham Fest., 1896); *The Charge of the Light Brigade* for ch. and orch. (1896); *Ode to the Sea* (Birmingham, 1897); *In Arcady*, suite for small orch. (1897); *Ode on the Intimations of Immortality* (Leeds Fest., 1907); *Normandy*, vars. for pf. and orch. (1912); Symphony in D m., *Thalana* (1913); *Konzertstück* for vl. and orch. (1913); *The Passion of Christ*, oratorio (1914); *The Blue Cloth*, pantomime (intended perf. at Petrograd prevented by war); 4 children's operettas, *The Enchanted Palace, Golden Straw, King Thrusbeard, Princess Zara;* Vars. in E m. for 2 pfs.; 6 vols. of pf.-pcs.; the song-cycles *Maud, Love in Springtime, The Shropshire Lad, James Lee's Wife* [w. orch.], and about 40 separate songs. Has edited 'Songs of the Four Nations,' a coll. of 50 folk-songs of England, Scotland, Ireland and Wales.

Somis, Giovanni Battista, famous violinist; b. Piedmont, 1676; d. Turin, Aug. 14, 1763, as court soloist and conductor. Pupil of Corelli, and the teacher of Giardini and Chabran. Several sonatas for vl. and vcl.; a vl.-concerto, sonata for viola da gamba, etc., are in MS.—Of his brother **Lorenzo** nothing is known beyond the facts that he was a vlnst. and publ. some vl.-sonatas and trio-sonatas.

Sommer [zöhm'měr], **Hans** [*recte* **Hans Friedrich August Zincken**], b. Brunswick, July 20, 1837. Pupil of W. Meves and J. O. Grimm in Brunswick. St. mathematics and physics at the Univ. of Göttingen (*Dr. phil.*, 1858); in 1859 app. instr. of physics there; later, prof. of math. at the 'Technische Hochschule' in Brunswick, and in 1875 dir.; resigned in 1884, and then devoted himself entirely to music. He took a most active part in the musical affairs of Brunswick; in 1863, founded the 'Verein für Konzertmusik,' which he cond. for many years; a 1-act opera, *Der Nachtwächter*, was successfully prod. in 1865; at the same time he publ. his first songs, which E. Gura and K. Hill introduced in their recitals. In 1885 he married Hill's daughter, and settled in Berlin; from 1888–98 he lived in Weimar; thereafter in Brunswick. His essay *Über die Wertschätzung der Musik* ('Kunstwart,' 1898) gave the first impulse to the foundation of the 'Genossenschaft deutscher Tonsetzer' (for the collection of royalties and protection of rights of performance), organized at Leipzig (Sept. 30, 1898) by S., R. Strauss, M. Schillings and F. Rösch. As a song-writer S. is highly esteemed in Germany; he generally writes his songs in cycles with the individual numbers closely interrelated; his operas also have met with success.—Works: The operas *Der Nachtwächter* (Brunswick, 1865), *Loreley* (ib., 1891), *Saint Foix* (Munich, 1894), *Der Meermann* (Weimar, 1896), *Rübezahl und der Sackpfeifer von Neisse* (Brunswick, 1904), *Riquet mit dem Schopf* (ib., 1907), *Der Waldschratt* (ib., 1912); 3 operas, *Münchhausen, Augustin*, and

Das Schloss der Herzen, have not been prod., excepting fragments in concerts;—the song-cycles *Der Rattenfänger von Hameln* (op. 2), *Der wilde Jäger* (op. 3), *Hunold Singuf* (op. 4), *Tannhäuser* (op. 5), *Sapphos Gesänge* (op. 6), *Aus dem Süden* (op. 10), *Werners Lieder aus Welschland* (op. 12), *Eliland* (op. 33); 2 sets of *Balladen und Romanzen* (op. 8 and 11); 10 songs from Eichendorff (op. 9); 7 do. from G. Keller (op. 16); etc. He has ed. K. Schürmann's opera *Ludovicus Pius* (vol. 17 of Eitner's 'Publikationen'). Has contrib. many essays to the 'Allgem. Musikzeitung,' 'Mus. Wochenblatt,' 'Musik,' 'Bayreuther Blätter,' 'Monatshefte für Musikgeschichte,' etc.—Cf. E. Stier, *H. S.*, in vol. 1 of 'Monographien moderner Musiker' (Leipzig, 1906).

Son'neck, Oscar George Theodore, eminent musicologist; b. Jersey City, N. J., Oct. 6, 1873. Attended the Gelehrtenschule in Kiel (1883–9) and the Kaiser Friedrich Gymnasium in Frankfort-on-Main (1889–93), finishing his pianistic studies in the latter city under James Kwast; from 1893–7 he st. at Munich Univ., musicology with Sandberger and philosophy with Stumpff, Riehl and Lipps; private pupil in comp. of M. E. Sachs; 1897–8, pupil of K. Schröder (cond.) at the Sondershausen Cons. and Ivan Knorr (instrumentation) in Frankfort; spent the greater part of 1899 in research work in Italy; then returned to the U. S., continuing his researches in the principal libraries. On Aug. 1, 1902, he was app. Chief of the Music Division of the Library of Congress in Washington, which post he resigned on Sept. 5, 1917, to accept a position with the publishing house of G. Schirmer in New York as director of the Publication Department, managing editor of 'The Musical Quarterly' (of which he had been ed. since its foundation in 1915) and personal representative of the president, Rudolph E. Schirmer. In 1911 he represented the U. S. Govt. at the International Congresses of Music in London and Rome. —Under S.'s administration the Music Division of the Lib. of Congress became one of the largest and most important mus. collections in the world. On July 1, 1902, there were 345,511 volumes and pieces of music and 2,928 books and pamphlets (total, 348,439 titles); the latest report of July 1, 1917, gives these figures: 741,265 volumes and pieces of music, 34,994 books and 20,862 instructive works [treatises on theory, technical works for various instrs., etc.] (total, 797,121 titles). The coll. of full scores of operas has grown from 60 to 3,000; of symphonic scores, from a few hundred to 4,000; of books publ. before 1800, from 50 to 1,500; while the coll. of 20,000 opera-libretti (12,000 of which came from the coll. of A. Schatz) is unique. The coll. of Americana is unrivalled anywhere. During the past 15 years scarcely one important private library has been sold, either in America or Europe, without the Libr. of Congress having acquired a considerable portion of its treasures.—S.'s writings, exhibiting profound and accurate scholarship and embodying the results of original research, have laid the real foundation for the scientific study of music in the U. S.; his elaborate catalogues, issued by the Libr. of Congress, are among the most valuable contributions to musical bibliography. —Works: *Protest gegen den Symbolismus in der Musik* (1897); *Francis Hopkinson and James Lyon, Two Studies in Early American Music* (1905); *Early Concert Life in America* [1731–1800] (1907); *Report on The Star-Spangled Banner, Hail Columbia, Yankee Doodle* (1909); *A Survey of Music in America* (1913; privately printed); *The Star-Spangled Banner* (1914); *Early Opera in America* (1915); *Suum Cuique* (1916; coll. of essays); numerous essays in the leading German and American periodicals. Catalogues: *Classification of Music and Literature of Music* (1904; 2d ed., rev. and augm., 1917); *Bibliography of Early Secular American Music* (1905); *Dramatic Music* (1908); *Orchestral Music* (1912); *Opera Librettos printed before 1800* (2 vols., 1914); *First Editions of Stephen C. Foster* (1915; with W. R. Whittlesey); *First Editions of Edward MacDowell* (1917); *Dramatic Music* (2 vols.; ready for the press 1917; entirely new, superseding the cat. of 1908). Has also publ. 2 vols. of lyric poems, *Seufzer* (1895) and *Eine Totenmesse* (1898). Among his comps. are *Symphonischer Satz* for small orch.; a str.-quartet (op. 4); *Romanze* and *Rhapsodie* for vl. and pf. (op. 8); pf.-pcs. (op. 10, *Miniature Lilipuziane;* op. 11, *Drei Konzertstücke);* songs (op. 9 [cycle from *Eine Totenmesse*], 12 [Zwölf vermischte Lieder], 14, 15 [Six Songs], 16 [4 poems by Poe], 17 [*Pessimistische Lieder*]).

Sonnleitner [zŏhn'lĭt-nĕr], **Joseph,** son of the amateur comp. **Christoph S.** [1734–1786]; b. Vienna, 1765; d. there Dec. 25, 1835. A government councillor, and a founder of the 'Gesellschaft der Musikfreunde,' to which he bequeathed his books and mus. instrs. Publ. an interesting 'Wiener Theateralmanach' (1794, '95, '96). In 1827 he discovered the famous Antiphonary of St. Gallen of the 9th century, in neume-notation; probably a copy of the one sent thither by Charlemagne in 790.—His nephew, **Leopold von,** b. Vienna, Nov. 15, 1797; died there Mar. 4, 1873. The staunch friend of Schubert, he procured the publication of the *Erlkönig* (the first publ. work of Schubert's); at his father's house the *Prometheus*, the

Gesang der Geister über den Wassern, the 23d Psalm, and other important works by Schubert, were performed from the MS.

Sontag [zŏhn'tahg], **Henriette (Gertrude Walpurgis)**, celebrated dramatic soprano and coloratura singer; b. Koblenz, Jan. 3, 1806; d. Mexico City, June 17, 1854. She played children's parts on the stage; studied from 1815 at the Prague Cons. with Triebensee, Pixis, Bayer and Frau Czegka; in 1820 she sang in Italian and German opera at Vienna, and in 1823 created the title-rôle in *Euryanthe;* on May 7, 1824, she sang the soprano soli in the first perf. of Beethoven's *Missa solemnis* and Ninth Symph. in Vienna; later in the year she made a sensation at Leipzig, being then eng. for the Königstädter Th., Berlin. Triumphed over the Catalani at Paris as Rosina in *Il Barbiere* (1826); breaking her Berlin contract in 1827, she sang at the Italian Opera in Paris; went to London in 1828, and secretly married the Sardinian ambassador to the Dutch court, Count Rossi; was ennobled by the King of Prussia, (as 'Fräulein Henriette von Lauenstein,') and in 1830 bade farewell to the stage. As a concert-singer, however, she still continued to arouse an enthusiasm which was literally unbounded. Their fortune being impaired by the revolution of 1848, she resumed her stage-career, singing with increased success in London and Paris (1849–51), also in concerts in Germany. She went to New York in 1852, and to Mexico City in 1854, where the cholera ended her most fortunate career.—Cf. W. Berger, *Berühmte Frauen* (Berlin, 1904); H. Stümcke, *H. S.* (Bielefeld, 1913).

Soomer [zoh'mĕr], **Walter,** dramatic bass; b. Liegnitz, Mar. 12, 1878. Having taken courses in philosophy in Breslau and Berlin, he st. music with H. Stoeckert, Josef Wolf and Frau Anna Uhlig; début Kolmar, 1902; 1903–6, in Halle, where his fine interpretation of the great Wagner rôles established his reputation; 1906–11, at the Leipzig opera; since then member of the Hofoper in Dresden; sang in Bayreuth for the first time in 1906, and since 1908 has taken part in every festival there (Kurwenal, Donner, Wanderer, Wotan, Sachs); 1909–11, at the M. O. H. (début as Landgraf in *Tannhäuser*, Feb. 18, 1909).

Sor (*recte* **Sors**), **Fernando,** guitar-virtuoso; b. Barcelona, Feb. 14, 1778; d. Paris, July 8, 1839. He fled to Paris with other adherents of Joseph Bonaparte; was persuaded by Méhul and Cherubini to give concerts; and after living for a time in London and Moscow, settled in Paris (1828).—Works: Opera *Telemacco* (Barcelona, 1798); *La Foire de Smyrne* (London; comic); several ballets, symphonies, and quartets; divertissements, fantasies, etc., for guitar; also a Method f. guitar.

Sorge [zŏhr'gĕ], **Georg Andreas,** b. Mellenbach, Schwarzburg, Mar. 29, 1703; d. Lobenstein, April 4, 1778. From his 19th year, court organist at Lobenstein for life. He publ. pf.- and organ-works of merit; a large number of cantatas and motets are in MS. He is more important as a theorist, being one of the discoverers of the 'combinational' tones. He publ. these discoveries (before Tartini) in his most important work, *Vorgemach der musicalischen Composition* (3 vols; 1745–7). His many other treatises are of little value.—See Q.-Lex.

Soria'no, Francesco. See SURIANO.

Soria'no-Fuer'tes, Don **Mariano,** born Murcia, Mar. 28, 1817; d. Madrid, Mar. 26, 1880. Pupil of his father, the director of the royal chamber-music; founded the short-lived paper 'Iberia musical y literaria' (1841); prod. several zarzuelas in the endeavor to establ. a national opera; was app. teacher at the Madrid Cons., 1843; became director of the Lyceums at Cordova, Sevilla and Cadiz (1844), also cond. the opera at Sevilla, Cadiz and (1852) Barcelona, where he founded the 'Gaceta Musical' in 1860. Publ. the important works *Música Árabo-Española* (1853); *Historia de la música Española desde la venida de los Fenicios hasta el año de 1850* (4 vols.; 1855–9); *Memoria sobre las sociedades corales en España;* and *España artística e industrial en la esposición de 1867*.

Sor'mann [zohr'-], **Alfred (Richard Gotthilf),** b. Danzig, May 16, 1861; died Berlin, Sept. 17, 1913. Pianist; pupil at the Hochschule in Berlin of Rudorff, Barth, Spitta and Bargiel; in 1885, of Liszt. Début 1886, giving successful concerts in chief German towns; in 1889, court pianist to the Grand Duke of Mecklenburg-Strelitz.—Works: The operas *Die Sibylle von Tivoli* (Berlin, 1902) and *König Harald* (Stettin, 1909); a pf.-concerto in E m. (op. 7); 2 str.-quartets; a pf.-trio; concert-études and other pf.-pcs.; songs.

Soubies [soo-bēs'], **Albert,** mus. historiographer and critic; b. Paris, May 10, 1846. After admittance to the bar, he studied at the Cons. under Savard and Bazin (harm. and comp.). In 1874 he revived the famous old 'Almanach des spectacles' (known as the 'Alm. Duchesne' [publ. 1752–1815]), and up to 1914 had publ. 43 volumes; for this the Académie awarded him the 'Prix Voirac' in 1893. Since 1876, mus. critic for 'Le Soir' (under the pseudonym B. de Lomagne); also contributes to 'Le Ménestrel' and other mus. papers. Officer of Public Instruction; Officer of the Legion of Honor, also of the Russian

Stanislas order.—Writings: *Histoire de la musique: Allemagne* (1896), *Russie* (1897), *Bohème* (1898), *Hongrie* (1898), *Portugal* (1898), *Suisse* (1899), *Espagne* (3 vols.; 1900), *Belgique* (2 vols.; 1901), *Hollande* (1901), *Danemark et Suède* (1901), *Norvège* (1903), *Îles britanniques* (2 vols.; 1904, '06); *La Comédie-Française depuis l'époque romantique [1825–1894]*; *67 ans à l'Opéra—69 ans à l'Opéra-Comique* [3 vols.]; *Précis de l'histoire de la musique russe* (1893); *Histoire de l'Opéra-Comique [la seconde Salle Favart, 1840–1887]* (2 vols; 1892; with Ch. Malherbe); *Mélanges sur Richard Wagner; Précis de l'histoire de l'Opéra-Comique; L'œuvre dramatique de Richard Wagner; Histoire du Théâtre-Lyrique* (1899); *Documents inédits sur le 'Faust' de Gounod* (1912; with H. de Curzon); Le *Théâtre Italien de 1801–1913* (1913); *Massenet historien* (1913), etc.

Soubre [soobr], **Étienne-Joseph**, b. Liège, Dec. 30, 1813; d. there Sept. 8, 1871. Pupil, and from 1862 till death Director, of the Liège Cons., succeeding Daussoigne-Méhul. Works: Opera *Isoline* (Brussels, 1855); *symphonie triomphale* (1845; prize); 2 cantatas; a Requiem w. orch.; Stabat Mater and Ave Verum, w. orch.; *Hymne à Godefroid de Bouillon* for male ch. and orch.; church-music, choruses, overtures, symphonies, etc.

Souhaitty [swä-tē'], **Jean-Jacques**, Franciscan monk at Paris, the first to employ figure-notation for popular vocal teaching; publ. *Nouvelle méthode pour apprendre le plain-chant et la musique* (1665; 2d ed. as *Nouveaux éléments de chant. . .*, 1667); and an *Essai du chant de l'église par la nouvelle méthode des chiffres* (1679).

Soulier. See SOLIÉ.

Sousa [soo'ză], **John Philip**, bandmaster and popular composer; b. Washington, D. C., Nov. 6, 1856; pupil there of John Esputa and George Felix Benkert (harm. and comp.). From the age of 17, orchl. cond. of travelling theatrical troupes; played the violin in Offenbach's orch. (1877); was mus. dir. of the Philadelphia church-choir 'Pinafore Company'; and in 1880 was app. leader of the band of the United States Marine Corps, serving until Aug. 1, 1892, when he resigned, and organized a band of his own, which has given concerts throughout the U. S. and Canada; European tours in 1900, '01, '03, and '05; tour around the world, 1910–11. He was decorated by King Edward with the Victorian Order; Grand Diploma of Honor from Acad. of Hainault; Officer of Public Instruction and of the Academy (France). His publ. compositions number several hundred, incl. the comic operas *The Smugglers* (1879), *Désirée* (1884), *The Queen of Hearts* (1886), *El Capitan* (1896), *The Charlatan* (1897), *The Bride Elect* (1898), *Chris and the Wonderful Lamp* (1900), *The Free Lance* (1906), *The Glass-Blowers* (1911), *The American Maid* (1913), *Victory* (1915). Among his popular military marches are *The Washington Post, The High School Cadets, Thunderer, Semper fidelis, Liberty Bell, Manhattan Beach, King Cotton, Hands Across the Sea*, etc. Other works: A symphonic poem on *The Chariot-race* (from 'Ben Hur'); 6 suites, *The Last Days of Pompeii, Three Quotations, Sheridan's Ride, At the King's Court, Looking Upward, Impressions at the Movies;* many waltzes, songs, etc.; also an instruction-book for trumpet and drum; ditto f. violin; the libretto of *The Bride Elect;* and a compilation of the 'National Patriotic and Typical Airs of all Countries' (1890).

Sowerby, Leo, b. Grand Rapids, Mich., May 1, 1895. St. in Chicago with C. F. Lampert (pf.), E. Delamarter (org.) and A. O. Anderson (theory). Teacher in theory at the Amer. Cons.; organist at the South Congr. Ch. in Chicago. A composer of radical tendencies, although he himself claims affinity with the Franck-d'Indy school, rather than with 'those extremists who throw over all rationality as applied to music.'—Works: *The Sorrow of Mydath*, symph. sketch for orch.; *Suite in the Old Style* for do.; *Rhapsody on British Folk-tunes* for do.; vln.-concerto in G m.; vcl.-concerto in A; *Sonata a tre* for 2 vls. and vcl.; a sonata for violin solo; a sonata for vl. and pf.; a pf.-sonata; 3 chorale-preludes for org.; sonata for do.; choruses a capp.; pf.-pcs.

Sowin'ski, Wojcech [Albert], b. Ladyzyn, Ukraine, 1803; d. Paris, Mar. 5, 1880. Pianist; pupil of Czerny, Leidersdorf and von Seyfried at Vienna; toured Italy, and settled in Paris in 1830 as a successful concert-giver and pf.-teacher. Played in London, 1842.—Publ. *Les musiciens polonais et slaves anciens et modernes, dictionnaire . . . précédé d'un résumé de l'histoire de la musique* (1857); also orchestral and chamber-music, and pf.-pieces, etc. He comp. 2 operas, and much church-music.

Spaeth, Sigmund, b. Philadelphia, April 10, 1885. From 1897–9 he st. pf. and vl. with A. Bachmann; 1899–1901, vl. with H. Rattay and E. Schmidt at the Phila. Mus. Acad.; then attended Haverford Coll. (M. A., 1906); Ph. D., Princeton Univ., 1910, with the dissertation *Milton's Knowledge of Music* (publ. 1913). From 1910–12, teacher of ensemble music at Asheville School, Asheville, N. C.; since 1914, editorial writer for the 'Opera Magazine,' and mus. editor of 'The New Republic' and the N. Y. 'Evening Mail.' Has also translated songs and opera-libretti.

Spalding, Albert, eminent violinist; born Chicago, Aug. 15, 1888. St. with Buitrago in New York, Chiti in Florence and Lefort in Paris, where he made a succ. début in 1905; then toured France, Germany and England; Amer. début with the N. Y. Symph. Orch. on Nov. 8, 1908, followed by tour of the U. S.; visited Scandinavia, Russia, the Netherlands, Italy and Egypt, returning for a second Amer. tour in 1912; won fresh laurels in European capitals from 1912–14; since then he has made annual tours of the U. S. with ever increasing success.—Works: Vl.-concerto in F m.; a *Concerto quasi fantasia;* Suite in C; vars. on *My Old Kentucky Home* (all for vl. and orch.); *Prelude and Fugue* for pf.

Spalding, Walter Raymond, b. Northampton, Mass., May 22, 1865. Graduate of Harvard Univ. (A. B., 1887; A. M., 1888, with honors in music); taught classics and music at St. Mark's School, Southborough, Mass., 1889–92; from 1892–5 st. music in Paris and Munich; org. and choirm. at St. Emmanuel Ch., Boston, 1898–1900; app. instructor of music at Harvard in 1895, asst.-prof. in 1903 and assoc. prof. in 1912. He has been instrumental in raising the standard of musical instruction in the public schools of New England. Author of *Tonal Counterpoint* (1904) and *Modern Harmony in Its Theory and Practice* (1905; with Arthur Foote).

Spangenberg, Heinrich, b. Darmstadt, May 24, 1861. Pupil of Böhme, Heymann, Urspruch and Raff at Hoch's Cons. in Frankfort-on-Main; in 1881 for a short time pupil of N. Rubinstein (pf.) in Moscow; then st. with Leschetizky (pf.) and Grädener (comp.) in Vienna. In 1884, Kapellm. at the opera and instructor at the Cons. in Mayence; 1886, at Freudenberg's Cons. in Wiesbaden, and in 1888 cond. of the 'Lehrerverein'; about 1890 he founded his own Cons. there, of which he has been dir. since. Made Kgl. Musikdir. in 1906.—Works: The operas *Frau Holle* (Darmstadt, 1896), *Korsische Hochzeit* (2 parts; Wiesbaden, 1904 and '05), *Der Hexengeiger* (not prod.); op. 8, suite for vl. and pf.; op. 28, *Drei Fugen* for pf.; op. 29, *Präludium und Doppelfuge* in A m. for organ; minor pcs. for pf.; songs and numerous male choruses. Several orchl. works (all in MS.) have been performed.

Spanuth [spah'noot], **August,** b. Brinkum, n. Hanover, Mar. 15, 1857. Pupil of Heymann (pf.) and Raff (comp.) at Hoch's Cons. in Frankfort; début as pianist in 1874; then lived as concert-pianist and teacher in Koblenz and Bremen; toured the U. S. as pianist in 1886; taught at the Chicago Mus. Coll., 1887–93; from 1893–1906 in New York as teacher and mus. critic of the 'Staatszeitung'; settled in Berlin in 1906 as teacher at Stern's Cons. and (since 1907) editor of 'Signale für die musikalische Welt.' Has publ. *Preparatory Piano Exercises* and *Essential Piano Technics;* songs and pf.-pcs.; with X. Scharwenka he wrote *Methodik des Klavierspiels* (1907); also transl. into German Caruso's *How to Sing* (1914); ed. 3 vols. of Liszt's pf.-comps. (Ditson's 'Musician's Library').

Spark, Dr. William, b. Exeter, Engl., Oct. 28, 1823; d. Leeds, June 16, 1897. Chorister in Exeter Cath.; articled 1840 to Dr. S. S. Wesley, whom he followed to Leeds in 1842. Organist at Tiverton; at Daventry; from 1850–80, at St. George's, Leeds. Founder, 1851, of the Leeds Madrigal and Motet Society. Borough-organist of Leeds, 1860; Mus. Doc., Dublin, 1861. Editor of 'The Organist's Quarterly Journal.'—Works: Oratorio *Immanuel* (Leeds, 1887); cantatas; anthems and other church-music; glees, part-songs and songs; excellent organ-pieces; —also a *Memoir of Dr. S. S. Wesley; Henry Smart, His Life and Works* (London, 1881; an exhaustive, but ill-arranged, biography); *Musical Memories* (1888); and *Mus. Reminiscences* (1892).

Spazier [spăh-tsēr'], **Johann Gottlieb Karl,** b. Berlin, April 20, 1761; d. Leipzig, Jan. 19, 1805. Student of philosophy at Halle and Göttingen; prof. at Giessen; settled in Leipzig, 1800. Comp. many songs, numbers of which became great favorites. Publ. the autobiographical *Karl Pilgers Roman seines Lebens* (3 vols., 1792–6); *Freie Gedanken über die Gottesverehrung der Protestanten* (1788); *Etwas über Gluckische Musik und die Oper „Iphigenia in Tauris"* (1795); *Rechtfertigung Marpurgs . . .* (1800, in the 'Allgem. mus. Zeitung'); *Über Volksgesang* (in do.). Ed. Dittersdorf's autobiography; transl. the first part of Grétry's memoirs: *Grétry's Versuche über die Musik* (1800).

Speaight, Joseph, b. London, Oct. 24, 1868. Violin-pupil of his father, a professional musician; then ent. the G. S. M., where his teachers were E. Pauer (pf.) and R. O. Morgan (comp.); since 1894 prof. there. Principal works are 2 symphonies, 3 symph. poems, 2 orchl. suites, a *Fairy Fantasy*, a pf.-concerto and chamber-music.

Speaks, Oley, concert-baritone and composer; b. Canal Winchester, O., June 28, 1876. St. singing in New York with Dr. C. Dufft, J. A. Galloway and Emma Thursby, and comp. with M. Spicker and W. Macfarlane; soloist of the Ch. of the Divine Paternity (1898–1901) and St. Thomas's P. E. Ch. (1901–6) in New York; since then living there as concert-singer and teacher. Has publ. about 100 songs (*On the Road to Mandalay, Morning, Life's Twilight, My Homeland, When the Boys Come Home, The*

Lord Is My Light, To You, etc.), and about 20 part-songs and anthems. His songs have been sung by Nordica, Gadski, Eames, Rappold, Bispham, de Gogorza, etc.

Speer, Charlton Templeman, b. Cheltenham, Nov. 21, 1859. Pupil of Sir R. Stewart in Dublin and of Dr. Wylde and G. Cooper at the London Acad. of Music; st. later also at the R. A. M., and taught pf. there from 1882–93; resigned to devote himself entirely to comp.—Works: The 3-act opera *Helen and Odysseus;* the cantatas (w. orch.) *The Arsenal* (1877), *The Day Dream* (1887), *The Battle of Lake Regillus* (1909), *The Soul of Percival* (1911), *The Burial March of Dundee;* an overture in C; *King Arthur*, symph. poem; *Cinderella*, orchl. suite; church-music; pf.-pcs.; songs (*Tennyson Album*, etc.).

Speer, William Henry, cousin of preceding; b. London, Nov. 9, 1863. Pupil of C. H. Lloyd (org.) in Gloucester, then at the R. C. M. of Sir W. Parratt (org.) and Sir C. V. Stanford (comp.); Mus. Doc., Cambridge, 1906; org. and choirm. at the Parish Ch., Bexhill, 1903–10.—Works: *The Jackdaw of Rheims* for ch. and orch.; *The Lay of St. Cuthbert* for do.; Symphony in E♭; *Infancy and Childhood*, symph. poem; *Festival Overture; Rhapsody* in E♭; *Nocturne* for str.-orch.; str.-quartet in B♭; a vl.-sonata; pcs. for vl. and pf.; pf.-pcs. (sonata in D m., etc.); services; songs.

Speidel [spī'dĕl], **Wilhelm,** b. Ulm, Sept. 3, 1826; d. Stuttgart, Oct. 13, 1899. Pianist; pupil at Munich of Wänner and W. Kuhe, and of Ignaz Lachner (comp.). 1846–8, teacher at Thann, Alsatia; 1848–54, at Munich; 1854, mus. director at Ulm; 1857, cond. of the 'Liederkranz' at Stuttgart; co-founder of the Cons., and distinguished teacher of the piano there until he founded his 'Künstler- und Dilettantenschule für Klavier' in 1874. On Lebert's death (1884) S. rejoined the Cons., uniting with it his own school.—Works: Op. 39, *O Geist der Töne* for male ch. and orch.; op. 40, *Geisterchor aus „Faust"* for do.; op. 42, *Deutsche Völker allesammt* for male ch. and brass instrs.; op. 53, *Volkers Schwanenlied* for male ch. and orch.; op. 57, *Kaiserlied* for male ch. and brass instrs.; op. 70, *Wikinger Ausfahrt* f. tenor solo, male ch. and orch.; other male choruses; op. 50, overture and intermezzo to *König Helge;* op. 36, pf.-trios; op. 10, 'cello-sonata in D; op. 61, vl.-sonata in E m.; 2 pf.-sonatas; interesting pf.-pieces, songs.

Speir, Wilhelm. See SPEYER.

Spelman, Timothy Mather, b. Brooklyn, N. Y., Jan. 21, 1891. Pupil of H. R. Shelley in New York (1908–9); while attending Harvard Univ. he cont. his musical studies with W. R. Spalding and E. B. Hill (1909–13), winning the Naumburg scholarship in music; then st. comp. with W. Courvoisier at the Munich Cons. (1913–15). Has written a 3-act opera, *The Sunken City* (text by himself); a 1-act pantomime, *The Romance of the Rose* (St. Paul, 1915); *Florentine Sketches*, suite for orch.; songs.

Spencer, Allen, b. Fair Haven, Vt., Oct. 30, 1870. St. pf. with E. H. Sherwood in Rochester (1888–9) and W. H. Sherwood in Chicago (1889–92), cpt. and comp. with P. C. Lutkin (1891–4); since 1892 teacher of pf. at the Amer. Cons. in Chicago; has appeared frequently with orch. and in recitals throughout the Middle West; makes a specialty of novelties. Has publ. *Forty Lessons to a Teacher of Beginners*, and some pf.-pcs.; in MS., comps. in various forms.

Spencer, Eleanor, talented pianist; b. Chicago, Nov. 30, 1890. First taught by Mrs. V. Cheney, and at 10 was exhibited as a prodigy in Chicago; after 2 years of study (1902–4) with W. Mason in New York she spent the winter of 1904 with H. Bauer in Paris; 1905–10, with Leschetizky in Vienna. Début in recital in London, April 28, 1910; played there every spring for the next 4 years, also with orch.; soloist with the London Symph. Orch. (Nikisch) during Coronation Week (June, 1911); from 1911–13 appeared with succ. in the principal cities of Germany; has made 2 tours of Holland, in 1911 and 1916. She was received with marked favor at her Amer. début (recital, Carnegie Hall, N. Y., Nov. 11, 1913), and has since played every winter in the U. S., both in recitals and with leading orchestras. Resides in New York.

Spencer, S. Reid, b. Baltimore, July 30, 1872. St. music under P. C. Lutkin at the Northwestern Univ. School of Music, and taught there from 1895–1900; since 1901 instr. of pf. and theory at the German Cons. in New York, and since 1905 also at the N. Y. School of Music and Arts. A. A. G. O. Has written a *Magnificat* and *Nunc Dimittis* in C for soli and 8-part ch.; choruses for mixed and women's vcs.; pieces f. organ (Fugue in A m., Offertory in D, Canzonetta in E♭, etc.) and pf. (*Sonate romantique* in C, Minuet in E, etc.); songs; author of a text-book on *Harmony;* contrib. to various mus. journals.

Spencer, Vernon, b. Belmont, Durham, England, Oct. 10, 1875. Graduated from the Leipzig Cons. in 1897; lived in Leipzig as concert-pianist and teacher until 1903; from 1903–8 head of pf.-dept. and dir. of the Wesleyan Univ. Cons. of Music, Lincoln, Neb.; 1908–11, in Berlin as teacher; since 1911 in Los Angeles as editor of 'The Music

Student,' lecturer and concert-pianist. He has publ. a number of songs.

Spendiarov, Alexander Afanasovitch, b. Kachov, Southern Russia, 1871. He received his early education in Simferopol, Crimea, cultivating chiefly the art of painting, but also developing considerable skill on the violin; while studying at the Univ. of Moscow he was a violinist in the Univ. orch., and Klenovsky, the cond., advised him to study comp.; in 1896, private pupil of Rimsky-Korsakov in Petrograd. His talent is chiefly in the direction of expressive melody and picturesque effect.—Works: Op. 3, *Deux Morceaux pour orchestre* (*Menuet, Berceuse*); op. 4, *Konzert-Ouvertüre* in D; op. 7, *Rÿbak i Feya* [The Fisherman and the Naiad], ballad with orch.; op. 9, *Krÿmskie eskizÿ* [Crimean Sketches] for orch.; op. 10, *Die drei Palmen*, symph. picture after Lermontov; op. 12, *Danse ancienne* for small orch.; op. 18, *Valse de concert* for full orch.; op. 19, *Bédas Predigt* for alto w. orch.; *Lied des armenischen Freiwilligen* for tenor and orch.; choruses a capp. (op. 2, 6, 8); songs (op. 1, 5, 13); *Barcarolle* for vcl. and pf.; *Canzonetta* for vl. and pf.

Spengel, Julius Heinrich, b. Hamburg, June 12, 1853. Pupil of Cologne Cons.; later of the Berlin Hochschule (Rudorff, Joachim, Kiel and Ad. Schulze); settled as a teacher in Hamburg, still studying with Grädener (cpt.) and Armbrust (org.). In 1878, cond. of the 'Cäcilienverein'; 1884, singing-teacher at the female seminary for the convent-school; 1886, organist of the Gertrudenkirche; made Kgl. Prof. in 1906. Works: Op. 2, pf.-quintet in B m.; op. 7, Psalm 39 for 6-part ch. and wind-instrs.; op. 8, *Zwiegesang in der Sommernacht* for do. and orch.; op. 11, *König Alfreds Gesang* for bar. and orch.; male and fem. choruses, and songs.

Speyer [spī'er], **Wilhelm** [**Speier,** on the title-pages of all his comps.], b. Offenbach, June 21, 1790; d. there April 5, 1878. St. in Offenbach with F. Fränzl (vl.) and A. André (comp.); later in Paris with Baillot (vl.). After extensive travels as a virtuoso he embraced a business career, but continued association with eminent musicians (Spohr, Mendelssohn, etc.), and gave all his free time to comp. He gave the first impulse to the great festival held at Frankfort in 1838, from the surplus of which was establ. the Mozart Scholarship (see MOZART). His songs enjoyed wide popularity in his time; he also wrote str.-quartets, a str.-quintet and many fine male choruses (*Der Trompeter* [op. 31] and *Die drei Liebchen* [op. 33] with orch.).

Spick'er, Max, b. Königsberg, Prussia, Aug. 16, 1858; d. New York, Oct. 15, 1912. Studied with Louis Köhler for 5 years (pf.); then, 1877–9, at the Leipzig Cons. under Wenzel, Reinecke, Richter and Paul. Till 1882, cond. in turn of theatre-orchestras at Heidelberg, Cologne, Ghent, Aix-la-Chapelle and Potsdam (Royal Th.); 1882–8, cond. of the 'Beethoven Männerchor,' New York; 1888–95, Dir. of the Brooklyn Cons.; from then, teacher of harm. and counterpoint at the National Cons., New York, and reader for G. Schirmer. For 12 years choir-dir. of Temple Emanuel in Fifth Ave.—Works: Suite f. orch.; incid. music to Schiller's *Demetrius;* cantata *Der Pilot* for bar. solo, male ch. and orch.; choral comps.; many songs. He edited 'Aus aller Herren Länder' (a coll. of folk-songs arr. for male ch.), 'Anthology of Sacred Song' (4 vols. [S.A.T.B.]; arias from early and modern oratorios), 'Operatic Anthology' (3 vols.), 'Synagogical Services' (2 vols.; with W. Sparger), etc.

Spielter [spēl'], **Hermann,** b. Bremen, April 26, 1860. From 1881–5 pupil of Reinecke and Jadassohn at the Leipzig Cons., winning 2 prizes for comp.; won the Mendelssohn Prize in 1886 with a pf.-trio, vl.-sonata and vcl.-sonata. 1885–9, Musikdir. in Schwelm, and 1889–94 do. in Bremerhaven; came to New York in 1894 as cond. of the 'Beethoven Männerchor'; 1897–1911, prof. of theory and comp. at the N. Y. Coll. of Music; since 1915 do. at the Von Ende School of Music; has won several prizes for male choruses (Phila., 1897; Baltimore, 1903; Phila., 1906). In 1893 he married Josephine Sonntag, a concert-singer and teacher.—Works: A 3-act operetta, *Die Rajahsbraut* (Irving Place Th., New York, 1910; in collab. with A. C. Eggers); op. 4, *Vineta* for bar. solo, male ch. and orch.; op. 51, *Die Wallfahrt nach Kevlaar* for sop. and tenor soli, male ch. and orch.; op. 70, *Für Freiheit* for male ch. and orch.; op. 76, *Landsknechtslied* for do.; many choruses for men's and women's vcs.; op. 14, vcl.-sonata in D; op. 15, pf.-trio in F.; op. 18, *Legende* for vcl. and pf.; op. 26, *Serenade* for fl. and pf.; op. 32, do. for str.-trio; pf.-pcs. (op. 19, 24, 27, 40, 55, 64, etc.); songs (op. 1, 3, 11, 21, 25, 28, 53, 68, 82).

Spiering [spē'-], **Theodore,** distinguished violinist; b. St. Louis, Sept. 5, 1871. Until 1886 pupil of his father, Ernst S., in St. Louis; 1886–8, of Henry Schradieck at the Cincinnati College of Music; 1888–92, of Joachim at the Kgl. Hochschule in Berlin. From 1892–6, member of the Chicago Symph. Orch. (Th. Thomas); in 1893 he organized his own quartet (S., O. Roehrborn, A. Weidig, H. Diestel), with which he toured the U. S. and Canada till 1905 (over 400 concerts), introducing many works of the modern

French school; the French Academy recognized his services by making him Officer in 1905. From 1898–9, prof. in the Chicago Cons.; 1899–1902, dir. of his own vl.-school in Chicago; 1902–5, prof. at the Chicago Mus. Coll.; 1906–7, prof. at Stern's Cons. in Berlin; 1907–9, tours of Germany, Holland and England; 1909–11, leader of the N. Y. Philh. Soc. (under Mahler); 1911–2, tour of Germany, Switzerland and Denmark; 1912–4, cond. and artistic adviser of the 'Neue freie Volksbühne' in Berlin; 1914–6, prof. at the N. Y. Coll. of Music and cond. of the Woman's Orchl. Club of Brooklyn; 1916–17, Amer. tour as soloist; during the winter of 1917–18 he arranged his tour of the West so as to enable him to take charge of a 'Master-class' at the Bush Cons. in Chicago. His ability as cond. he demonstrated on a tour with his own orch. in the spring of 1902, and especially in 1911, when, during Mahler's illness, he concluded the season of the N. Y. Philh. Soc. (17 concerts, Feb.-April). At the St. Louis Expos. (1904) he was a member of the Jury of Awards. He has publ. *Sechs Künstler-Etüden* (op. 4) for vl. solo, and songs; with R. Ganz he has edited a number of classic and modern comps. for vl. (Bach, Mozart, Nardini, Bruch, Grieg, Tchaikovsky).

Spies [spēs], **Hermine,** distinguished concert-contralto; b. Löhneberger Hütte, near Weilburg, Feb. 25, 1857; d. Wiesbaden, Feb. 26, 1893. Pupil of Sieber and Stockhausen; début 1882; excelled as a Brahms singer. Married Dr. W. A. F. Hardtmuth of Wiesbaden in 1892.—Cf. M. Spies, *H. S. Ein Gedenkbuch für ihre Freunde* (Stuttgart, 1894; 3d augm. ed., with introd. by H. Bulthaupt, 1904).

Spin'dler, Fritz, b. Wurzbach, n. Lobenstein, Nov. 24, 1817; d. Lössnitz, n. Dresden, Dec. 26, 1905. Pianist, giving up theology for music; studied from 1835 with Fr. Schneider at Dessau; settled in Dresden, 1841, where he had great success as a teacher. His compositions include several serious works on a large scale, but most of his works (over 400 op.-numbers) are *salon*-pieces and characteristic pieces in excellent piano-style, well written, and not very difficult. The instructive sonatinas op. 157, 290, 294, and the 4-hand sonatina op. 136, should be mentioned. —Larger works: Op. 60, Symphony in B m.; op. 108, pf.-quartet in C; op. 115, *Konzertstück* for pf. and orch. in E♭; op. 150, Symphony in C m.; op. 154, pf.-trio in G; op. 260, pf.-concerto in D m.; op. 305, *Drei kleine Trios* (C, D m., D); op. 347, sonata for horn and pf. in F; op. 360, quintet in F for pf., ob., clar., horn and bassoon.

Spinel'li, Nicola, b. Turin, July 29, 1865; d. Rome, Oct. 17, 1909. Son of a jurist; studied at Naples Cons., especially under Serrao. In 1890 his 1-act opera *Labilia* took 2d prize in the competition instituted by Sonzogno (Mascagni's *Cavalleria rusticana* won 1st prize). His next opera, the 3-act lyric drama *A basso porto*, was first prod., with considerable succ., in Cologne (1894; in Ger.); then in other German cities; first perf. in Italy at Rome, 1895. In spite of its success he never wrote another opera. He publ. a few comps. for pf.

Spiridion. See XYNDAS.

Spit'ta, Friedrich, brother of Philipp S.; b. Wittingen, Hanover, Jan. 10, 1852; prof. of theology at Strassburg Univ. since 1887; since 1896 also editor (with J. Smend) of 'Monatschrift für Gottesdienst und kirchliche Kunst,' in which (Jan.-Mar., 1913) he publ. very important facts concerning Benedictus Ducis. Has publ. *Liturgische Andacht zum Luther-Jubiläum* (1883); *Händel und Bach* festival orations (1885); *H. Schütz* do., (1886); *Die Passionen von H. Schütz; Über Chorgesang im evangelischen Gottesdienst* (1889); *Studien zu Luthers Liedern* (1907); *Das deutsche Kirchenlied in seinen charakteristischen Erscheinungen* (vol. i: *Mittelalter und Reformationszeit*, 1912).

Spit'ta, (Johann August) Philipp, learned musicologist; b. Wechold, n. Hoya, Hanover, Dec. 27, 1841; d. Berlin, April 13, 1894. Student of philology at Göttingen; teacher at the 'Ritter- und Domschule,' Reval, 1864–6; at Sondershausen Gymnasium till 1874; and one year at the Nikolai-Gymnasium, Leipzig, where he was a co-founder of the 'Bach-Verein' (1874); in 1875, prof. of mus. history at Berlin Univ., Life-Secretary to the R. Acad. of Arts, and teacher at, and Vice-Director of, the 'Hochschule für Musik.' Title of 'Geheimrat' in 1891. As a teacher he had extraordinary success; among his pupils were O. Fleischer, A. Sandberger, M. Friedländer, R. Schwartz, M. Seiffert, E. Vogel, K. Krebs, and J. Combarieu. He was one of the leading spirits in organizing the publication of the 'Dkm. deutscher Tonkunst.' —Writings: A comprehensive life of *J. S. Bach* (2 vols., 1873, '80), carefully and learnedly written, with valuable discussions of principal works; also a short sketch of Bach in Waldersee's 'Vorträge' (1880); a short biogr. of Schumann for Grove's Dictionary, afterwards published separately in German (1882); 2 colls. of articles, *Zur Musik* (1892; 16 essays), and *Musikgeschichtliche Aufsätze* (Berlin, 1894); an essay, *Die Passionsmusik von Sebastian Bach und Heinrich Schütz* (1893); many papers in the 'Allgem. musikalische Zeitung,' the 'Monatshefte für Musikgeschichte,' and more particularly in his own periodical, the 'Vierteljahrsschrift

für Musikwissenschaft' founded in 1884 with Chrysander and P. Adler.—S. also edited a critical ed. of Buxtehude's organ-works (2 folio vols., 1875, '76), with valuable historical notes; the complete ed. of Schütz's works (16 vols.); and Vol. i of the 'Dkm. deutscher Tonkunst' (1892; contains Scheidt's *Tabulatura nova* of 1624). He left in MS. an almost completed *Geschichte der romantischen Oper in Deutschland.*

Spitzer-Hegyesi. See HEGYESI.

Spohr, Ludwig [Louis], genial violinist and composer of the romantic school, and a renowned teacher; b. Brunswick, April 5, 1784; d. Kassel, Nov. 22, 1859. His father, a physician, removed to Seesen in 1786; he was an amateur flute-player, the mother a singer and pianist. S. early sang duets with his mother, and at about 5 began on the violin with Rector Riemenschneider. He also had lessons from Dufour, a French *émigré*, who persuaded his parents to send him to Brunswick, where he was taught by Kunisch, Hartung, and the leader of the orch., Maucourt; he also composed diligently, and at 14 played a concerto of his own before the court. The Duke admitted him into the orch., and in 1802 requested Franz Eck, then touring Germany, to take S. as a pupil. The latter accompanied Eck to Petrograd, remaining with him 18 months; practised assiduously, and publ. a violin-concerto (op. 1), etc. In 1803 he reëntered the Ducal orch.; in 1804 he made his first tour (to Berlin, Leipzig, Dresden, etc.), and aroused genuine enthusiasm both as a virtuoso and composer. At Gotha he was app. in 1805 to succeed Ernst as leader; here he met and married Dorette Scheidler, the harp-player, making further tours with her in 1807 and 1809. In the latter year he cond. the first musical festival in Germany, held at Frankenhausen. After brilliantly successful concerts at Vienna in 1812, he became leader at the Theater an der Wien. Resigning in 1815, he cond. a second Festival at Frankenhausen; made a grand tour in Italy (playing a concertante of his own with Paganini at Rome), then in Holland, and in 1817 became opera-cond. at Frankfort. This position he gave up in 1819; in 1820 he visited England with his wife, played in several Philharm. Concerts, and brought out two symphonies, conducting the Philharm. Orch. with a bâton—an entirely novel method in England. Concerts given at Paris, on the home-journey, found less appreciative audiences. S. now settled in Dresden; but in 1821 he was offered a life-appointment as court conductor at Kassel, and entered upon the duties of the position on Jan. 1, 1822. Here he won lasting renown as a conductor, and reached his zenith as a composer in the opera *Jessonda* (1823), the oratorio *Die letzten Dinge* (1826), and his grand symphony, *Die Weihe der Töne* (1832). Though his powers were on the wane, it was chiefly for political reasons (S. was a staunch radical) that he was retired in 1857 on a pension considerably less than had been expressly agreed upon. In the following year he broke his left arm by falling, and thenceforward could play no more in public.—S. was a composer of marked individuality, with a romantic warmth of temperament akin to Schubert, and in fine regard for formal finish resembling Mendelssohn. He ranks just below the greatest representatives of new German art; some of whom (*e. g.*, Weber and Beethoven) he failed to appreciate; though, curiously enough, he did recognize Wagner's supreme dramatic genius, brought out *Der fliegende Holländer* [1843] and *Tannhäuser* [1853] despite strenuous opposition by the court, and tried hard to produce *Lohengrin*. As a virtuoso he was distinctly one of the greatest, more especially in the *cantabile*. His success as a teacher was conspicuous; St. Lubin, Ferd. David, Hauptmann, Kömpel, Bott, Böhm, Pott, Henry Blagrove, K. L. Bargheer and Adolph Bargheer (his last pupil) were trained by him. He was also one of the best conductors in Germany, and often officiated at the great Musical Festivals (at Düsseldorf, 1826; Nordhausen, 1829; Norwich, 1839; Bonn, 1845; etc.). His publ. compositions number 154. He wrote 11 operas: *Die Prüfung* (1806), *Alruna* (1808; MS. score in Boston Public Library), and *Die Eulenkönigin* (1808), all 3 not perf.; *Der Zweikampf mit der Geliebten* (Hamburg, 1811); *Faust* (Prague, 1816; rewritten 1852); *Zemire und Azore* (Frankfort, 1819; for a time rivalling *Jessonda* in popularity); then, in Kassel, *Jessonda* (1823); *Der Berggeist* (1825); *Pietro von Abano* (1828); *Der Alchymist* (1830); and *Die Kreuzfahrer* (1845);—the oratorios *Das Jüngste Gericht* (Erfurt, 1812); *Die letzten Dinge* (Kassel, 1826; in England as *The Last Judgment*); *Des Heilands letzte Stunden* (Kassel, 1835; as *Calvary* at the Norwich Fest., 1839); and *Der Fall Babylons* (Norwich Fest., 1842);—a dram. cantata, *Das befreite Deutschland;* a mass, psalms, hymns, etc., f. soli, ch. and orch.; also part-songs f. mixed or male ch.; duets; many songs. —Nine symphonies: 1. op. 20, E♭; 2. op. 49, D m.; 3. op. 78, C m.; 4. op. 86, F (*Weihe der Töne*); 5. op. 102, C m.; 6. op. 116, G (*Historical;* dedicated to the London Philharm. Soc.); 7. op. 121, C (*Irdisches und Göttliches im Menschenleben*, f. 2 orchs.); 8. op. 137, G m. (ded. to the London Philharm.); 9. op. 143, B m. (*Die Jahreszeiten*);—eight overtures, incl. those to *Die Prüfung*, *Alruna*, *Das befreite Deutschland*, to the play *Der*

Matrose, and the fantasia on Raupach's *Tochter der Luft* (played as 1st movem. to Symphony No. 5), a *Macbeth* overture, and an overture *Im ernsten Styl;*—fifteen violin-concertos, classics of violin-literature, among the finest being No. 8 (op. 47 in A m.,'in modo d'una scena cantante'), and No. 9 (op. 55, in D m.), all edited by Ferd. David; a remarkable 'quartet-concerto' for 2 violins, viola and 'cello, w. orch., op. 131; 2 concertantes f. 2 violins w. orch.; Grande Polonaise f. violin w. orch.; 2 clar.-concertos;—much fine chamber-music, in which the leading violin is particularly favored (a nonet f. vln., vla., 'cello, d.-bass, wood-wind and horn; an octet f. vln., 2 violas, 'cello, d.-bass, clar. and 2 horns; 4 double quartets f. strings; septet f. pf., flute, clar., horn, bassoon, violin and cello'; string-sextet; 7 string-quintets; quintet f. pf., flute, clar., horn and bassoon; pf.-quintet; 34 string-quartets; 5 pf.-trios; 14 duos concertants f. 2 violins; 3 do. f. pf. and violin; 3 sonates concertantes f. harp and violin; etc., etc. Finally, his great *Violinschule* in 3 parts (1831).

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Sponti'ni, Gasparo (Luigi Pacifico), very prominent Italian dramatic composer; b. Majolati, Ancona, Nov. 14, 1774; d. there Jan. 24, 1851. His parents, poor peasants, intended him for the church, and gave him in charge of an uncle, a priest at Jesi, who attemped to stifle his musical aspirations. The result was, that the boy ran away to another uncle, at San Vito, who not only procured him suitable instruction, but effected a reconcilation, so that in a year he returned to Jesi, was taught by good masters, and in 1791 entered the Cons. della Pietà de' Turchini at Naples, studying under Sala and Tritto. In 1796 he was invited to write an opera for the Teatro Argentina at Rome, its director having been pleased by some of S.'s music heard in Naples; though S., to this end, absented himself from the Cons. without leave, Piccinni, after the success of the opera, *I puntigli delle donne*, persuaded the management to take him back, and also gave him valuable advice concerning the composition of other operas written for Rome, Florence, and Naples. As cond. to the Neapolitan court, which had fled to Palermo before the French invasion, S. brought out 3 operas there in 1800; wrote others for Rome (1801) and Venice (1802), and then proceeded *via* Marseilles to Paris (1803). Up to this time he had prod. 16 operas in the prevalent light Italian style; while supporting himself in Paris by lesson-giving, the ill-success attending the production of 3 operas in 1804—*La finta filosofa*, an earlier work, and two imitations of French opéra comique, *Julie* and *La petite maison* (the latter was hissed off the stage)—and his fortunate acquaintance with the poet Étienne Jouy, influenced him to change his style completely. His great admiration for, and careful study of, Mozart also operated to effect this change. The 1-act opera *Milton* (Th. Feydeau, Nov. 27, 1804) differed markedly, in warmth and depth of sentiment and loftiness of expression, from its immediate predecessors; *La Vestale*, on which S. labored for more than three years, retouching and rewriting passage after passage, page after page, shows the new Spontini at his best. Meantime the Empress Josephine, to whom he had dedicated the score of *Milton*, had appointed him her 'chamber-composer,' and her favor increased after the production of S.'s cantata, *L'eccelsa gara*, celebrating the victory of Austerlitz. Her powerful patronage secured a hearing for *La Vestale*, which was brought out at the Académie Impériale (Grand Opéra), despite virulent open and secret opposition on the part of influential musicians, on Dec. 15, 1807, and with triumphant success. Not only did the public receive it with acclamation; by a unanimous verdict of the judges, Méhul, Gossec and Grétry, the prize offered by Napoleon for the best dramatic work was awarded to Spontini. Shortly after the equal success of his grand opera *Fernand Cortez*, in 1809 (revised 1817), S. married the daughter of Jean-Baptiste Érard, and in 1810 became director of the Italian Opera, in which capacity he staged Mozart's *Don Giovanni* in its original form for the first time in Paris. He was dismissed in 1812, on charges of financial irregularity; but in 1814 Louis XVIII appointed him court composer, S. having refused reinstatement as opera-director in favor of Catalani. He now wrote stage-pieces in glorification of the Restoration (*Pélage, ou le roi et la paix*, 1814; *Les Dieux rivaux*, 1816), followed in 1819 by the opera *Olympie*, which had only a *succès d'estime*. He had already accepted the appointment, by King Friedrich Wilhelm III., of court composer and general musical director at Berlin; he made his début there, in the Spring of 1820, with his opera *Fernand Cortez*, fairly electrifying his

audiences, although, like *Julie*, *Milton* and *La Vestale*, it had been heard before in Berlin. Here S.'s wonderful talents as a conductor had freest scope; besides repeating his earlier works, he wrote for Berlin the festival play *Lalla Rookh* (1821), remodeled as the opera *Nurmahal, oder das Rosenfest von Kaschmir* (1822); *Alcidor* (1825); and *Agnes von Hohenstauffen* (1829; rewritten 1837); none of these, however, found currency in other German cities. In spite of his successes, and the King's continued favor, S.'s position in Berlin gradually grew untenable; he had been placed on an equality with the Intendant of the Royal Theatre, and there were frequent misunderstandings and sharp clashes of authority, not tempered by S.'s jealousies and dislikes, his overweening self-conceit and despotic temper. Partly through intrigue, partly by reason of his own lack of self-control, he narrowly escaped imprisonment for *lèse-majesté;* and was finally fairly driven out of the theatre by the hostile demonstrations of the audience. He retired in 1841, retaining his titles and full pay; the next year he went to Paris, a broken man, unfitted for composition or any regular occupation by the stinging memory of his degradation. He sought to improve his shattered health by returning to Italy; but died not long after reaching his native place. In 1844 the Pope had given him the rank and title of 'Conte de Sant' Andrea'; he was a knight of the Prussian 'Ordre pour le mérite,' member of the Berlin Akademie (1833), and the Paris Académie (1839), and had received from Halle Univ. the degree of *Dr. phil.* —Bibliography: L. de Loménie, *M. Spontini, par un homme de rien* (Paris, 1841); E. M. Oettinger, *Spontini* (Leipzig, 1843); I. Montanari, *Elogio . . .* (Ancona, 1851); Raoul-Rochette, *Notice historique sur la vie et les ouvrages de M. S. . . .* (Paris, 1852); R. Wagner, *Erinnerungen an Spontini* (in his 'Ges. Schriften,' vol. v).

Sporck, Georges, b. Paris, April 9, 1870. Pupil at the Cons. (1877–95) of B. Colomer and G. Mathias (pf.), E. Pessard (harm.), E. Guiraud (cpt., fugue, comp.), Th. Dubois (comp.); also st. further with V. d'Indy (comp.) from 1901–4; living in Paris as teacher and comp. Officer of Public Instruction.—Works: *Symphonie vivaraise;* symphonic poems *Islande, Boabdil, Kermesse;* a suite, *Paysages normandes; Esquisses symphoniques; Prélude symphonique; Méditation; Orientale* [all for orch.]; *Marche solennelle* for organ and orch.; *Légende* for Engl. horn and orch.; *Lied* for vcl. and orch.; a vl.-sonata; Suite for vl. and pf.; pcs. for vcl. and pf.; pf.-pcs. (*Études symphoniques*, sonatina, etc.); 2 books of songs. Has also publ. instructive editions of works by Bach, Beethoven, Mozart, Weber, Clementi, Hummel, Chopin, Mendelssohn, Schumann, etc.

Springer, Max, b. Schwendi, Württemberg, Dec. 19, 1877. While attending the Univ. in Prague he st. music with A. Schachleitner and J. Klička; organist and choirm. at the monastery of St. Emaus in Prague. Has written excellent comps. for organ (3 sonatas, 3 Pastorals, Preludes, Postludes, Fugues, Fantasies, etc.); a mass, *Lauda Sion;* 2 str.-quintets; minor pcs. for orch.; choruses and songs. Author of *Die Kunst der Choralbegleitung* (1907; Engl. tr., 1908); *Der liturgische Choralgesang* (1907).

Spross, Charles Gilbert, b. Poughkeepsie, N. Y., Jan. 6, 1874. St. there with Adolf Kuehn and Helen Andrus; later in New York with X. Scharwenka (pf.) and C. Lachmund (theory). For 7 years org. at St. Paul's, Poughkeepsie; 4 years at Rutgers Presb. Ch., N. Y.; 8 years at 2d Presb. Ch., Paterson, N. J.; since 1912 at the Presb. Ch. in Poughkeepsie. Excellent pianist, in great demand as an accompanist; has appeared with Fremstad, Schumann-Heink, Gluck, Destinn, Garden, Melba, Amato, Gérardy, etc.; also as soloist with orch. (Kaltenborn, N. Y. Philh. Soc.). Has publ. about 75 songs; has also written anthems and 3 cantatas, *The Christmas Dawn, The Glory of the Resurrection, The Word of God.*

Spry, Walter, b. Chicago, Feb. 27, 1868. Pupil of Leschetizky in Vienna (1889–90) and of the Kgl. Hochschule in Berlin (1890–3). From 1897–1900 dir. of the Quincy Cons., Quincy, Ill.; since 1905 dir. of his own music-school in Chicago.—Works: Op. 1, Suite in E for pf.; op. 2, str.-quartet in G; op. 6, Scherzo in D♭ for pf.; op. 10, Overture in D for orch.; sacred songs.

Squire, William Barclay, eminent musicologist; b. London, Oct. 16, 1855. He was educated in Frankfort-on-Main; then ent. Pembroke Coll., Cambridge, graduating in 1879 (A. B.); st. law, was admitted to the bar in 1883, and practised 2 years until his appointment as Keeper of the Printed Music in the British Museum (1885), which post he has held with distinction since then; was music critic for 'The Saturday Review' (1890–4), 'Westminster Gazette' (1893), 'Globe' (1894–1901), 'Pilot' (1900–4); Fellow of the Soc. of Antiquaries and hon. sec. of the Purcell Soc.—Works: *Catalogue of Accessions to the Old Printed Music in the British Museum since 1886* (1899); *Catalogue of Music in the Chapter Library, Westminster* (1903); *Catalogue of Old Printed Music in the British Museum* [1487–1800] (2 vols., 1912; very valuable); numerous articles for Grove's 'Dictionary,' 'Dict. of Natl. Biogr.,' 'Encyclopædia Britannica,' 'Archæologia,' 'The

Musical Antiquary,' 'Sbd. I. M.-G.,' etc. Edited Purcell's music for harpsichord, Byrd's masses, Palestrina's Stabat Mater, a coll. of madrigals of the 16th and 17th centuries, and (with J. A. Fuller-Maitland) *The Fitzwilliam Virginal Book;* wrote the libretti to Stanford's opera *The Veiled Prophet of Khorassan* (1881) and Bridge's cantata *Calirrhoë*. Together with Helen, Countess of Radnor, he prepared the sumptuous *Catalogue of the Pictures in the Collection of the Earl of Radnor* (2 vols., 1909).

Squire, William Henry, English 'cellist; b. Ross, Herefordshire, Aug. 8, 1871. Pupil of his father, an amateur violinist; début at 7; won scholarship at the R. C. M., studied under Edward Powell and Hubert Parry (1883–9), and came out at the Albeniz Concerts, St. James's Hall, Feb. 12, 1891. Favorite concert-'cellist in London; solo 'cellist at Cov. Garden (1895–6), Leeds, Norwich, Hereford, Gloucester and Worcester festivals; has made frequent tours of the provinces with Clara Butt; prof. at the R. C. M. and G. S. M.; also examiner at the R. A. M.; Associate of R. C. M., 1889.—Works: A 'cello-concerto; a serenade, pastorale, gavotte, tarentelle (op. 23), 4 sets of pieces, 12 easy exercises, etc., for 'cello; violin-music; pf.-pieces; songs.

Sta'de [stah'dĕ], **Friedrich Wilhelm**, b. Halle, Aug. 25, 1817; d. Altenburg, Mar. 24, 1902. Organist; pupil of Fr. Schneider at Dessau; mus. dir. and *Dr. phil.* (hon. c.) of Jena Univ.; from 1860, court organist and Kapellm. at Altenburg, retiring in 1891. He cond. the first performances in Germany of Berlioz's *Requiem*, *Symphonie phantastique* and *Roméo et Juliette*.—Works: 2 symphonies; *Festouvertüre* in D; music to Rossmann's tragedy *Orestes;* violin-duos; a violin-sonata; 7 books of organ-pieces; 8 *Charakterstücke*, a suite, a charming *Kindersonate* (4 hands), etc., f. pf.; Easter and Christmas cantatas f. soli, ch. and orch.; numerous other choral works, sacred and secular; songs, among them the celebrated *Vor Jena*, which made him famous, and is a favorite student-song. His arrangements of Bach's and Handel's sonatas, and of 'Die Lieder und Sprüche aus der letzten Zeit des Minnegesangs,' added greatly to his reputation.

Sta'de, Dr. Fritz (Ludwig Rudolf), b. Sondershausen, Jan. 8, 1844; student and teacher in Leipzig, pupil of Riedel and Richter; writer for the 'Neue Zeitschrift für Musik'; 1885–95, org. at the Reformed Ch.; since then at St. Peter's; since 1886 also sec. of the 'Gewandhauskonzerte'; made Kgl. Prof. in 1914. Publ. *Vom Musikalisch-Schönen* [*contra* Hanslick] (1870; 2d ed. 1904) and edited the 6th ed. of Brendel's *Geschichte der Musik* (1879).

Sta'de, Heinrich Bernhard, b. Ettischleben, n. Arnstadt, May 2, 1816; d. Arnstadt, May 29, 1882, as town-cantor and organist. Restored the organ in the St. Bonifaziuskirche, on which Bach played 1703–7.—Publ. *Der wohlvorbereitete Organist, ein Präludien-, Choral- und Postludienbuch* in 2 parts; and other organ-music.

Sta'den, Johann, b. Nuremberg, 1581; d. there of the plague Nov. (buried 15th), 1634, as organist of the Sebalduskirche. Publ. many motets, Magnificats, etc., and secular music (dances), from 1606–34 (cf. 'Monatshefte f. Musikgesch.,' vol. xv).—See Q.-Lex.

Sta'den, Sigmund Theophilus, son of preceding; b. 1607; d. Nuremberg, July 30, 1655; 1635–55, org. at St. Lorenzo's. He wrote the earliest *extant* German opera, *Seelewig* (publ. in Harsdörffer's 'Frauenzimmergesprächspiele,' 1644; new score ed. in 'Monatsh. f. Musikgesch.,' vol. xiii); also publ. sacred songs; edited H. L. Hassler's *Kirchengesänge* (1637; with 18 additional songs by the two Stadens and 2 other comps.). [Cf. H. Schütz, opera *Dafne*.]—Cf. E. Schmitz, *Zur Bedeutung der Harsdörfferschen 'Frauenzimmer-Gesprächspiele,'* in Liliencron-Festschrift (Leipzig, 1910). See also Q.-Lex.

Sta'dler, Maximilian, b. Melk, Lower Austria, Aug. 4, 1748; d. Vienna, Nov. 8, 1833. Priest, from 1786–9 abbot at Lilienfeld; held other church-positions, and settled in Vienna 1815. Publ. an oratorio, *Die Befreiung Jerusalems* (perf. Vienna, 1811), many masses, Requiems, psalms, etc.; also organ-fugues, pf.-sonatas, songs w. pf., etc. Noted for his defense of the genuineness of Mozart's Requiem against Gottfried Weber and others: *Verteidigung der Echtheit des Mozart'schen Requiems* (1826; supplem. 1827). —See Q.-Lex.

Stadt'feldt, Alexander, b. Wiesbaden, April 27, 1826; d. Brussels, Nov. 4, 1853. Pupil of Fétis in Brussels Cons., winning Grand prix de Rome in 1849.—Works: Operas *Hamlet* (Darmstadt, 1857; Weimar, 1882); *Abu Hassan*, *l'Illusion*, and *La Pedrina* (MS.); a cantata, vocal scenes w. orch., 4 symphonies, overtures, 2 concertinos f. pf. and orch., string-quartet, pf.-trio; a mass, a Te Deum and a hymn, w. orch.; etc.

Stä'gemann, Max, b. Freienwalde-on-Oder, May 10, 1843; d. Leipzig, Jan. 29, 1905. Pupil of Dresden Cons.; actor at Bremen, 1862; 2d baritone at Hanover, 1865, later singing leading rôles, and becoming 'chamber-singer'; dir. of Königsberg Th., 1876–9; lived in Berlin 1879–82 as a concert-singer and singing-teacher; from then till his death director (manager) of the Leipzig City Th.; was 'Geh. Hofrat.'—His wife was the violinist

Hildegard Kirchner (d. Dresden, June 16, 1913); a son, **Waldemar,** has been bar. at the Dresden opera since 1913; a daughter, **Helene,** a fine concert-soprano, was married to the composer Botho Sigwart.

Stagno [stăh'ñoh], **Roberto,** dramatic tenor; b. Palermo, 1836; d. Genoa, April 26, 1897. Pupil of Mariot and Gius. Lamperti. Sang with great applause in Italy, Prague (1872), London (1876), Russia, Spain, and in the first season of the M. O. H. (1883–4). Married his pupil, Gemma Bellincioni, in 1881.

Stahl'berg, Fritz, b. Ketzin, Brandenburg, June 7, 1877. Pupil in Stuttgart of his uncle, Adolf Garn (pf.), O. Schapitz (vl.) and J. A. Mayer (theory); self-taught in comp. Came to America in Oct., 1899, joining the Pittsburgh Symph. Orch. (V. Herbert) as 1st violin; since 1908 member of the N. Y. Philh. Soc., and since 1912 also asst.-cond. —Works: Op. 4, orchl. suite from the ballet *The Bridal Choice;* op. 9, *In Memoriam Abraham Lincoln;* op. 15, *Übers Weltenmeer,* symph. suite; op. 21, *Im Hochland,* symph. sketches; op. 23, Symphony No. 1; op. 28, *Scherzo sinfonico;* op. 31, Symphony No. 2; op. 33, Suite for orch.; several minor works for orch.; pieces for vl. and pf.; pf.-pcs; songs. A grand opera (op. 25) has not yet been prod.

Stahl'knecht, two brothers: (1) **Adolf,** violinist; b. Warsaw, June 18, 1813; d. Berlin, June 24, 1887, as chamber-musician;—and **Julius,** b. Posen, Mar. 17, 1817; d. Berlin, Jan. 16, 1892, as 1st 'cello in the royal orch. They made concert-tours together, and establ. trio-soirées in Berlin, 1844. Adolf comp. an opera, 2 masses, 7 symphonies, 36 entr'actes, and much chamber-music (nearly all MS.); Julius publ. concert-pieces f. 'cello.

Stainer (or **Steiner**) [stī'nĕr], **Jakob,** b. Absam, Tyrol, July 14, 1621; d. there 1683. The son of poor peasants, as a shepherd-boy he already attracted attention by his skilfully made 'Schwegelpfeifen' and other wood-wind instrs.; as a youth he began making violins, and became so famous in 1658 that Archduke Ferdinand Karl made him 'erzfürstlicher Diener,' with the title 'ehrsamer und fürnehmer Herr.' Though his violins found ready sale at fair prices (for those times), his income did not keep pace with his expenditures, and he fell into the hands of usurers. His patron's death left him without resources; his mind gave way, and he died in an insane asylum.—Genuine Stainer violins are highly prized and command good prices; it is supposed that S. served an apprenticeship at Cremona.—His brother **Markus** made excellent violas.—Cf. S. Ruf, *Der Geigenmacher J. S. von Absam in Tirol* (Innsbruck, 1872; 2d ed. 1892); F. Leutner, *J. S.'s Lebenslauf im Lichte archivarischer Forschung* (Leipzig, 1893); Princesse A. de La Tour et Taxis, *Le Violon de J. S.* (Paris, 1910). See also Heron-Allen, *A Pilgrimage to the House of J. S.,* in 'M. T.' (Aug., 1900).

Stainer [stā'nĕr]. Sir **John,** eminent English composer and organist; b. London, June 6, 1840; d. Verona, Mar. 31, 1901. Chorister at St. Paul's 1847–56, studying under Bayley (harm.) and Steggall (cpt.), and later under Cooper (org.). From 1854–9 he held 3 positions as organist, being then app. University organist at Oxford, graduating there Mus. Bac. (1859) and Mus. Doc. (1865). App. Examiner for mus. degrees 1866. From 1872–88, successor to Sir John Goss as organist of St. Paul's, resigning on account of failing eyesight; he was knighted in 1888, and in 1889 assumed the position of prof. of music at Oxford Univ. In 1876, prof. of organ and harmony at the Nat. Training School f. Music, succeeding Sullivan as Principal in 1881, and after its reconstruction as the R. C. M. in 1883, again prof. Also succeeded Hullah, in 1882, as Government Inspector of Music in the Training-Schools. Among many high distinctions, he was made a Chevalier of the Legion of Honor in 1878.—Works: Oratorio *Gideon;* the cantatas *The Daughter of Jairus* (Worc. Fest., 1878); *St. Mary Magdalene* (Gloucester, 1883); and *The Crucifixion* (London, 1887); 4 church-services; canticles, anthems, songs;—Primers on the Organ, Harmony, Composition, Choral Society Vocalisation; a Treatise on Harmony (often republ.); *Dictionary of Mus. Terms* with W. A. Barrett (1876; 4th ed. 1898); *Dufay and His Contemporaries* (1898; 50 select comps. with introd. by Nicholson); *Early Bodleian Music . . . from about A. D. 1185–1505* (2 vols.; 1902 [ed. by his daughter Cecie]).—Cf. 'M. T.' (May, 1901).

Stainlein (**-Saareinstein**) [stīn'līn], comte **Louis Charles Georges Corneille de,** b. in Hungary, July 3, 1819; d. Angleur-lez-Liège, Belgium, Nov. 22, 1867. A talented amateur violoncellist, he appeared with success in Germany and France; with Sivori, Ney, van Gelder and Lübeck he gave concerts of chamber-music in Paris.—Works: Op. 8, vcl.-sonata in G m.; op. 9, pf.-trio in C; op. 10, str.-quartet in G; op. 11, do. in C; op. 16, str.-quintet in D m.; op. 20, str.-sextet in G; pcs. for vcl. and pf.; male choruses; songs.

Stair, Patty, b. Cleveland, O., Nov. 12, 1869. From 1882–92 pupil of F. Bassett at the Cleveland Cons.; has filled several positions as org. in Cleveland; since 1912 at the East End Bapt. Ch.; since 1889 she has also taught at the Cons. Has written a light opera; minor pcs. for orch.; pcs. for org., pf. and vl.; anthems; part-songs and songs.

Stamaty [stah-mah-tē′], **Camille-Marie**, b. Rome, Mar. 23, 1811; d. Paris, April 19, 1870. Pianist, pupil of Kalkbrenner; his first concert, in 1835, was very successful. He was one of the foremost teachers in Paris; among his pupils were Saint-Saëns and Gottschalk.—Publ. a pf.-concerto, op. 2; 2 sonatas, op. 8, 14; a pf.-trio, op. 12; Variations, op. 5, 19; excellent educational pieces: *12 Études pittoresques*, op. 21; *6 Études caract. sur 'Oberon,'* op. 33; *La rythme des doigts à l'aide du métronome*, op. 36; *Études progressives*, op. 37; *25 Études pour petites mains*, op. 38; 20 études, *Chant et mécanisme*, op. 39; 12 do., same title, f. 4 hands; *24 Études de perfectionnement*, op. 46; etc.

Sta′mitz, Johann Anton, son of Joh. Wenzel Anton S.; b. Mannheim (bapt. Nov. 25), 1754; d. Paris c. 1820, whither he went with his brother in 1770. Violinist.—Wrote 13 symphonies, 54 str.-quartets, trios, and duets f. strings; a violin-concerto; 6 sonatas f. violin, flute and bass; Nocturnes f. vln. and 'cello; concertos f. pf., f. 'cello, f. bassoon; etc.

Sta′mitz, Johann Wenzel Anton, famous violinist and the creator of the modern style of instrl. music; b. Deutsch-Brod, Bohemia, June 19, 1717; d. Mannheim (buried Mar. 30), 1757. He probably received his entire musical education from his father, a cantor. His playing at the coronation of Emperor Charles VII at Frankfort (1742) created a sensation, and Prince Karl Theodor, who in 1743 became Elector Palatine, eng. S. as his chamber-musician, making him Konzertmeister (in 1745) of the electoral orch. in Mannheim and 'Kammermusikdirektor.' As a virtuoso and teacher he was one of the most famous of his time, among his distinguished pupils being his own sons Karl and Anton, C. Cannabich, W. Cramer, I. Fränzel, etc.; as a conductor he made the Mannheim orch. the finest in Europe, unrivalled for its perfection of dynamic shading. But these achievements are overshadowed by the importance of his innovations as a composer; he practically established the classical sonata-form through introducing the element of contrast into a single movement (primary and secondary subject), replacing the stereotyped basso continuo by skilful and effective leading of the basses, and making variety and ingenuity leading factors in the thematic development. To the form itself Haydn and Mozart added practically nothing; they only filled it with the content of their greater genius. Among the composers that adopted S.'s new style are his own pupils, C. Cannabich, C. Toëschi, F. Beck, A. Filtz, as well as F. X. Richter, F. Schobert, Joh. Chr. Bach, Boccherini, Dittersdorf, Eichner, Gossec, etc. The great number of editions of these composers' works (printed in Paris, London and Amsterdam) affords testimony for the immense popularity of the innovation during the 18th century; the transcendent genius of the classic masters (Haydn, Mozart, Beethoven) caused the works of S. and his school to fall into undeserved oblivion in the following century, until H. Riemann (in the early years of the present cent.) rescued the scores from the dust of libraries. S. wrote 50 symphonies; 10 trios for orch.; about 12 vl.-concertos; a number of sonatas for vl. solo, and others for vl. with basso cont.—A selection from his symphonies was publ. by Riemann in 'Dkm. der Tonk. in Bayern' (iii, 1; vii, 2), chamber-music (ib.; xv and xvi), 9 orchl. trios in 'Collegium Musicum.'—Cf. H. Riemann's introduction to vols. iii and vii of 'Dkm. der Tonk. in Bayern.'

Sta′mitz, Karl, son of preceding; b. Mannheim, May 7, 1746; d. Jena (buried Nov. 11), 1801. Renowned player on the violin and viole d'amour; pupil of his father and Cannabich; 1767, member of the Electoral orch.; toured Germany, Austria, France and Russia from 1770–85, when he was for a time leader of the Duc de Noailles in Paris; lived in Nuremburg, Kassel, etc., toured Russia again (1790), lived for some years in Petrograd; from 1794, cond. of the academical concerts at Jena.—Works: 70 symphonies, including 26 'symphonies concertantes' (many heavily scored); a symphony for 2 orch.; 7 violin-concertos; string-quartets (op. 4, 7, 10, 13, 15); 6 trios f. 2 violins w. bass; duos f. 2 vlns., f. vln and 'cello, and viola and 'cello; a viola-concerto; a pf.-concerto; etc.—Prod. 2 operas: *Der verliebte Vormund*, comic (Frankfort), and the grand opera *Dardanus* (Petrograd). H. Riemann ed. 2 symphonies (E♭ and G) in vol. viii, 2 of 'Dkm. der Tonk. in Bayern'; chamber-music in vols. xv and xvi; 5 vl.-sonatas (op. 20) in Ed. Peters.—See Q.-Lex.

Stanford, Sir **Charles Villiers**, distinguished composer and conductor; b. Dublin, Sept. 30, 1852. His family was musical, and their house a rallying-point for musicians; at an early age he was a good pianist and an ambitious composer, one of his teachers being Sir Robert Stewart. In 1862 he studied with Arthur O'Leary (comp.) and Ernst Pauer (pf.) in London; obtained in 1870 an Organ Scholarship at Queen's College, Cambridge; in 1873 he succeeded Dr. Hopkins as org. of Trinity Coll. (resigned 1892); also becoming cond. of the Cambridge Univ. Mus. Soc. (resigned 1893). For 2 years (1875–6) he studied comp. under Reinecke at Leipzig, going in 1877 to Kiel, Berlin. Took degree of M. A., Cantab., in 1877; in 1883 Oxford, and in 1888 Cambridge, bestowed on him the degree of Mus. Doc.; in 1883 he was app.

Prof. of Comp. and cond. of the orch. at the R. C. M., on the opening of that institution. He succeeded Goldschmidt as cond. of the Bach Choir (1885–1902); and G. A. Macfarren as Prof. of Music at Cambridge in 1887. In 1897 he became cond. of the Leeds Philharm. Soc.; also cond. of the Leeds Fest., 1901–10; has cond. his own works in Berlin, Paris, Amsterdam and Brussels. He was knighted in 1902. From the date of appointment to the present (1917) he has uninterruptedly held the professorships at Cambridge Univ. and the R. C. M. He is a member of the 'Kgl. Akademie der Künste,' Berlin (1904; the first Englishman thus honored), of the 'Maatschappij tot bevordering van Toonkunst,' Amsterdam (1906); also hon. member of the 'Beethoven-Haus,' Bonn, and corresp. member of the 'Société des Compositeurs de Musique,' Paris.—Cf. 'M. T.' (Dec., 1898); R. A. Streatfeild, *Musiciens anglais contemporains* (Paris, 1913).

WORKS.

[Lack of op.-number means that none has been assigned by the comp.] OPERAS: *The Veiled Prophet of Khorassan* (Hanover, Feb. 6, 1881; libretto by W. B. Squire, Ger. tr. by E. Frank; Cov. Garden, July 26, 1893); *Savonarola* (Hamburg, April 18, 1884; Cov. G., July 9, 1884); *The Canterbury Pilgrims* (Drury Lane, April 28, 1884); *Shamus O'Brien*, op. 61 (Op.-Comique, London, Mar. 2, 1896; in Breslau, 1907, with the spoken dialogue set to recitative); *Much Ado about Nothing*, op. 76a (Cov. G., May 30, 1901); *The Critic* [after Sheridan] (Shaftsbury Th., London, Jan. 14, 1916); *The Travelling Companion* (selected for publication by the 'Carnegie Trust,' 1917; not yet prod.). *Lorenza* (op. 55) and *The Barber of Bath* (op. 69) [both MS.] have not been produced. Incid. music to Tennyson's *Queen Mary*, op. 6 (1876); Æschylus's *Eumenides*, op. 23 (1885); Sophocles's *Œdipus Tyrannus*, op. 29 (1887); Tennyson's *Thomas à Becket*, op. 48 (1893; MS.); Binyon's *Attila*, op. 102 (1907; MS.); Parker's *Drake* (1912; MS.).—CHORAL WORKS W. ORCH.: The oratorios *The Three Holy Children*, op. 22 (Birmingham, 1885) and *Eden*, op. 40 (ib., 1891); *Die Auferstehung*, op. 5, resurrection hymn; Psalm 46, op. 8; Psalm 150, op. 27 (Manchester Expos., 1887); Mass in G, op. 46; *Requiem*, op. 63 [in mem. Lord Leighton] (Birmingham, 1897); *Te Deum*, op. 66 (Leeds, 1898); *The Lord of Might*, op. 83, motet (Fest. of The Sons of the Clergy, 1903); *Stabat Mater*, op. 96 (Leeds, 1907). Secular cantatas, ballads, etc., w. orch.: *Elegiac Ode*, op. 21 (Norwich, 1884); *The Revenge*, op. 24 (Leeds, 1886); *Carmen Saeculare*, op. 26 (for Queen Victoria's Jubilee, 1887); *The Voyage of Maeldune*, op. 34 (Leeds, 1889); *The Battle of the Baltic*, op. 41 (Hereford, 1891); *The Bard*, op. 50, ode; *East to West*, op. 52, do.; *Phaudrig Crohoore*, op. 62 (Norwich, 1896); *The Last Post*, op. 75 (Hereford, 1900); *Songs of the Sea*, op. 91 (Leeds, 1904); *Songs of Faith*, op. 97; *Ode to Wellington*, op. 100 (Bristol, 1909); *A Welcome Song*, op. 107 (Franco-British Expos., 1908); *Songs of the Fleet*, op. 117 (Leeds, 1910); *Fairy Day* (1913).—FOR ORCH.: 7 symphonies: No. 1 in B♭; No. 2 in D m., *Elegiac*; No. 3 in F m., *Irish*, op. 28; No. 4 in F, *Thro' youth to strife, thro' death to life*, op. 31; No. 5, D, *L'Allegro ed il Pensieroso*, op. 56 (MS.); No. 6 in E♭, op. 94 (in mem. G. F. Watts, MS.); No. 7 in D m., op. 124. 4 overtures: *Festival* (1887; MS.); *Queen of the Seas*, op. 33 (for the Armada tercentenary [1888]; MS.); *In the style of a Tragedy*, op. 90 (MS); *Ave atque Vale*, op. 114 (with choral portions; for the Haydn centenary [1909]). 4 Irish Rhapsodies, op. 78, 84, ?, ?. *Serenade* in G, op. 17; Suite for vl. and orch., op. 32; *Suite of Ancient Dances*, op. 58 (arr. from *Ten Dances* for pf.); pf.-concerto in G, op. 59 (MS.); *Vars. on an English Theme* ('Down among the dead men') for pf. and orch., op. 71; vln.-concerto in D, op. 74; *Four Irish Dances*, op. 79; concerto for clar. and orch., op. 80 (MS.); *Four Irish Dances*, op. 89; pf.-concerto in C m., op. 126; a vcl.-concerto (MS.).—CHAMBER-MUSIC: A *Serenade-Nonet* for str.- and wind-instrs., op. 95 (MS.); pf.-quintet in D m., op. 25; 2 str.-quintets (F m., op. 85; C m., op. 86 [both MS.]); 2 pf.-quartets (F, op. 15; ?, op. 133); 6 str.-quartets (G, op. 44; A m., op. 45; D m., op. 64; G m., op. 99 [MS.]; B♭, op. 104 [in mem. J. Joachim]; ?, op. 122); 2 pf.-trios (E♭, op. 35; G m., op. 73); 2 vcl.-sonatas (A, op. 9; D m., op. 39); 2 vln.-sonatas (D, op. 11; G, op. 70 [MS.]); a clar.-sonata, op. 129; *Six Irish Fantasies* for violin and pf., op. 54; *Five Characteristic Pieces* for do. (also arr. for vcl.), op. 93; 3 *Intermezzi* for clar. and pf., op. 13.—CHURCH-MUSIC: 6 Services (B♭, op. 10; A, op. 12 [w. orch.]; F, op. 36; G, op. 81; on Gregorian tones, op. 98; C, op. 115); *Awake, my heart*, op. 16; 3 anthems (op. 37 [2] and 38); 3 motets a capp., op. 51; *Four Bible Songs* (w. org.), op. 113.—CHORUSES: *Three Cavalier Songs* (Browning) for bar. solo and male vcs., op. 18; 4 part-songs for mixed vcs., op. 47; 3 sets (each 6) of *Elizabethan Pastorals* (mixed vcs.), op. 49, 53, 67; cycle of quartets from Tennyson's *Princess* (soli, mixed vcs. and pf.), op. 68; 4 part-songs for male vcs., op. 106; 4 do. for mixed vcs., op. 110; 3 do. for do., op. 111.—FOR PF.: Suite, op. 2; Toccata, op. 3; sonata in D♭ (MS.); 6 pcs., op. 42 (MS.); *Ten Dances*, op. 58; *Three Rhapsodies from Dante*, op. 92; 5 *Characteristic Pieces*, op. 93.—FOR ORG.: *Fantasia and Toccata*, op. 57; *Six Preludes*, op. 88; 2 sets of *Six Short Preludes and Postludes*, op. 101 and 105; *Fantasia and Fugue*, op. 103; *Te Deum laudamus* and *Canzona*, op. 116.—SONGS: Op. 1, 4, 7, 14, 19, 30, 43, 65 (The Clown's songs from *Twelfth Night*), 72 (Heine's *Wallfahrt nach Kevlaar*), 77 (*Moira O'Neill*, Irish idyl), 82 (5 sonnets from E. Holmes's *The Triumph of Love*), 112, 118 (*Cushendall*, Irish song-cycle), ? (*A Fire of Turf*, cycle); many without op.-number.—He has edited and arranged Moore's 'Irish Melodies'; 'Songs of Erin' (3 vols.; 130 folk-songs); 'Songs of Old Ireland'; 'Irish Songs and Ballads'; for the Irish Literary Soc. he has ed. 'The Complete Petrie Collection' (3 vols., 1902–5; 1582 Irish airs).—BOOKS: *Studies and Memories* (1908); *Musical Composition* (1911); *Pages from an Unwritten Diary* (1914).

Stan'ge, Hermann, b. Kiel, Dec. 19, 1835; d. there June 22, 1914. St. at Leipzig Cons.; private tutor to Count Bernstorff and the Prince of Wied; organist at Rossal College, Engl., 1860–4; from 1878 mus. dir., and from 1887 prof., at Kiel Univ. until his retirement in 1911. Shortly before his death, in 1914, the Univ. made him *Dr. phil.* (hon. c.).

Stan'ge, Max, nephew of preceding; b. Ottensen, May 10, 1856. Cond. of the 'Erkscher Männergesangverein,' and prof. of singing at the Kgl. Hochschule, in Berlin.—Works: Op. 8, *Jauchzet dem Herrn, alle Welt* for bar. solo, ch. and orch.; op. 36, *Nachtstück* for orch.; op. 40, *An die Heimat*, overture; op. 47, *Adagio* for vcl. and orch.; op. 48, *Serenade* and *Nachtgebet* for str.-orch.; op. 52, *Zwei Romanzen* for str.-orch.; op. 60, Suite for vl. and pf.; many fine male choruses and songs.

Stanley, Albert Augustus, b. Manville, Rhode Island, May 25, 1851. St. in Providence, and in 1871–5 at Leipzig (privately and in Cons.) under Reinecke, Richter, Wenzel, Paul and Papperitz. Org. of Grace Ch., Providence, 1876–88; prof. of music at the

Univ. of Michigan, Ann Arbor, since 1888; 1893–1916 dir. of the May Festivals of the Univ. Pres. of M. T. N. A., 1883–95; Examiner for Amer. Coll. of Musicians, 1893; Pres. of the Amer. Section of the I. M. S., 1899–1912; one of the founders of the A. G. O. —Works: *The City of Freedom*, ode f. soli, ch. and orch. (Boston, 1883); Psalm 21, f. do. (Providence, 1892); Commemoration Ode *Chorus triumphalis*, f. ch. and orch. (1899); *A Psalm of Victory* for soli, ch. and orch. (1906); *Laus Deo* for ch. and orch. (1913); incid. music to *Sappho and Phaon* (1907) and *Alcestis* (1911); symphony, *The Awakening of the Soul* (1896); symph. poem *Attis* (1898) [all these perf. at Ann Arbor]; part-songs, songs, etc.

Stanley, (Charles) John, b. London, Jan. 17, 1713; d. there May 19, 1786. Blind from early youth, he st. under J. Reading and M. Greene, became organist in several churches, and in 1779 succeeded Boyce as Master of the Royal Band. He enjoyed the esteem of Handel, after whose death he cond. the oratorio performances with Smith.—Works: Oratorios *Jephtha* (1757), *Zimri* (1760), *The Fall of Egypt* (1774); dram. pastoral *Arcadia* (for George III's wedding); songs;—Op. 1, 8 solos f. German flute, vln., or harpsichord; op. 4, 6 ditto; op. 2, 6 concertos f. 4 vlns., viola, 'cello and thorough-bass f. harpsich.; op. 5–7, ten voluntaries f. org. or pf.; and 6 concertos f. harpsich. or organ (1760).

Starck, Ingeborg. See BRONSART.

Stark, Ludwig, b. Munich, June 19, 1831; d. Stuttgart, Mar. 22, 1884. Student of philos. at Munich Univ., and of music under Ignaz and Franz Lachner. 1857 co-founder of Stuttgart Cons., teaching harmony, playing from score, the history of music and (chiefly) singing, until 1873, when he was compelled to rest on account of overwork; returning after a trip to Italy, he confined his teaching to theory and history. Together with Lebert, he received the hon. degree of *Dr. phil.* from Tübingen Univ. (1873); also the title of Kgl. Professor (1868). He founded and cond. the Stuttgart 'Singverein.' Eminent pedagogue; joint-editor, with Lebert, of the *Grosse Klavierschule* (rev. by M. Pauer, 1904); with Faiszt, of an elementary and choral singing-method, a *Liederschule; Klassischer Hausschatz* (24 transcriptions for pf. of movements of classical chamber-mus.), etc.—Comp. sacred and secular choral works (*Volkers Nachtgesang* received the golden prize-medal from the Amsterdam 'Euterpe'); instrl. music, pf.-pieces, songs, etc. Publ. *Kunst und Welt* (1884).

Stark, Robert, famous clarinettist; born Klingenthal, Saxony, Sept. 19, 1847. Pupil of the Dresden Cons.; began his career in the orch. at Chemnitz; 1873–81, solo clar. in Wiesbaden; since then prof. at the Kgl. Musikschule in Würzburg; made Kgl. Prof. in 1903.—Works: 3 concertos for cl. and orch. (op. 4, E♭; op. 13, F; op. 50, D m.); op. 1, *Romanze* for do.; op. 41, *Canzone* for do.; op. 20, *Ballade* for trombone and orch.; op. 30, *Historiette* for do.; op. 44, *Quintett concertante* for fl., ob., cl., horn and bassoon; op. 23, *Serenade* for ob. and pf. Also valuable instructive works, *Die Kunst der Transposition auf der Kl.* (op. 28, 29); *Arpeggien-Studien* (op. 39); *Tägliche Stakkato-Übungen* (op. 46); *Die höhere Arpeggio-Technik* (op. 52); and *Grosse theoretisch-praktische Klarineti-Schule* (op. 49; 2 parts), followed by Part III, *Die hohe Schule des Kl.-Spieles* (op. 51; 24 virtuoso studies).

Star'ke, Friedrich, b. Elsterwerda, 1774; d. Döbling, n. Vienna, Dec. 18, 1835. Bandmaster of an Austrian regiment. Publ. 'Journal für Militärmusik' (300 parts), 'Journal für Trompeterchöre' (50 Nos.), and other instrl. music; 3 orchl. masses, a Tantum ergo, etc.; *Wiener Pianoforte-Schule* (1819–20).

Stas'ny, Karl Richard, pianist; b. Mayence, Mar. 16, 1855. Although he began the study of the pf. at the age of 8 and showed remarkable talent, his father wished him to become a civil engineer; on the advice of Raff he was sent in 1872 to Brüll in Vienna; 1874–9, pupil of Krüger in Stuttgart; 1879–81, with Liszt in Weimar. Until 1885 he made successful tours of the larger cities of Europe; 1885–91, teacher at Hoch's Cons. in Frankfort, where he made a special study of Schumann's works with Clara Schumann; since 1891, prof. of pf. at the New Engl. Cons., Boston. He has publ. *Finger Training, Scales, Chords and Arpeggios.*

Stas'ny, Ludwig, b. Prague, Feb. 26, 1823; d. Frankfort-on-Main, Oct. 30, 1883. Pupil of the Prague Cons.; 1846–68, bandmaster in the Austrian Army; from 1871 cond. at the 'Palmengarten' in Frankfort. Produced the operas *Liane* (Mayence, 1851) and *Die beiden Grenadiere* (ibid., 1879). Noted for his popular dances (211 opus-numbers) and skilful orchl. arrangements of Wagner's later music-dramas.

Stassov, Vladimir Vassilievitch, eminent critic and writer; b. Petrograd, Jan. 14, 1824; d. there Oct. 23, 1906. In 1845 he became connected with the Public Library; 1851–4, in Italy as priv. sec. to count Demidov; while in Rome he made copies of rare scores in the library of abbate Santini (q. v.), which he later presented to the Publ. Library in Petrograd; in 1854 he became asst. to the librarian of the Publ. Library, Baron Korf, and in 1872 dir. of the dept. of Fine Arts, which post he held till his death. As a mus.

critic he exerted a wide influence as the champion of nationalism and the Neo-Russian school (Balakirev, Borodin, Cui, Mussorgsky, Rimsky-Korsakov). His numerous essays, including biographies of Glinka, Mussorgsky, Borodin, Cui, Rimsky-Korsakov, are of permanent value for accurate scholarship, sound critical judgment and elegant literary style. Those publ. between 1847–86 were issued in book-form in honor of his 70th birthday (Petrograd, 1894; 3 vols.); a fourth vol., containing essays written 1886–1904, appeared in 1905 (those on *Russian Music during the last 25 Years*, *The Traces of Russian Art*, and *Art in the Nineteenth Century*, deserve special mention). He also ed. the autobiographies and letters of Glinka, Dargomÿzhsky, Sierov and Borodin (of the latter also a coll. of essays).—Cf. 'Russkaya Muzÿkalnaya Gazeta' (1895, Nos. 9 and 10); *To the Memory of V. V. S.* (in Russian; Petrograd, 1910).

Statkow'ski, Roman, born Szczypiorna, Poland, Jan. 5, 1860. While preparing for a legal career at the Univ. of Warsaw he st. cpt. with Zelenski, and in 1890 became a pupil of Soloviev and A. Rubinstein at the Petrograd Cons.; later he became prof. of instrumentation and hist. of music at the Warsaw Cons. —Works: 2 operas, *Filenis* (Warsaw, 1904; won 1st prize at the internatl. operatic contest in London, 1903) and *Maria* (ib., 1906); for orch. a *Polonaise* (op. 20) and *Fantasie* (op. 25); a str.-quartet in F (op. 10); pcs. for vl. and pf.; numerous pf.-pcs.

Staudigl [stow'-], **Josef,** Sr., famous dram. bass; b. Wöllersdorf, Lower Austria, April 14, 1807; d. insane at Michaelbeuerngrund, n. Vienna, Mar. 18, 1861. He gave up the study of medicine to join the court opera-chorus at Vienna, later becoming leading bass; from 1831 he was also a member of the Hofkapelle; 1845–8, leading bass at the Th. an der Wien; 1848–54, again at the court opera. During his life he was regarded as an unrivalled interpreter of Schubert; he visited England repeatedly, and created the title-rôle in Mendelssohn's *Elijah* (Birmingham, 1846).

Stau'digl, Josef, Jr., fine dramatic baritone, son of preceding; b. Vienna, Mar. 18, 1850. Pupil of Rokitansky at the Vienna Cons.; 1875–83, at the Hofoper in Karlsruhe; 1884–6, principal bar. at the M. O. H., where he created the rôle of Pogner in the American première of *Meistersinger* (Jan. 4, 1886); then sang until his retirement in 1905 at various German theatres (Berlin, Hamburg, Bayreuth, etc.), often together with his wife, the contralto Gisela Koppmayer, whom he married in 1885; in the spring of 1898 they sang with the Damrosch-Ellis Opera Co. on a tour of the U. S.

Sta'venhagen, Bernhard, distinguished pianist; b. Greiz, Reuss, Nov. 24, 1862; d. Geneva, Dec. 26, 1914. Pupil in Berlin of Kiel, at the 'Meisterschule,' and of Rudorff at the 'Hochschule,' where he won the Mendelssohn prize for pf.-playing in 1880. Studied with Liszt 1885–6 in Weimar, Pest and Rome. He made a succession of brilliantly successful pianistic tours through Germany, Austria, Hungary, France, Holland, England, and the United States (1894–5). Court pianist to the Grand Duke of Saxe-Weimar, 1890; in 1892, Knight of the White Falcon order. In 1895 he succeeded Lassen and d'Albert as court cond. at Weimar; 1898, court cond. at Munich; 1901–4, also dir. of the 'Akademie der Tonkunst'; in 1906 he gave a successful series of 'Volkssymphonie-Konzerte' in Munich. From 1907 till his death he was cond. of the munic. orch. and of the 'Société du Chant du Cons.' in Geneva. He was specially remarkable as a Liszt player. He wrote 2 pf.-concertos (op. 4 and No. 2, in A [1912]), a *Pastorale* for org., pf.-pcs. (op. 2, 5, 10) and songs (op. 9); also publ. a cadenza to Beethoven's C m. pf.-concerto.

Stebbins, G. Waring, b. n. Albion, N. Y., June 16, 1869. St. in Brooklyn, N. Y., with R. Thallon (pf.), H. E. Browne (org.), R. H. Woodman (org. and theory); in N. Y. with W. C. Carl and H. R. Shelley (organ and theory); in Paris with Guilmant and Sbriglia (voice) and in London with G. Henschel (voice). Organist of Westminster Presb. Ch. in Brooklyn, 1893; of Emmanuel Bapt. Ch., 1894; of Plymouth Ch., 1899; since 1902 again org. of Emmanuel Ch.; instr. of singing at 'The Teachers' Training Inst.' since 1910; also cond. of 'The Singers' Club,' N. Y. (since 1913), and 'The Mus. Art Soc. of Long Island' (since 1916). He has given numerous organ-recitals, chiefly in N. Y. and Brooklyn. He is married to the pianist Caroline T. Worth, of Brooklyn. Has publ. about 30 works for org. (*Wedding Song*, *A Song of Joy*, *Scherzando*, etc.), 20 anthems, 30 songs and a number of choruses.

Steck'er, Karl, b. Kosmanos, Bohemia, Jan. 22, 1861. Pupil of Prague Organ-School; 1885–9, teacher of organ there, then prof. of cpt. and hist. of music at the Cons., and from 1888 also lecturer on mus. science at the Univ.; since 1907 editor of 'Hudebnó-Revue.'—Publ. *Kritische Beiträge zu einigen Streitfragen in der Musikwissenschaft* (1890, in the 'Vierteljahrsschrift für Musikwissenschaft'; orig. in Bohemian, 1889); *General History of Music* (2 vols.; 1892, 1903); *Treatise on Improvisation on the Organ* (vol. i: *Non-thematic Improv.*, 1903); *Musical Forms* (1905) [all in Bohemian]. Has comp. a *Missa solemnis*, an

Ave Maria, motets *a* 4–5, an organ-sonata, Andante and Scherzo for str.-orch., etc.

Steele, Porter, b. Natchez, Mississippi, Dec. 12, 1880. St. pf. with his mother (a pupil of A. Arnold), and at Yale Univ. (A. B., 1902) theory with H. Parker (1900–1); from 1901–2 cond. of the Univ. orch. and band; 1898–1902, member of the New Haven Symph. Orch.; st. comp. with R. H. Woodman in New York (1910–14). Having completed his law studies at Columbia Univ., he was admitted to the bar in 1905, and has been practising since then in New York, though giving frequent pf.-recitals of his own comps. Has publ. a suite for pf., *At Longwood*, and minor pf.-pcs. (*Poème lyrique, Petite Sérénade, September Morn*, etc.); also songs.

Steenkiste, van. See DORUS-GRAS.

Ste'fani, Jan, b. Prague, 1746; d. Warsaw, Feb. 24, 1829. He was Kapellm. to count Kinsky and vlnst. in the orch. at the Hofoper in Vienna; in 1771 cond. to Stanislaus Poniatowski in Warsaw, and finally cond. of the opera there. He wrote for Warsaw 11 Polish operas, of which the first, *Krakowiaków i górali* [The Cracovites and the Mountaineers] (1794) enjoyed unusual popularity (over 200 performances during his lifetime).

Ste'fano, Salvatore de, harpist; b. Cagliari, Sardinia, June 17, 1887. He began to study the harp at the age of 9; in 1899 he won a scholarship at the Naples Cons., where he studied until 1908 under Caramiello (harp), Barbieri (pf.) and de Nardis (harm. and cpt.), graduating with the 1st prize. Début (June 27, 1912) with the Symph. Orch. at Naples, and taught harp at the Accad. S. Dorotea there; since 1913 in the U. S., touring the Eastern and Middle States. He is preparing (1917) a method for harp.

Steffan, Joseph Anton, born Kopidlno, Bohemia, Mar. 14, 1726; d. Vienna, before 1800. A pupil of Wagenseil, he settled in Vienna, where he was a renowned teacher; among his pupils were the princesses Marie Antoinette (later Queen of France) and Caroline (later Queen of Naples). He wrote some church-music and numerous comps. for pf. (divertimenti, concertos and sonatas); he is historically important for his songs, *Sammlung deutscher Lieder* (4 books), which are among the best of that time. Specimens were publ. by M. Friedländer in *Das deutsche Lied im 18. Jahrhundert* (1902).—See Q.-Lex.

Stef'fani, Abbate **Agostino,** b. Castelfranco, Venetia, July 25, 1654; d. Frankfort-on-Main, Feb. 12, 1728. A choir-boy at San Marco, Venice, his beautiful soprano voice so charmed Count Tattenbach that he obtained permission to take the boy to Munich, where he was trained from 1667 by Kerl at the Elector's expense, becoming court and chamber-musician in 1670. After study in Rome under E. Bernabei (1672–4), he became court organist in 1675; took holy orders in 1680; prod. his first opera, *Marco Aurelio*, in 1681, about this time being made director of the Elector's chamber-music (with Bernabei). Other operas, *Solone* (1685), *Audacia e rispetto* (1685), *Servio Tullio* (1686), *Alarico* (1687), and *Niobe* (1688), followed; in 1688, a year after Bernabei's death, he went to Hanover as court Kapellm. Here he brought out the opera *Enrico detto il Leone* in 1689, the orchestration of which is noteworthy (besides the string-quartet, there are flutes, oboes, bassoons, 3 trumpets, and drums; all the wind-instrs. have *obbligato* passages); further, *La lotta di Alcide (d'Ercole) con Acheloo* [*Acheloös*] (1689), *La superbia d'Alessandro* (1691), *Orlando generoso* (1691), *Le rivali concordi* (1692), *La libertà contenta* [*Alcibiade*] (1693), *I trionfi del fato* (1695; at Hamburg, 1699, in German, as *Das mächtige Geschick bei Lavinia und Dido*); *Briseïde* (1696); *Atalanta; Arminio* (Düsseldorf, 1707); *Tassilone* (ibid., 1709), and *Enea* (Hanover, 1709). Long before this, however, his services had been more in requisition as a diplomatist than as a musician; in 1696 he had brought to a triumphant conclusion the delicate negotiations for the creation of a ninth Elector of Brunswick, being rewarded by the appointment of Bishop of Spiga ('in partibus'); from 1698 he was privy councillor and Papal Protonotary at Düsseldorf, though still holding his position as Kapellm. at Hanover till 1711, when he joyfully relinquished it to Handel. Some works of the later epoch were prod. under the name of his copyist, Gregorio Piva.—Publ. works: *Psalmodia vespertina a* 8 (1674); *Janus Quadrifrons* (1685; motets *a* 3, w. continuo; any voice may be omitted at pleasure); *Sonate da camera a 2 violini, alto e continuo* (1679); *Duetti da camera a soprano e contralto con il basso continuo* (1683; historically important and intrinsically valuable); and the pamphlet *Quanta certezza habbia da' suoi principj la musica* (Amsterdam, 1695; German by Werckmeister, 1699, and Albrecht, 1760).—H. Riemann publ. *Alarico* (complete score; also full bibliography of all S.'s operas) in vol. xi, 2, of 'Dkm. der Tonk. in Bayern' and selections from other operas in vol. xii, 1.

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Stef'fens, Julius, b. Stargard, Pomerania, July 12, 1831; d. Wiesbaden, Mar. 4, 1882. Fine 'cellist; pupil of Ganz at Berlin, and Schuberth at Petrograd, where he joined the Imp. orch. Tours with Jaëll and Vieuxtemps.—Publ. 2 vcl.-concertos; also pcs. f. vcl.

Steggall, Charles, b. London, June 3, 1826; d. there June 7, 1905. In 1847, pupil of Bennett at the R. A. M., becoming prof. of organ and harmony there in 1851, in the same year taking degrees of Mus. Bac. and Mus. Doc. at Cambridge. From 1864, organist of Lincoln's Inn Chapel. Hon. Sec. to the Bach Soc. from 1849 till its dissolution in 1870. After 52 years of continued service he resigned his professorship in 1903. He was one of the original founders of the R. C. O. (1864). —Works: Psalm 105, f. soli, double chorus, and orch.; Psalm 33; *Magnificat, Nunc dimittis, Cantate Domino,* and *Deus misereatur,* w. orch.; Morning and Evening service in F; anthems; an Instruction-Book f. organ; organ-music. Edited 'Church Psalmody' (1848); 'Hymns Ancient and Modern' (1889); etc.

Steggall, Reginald, son of preceding; b. London, April 17, 1867. He entered the R. A. M. in 1884, studying pf. with H. R. Eyers and O. Beringer, org. with his father, comp. with E. Prout and Sir G. A. Macfarren; won the Balfe scholarship for comp. in 1887. App. A. R. A. M. in 1894, prof. of org. in 1895, and Fellow in 1906; since 1905 org. and dir. of the choir to the Hon. Soc. of Lincoln's Inn; since 1908 member of the examining staff of the associated board of the R. A. M. and R. C. M., also examiner for the L. R. A. M. diploma; member of Soc. of British Composers (1909) and R. Philh. Soc. of London (1912).—Works: For orch., Op. 7, *Konzertstück* in F m. for org. and orch.; op. 8, Suite in E; op. 13, *The Spanish Student,* symph. poem; op. 14, *Oreithyia,* dram. prelude; op. 16, Vars. in D m. (on an orig. theme); op. 22, Symphony in B m.; op. 25, *Fantasy-Overture;* 2 vocal scenes for contralto and orch., *Alcestis* (op. 2) and *Elaine* (op. 9); *Agnus Dei* for sop., vl., harp and pf. (op. 10); *Magnificat* and *Nunc Dimittis* in D for soli, ch. and orch. (op. 17); *Festival Te Deum* in F for ch. and orch. (op. 19); a quintet for fl., ob., clar., bassoon and horn (op. 21); anthems (op. 3, 11, 23); pcs. for org. (Fantasy and Fugue in C, op. 1; do. in F, op. 4; Suite in F, op. 12); pf.-pcs. (op. 18, 20); songs (op. 5, 15 [*The Seven Ages of Man,* cycle], 24).

Steg'mann, Karl David, born Dresden, 1751; d. Bonn, May 27, 1826. Pupil of Zillich, Homilius and Weisse (vln.); début as tenor at Breslau, 1772; sang at Königsberg and became Konzertmeister to the Prince-Bishop of Ermeland. In 1778 Kapellm., in 1798 a Director, of the Hamburg opera. He wrote some ten operas; ballets; twelve symphonies; etc.; publ. pf.-music and songs. —See Q.-Lex.

Steg'mayer, Ferdinand, b. Vienna, Aug. 25, 1803; d. there May 6, 1863. Son and pupil of the actor-poet S.; also taught by Triebensee and Seyfried; was chorusmaster at Linz and Vienna, then (1825) music-director at the Königstädter Th., Berlin; cond. of the Roeckel German opera-troupe in Paris (1829–30), theatre-cond. at Leipzig, Bremen and Prague; from 1848 at the Josephstädter Th., Vienna, where he was also teacher of dramatic and choral singing at the Cons. (1835–7), and co-founder, with Aug. Schmidt in 1858, of the 'Singakademie.'—Publ. several 'quodlibets' (*Familie Pumpernickel, Pumpernickels Hochzeitstag, Rochus P.,* etc.), 2 graduals and an offertory f. male voices; pf.-pieces, songs, etc.

Steh'le [stā'-], **Gustav Eduard,** b. Steinhausen, Württemberg, Feb. 17, 1839; d. St. Gallen, Switzerland, June 21, 1915. In 1869 he became org. and cond. of a choral soc. in Rorschach; from 1874 Kapellm. at St. Gallen Cath. In 1911 the Univ. of Freiberg made him *Dr. phil.* (hon. c.); he was decorated with numerous orders. An excellent organist and cond., his cath.-choir (140 voices) was famous as one of the finest in Europe. For 25 years he also was editor of the 'Chorwächter.'—Works: About 20 masses (a capp., w. organ, and w. orch.), numerous litanies, motets, etc.; an oratorio, *Legende von der hl. Cäcilia* (op. 43); a fest. cantata for soli, ch. and orch., *Lumen de Coelo* (op. 55; on text by Pope Leo XIII); the large choral works w. orch. *Vineta* (sop. solo and male ch.), *Abendfeier* (fem. ch. and ten. solo), *Oybin* (alto solo and male ch.), *Die Nonnen von Compiègne* (double ch., male and fem.), *Frithjofs Heimkehr* (solo quartet and mixed ch.); fine male choruses a capp. (op. 59, 60, 65); *Die Heinzelmännchen* (op. 62), humorous choral ballad for double ch. a capp. [3-part fem., 4-part male]; for org., *Saul* (symph. 'Tongemälde'), concert-fantasies on the Austrian (op. 47) and German (op. 61) natl. hymns, 438 Preludes in the church-modes, etc.—His son and pupil, **Eduard** (b. Rorschach, 1869; d. Winterthur, April 12, 1896), org. and cond. at Winterthur, publ. some sacred music and songs; also an arr. for org. of the Funeral Music and final scene of *Götterdämmerung.*

Steh'le, Sophie, dramatic soprano; b. in Hohenzollern-Sigmaringen, May 15, 1838. From her début (Sept., 1860) until her marriage to Wilhelm Freiherr von Knigge (Feb., 1874) she was a prominent member of the Hofoper in Munich, where she created the rôles of Fricka and Brünnhilde, resp., in the special perfs. of *Rheingold* (Sept. 22, 1869)

and *Walküre* (June 26, 1870); appeared also in numerous 'Gastspiele' in the principal cities of Germany. Her finest rôles were Senta, Elisabeth; Elsa and Eva.

Stei'belt [stī'bĕlt], **Daniel,** noted piano-virtuoso; b. Berlin, 1765; d. Petrograd, Sept. 20, 1823. A pupil of Kirnberger for theory and pf.-playing, he came out early; publ. sonatas for pf. and violin as op. 1 and 2 at Munich, 1788; and in 1789 was giving concerts in Saxony, Hanover and Mannheim, proceeding to Paris in 1790. After vanquishing Johann David Hermann and Ignaz Pleyel, he became the reigning pianist and favorite teacher in Paris; his compositions found ready sale; and the triumph of his first opera, *Roméo et Juliette* (Th. Feydeau, 1793), would have rendered his position impregnable, despite his arrogance and bad manners, had he not sold to his publisher, Boyer, the above-named sonatas as something new. This was temporarily smoothed over; but further questionable transactions, and increasing debts, obliged S. to leave Paris in 1797. He stayed some time in London, winning plaudits as player and composer; the finale of his 3d concerto, *l'Orage, précédé d'un rondeau pastoral,* became as fashionably popular as Koczwara's *Battle of Prague,* for half a century the show-piece of drawing-rooms. In 1799 he began a German tour in Hamburg, going thence to Dresden, Prague, Berlin and Vienna, where his challenge to Beethoven ended in sad discomfiture. In 1800 he brought out Haydn's *Creation* at Paris, for the first time, with great success, he himself acting as cembalist; but soon had to take flight, and settled in London until 1805, when he revisited Paris for the last time, remained there 3 years, and in 1808 suddenly started on a concert-tour, playing in Frankfort, Leipzig, Breslau and Warsaw, and settling in Petrograd, where he succeeded Boieldieu, in 1818, as cond. of the French Opera and Imp. court cond.; here he prod. 2 new operas, and some earlier ones. —S.'s music is not played nowadays, and the greater part probably merits oblivion; but Fétis bestows warm praise on the sonatas and concertos (works of his first period, before pressing need had forced him to write hastily and carelessly). He publ. 5 pf.-concertos, 37 sonatas w. violin, 29 solo sonatas and sonatinas, 15 rondos, 18 fantasias, etc.; among the best are 50 Études, op. 78; a sonata in E♭, op. 45; a rondo in B♭, *Le Berger et son troupeau;* the *Élégie* on the death of Prince Soltÿkov, and a duo for 2 pfs. Pieces which created a sensation in their day are *Combat naval,* op. 41, the *Sonate martiale,* op. 82, the *Bataille de Gemappe et de Neerwinde, Die Zerstörung von Moskwa,* and the Storm rondo mentioned above—all trashy 'program-music.' His *Méthode de Piano* had considerable vogue. His masterpiece is probably the opera *Roméo et Juliette;* besides which he prod. 5 other operas, and 5 ballets. German criticism of S. is unanimously unfavorable.—See Q.-Lex.

Stein [stīn], **Eduard,** born Kleinschirma, Saxony, 1818; d. Sondershausen, Mar. 16, 1864, as court cond. (from 1853). His concerto f. double-bass, op. 9, is noted.

Stein, Fritz Wilhelm, b. Gerlachsheim, Baden, Dec. 17, 1879. Having passed his theological examination in Karlsruhe (1902), he st. musicology with Ph. Wolfrum in Heidelberg; 1904–6, pupil at the Leipzig Cons. of Teichmüller (pf.), Krehl (comp.) and Nikisch (cond.), and private pupil of Straube (org.), and attended Riemann's lectures at the Univ.; *Dr. phil.* (Heidelberg, 1910) with the thesis *Zur Geschichte der Musik in Heidelberg* (publ. 1912). In 1906 he succ. E. Naumann as mus. dir. at the Univ. of Jena and cond. of the 'Akadem. Chor,' the 'Akadem. Konzerte' and the 'Bürgerlicher Gesangverein'; prof. extraord. in 1907 and full prof. in 1913; succ. Reger as Hofkapellm. in Meiningen in 1914, but after the dissolution of the orch. (1915) he returned to Jena. In 1910 he discovered in the library of Jena Univ. the parts of an early symphony by Beethoven (publ. by. B. & H. in 1911), which he described in *Eine unbekannte Jugendsymphonie Beethovens* ('Sbd. I. M.-G.' xiii, 1; 1912).

Stein, Johann Andreas, inventor of the 'German' (Viennese) pf.-action; b. Heidesheim, Palatinate, 1728; d. Augsburg, Feb. 29, 1792. Trained in Silbermann's workshops at Strassburg, he was a noted organ-builder and famous piano-maker (cf.'Mozart's Briefe,' ed. by Nohl [Leipzig, 1877]). The business was carried on by his son, **M. Andreas,** and daughter, **Nanette Streicher** [see STREICHER], who removed to Vienna in 1802.

Stein, Richard Heinrich, b. Halle, Feb. 28, 1882. Abandoning the study of jurisprudence he ent. the Kgl. Hochschule in Berlin; *Dr. phil.* (Erlangen, 1911) with the thesis *Die psychologischen Grundlagen der Ethik.* Has publ. pf.-pcs. (op. 1, *Heroische Fantasie;* op. 11, *Scherzo fantastico;* op. 21, *Italienische Suite;* etc.); songs (op. 25, *Glück* and *Um Mitternacht* w. orch.); 2 *Konzertstücke* for vcl. and pf. (op. 26); 2 *Fantasiestücke* for vla. and pf. (op. 27). His attempts to introduce quarter-tones were unsuccessful.

Stein, Theodor, b. Altona, 1819; died Petrograd, Mar. 9, 1893. Concert-pianist, appearing at 12; from 1872, prof. of pf.-playing at the Petrograd Cons. He was famous as an improviser.

Stein'bach, Emil, b. Lengenrieden, Baden, Nov. 14, 1849. Pupil of Leipzig Cons., 1867–9;

from 1869–71 private pupil of Hermann Levi in Karlsruhe. He began his career as 2d cond. in Mannheim, was a short time 1st cond. in Hamburg, and became Hofkapellm. in Darmstadt; in 1877 he went to Mayence as munic. cond.; from 1899–1910, when he retired, he was 1st cond. at the opera. In 1893 he cond. the Wagner works at Cov. Garden. His comps.(symph. poems, overtures, chamber-music and songs) have remained MS.

Steinbach, Fritz, noteworthy conductor, brother of preceding; b. Grünsfeld, Baden, June 17, 1855; d. Munich, Aug. 13, 1916. Pupil of his brother and the Leipzig Cons. (1873); winning the Mozart scholarship, he st. in Vienna under A. Door and G. Nottebohm and in Karlsruhe under V. Lachner. 1880–4, 2d Kapellm. in Mayence, where his interpretations of Beethoven and Brahms won high praise; 1883–6, teacher at the Raff Cons. in Frankfort. Upon Brahms's recommendation he was app. Bülow's succ. as Hofkapellm. in Meiningen, continuing the triumphal tours of that famous orch.; in 1902 he was called to succeed Wüllner as dir. of the Cons., munic. Kapellm. and cond. of the Gürzenich concerts in Cologne; resigned in 1914 and settled in Munich. He made frequent visits to London, and in 1906 was invited by the N. Y. Philh. Soc. to cond. 2 of its concerts (Mar. 23, 24). Although an eminent interpreter of the classics, he was principally a Brahms specialist. He publ. pf.-pcs. and songs; also a vcl.-sonata and a septet for str.- and wind-instrs.

Steinberg [stīn'bĕhrg], **Maximilian Osseievitch,** b. Vilna, June 22, 1888. Pupil at the Petrograd Cons. (1906–8) of Glazunov and Rimsky-Korsakov; now (1917) prof. of comp. and instrum. there. A master of all technical resources, he shows a decided leaning toward classical ideals.—Works: A ballet, *Midas;* op. 2 and 10, vars. for orch.; op. 3, Symphony in D; op. 4, *Russalka*, overture; op. 5, str.-quartet in A; op. 7, *Prélude symphonique;* op. 8, Symphony in B m.; op. 9, *Dramatische Fantasie;* songs (op. 1, 6). Also edited Rimsky-Korsakov's *Foundations of Instrumentation* (1913).

Stein'del, Bruno, (I.), b. Zwickau, Saxony, Aug. 29, 1866. Excellent 'cellist; pupil of his father; for 3 years 1st 'cello in the Berlin Philharm. under v. Bülow; since 1892 do. in the Chicago Orch.

Steindel, Bruno, (II.), nephew of preceding; pianist; born München-Gladbach, Germany, 1890. His father, mus.-dir. in that town, is his teacher. S. gave public concerts as early as 1896; has played since in many German cities, also in London, etc.

Stei'ner, Jakob. See STAINER.

Stein'gräber, Theodor, b. Neustadt-on-the-Orla, Jan. 25, 1830; d. Leipzig, April 5, 1904. Founder and head of the Hanover music-publishing firm, since 1890 in Leipzig. Author (under the pseudonym 'Gustav Damm') of a pf.-method.

Steinhauer [stīn'howr], **Karl,** b. Düsseldorf, May 29, 1852. From 1873–5 pupil at the Leipzig Cons. of Wenzel (pf.), Richter (harm.), Jadassohn (cpt.) and Reinecke (comp.); was for many years teacher of singing at the Marienschule and cond. of the Quartettverein in Düsseldorf; establ. popular music festivals in 1895; since 1901 munic. music-dir. and cond. of the Musikverein in Oberhausen, continuing the festivals there; since 1906 also ed. of 'Der deutsche Chorgesang.'—Works: Op. 21, *Lobgesang* for ch. and orch.; op. 33, *Zwei Rheinlieder* for male ch. and brass instrs.; op. 59, *Meine Göttin* for sop., ch. and orch.; numerous male choruses a capp. (about 80 op.-numbers); pf.-pcs. and songs.

Stei'nitzer, Max, b. Innsbruck, Jan. 20, 1864. Pupil of A. Kirchner (pf.) and J. Hüttner (theory) in Munich; *Dr. phil.* (Munich, 1885) with the dissertation *Über die psychologischen Wirkungen der musikalischen Formen.* Th.-cond. in Halle (1888) and Elberfeld (1889); 1890–4, teacher at Amalie Joachim's singing-school; cond. of various societies in Langenberg (1895–7) and Mülheim-on-Ruhr (1897–1901); 1903–11, prof. at the Cons. in Freiburg, Breisgau; since 1911 mus. critic of the 'Leipziger Neueste Nachrichten.' An intimate friend of R. Strauss from boyhood, he has written the most comprehensive and authoritative biography of that composer.—Works: *Die menschlichen und tierischen Gemütsbewegungen* (1889); *Musikalische Strafpredigten* (1903; 5th ed. 1914); *Musikhistorischer Atlas. Eine Beispielsammlung zu jeder Musikgeschichte* (1908); *Merkbüchlein für Mitglieder von Männerchören* (1908); *Zur Methodik des Anfangsunterrichts für die Frauenstimme* (in 'Riemann-Festschr.,' 1909); *Richard Strauss* (1911; 2d ed., entirely rewritten, 1914; for the historian and scholar the 1st ed. is more valuable).

Steinway & Sons, renowned piano-manufacturers in New York and Hamburg. The founder of the firm, **Heinrich Engelhard Steinweg,** b. Wolfshagen, Harz, Feb. 22, 1797; d. New York, Feb. 7, 1871. He learned cabinet-making and organ-building at Goslar, and went to Seesen about 1820, beginning as a journeyman organ-builder, also working as a joiner. He married in 1825. In his ambition to establish a business of his own, he worked through many a night on his first piano, which combined the merits of old English and the (then) new German instrs. It

found ready sale, and S. bent his energies to pf.-construction; in 1839 he exhibited 1 grand, 1 3-stringed square, and 1 2-stringed square at the Brunswick State Fair. The Revolution of 1848 caused him to emigrate to New York in 1850 with four sons [**Charles,** b. Seesen, Jan. 4, 1829; d. there Mar. 31, 1865;—**Henry,** b. Seesen, Oct., 1829; d. New York, Mar. 11, 1865;—**William,** b. Seesen, Mar. 5, 1836; d. New York, Nov. 30, 1896;—and **Albert,** b. Seesen, June 10, 1840; d. New York, May 14, 1877], leaving the German business at Seesen in charge of the eldest son, **Theodor** (b. Seesen, Nov. 6, 1825; d. Brunswick, Mar. 26, 1889). For 3 years, father and sons worked in different New York factories; in 1853 they established a factory of their own under the above firm-name; their remarkable prosperity dates from 1855, when they took 1st prize for overstrung pianos (squares) with cast-iron frame at the N. Y. Industrial Exhibition. Among the very numerous prizes, medals, etc., since awarded, may be mentioned 1st prize medal at London, 1862; 1st grand gold medal of honor for all styles at Paris, 1867 (by unanimous verdict); and diploma for 'highest degree of excellence in all styles' at Philadelphia, 1876. —In 1865 Theodore S. gave up the Brunswick business [*see* STEINWEG], and became a full partner in the New York firm, which is now the largest establ. of its kind in the world. Up to 1917 more than 180,000 instruments had been sold. At present (1917) the officers of the corporation are Charles H. Steinway (pres.), Frederick T. Steinway (vice-pres.), F. Reidemeister (treas.), Nahum Stetson (secr.), all of whom, with Henry Ziegler, constitute the board of directors.—Cf. O. Floersheim, *W. S.* (Breslau, 1894); E. Hubbard, *The Story of the Steinways* (East Aurora, 1911).

Steinweg. Original name of the Steinway family. Theodor S. continued the Seesen business until 1859, then removing to Brunswick, and carrying it on there till 1865, when it was taken over by Grotrian, Helferich & Schulz, Theodor Steinweg Nachfolger [i. e., 'G., H. & S., successors to T. S.'], this firm-name being registered in 1869.

Stel'zner, Dr. **Alfred,** d. July, 1906 (by suicide); instrument-maker in Wiesbaden, later in Dresden; inventor of the Violotta and Cellone, etc., stringed instrs. constructed on a new system (by Weidemann at Wiesbaden), for which he claimed increased sonority. He introduced these instruments in the scores of his operas.—Works: *Rübezahl* (Dresden, 1902), *Swatowits Ende* (Kassel, 1903); *Kinder des Todes* and *Cäcilie* were not produced.

Stendhal, pen-name of **Marie-Henri Beyle,** b. Grenoble, Jan. 23, 1783; d. Paris, Mar. 23, 1842. A military official under Napoleon. As 'Stendhal' he publ. in 1823 a *Vie de Rossini* plagiarized in great part from Carpani's *Le Rossiniane;* and *Vies de Haydn, Mozart et Métastase* in 1817 (a reprint of a former plagiarization, under the pseudonym of 'Bombet,' of Carpani's *Le Haydine*). The latter was publ. in English (1817) as *Lives of Haydn and Mozart.* Cf. A. Paton, *Life of S.* (London, 1874); A. Chouquet, *S.-Beyle* (Paris, 1902); A. Paupe, *Histoire des œuvres de S.* (Paris, 1904).

Sten'hammar, Wilhelm, b. Stockholm, Feb. 7, 1871. His father, Per Ulrik S. [b. Törnvalla, Feb. 20, 1829; d. Stockholm, Feb. 8, 1875], was a well-known song-composer. The son was educated at the Stockholm Cons. (under R. Andersson, E. Sjögren, J. Dente and A. Hallén), graduating 1890 with high honors; 1892–3 he studied pf.-playing under Barth at Berlin. His first large work, *Prinsessan och Svennen* [Princess and Page], for solo, chorus and orch., was prod. at Stockholm in 1892, he until then being known merely as a gifted pianist and song-composer; his fame was established by the production of his Festival Cantata and a pf.-concerto in 1897. In 1898 he brought out the music-drama *Tirfing* at the R. Opera, Stockholm; in 1899 a second, *Das Fest auf Solhaug* [after Ibsen], at Stuttgart (at Stockholm, in Swedish, in 1903). Both are music-dramas of a Wagnerian cast, but employing many folk-melodies. From 1897–1900 he was cond. of the Philh. Soc. in Stockholm; 1900–1, 2d Hofkapellm. at the R. Opera; 1906–7, in Italy; since 1907 cond. of the 'Körförening' and the 'Orkesterförening' in Göteborg. As pianist, cond. and composer he occupies a foremost place among Scandinavian musicians.—Other works: Symphony in F; an overture, *Excelsior;* vl.-concerto in A m.; 2 pf.-concertos (op. 1, B m; op. 23, D m.); 4 str.-quartets (op. 2, C; op. 14, C m.; op. 18, F; op. 27, A m.); a vl.-sonata in C, op. 19; Serenade for str.-quartet in A m., op. 29; the choral works w. orch. *Snöfrid, Midvinter, Folket i Niflheim* [The People of N.], *Vårnatt* [Spring Night]; the ballads for bar. w. orch. *Florez och Blanzeflor, Ett folk, Ithaka;* pf.-pcs. (sonata, op. 12); fine songs.

Stephan [stĕh'fähn], **Rudolf,** b. Worms, July 29, 1887; d. in France (fallen in battle) Sept. 29, 1915. Pupil of K. Kiebitz in Worms, B. Sekles in Frankfort and H. Schwartz and R. Louis in Munich; talented composer. Wrote *Musik für 7 Saiteninstrumente* (str.-quintet, pf. and harp), *Musik für Orchester, Musik für Violine und Orchester, Liebeszauber* for bar. and orch., pf.-pcs., songs, and an opera, *Die ersten Menschen* (not yet prod. [1917]).

Stephens, Catherine, soprano singer in opera and concert; b. London, Sept. 18, 1794; d. there Feb. 22, 1882. From 1813–35 she occupied a leading position in London mus. life; married the octogenarian Earl of Essex in 1838. On the stage she was known as 'Kitty Stephens.'—Her nephew,

Stephens, Charles Edward, b. London, Mar. 18, 1821; d. there July 13, 1892. Pianist and teacher, also organist at several London churches till 1875. His chief instructors were C. Potter (pf.), Blagrove (vln.), and Hamilton (theory). In 1850, Associate, in 1857 full member, of the Philharm., later Director and Treas.; 1865, F. C. O.; 1870, Hon. member of the R. A. M.; 1874, orig. member of the Mus. Assoc.—Works: Orchl. and chamber-music (2 symphonies; 2 string-quartets; a pf.-quartet; a pf.-trio; etc.); pf.-pieces (sonata in A♭; Duo brillant in E f. pf. 4 hands; Duo concertant in G, and another in C, f. 2 pfs.); organ-music, glees, songs, church-music.

Stephenson, Morton, b. London, May 7, 1884. Pupil at the R. A. M. of S. Macpherson and F. Corder. Has written the symph. poems *Dawn* and *The Sea; The Jungle Book*, suite for orch.; *Miniature Ballet* for orch.; *Miniature Suite* for str.-quartet; incid. music to Mrs. A. Lyttleton's *St. Ursula's Pilgrimage* and *Shakespearean Masque*, and Calthrop and Barker's *The Harlequinade;* 3 vl.-sonatas; songs (6 *Fairy Songs* for children); pf.-pcs.

Ster'kel [stĕhr'kĕl], Abbé **Johann Franz Xaver,** b. Würzburg, Dec. 3, 1750; d. there Oct. 12, 1817. Distinguished amateur composer; in 1778 court chaplain and organist at Mayence, from 1793 Kapellm. and canon. The French occupation caused the court to flee, and S. returned to his native city. From 1805–14 he was 'Hofmusikdirektor' to the bishop of Mayence, residing then in Aschaffenburg. The warlike events of 1814 again drove him to Würzburg. As a pianist his reputation was somewhat like that of Liszt in later years. Beethoven, who heard him in 1791, was greatly impressed by S.'s refinement and delicacy. An opera, *Farnace*, was prod. with great success in Naples (1780). —Publ. 10 symphonies, 2 overtures, 6 pf.-concertos, a string-quintet, 6 trios f. violins and 'cello, 6 duos f. vln. and viola, violin-sonatas, pf.-sonatas f. 2 and 4 hands, rondos (the *Rondo comique* was popular), canzonettas, songs, duets, etc.—See Q.-Lex.

Sterling, Antoinette, alto singer in concert and oratorio; b. Sterlingville, N. Y., Jan. 23, 1850; d. Hampstead, Jan. 9, 1904. Pupil of Signor Abella (New York), Mme. Marchesi (Cologne), Mme. Viardot-Garcia (Baden-Baden), and Manuel Garcia (London). Returning to America, she gave successful song-recitals, and for a time sang in Henry Ward Beecher's Ch., at Brooklyn; then went to London, making a very successful début at Covent Garden, Nov. 5, 1873, in one of Rivière's Promenade Concerts. Soon after singing at the Gloucester Festival in 1874 she gave up oratorio, and devoted herself to ballad-singing, in which she made such striking successes. She introduced such favorite songs (most of which were especially composed for her) as Sullivan's *Lost Chord* (Jan. 31, 1877), Cowen's *The Better Land*, Molloy's *Darby and Joan*, Barnby's *When the tide comes in*, etc. In 1875 she made a tour of the U. S., appearing in 40 concerts under Th. Thomas. During her Australian tour in 1893 her husband, Mr. John MacKinlay, whom she had married in 1875, died at Adelaide. She held high rank in the mus. world of London, her permanent home. Her son, Malcolm S. MacKinlay [see Appendix], publ. *A. S. and Other Celebrities* (London, 1906).

Sterling, Winthrop S., b. Cincinnati, Nov. 28, 1859; st. there in the College of Music, and from 1883 at Leipzig Cons. under Zwintscher, Jadassohn and Reinecke (privately under R. Hoffmann, comp., and Frau Unger-Haupt, voice-training); later in London under Turpin, Behnke and Shakespeare, and was organist of the W. London Tabernacle. From 1887–1903 head of organ-department, and teacher of singing and comp., at the Cincin. Coll. of Music; founded the Metropolitan Coll. of Music in Cincinnati (1903), of which he has since been dean; has appeared frequently as concert-organist (World's Fair, Chicago; Pan-Amer. Expos., Buffalo, etc.).

Stern [stĕhrn], **Adolf,** poet and eminent literary historian; b. Leipzig, June 14, 1835; d. Dresden, April 15, 1907; prof. at the 'Technische Hochschule' in Dresden. Publ. *Wanderbuch* (1877; about Bayreuth), *Die Musik in der deutschen Dichtung* (1888), *Margarete Stern* (1901; biogr. of his wife), *Gluck in Versailles* (1904); ed. the poems of P. Cornelius (1890) and *F. Liszts Briefe an K. Gille* (1903).

Stern, Julius, b. Breslau, Aug. 8, 1820; d. Berlin, Feb. 27, 1883. Pupil of P. Lüstner (vln.); from 1832 of Maurer, Ganz, and St. Lubin, at Berlin; later of Rungenhagen at the Akademie. St. 1843–6 at Dresden and Paris, where he began his career as cond. of the 'Deutscher Gesangverein'; in 1847 he founded the famous 'Sternscher Gesangverein' in Berlin, conducting it until 1874. [Succ. J. Stockhausen till 1878; M. Bruch till 1880; E. Rudorff till 1890; F. Gernsheim till 1904; O. Fried till 1911; J. Fröbe till dissolution in 1912]. With Kullak and Marx he founded the Stern Cons., in 1850; the others withdrew in 1855 and '57 respectively. He received

the title of 'Kgl. Musikdir.' in 1849, and that of 'Professor' in 1860. From 1869–71 he also cond. the Berlin Symphony Orch.; from 1873–4, the concerts in the 'Reichshalle.' He publ. *Barcarolle* (op. 4) for voice, vcl. and pf.; *Les Adieux* (op. 25) for vl. and pf.; songs and male choruses. His opera *Ismene* (op. 11) was not prod.—Cf. Richard Stern, *Erinnerungsblätter an Julius Stern* (Berlin, 1886).

Stern, Leo, b. Brighton, Engl., April 5, 1862; d. London, Sept. 10, 1904. 'Cellist; pupil of Piatti, and at Leipzig of Klengel and Davidov. First concert-tour 1888, with Adel. Patti; played with great applause in Germany and France. American tour, 1897–8. He publ. solo pieces f. 'cello, and songs.

Stern, Margarete, *née* **Herr,** b. Dresden, Nov. 25, 1857; d. there Oct. 4, 1899. Pianist; pupil of Karl Krägen, Liszt and Frau Schumann. In 1881 she married the poet and literary historian Dr. Adolf Stern.—Cf. A. Stern, *M. S.* (Leipzig, 1901).

Sternberg, Constantin (Ivanovitch, Edler **von**), b. Petrograd, July 9, 1852. Pianist and composer; pupil 1865–7 of Moscheles, Coccius, Reinecke, Brendel, Richter, Hauptmann and David, at Leipzig Cons.; 1872–4, at the Berlin Akademie, of Th. Kullak, Wüerst and H. Dorn, visiting Liszt in summer. 1867–9, cond. of Brühl Th., Leipzig, and asst.-chorusmaster at City Th.; 1870, cond. at Würzburg Th., and Kissingen Summer Th.; 1871, of court opera at Mecklenburg-Strelitz; 1875–7, Dir. of Academic Music-School, and court pianist, at Mecklenburg-Schwerin; 1877–9, concert-tours in Germany; 1879–80, tour through Russia, Asia Minor, and Central Asia; 1880–5, concert-seasons in the United States; 1885–9, Dir. of Coll. of Music at Atlanta, Ga.; 1890 till now (1917), Dir. of the 'Sternberg School of Music,' Philadelphia. Still makes occasional short pianistic tours.—Publ. works: 6 pf.-trios; *Danses cosaques* f. violin (op. 13); Fantasia f. 'cello (op. 18); about 200 salon-pieces f. pf.; 4 concert-études; 8 songs (320 pieces with opus-number). Author of *The Ethics and Esthetics of Piano-Playing* (1917).

Sternfeld [stĕhrn'-], **Richard,** b. Königsberg, Oct. 15, 1858. Prof. of history at Berlin Univ. A thoroughly trained musician, he has publ. pf.-pcs. and songs, and valuable books concerning music: *Beethoven und Wagner* (1885), *H. von Bülow* (1898), *Beethoven's ‚Missa Solemnis'* (1900), *Albert Niemann* (1904), *Schiller und Wagner* (1905), *R. Wagner und die Bayreuther Festspiele* (2 vols.; 1906); has ed. Wagner's early essays as *Aus R. Wagners Pariser Zeit* (1906).

Stevens, Richard John Samuel, b. London, Mar. 27, 1757; d. there Sept. 23, 1837. One of the most popular of English glee-composers; from 1801, prof. of music at Gresham College. Publ. over 40 glees, among them *Sigh no more, Ladies; Ye spotted snakes; The cloud-capt towers; Crabbed Age and Youth.*

Stevenson, E. Irenæus, b. Madison, N. J., 1868. An indefatigable musico-literary pilgrim in Europe, he early began his career as a writer. Has been mus. editor of the 'Independent' (New York) from 1881, and of 'Harper's Weekly' from 1895. As such he was a widely-read and influential musical journalist, inclining towards conservatism, although an outspoken admirer of much in Wagner's works. Since 1900 he has been living in Europe, frequently changing his residence (France, Italy, Switzerland). Has publ. 2 mus. novels, *A Matter of Temperament* and *Silvester Sard, Teacher of Vocal Music;* and a dozen carefully finished sketches, collected under the title *Some Men; and Women; and Music.*

Stewart, Humphrey John, b. London, May 22, 1856. He received his entire musical education from private teachers in London; lived from 1886–1901 in San Francisco as organist of various churches; 1901–2, org. at Trinity Ch., Boston; 1903–14, again in San Francisco as org. at St. Dominic's. In 1915–16 he was official organist of the Panama Expos. at San Diego, was awarded a diploma of honor and gold medal 'for distinguished services'; in 1917 app. permanently org. of the magnificent organ at San Diego (built specially for the Exposition). Mus. Doc. (Univ. of the Pacific); member and one of the founders of the A. G. O.; winner of several prizes (A. G. O. Gold Medal, 1900; Chicago Madrigal Club, 1907; Pittsburgh Male Chorus, 1911).—Works: The operas *His Majesty* (San Francisco, 1890), *The Conspirators* (ib., 1900), *Montezuma* (ib., 1903), *King Hal* (ib., 1911); an oratorio, *The Nativity* (1888); an orchl. suite, *Scenes in California;* 3 masses (D m., G, C) and other church-music; organ-music; pf.-pcs.; part-songs and songs.

Stewart, Sir **Robert Prescott,** b. Dublin, Dec. 16, 1825; d. there Mar. 24, 1894. Choir-boy at, and at 18 organist of, Christ Ch. Cath., Dublin; in 1846, cond. of the Univ. Choral Soc.; in 1851, Mus. Doc., Dublin; in 1852, Vicar-choral at St. Patrick's; knighted in 1872, and became prof. of harmony, etc., at the R. Irish Acad. of Music; in 1873, cond. of the Philharm.—Works: Numerous odes and cantatas; church-services, motets, anthems; glees, songs, etc.—Cf. O. Vignoles, *Memoirs of Sir R. P. S.* (London, 1899); J. C. Culwick, *The Works of Sir R. S.* (Dublin, 1902).

Stha'mer-Andriessen, Pelagie, dramatic soprano; b. Vienna, June 20, 1862. Pupil of Vienna Cons., and of Frau Dreyschock, Berlin; sang with Neumann's travelling opera-troupe, from 1884–90 at Leipzig City Th., later at Cologne and Vienna. Married the architect Ende of Wannsee in 1890.

Stiastny [Štastný], **Bernhard Wenzel,** b. Prague, 1760; d. there 1835; 'cellist in the theatre-orch.; from 1810–12, prof. at the Cons. Wrote sonatas and fugal pieces f. 2 'celli, and a 'cello-method.—His brother, **Franz Johann [Jan],** b. Prague, 1764, d. c. 1820; 'cello-virtuoso in Prague, Nuremberg and Mannheim; publ. a concertino f. 'cello, 'cello-duets, a divertissement f. 'cello, viola and bass, 'cello-sonatas w. bass, etc.

Stich [stĭyh], **Jan Václav** [Ger. **Johann Wenzel;** he Italianized his German name, Johann Stich, as 'Giovanni Punto'], famous horn-player; b. Zchuzicz, n. Czaslau, Bohemia, 1746; d. Prague, Feb. 16, 1803. After brilliant tours in Germany, Hungary and Italy, he entered the service of the Prince-Bishop of Würzburg in 1781; in 1782 became chamber-musician to the Comte d'Artois (later Charles X) at Paris; conducted a small vaudeville-theatre during the Reign of Terror; and returned to Germany in 1799, enchanting Beethoven at Vienna, who wrote a sonata (op. 17) for him, and played it with him at a concert, April 11, 1800. He went to Prague in 1801.—Publ. 14 horn-concertos; *Hymne à la liberté,* w. orch.; sextet f. horn, clar., bassoon and strings; quintet f. horn, flute and strings; 24 quartets f. horn and strings; 20 trios f. 3 horns; duets f. 2 horns, and f. horn and d.-bass; studies f. horn; a Method f. horn (1798; revision of that by his teacher, Hampel); also string-trios and violin-duets.

Stieger [stē'ger], **Franz,** b. Marburg, Styria, Sept. 3, 1843. He was 'Oberbaurat' in the dept. of railroads at Vienna; retired 1908. From early youth he was a systematic collector of data relating to the history of opera. Although he has not publ. his very extensive and valuable material, he has allowed scholars to consult it. He collaborated with H. Riemann on the *Opernhandbuch* (1885) and with E. Kastner on *Musikalische Chronik* and *Neuestes . . . . Opernlexikon* (1889; only one fascicle [A-Azzoni] printed); also contributed to every ed. of Riemann's *Musiklexikon.*

Stiehl [stēl], **Heinrich (Franz Daniel),** b. Lübeck, Aug. 5, 1829; d. Reval, May 1, 1886. Organist; pupil of Lobe, and of Moscheles, Gade and Hauptmann at Leipzig Cons. From 1853–66, organist at St. Peter's, and cond. of the 'Singakademie,' at Petrograd. After tours in Germany, Italy and England, he was cond. of the St. Cecilia Soc. at Belfast 1874–8; taught at Hastings; and from 1880 was organist at Reval, and cond. of the 'Singakademie.'—Works: 2 operettas, *Der Schatzgräber,* and *Jery und Bätely;* pantomimic intermezzo *Schneewittchen; Ouverture triomphale* and *Die Vision,* f. orch.; the choral work *Elfenkönigin;* 2 pf.-quartets (op. 40, F; op. 172, D); 3 pf.-trios (op. 32, E♭; op. 36, B♭; op. 50, G m.); a 'cello-sonata in A m. (op. 37); a violin-sonata in B♭ (op. 100); numerous comps. for pf. (sonata in D, op. 38; *Spaziergänge im Schwarzwald,* op. 86; *Italienische Reisebilder,* op. 98; *Hexentanz,* op. 124; *Musikalische Portraits,* op. 166; etc.); songs.

Stiehl, Karl Johann Christoph, brother of preceding; b. Lübeck, July 12, 1826; d. there Dec. 2, 1911. Organist; pupil of his father, **Joh. Dietrich S.** [b. Lübeck, July 9, 1800; d. there June 27, 1873; org. at St. Jacobi]; 1848–58 org. at Jever; 1858–77 org. and music-dir. at Eutin; 1878–97 cond. of the 'Musikverein' and 'Singakademie' at Lübeck; was also mus. critic for the 'Lübecker Zeitung,' and custodian of the mus. section in the Lübeck Library.—Publ. *Zur Geschichte der Instrumentalmusik in Lübeck* (1885); *Lübeckisches Tonkünstler-Lexikon* (1887); *Musikgeschichte der Stadt Lübeck* (1891); *Geschichte des Theaters in Lübeck* (1902). Also ed. Buxtehude's sonatas *a* 3 and 4 (vol. xi of 'Dkm. deutscher Tonk.').

Stieh'le, Ludwig Maximilian Adolf, b. Frankfort, Aug. 19, 1850; d. Mülhausen, Alsatia, July 6, 1896. Violinist; pupil of Vieuxtemps, Heermann and Joachim; in 1872 he joined Alard's Quartet at Paris; in 1873, that of the Baron von Derwies, at Nice; in 1875, the Hochberg Quartet; then settled in Mülhausen and gave regular quartet-evenings with Hans Huber in Basel. He left a valuable coll. of early chamber-music.

Stier [stēr], **Alfred,** b. Greiz, Nov. 27, 1880. After graduation from the teachers' sem. there he taught from 1900–3; then st. with Hohmeyer and H. Zöllner at the Leipzig Cons. (1903–4); app. cantor in Limbach in 1904; since 1911 cantor and org. at the Versöhnungskirche in Dresden. Has written a *Rhapsodie* for soli, ch. and orch. (op. 11); pf.-sonata (op. 1); 2 vl.-sonatas (op. 4, 9); str.-quartet (op. 8); trio for clar., horn and pf. (op. 12); str.-trio (op. 14); songs (op. 2, 6, 10, 13); motets (op. 3).

Stierlin [stēr'lēn], **(Johann Gottfried) Adolf,** b. Adenau, Rhine Prov., Oct. 14, 1859. St. singing under F. Schmidt at the Kgl. Hochschule in Berlin; was eng. as bass at various theatres until 1897, when he settled in Münster as dir. of his own Cons. Comp. of the operas *Scapina* (Münster, 1887) and

Zamora (Halle, 1893); a ballet, *Die sieben Todsünden; Weihnachtsoratorium;* male choruses a capp.

Stigel'li, Giorgio, [*recte* **Georg Stie'gele,**] celebrated German tenor; b. about 1820; d. in his villa Boschetti, n. Monza, Italy, July 3, 1868. Made long concert-tours in Germany, and 1864–5 in America. Comp. several songs, among them the popular *Die schönsten Augen.*

Stillmann-Kelley. See KELLEY, EDGAR STILLMAN.

Stirling, Elizabeth, b. Greenwich, Engl., Feb. 26, 1819; d. London, Mar. 25, 1895. Pupil of W. B. Wilson and E. Holmes (org. and pf.); J. A. Hamilton and G. A. Macfarren (comp.). In 1839, organist of All Saints', Poplar, and 1858–80 of St. Andrew's, Undershaft. In 1853 she passed the examination for the degree of Mus. Bac. at Oxford (her exercise was Psalm 130 *a* 5, w. orch.), but did not receive the degree, there being no precedent for conferring it upon a woman. Married F. A. Bridge in 1863.—Publ. 6 *Pedal-Fugues* and other excellent organ-pieces; some part-songs won great popularity (e. g., *All Among the Barley*).

Stock [stŏhk], **Frederick A.,** b. Jülich, Rhine Prov., Nov. 11, 1872. Taught by his father, a bandmaster; from 1886–91 he attended the Cologne Cons., studying vl. with G. Japha and comp. with Wüllner, Zöllner and Humperdinck; 1891–5, violinist in the Cologne munic. orch.; in 1895, leader of the violas in the Chicago Symph. Orch. (Th. Thomas); app. asst.-cond. in 1901, conducting all concerts outside of Chicago (1903–5), and elected cond. after Thomas's death in 1905; also cond. of Musical Art Club (1907–9). In 1910 he was elected a member of the Amer. Inst. of Arts and Letters, and in 1915 made Mus. Doc. by Northwestern Univ. An efficient drill-master and inspiring leader, the orch. has maintained under him the high degree of excellence established by his famous predecessor. His works are remarkable for purity of style and masterly technic rather than for striking individuality.—Works: Op. 6, str.-quartet in C m. (1901); op. 7, *Symphonic Variations* in B m. (1903); op. 8, *Symphonic Waltz* in D (1907); op. 18, Symphony in C m. (1909); op. 19, *Festival March and Hymn to Liberty* (for 20th anniv. Chicago S. O., 1910); op. 20, *Life's Springtide,* overture in A (1913); op. 21, *Festival Prologue* (for 25th anniv. Chic. S. O., 1915); op. 22, vln.-concerto in D m. (Norfolk Fest., 1915); songs.

Stock'hausen, Franz, brother of Julius S., b. Gebweiler, Alsatia, Jan. 30, 1839. Pupil of Alkan at Paris, and of Moscheles, Richter and Hauptmann at Leipzig Cons., 1860–2; from 1868, cond. of the 'Soc. de Chant Sacré' at Strassburg (resigned 1879), and mus. dir. at the cathedral; 1871–1907 Director of the Strassburg Cons., which under his administration rose to considerable importance. Received the title of Kgl. Professor in 1892; living in retirement since 1907.

Stock'hausen, Julius, son of the harpist and comp. **Franz S.** [1792–1868]; eminent baritone vocalist and teacher; b. Paris, July 22, 1826; d. Frankfort-on-Main, Sept. 22, 1906. Pupil of Paris Cons., and of Manuel Garcia in London, soon winning renown as a concert-singer. From 1862–7, cond. of the Philharm. Concerts and the 'Singakademie' at Hamburg; 1869–70, chamber-singer at Stuttgart; 1874–8, cond. of the 'Sternscher Gesangverein' at Berlin; 1878–9, teacher of singing at the Hoch Cons., Frankfort-on-Main; after Raff's death in 1882 he resumed the professorship at the Cons., retiring in 1898; after that time he gave private lessons only. As an oratorio and Lieder singer he was unsurpassable; a close personal friend of Brahms, he was among the first and greatest interpreters of that master. He also was an excellent conductor. His *Gesangsmethode* (2 vols., 1886, '87; Engl. tr. by S. Löwe) is a standard work. Also publ. *Gesangstechnik und Stimmbildung* and several songs.

Stock'hoff, Walter W., b. St. Louis, Nov. 12, 1879. Entirely self-taught in music; living as composer and teacher in St. Louis. His best works show the unmistakable influence of MacDowell. Has publ. 3 pf.-trios; a sonata, *In the Mountains* (suite), *Three Poems,* etc., for pf.; also some songs.

Stoeckel, Carl, son of Gustav Jakob S.; b. New Haven, Conn., Dec. 7, 1858. Through his personal devotion and generous financial support he raised the annual festival of the 'Litchfield County Choral Union,' establ. by Robbins Battell (b. Norfolk, Conn., April 9, 1819; d. there Jan. 26, 1895), from an event of merely local to one of national importance. In 1899 the 'Norfolk Glee Club' and 'Winchester Choral Union' joined forces, to which later were added those of the 'Salisbury Choir' (1905), 'Canaan Choral Soc.' (1906) and 'Torrington Musical Assoc.' (1906), resulting in an aggregation of almost 700 trained voices (1917). The first festivals were held in the Winchester Armory, but Mr. S., in 1902, built on his estate in Norfolk the 'Music Shed' (capacity 2,000 seats), where all concerts have been given since. The festival itself has come to be known as 'The Norfolk Festival.' Every year in June 3 or 4 concerts are given, under eminent conductors with the assistance of famous soloists and an orchestra selected from the best players of Boston and New York, all

expenses being met by Mr. S.; tickets are not sold, but sent to guests invited by the committee. What has contributed especially to the fame of these festivals is the production, annually, of 2 important new works (choral or orchestral), generally by American composers, for which Mr. S. has establ. substantial cash prizes. Among the composers so far (1917) represented are J. A. Carpenter, G. W. Chadwick, S. Coleridge-Taylor, H. F. Gilbert, P. Grainger, H. K. Hadley, E. S. Kelley, H. Parker, J. Sibelius, C. V. Stanford, Deems Taylor, etc.

Stoeckel, Gustav Jakob. b. Maikammer, Bavarian Palatinate, 1819; d. Norfolk, Conn., May 14, 1907. He came to America in 1847, and in 1849 became instructor of music and chapel-organist at Yale Univ.; app. Battell Prof. of Music in the newly establ. dept. of music at Yale; retired in 1896 with the title 'Prof. emeritus.' He comp. some vocal and instrl. pcs., arr. college songs, and assisted in editing the 'College Hymn-book' for male vcs.

Stöhr, Richard, b. Vienna, June 11, 1874. Having completed his medical studies in Vienna (M. D., 1898), he ent. the Cons., studying with F. Schenner (pf.), J. Vockner (org.) and R. Fuchs (comp.); app. asst.-teacher of theory in 1901, and regular teacher in 1904.—Works: For orch., op. 8, Suite for str.-orch.; op. 18, Symphony No. 1, in A m.; op. 29, Fantasie in F m. for org. and orch.; op. 37, Symphony No. 2, in D; op. 40, concerto for trumpet and orch., in D m.—Chamber-music, op. 2, octet for str.- and wind-instrs.; op. 7, pf.-quintet in G m.; op. 16, pf.-trio in E♭; op. 22, str.-quartet in D m.; op. 27, vl.-sonata in G; op. 32, *Kammersymphonie* (for strs., wood-wind and harp); op. 43, pf.-quintet in C m.—Fem. choruses w. orch. (op. 10); mixed do. (op. 12, 36); male do. (op. 30, 38, 42, 44, 45); pf.-pcs.; songs and duets; also a fairy opera, *Rumpelstilzchen* (op. 31).—Theoretical works: *Praktischer Leitfaden der Harmonielehre* (1909), *Musikalische Formenlehre* (1911), *Praktischer Leitfaden des Kontrapunkts* (1913), *Modulationslehre* (1915).

Sto'janovits, Peter Lazar, b. Pest, Sept. 6, 1877. Violin-pupil of J. Hubay at the Natl. Cons. there; then at the Vienna Cons. of J. Grün (vl.), R. Fuchs and R. Heuberger (comp.); taught at the 'Neues Konservatorium' in Vienna (1909–10); 1911–13, inspector of the munic. music-school in Pest; since 1913 living in Vienna as dir. of his own 'Violinschule für höhere Ausbildung.'—Works: The comic operas *Tigris* [The Tiger] (Pest, 1905) and *Floribella;* a ballet, *Der neue Romeo.* Op. 1, vl.-concerto in D m.; op. 3, vl.-sonata in D; op. 9, pf.-quintet in C m.; op. 15, pf.-quartet; op. 16, pf.-trio; also *Schule der Skalentechnik.*

Stojow'ski [-yŏhf'skē], **Sigismund,** b. Strelce, Poland, May 14, 1870. Pianist, pupil of L. Zelenski at Cracow, and of Diémer (pf.) and Delibes (comp.) at the Paris Cons. 1887–9, winning 1st prizes for pf.-playing and composition. St. later under Paderewski. At an orchl. concert of his own works, given in Paris, 1891, he prod. a pf.-concerto in F♯m. Lived in Paris till 1906, when he came to the U. S. as head of the pf.-dept. at the Inst. of Musical Art in New York; also appeared with success in recitals and with orch.; 1912–17, head of the pf.-dept. at the Von Ende School of Music in New York. In 1913 he made a successful European tour.—Works: Op. 3, Pf.-concerto in F; op. 9, Suite in E♭ for orch.; op. 20, *Romanze* for vl. and orch.; op. 21, Symphony in D m.; op. 22, vln.-concerto in G; op. 23, *Rhapsodie symphonique* for pf. and orch.; op. 31, *Konzertstück* in D for vcl. and orch.; op. 13, vl.-sonata in G; op. 18, vcl.-sonata in A; numerous comps. for pf.

Stokowski [-kŏhf'skē], **Leopold,** distinguished orchestral conductor; b. (of Polish parents) London, April 18, 1882. He began to play the pf. and vl. in childhood, and while pursuing his academic studies at Queen's Coll., Oxford, he st. comp. with Sir H. Parry and C. V. Stanford; later st. instrumentation at the Paris Cons. For a time he was org. at St. James's, Piccadilly; 1905–8, org. and choirm. at St. Bartholomew's, New York, where his organ-recitals attracted attention; during the summer of 1908 he cond. a series of orchl. concerts in London; 1909–12, cond. of the Cincinnati Symph. Orch.; since 1912 cond. of the Philadelphia Symph. Orch. On Mar. 2, 1916, he gave in Phila. the first Amer. performance of Mahler's Symphony No. 8 (E♭) with a body of 1,000 instrumentalists and singers (repeated with the same forces at the M. O. H. on April 9); made Mus. Doc. by Univ., of Pa. (June, 1916). He married the pianist Olga Samarov on April 24, 1911.

Stoltz, Rosine, [*recte* **Victorine Nöb,**] brilliant dramatic mezzo-soprano; b. Paris, Feb. 13, 1815; d. there June 30, 1903. The daughter of a poor janitor; the Duchess de Berri first sent her to a convent to be educated, and in 1826 to Choron's school, where she entered Ramier's class as 'Rose Niva.' Début at Brussels in 1832 under the assumed name of 'Mme. Terneaux'; then sang as 'Mlle. Héloise' at Spa and Antwerp, and toward the end of 1833 at Lille as 'Rosine Stoltz,' meeting with fair success; then was eng. in Amsterdam. Reappearing in Brussels, in 1836, she sang Rachel to Nourrit's Éléazar (*La Juive);* her acting created a sensation, and Nourrit recommended her for the Paris

Opéra. Début there as Rachel on Aug. 25, 1837, with frenzied applause; for ten years she reigned without a rival, winning her greatest successes in rôles specially written for her: Léonore in Donizetti's *La Favorite* (1840), Catarina in Halévy's *La Reine de Chypre* (1841), Zayda in Donizetti's *Dom Sébastien* (1843), Marie Stuart in Niedermeyer's opera (1844), Beppo in Halévy's *Lazzarone* (1844), Estrelle in Balfe's *Étoile de Séville* (1845). Rossini arranged for her a 'pasticcio' from his *Donna del Lago*, which was prod. in 1846 as *Roberto Bruce*, S. singing the rôle of Marie; the work was a dismal failure. By that time her phenomenal success had caused a great deal of jealousy; her enemies organized an active opposition, so that on May 1, 1847, during a repetition of *Bruce*, she was hissed. S. immediately cancelled her contract, and in 1849 left the city. After a short tour in the provinces she went to Brazil; on her return in 1856 she appeared once more at the Opéra, but her voice was gone.—A. Royer (librettist of *La Favorite*) describes her as "passionate, violent, dramatic beyond description. She lived her parts as no one ever did before, or ever will." Ten of her songs were publ. in Paris.—Cf. G. Borde, *R. S.* (Paris, 1909).

Stolz, Teresina, dramatic soprano; born Trieste, 1840; d. Milan, Aug. (?) 1902. Pupil of the Milan Cons.; sang 1860–80 in the chief Italian cities, the Paris Italian opera, etc., with brilliant success. Principal rôles Leonore, Princess Eboli, Aida, Amelia (*Un Ballo in Maschera*), *La Favorita*, etc.

Stöl'zel [Stölzl], Gottfried Heinrich, b. Grünstädtl, Saxony, Jan. 13, 1690; d. Gotha, Nov. 27, 1749. Pupil of cantor Umlauf at Schneeberg, and Melchior Hofmann at Leipzig; taught at Breslau, and there prod. his first opera, *Narcissus*, in 1711, followed by *Valeria*, *Artemisia* and *Orion* at Naumburg (all 1712). After a journey to Italy, and a sojourn in Prague (bringing out *Venus und Adonis*, 1714; *Acis und Galathea*, 1715; and *Das durch die Liebe besiegte Glück*, 1716), he went to Bayreuth (*Diomedes*, 1717), Gera, and in 1719 became court cond. at Gotha (*Der Musenberg*, 1723).—Works: 22 operas; the pastoral *Rosen und Dornen;* 14 oratorios; 8 double sets of cantatas and motets for the church-year; masses; symphonies, serenades, and table-music; etc. (all MS.).—See Q.-Lex.

Stol'zenberg, Benno, stage-tenor; b. Königsberg, Feb. 25, 1827; d. Berlin, April 22, 1908. Pupil of Mantius and H. Dorn; début at Königsberg, 1852, as Almaviva; sang with great success on several stages, notably at Karlsruhe ('chamber-singer'), and Leipzig (from 1876); Director of Danzig City Th. 1878–82; then taught singing in Berlin, and in 1885 became teacher of solo singing at Cologne Cons.; from 1896, Dir. of a vocal school for opera and concert, at Berlin.

Stö'pel, Franz (David Christoph), b. Oberheldrungen, Saxony, Nov. 14, 1794; d. Paris, Dec. 19, 1836. Noteworthy as the introducer (1822) of Logier's method of pf.-teaching in Berlin; later in other cities, finally in Paris; nowhere with striking success. —Publ. *System der Harmonielehre* (after Logier; 1825); *Grundzüge der Geschichte der modernen Musik* (1821); *Beiträge zur Würdigung der neuen Methode des gleichzeitigen Unterrichts einer Mehrzahl Schüler im Pianofortespiel und der Theorie der Harmonie* (1823); *Über J. B. Logiers System der Musikwissenschaft* (1827); etc.

Stör, Karl, b. Stolberg, Harz, June 29, 1814; d. Weimar, Jan. 17, 1889. Violinist; pupil of Götze and Lobe at Weimar; in 1827, court musician; in 1857 he was app. court cond., but in a few years failing eyesight compelled his resignation.—Works: Opera *Die Flucht* (Weimar, 1843); *Tonbilder zu Schillers ‚Lied von der Glocke,'* f. orch. (op. 20); a vl.-concerto (op. 30); overtures; ballets; a *Ständchen* f. 'cello w. orch. (op. 22); male choruses; songs.

Storace, Stephen, b. London, 1763; d. there Mar. 19, 1796. Pupil of his father, Stefano S. (*recte* Sorace), a noted double-bass player, and of the Cons. di S. Onofrio at Naples. Brought out a comic Italian opera at Vienna; lived in London as composer to the principal theatres. He prod. 18 stage-works, besides adaptations of Dittersdorf's *Doctor und Apotheker* and Salieri's *Grotta di Trofonio*. —His sister, **Anna Selina** (1766–1817), was a famous stage-soprano (coloratura), a pupil of Sacchini in Venice.—See Q.-Lex.

Storch [stŏhryh], **M. Anton,** b. Vienna, Dec. 22, 1813; d. there Dec. 31, 1888. Kapellm. at the Carl and Josephstädter Theatres. Wrote many favorite quartets for male voices (*Letzte Treue, Grün);* also music to burlesques.

Storck, Karl G. L., b. Dürmenach, Alsatia, April 23, 1873. St. hist. of literature, art and music at the universities of Strassburg and Berlin (*Dr. phil.*, 1897); living in Berlin as mus. critic of the 'Deutsche Zeitung' and ed. of 'Der Türmer.'—Works: *Der Tanz* (1903); *Das Opernbuch* (1905; 10th ed. 1913); *Geschichte der Musik* (1905; 3d ed. 1914); *Die kulturelle Bedeutung der Musik* (1907); *Mozart* (1908); *Musik und Musiker in Karikatur und Satire* (1911); *Musik und Politik* (1911); *E. Jaques-Dalcroze* (1912); he is a frequent contrib. to various important periodicals. Has edited selections from the letters of Beethoven (1905), Mozart (1905) and Schumann (1907).

Storer, John, b. Hulland, n. Derby, May 18, 1858. 1865–9, chorister at Ashbourne

Ch.; at Scarborough he sang in All Saint's Ch. as soloist, and later was articled to the organist, Dr. John Naylor; Mus. Bac., Oxford, 1878. From 1879–81, organist and choirm. at St. Michael's, Whitby; 1882–5, in Scarborough as org. at the Parish Ch. and cond. of the Philh. Soc.; 1885–7, org. at Parish Ch., Folkestone; 1887–91, org. and choirm. at St. Mary's, Clapham. In 1891 he was app. mus. dir. of the old Globe Th. in London, and for several years filled similar positions in various London theatres. Later org. and choirm. at St. Patrick's, Soho, Downside Abbey, Somerset, and St. Mary's, Sheffield; is now (1917) living in Waterford, Ireland, as org. at the R. C. Cath. and prof. of Plain-Chant at St. John's Ecclesiastical College; there he founded the W. Acad. of Music and a permanent opera company, the outcome of a series of successful performances of Wallace's *Maritana*, which he had arr. for the celebration of the Wallace centenary (1913). In 1886 he was made Mus. Doc. by Trinity Coll., Toronto.—Works: The operas *The Punchbowl* (London, 1887) and *Gretna Green* (ib., 1889); an oratorio, *Deborah and Barak* (1881); *The Tournament*, overture for the Folkestone Expos. (1886); 2 symphonies, *The Holiday* (1909) and *Vita* (1914); a str.-quartet (1907); several masses (in F m. for 3 choirs, org. and orch.); services; anthems; songs; part-songs; organ-pieces.

Stö'we, Gustav, born Potsdam, July 4, 1835; d. there April 30, 1891. Pupil of the Stern-Marx Cons. at Berlin; also of Marx (comp.) and Zech (pf.). Founder (1875) and lifelong director of the Potsdam School of Music.—Publ. *Die Klaviertechnik, dargestellt als musikalisch-physiologische Bewegungslehre* (1886; thorough analysis of the elements of piano-touch); also papers in Breslaur's 'Klavierlehrer'; pf.-pieces; songs.

Stradal [strah'dăhl], **August**, pianist; b. Teplitz, Bohemia, 1860. Pupil of Door (pf.) and Bruckner (comp.) at the Vienna Cons.; in 1884 of Liszt at Pest, Rome and Weimar. From 1893–5 he taught in Horak's piano-school in Vienna; since then has travelled as a concert-pianist (Austria, Germany, France and England); especially fine as a Liszt player. He has publ. numerous pf.-arrs. of Liszt's orchl. works, also of earlier masters (Bach, Handel, Frescobaldi, etc.); his orig. comps. consist of pf.-pcs. (*Ungarische Rhapsodie*) and songs.

Stradel'la, Alessandro, famous Italian composer of the 17th century. His career is shrouded in mystery, not even place or date of his birth or death being known. It is supposed that he was born in Naples or Venice about 1645, and died in Genoa after July 6, 1681 (the date borne by his cantata *Il Barcheggio*). The only positively established fact is, that in 1677 an attempt was made on his life during an operatic performance in Turin (cf. A. Einstein in 'Das Bayerland,' 1910, p. 173). He is the hero of Flotow's opera, which is founded on a story narrated by Bonnet-Bourdelot in *Histoire de la musique et de ses effets* (Paris, 1715).—Extant works: Oratorios *San Giovanni Battista, a* 5 w. instrs. (publ. 1676), and *Susanna* (1681); the operas *Corispero* (1665?), *Orazio Cocle sul ponte* (1666?), *Trespulo tutore* (1667), *La forza del amore paterno* (1678); the cantata *Il Barcheggio* (1681);—148 MSS. in the Modena Library, incl. 8 oratorios and 11 dramas; cantatas in the Naples Cons. Library; 21 cantatas in the library of San Marco, Venice (10 publ. by L. Escudier, w. pf.-accomp. by Halévy);—others in the Paris Nat. Library, and at the Cons.;—1 motet and 8 cantatas at Christchurch Library, Oxford; a number of cantatas, madrigals, arias, duets, etc., in the British Museum; etc.—The church-aria *Pietà, Signore*, and the arias *O del mio dolce ardor* and *Se i miei sospiri*, have been wrongly attributed to S.—Cf. A. Catelani, *Delle Opere di A. S. esistenti nell' archivio musicale della R. Biblioteca Palatina di Modena* (Modena, 1866); P. Richard, *A. S.* (Paris, 1866); H. Hess, *Die Opern A. S.'s*, in 'Beiheft' II, 3 of 'I. M.-G.' (1906); F. M. Crawford, *S.* (London, 1911).—See Q.-Lex.

Stradiva'ri [Stradiva'rius], Antonio, b. Cremona, 1644; d. there Dec. 18, 1737; divides with Guarneri the honor of being the most skilful of violin-makers. It is probable that he worked for Niccolò Amati from about 1667–79. He purchased the house in which, for half a century, his workshop was situated, in 1680. His finest instruments were made in the period from 1700–1725; but he still worked up to 1736. Grove says of him: "S. marks the culminating point of the art of making stringed instruments. It was he who perfected the model of the violin and its fittings. No improvement has been made since his time, and subsequent makers . . . have mostly copied him." His label reads: 'Antonius Stradivarius Cremonensis. Fecit Anno . . . (A † S).' His violoncelli command even higher prices than the violins. Of his eleven children, two sons, **Francesco** (born Feb. 1, 1671; d. May 11, 1743) and **Omobono** (b. Nov. 14, 1679; d. July 8, 1742), were his co-workers. S. also made violas (equally prized with the violins), viols of the earlier types, guitars, lutes, mandolins, etc.—Cf. P. Lombardini, *Cenni sulla celebre scuola Cremonense degli instrumenti ad arco . . . e sulla famiglia del sommo Antonio Stradivari* (Cremona, 1872; with genealogical table from the 13th century to date of publica-

tion); H. Petheric, *A. S.* (London, 1900); H. W., A. F., F. S. and A. E. Hill, *A. S. His Life and Work* (London, 1902; the standard work); A. Mandelli, *Nuove indagini su A. S.* (Milan, 1903).—An exhaustive article, with full bibliography, is in Grove's Dictionary.

Straesser, Ewald, b. Burscheid, Rhine Prov., June 27, 1867. Pupil of Wüllner at the Cologne Cons.; now (1917) prof. of cpt. there. Talented composer, following in the footsteps of Brahms.—Works: Op. 4, *Eine Tragödien-Ouvertüre;* op. 7, *Stimmungsbilder* for str.-orch.; op. 28, *Frühling,* suite for orch.; 2 symphonies (op. 22, G; op. 27, D m.); 2 str.-quartets (op. 12, E m. and G); a pf.-quintet (op. 18); vl.-sonata; pf.-trio; pf.-pcs.; songs.

Strae'ten, van der. See VANDERSTRAETEN.

Stra'kosch, Moritz, b. Lemberg, Galicia, 1825; d. Paris, Oct. 9, 1887. Pianist; pupil in comp. of Sechter at Vienna; after concert-tours, he lived in New York 1848–60 as a teacher and concert-pianist, and from 1856 as an impresario. He was the brother-in-law of Adelina Patti. His opera *Giovanna di Napoli* was prod. in New York; he also wrote *salon*-pieces and other music for piano, and *Ten Commandments of Music for the Perfection . . . of the Voice* (posth., 1896).—After his departure from New York, his brother **Max** (b. 1834; d. N. Y., 1892) carried on the management of concert- and opera-troupes.

Stransky, Josef, distinguished orchestral conductor; b. Humpoletz, n. Deutschbrod, Bohemia, Sept. 9, 1872. Having completed the course at the German Gymnasium at Prague, he began the study of medicine at the Univ. there; also founded and cond. a students' orch.; while continuing his medical studies at the Univ. of Leipzig, he was a pupil in theory of Jadassohn; st. comp. with R. Fuchs, Bruckner and Dvořák in Vienna, and, before definitively adopting music as a profession, passed the state examinations in Prague (M.D., 1896). In 1898 he was eng. by A. Neumann as 1st Kapellm. at the Landesth. in Prague (very successful début with *Die Walküre*); in 1903 he went in a similar capacity to the Stadtth. in Hamburg; frequent leave of absence enabled him to fill many engagements as visiting conductor in Germany, Austria, Holland and England; in 1909 he gave a series of symphony concerts with the Blüthner Orch. in Berlin, and during the summer cond. Gura's season of opera (10 weeks). In 1910 he resigned from the Hamburg opera to devote himself to concert-work; from 1910–11 he cond. the 'Verein der Musikfreunde' in Dresden, and in the autumn of 1911 became Mahler's succ. as cond. of the Philh. Soc. in New York. A bequest of one million dollars to the society (by Joseph Pulitzer, 1912) enabled S. to carry out successfully the sweeping reforms instituted by his illustrious predecessor (chief of which was a system of daily rehearsals during the season of 23 weeks); under his leadership the organization has become an aggregation of virtuosi rivalling the finest orchestras in the world. Among his publ. works are an opera, *Beatrice und Benedikt,* and *Symphonische Lieder;* an operetta, *Der General,* was prod. at Hamburg; in MS. he has symphonies, chamber-music and songs.

Stratton, Stephen Samuel, b. London, Dec. 19, 1840; d. Birmingham, June 25, 1906. Pupil of C. Gardner (org.) and C. Lucas (comp.); 1862–4, teacher of music at Totteridge Park School and org. at St. James's, Herts; settled in 1866 in Birmingham, where he held various posts as org., the last being at the Ch. of the Saviour (1878–82); for several years mus. critic of the Birmingham 'Daily Post' and contrib. to the London 'Monthly Musical Record' and 'Musical Times.' He was one of the original members of the College of Organists (1864; resigned 1894); assoc. member of the Philh. Soc. (1882). He is the author (with J. D. Brown) of a valuable work, *British Musical Biography* (1897); also publ. *Mendelssohn* (1901; in the series 'Master Musicians') and *Niccolo Paganini. His Life and Work* (1907). His comps. include church-music, pf.-pcs., part-songs and songs.

Straube [strow'-], **Karl,** eminent organist; b. Berlin, Jan. 6, 1873. Pupil of H. Reimann (org.) and Ph. Rüfer and A. Becker (comp.) in Berlin. 1897–1902, org. at the Cath. in Wesel; since 1902 at St. Thomas's in Leipzig, having also been app. cond. of the 'Bachverein' (1903), prof. at the Cons. (1907) and official org. at the Gewandhaus (1908); made 'Kgl. Prof.' in 1908. He cond. the great Bach festivals at Leipzig in 1904, '08, '11 and '14. His first recitals in 1894 attracted unusual attention; since then he has been heard in the principal cities of Germany. He was the first to introduce the organ-works of Max Reger, of which he is still the unrivalled interpreter. Has publ. 'Alte Orgelmeister' (1904), '45 Choralvorspiele alter Meister' (1907), Bach's *Magnificat* (1909), Handel's *Dettingen Te Deum* (1913); his new editions of the organ-works of Bach and Liszt are now (1917) in course of publication.—Cf. G. Robert-Tornow, *Max Reger und K. S.* (Berlin, 1907).

Straus, Ludwig, fine violinist; b. Presburg, Mar. 28, 1835; d. Cambridge, Oct. 23, 1899. Pupil at the Vienna Cons. (1843–8) of Böhm (vl.) and Preyer and Nottebohm (cpt.). After his succ. début in Vienna (June, 1850) he toured Austria, Germany, Scandinavia and Italy for the next ten years; 1860–4, Kon-

zertmeister at the Frankfort opera, and from 1862 also at the 'Museumskonzerte'; came to England in 1864, and after a short time settled in Manchester as leader of the Hallé orch., also appearing in London as soloist; in 1888 he settled in London, as member of the Queen's private band and solo violinist to the Queen; arthritis compelled him to give up work in 1893, when he retired to Cambridge.

Straus, Oskar, b. Vienna, April 6, 1870. Private pupil of A. Prosnitz and H. Grädener in Vienna and of M. Bruch in Berlin. From 1895–1900 he was cond. at various theatres (Brünn, Teplitz, Mayence, etc.); in 1901, cond. for E. von Wolzogen's 'Überbrettl' in Berlin, for which he wrote a number of farces; since 1904 he has prod. a number of operettas and comic operas, several of which possess more than ordinary merit and have won remarkable success.—Stage-works (prod. in Vienna, unless mentioned otherwise): *Der schwarze Mann* (Colberg, 1900); *Die lustigen Nibelungen* (1904); *Colombine* (Berlin, 1904); *Zur indischen Witwe* (Berlin, 1905); *Hugdietrichs Brautfahrt* (1906); *Ein Walzertraum* (1907); *Der tapfere Soldat* (1908; in N. Y. as *The Chocolate Soldier*, 1909); *Little May* (Paris, 1909); *Der tapfere Cassian* (Leipzig, 1909); *Didi* (1909); *Das Tal der Liebe* (Berlin and Vienna, simultaneously, Dec. 23, 1909); *Mein junger Herr* (1910); *Die kleine Freundin* (1911); *Love and Laughter* (London, 1913); *Rund um die Liebe* (1914; in N. Y. as *All around Love*, 1917); *Die himmelblaue Zeit* (1914); *Die schöne Unbekannte* (1915; in N. Y. as *My Lady's Glove*, 1917).—Other works: Op. 33, vl.-sonata in A m.; op. 35, *Serenade* for str.-orch.; op. 36, *Russalka* for soli, ch. and orch.; op. 43, *Suite in Tanzform* for vl., vcl. and pf.; op. 45, *Alt-Wiener Reigen* for str.-orch.; *Der Traum ein Leben*, overture; pcs. for vl. and pf.; do. for vcl. and pf.; many pf.-pcs. (op. 38, *Bilderbuch ohne Bilder*, for 4 hands).

Strauss, Eduard, brother of Johann S., Jr.; b. Vienna, Feb. 14, 1835; d. there Dec. 29, 1916. Pupil of G. Preyer in comp.; succ. début with his own orch. at the 'Dianasaal' in 1862; acted as Johann's substitute during the latter's tour of Russia (1865); succeeded him in 1870 as cond. of the court balls. For many years he gave concerts in the 'Volksgarten' (summer) and in the hall of the 'Musikverein' (winter); also made extended tours, visiting the U. S. in 1892 and 1901–2. He then dissolved his orch., which (founded by his father in 1826), after three-quarters of a century of uninterrupted success, had become almost an historical institution. His publ. dances comprise 318 opus-numbers, but could not rival his brother's in popularity. In 1906 he publ. *Erinnerungen.*

Strauss, Franz, famous horn-virtuoso; b. Parkstein, Upper Palatinate, Feb. 26, 1822; d. Munich, June 2, 1905. Until his retirement in 1889 he was solo hornist at the Hofoper in Munich; although a violent opponent of Wagner, the master valued him highly, and entrusted to him at the premières of *Tristan*, *Meistersinger* and *Parsifal* the important solo passages; until 1896 he was prof. of his instr. at the Kgl. Akademie der Tonkunst, and from 1875–96 cond. an excellent amateur orch., the 'Wilde Gungl,' in Munich. He wrote a horn-concerto in C m. (op. 8); *Nocturne* (op. 7) and *Empfindungen am Meere* (op. 12) for horn and pf.; 17 *Konzertetüden* and *Übungen für Naturhorn* (2 books).

Strauss, Johann (Sr.), 'The Father of the Waltz'; b. Vienna, Mar. 14, 1804; d. there Sept. 25, 1849. His father, who kept a beer-house and dance-hall, apprenticed him to a bookbinder; after S. had run away his parents consented to his becoming a musician. He st. the violin under Polyschansky, and harmony under Seyfried; at 15 joined Pamer's orch. in the 'Sperl' dance-hall, and the Lanner Quartet in 1823, later acting as deputy conductor of Lanner's orch.; organized an independent orch. of 14 in 1826, playing at various resorts, and producing his first waltzes (op. 1 is the *Täuberl-Walzer*, for the garden-concerts at the 'Zwei Tauben'). His renown spread, and his orch. increased rapidly in size and efficiency; from 1833 he undertook concert-tours in Austria, and in 1834 was app. bandmaster of the 1st Vienna militia regiment. His tours extended to Berlin in 1834, and to Holland and Belgium in 1836; in 1837–8 he invaded Paris with a picked corps of 28, and had immense success both here and in London. In 1845 he was made cond. of the court balls at Vienna. Among 152 published waltzes, the *Lorelei-*, *Gabrielen-*, *Taglioni-*, *Cäcilien-*, *Victoria-*, *Kettenbrücken-*, and *Bajaderen-Walzer*, the *Elektrische Funken*, *Mephistos Höllenrufe*, and the *Donau-Lieder*, are prime favorites; he also wrote 24 galops, 13 polkas, 32 quadrilles, 6 cotillons and contredanses, 18 marches, and 6 potpourris. Both as a comp. and cond. he distinctly raised the level of dance-music. His complete works (251 op.-numbers), edited by his son Johann, were publ, by Breitkopf & Härtel in 1899: Vols. i–v, Waltzes; vol. vi, Polkas, Galops, Marches; vol. vii, Quadrilles.—Cf. L. Scheyrer, *J. S.'s musikalische Wanderung durch das Leben* (Vienna, 1851); R. Kleinecke, *J. S.* (Leipzig, 1894); F. Lange, *Josef Lanner und J. S.* (Vienna, 1904).

Strauss, Johann (Jr.), 'The Waltz-King'; b. Vienna, Oct. 25, 1825; d. there June 3, 1899. His father, though a tender parent, could not bear the idea of professional rivalry

within the family, and intended all 3 of his sons for business; but the mother privately procured instruction on the violin and in comp. (Drechsler) for Johann, who threw off paternal control in 1844, appearing on Oct. 15 as cond. of the orch. at Dommayer's restaurant at Hietzing. His success was instantaneous, and his new waltzes won wide popularity. In 1849, after his father's death, he united the two orchestras; made a tour through Austria, Poland, and Germany; and in 1855 was eng. for ten years to conduct the summer concerts at the Petropaulovski Park in Petrograd. In 1862 he married the singer Henriette Treffz; from 1863–70 he was cond. of the court balls, resigning in favor of his brother Eduard to obtain more leisure for composition; now turning from dance-music, a domain in which he had won supreme artistic and popular success, to operetta, herein rivalling Lecocq and Suppé. In 1872 he accepted an invitation to visit the U. S., directing 14 monster-concerts in Boston and 4 in New York. He wrote almost 500 pieces of dance-music (498 op.-numbers); of the waltzes *The Beautiful Blue Danube, Roses from the South, Künstlerleben, Wiener Blut, The 1001 Nights, Wine, Woman and Song,* and *Geschichten aus dem Wiener Wald* may be mentioned. "One of S.'s waltzes," said Wagner, "as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris Boulevards." On Mme. S.'s fan Brahms wrote the opening measures of the Blue Danube Waltz, and underneath: 'Leider nicht von Brahms' [Alas, not by B.].—Operettas: *Indigo* [*Die 40 Räuber*] ('71; rev. and adapted to a new text by E. Reiterer as *1001 Nacht,* 1906); *Der Carneval in Rom* ('73); *Die Fledermaus* ('74; in Paris 1877 as *La Tzigane* [with entirely new and different texts; even the music only partly from the orig. score, numbers from *Cagliostro,* and others not by S., being interpolated; genuine version as *La Chauve-souris* given at Th. des Variétés, April 22, 1904]); *Cagliostro* ('75); *Prinz Methusalem* ('77); *Blindekuh* ('78); *Das Spitzentuch der Königin* ('80); *Der lustige Krieg* ('81); *Eine Nacht in Venedig* ('83); *Der Zigeunerbaron* ('85); *Simplicius* (Vienna, 1887, unsucc.; remodelled and prod. at Prague, '88, with considerable applause); 3-act comic opera *Ritter Pásmán* ('92; mod. succ.); *Fürstin Ninetta* ('93; v. succ.); 3-act operetta *Jabuka, oder das Apfelfest* ('94; succ.); 3-act do. *Waldmeister* ('95; v. succ.); *Die Göttin der Vernunft* (97; succ.); a ballet, *Aschenbrödel* (left practically complete; finished by Bayer); and 'Fantasiestücke' for orch., *Traumbilder.* —Cf. L. Eisenberg, *J. S., ein Lebensbild* (Leipzig, 1894); R. von Procházka, *J. S.* (Berlin, 1900); R. Specht, *J. S.* (Berlin, 1909); F. Lange, *J. S.* (Leipzig, 1912).

Strauss, Joseph, born Brünn, 1793; d. Karlsruhe, Dec. 2, 1866. Violinist; pupil of his father, Blumenthal, Urbani, and Schuppanzigh, at Vienna, also of Albrechtsberger. Played in the court opera-orch., Vienna; was eng. in 1810 as solo violin at the Pest Th., 1813 as Kapellm. at Temesvar, 1814 to conduct the German opera at Hermannstadt. In 1817 Kapellm. at Brünn; in 1822, of German opera at Strassburg; in 1823, mus. dir. at the Mannheim court theatre; and 1824–63, court cond. at Karlsruhe.—7 operas: *Armiodan* (1836), *Berthold der Zähringer* (1838), *Der Währwolf* (1840), *Die Schlittenfahrt nach Novgorod* (1846), etc.; incid. music to dramas; the oratorio *Judith;* sacred and orchl. music; publ. a str.-quartet, vars. f. violin, and songs.

Strauss, Joseph, brother of Johann S., Jr.; b. Vienna, Aug. 25, 1827; d. there July 22, 1870. He made his début as cond. with Johann's orch. in 1853 during the latter's illness, and later formed an orch. of his own. Always of delicate health, injuries received at the hands of some Russian officers in Warsaw, who maltreated him when he refused to play for them in the middle of the night, resulted in his death shortly after his return to Vienna. He also was a prolific comp. of dances (283 opus-numbers). E. Reiterer and F. Sommer prod. in Vienna a number of operettas, in which they adapted appropriate dances by S. to a given libretto: *Frühlingsluft* (1903), *Das Frauenherz* (1905), *Schwalberl aus dem Wienerwald* (1906), *Das Teufelsmädel* (1908).—Cf. Eduard Strauss, *Erinnerungen* (Vienna, 1906).

Strauss, Richard, son of Franz S.; born Munich, June 11, 1864. At the age of 4 he received regular instruction from A. Tombo, the harpist of the court orch.; in his eighth year he began to study the violin with B. Walter, the leader of the court orch.; from 1875–80 he st. comp. and instrumentation with Hofkapellm. F. W. Meyer. His first attempt at comp. (a Polka in C) dates from the year 1870, and thenceforward he continued to write pf.-pcs., songs, sonatas and overtures for orch. before the publication of his op. 1 in 1881. Under his father's influence he turned his attention exclusively to the works of the classic masters. From 1874–82 he completed the course at the Gymnasium, and during the winter of 1882–3 attended lectures on philosophy and esthetics at the Univ. His public career as a composer may be said to have begun in 1880, when a chorus from Sophocles's *Electra* and a *Festgesang* were prod. at a concert of the Gymnasium; in 1881 H. Levi prod. his Symphony in D m. (op. 4); in

1882 Wüllner cond. the *Serenade* for wind-instrs. (op. 7); in 1883 Levi brought out a concert-overture in C m., and his former teacher Walter played the vln.-concerto (op. 8). These works, written in the forms and style of the classic masters and revealing an astonishing degree of technical mastery, won almost immediate recognition; before the young composer had reached his twenty-first birthday he could boast the honor of an American première, for on Dec. 13, 1884, Th. Thomas, then cond. of the Philh. Soc. of New York, gave the first perf. of the Symphony in F m. (op. 12). The winter of 1883–4 S. spent in Berlin, where Bülow became interested in him. On Oct. 1, 1885, he was engaged as Bülow's asst.-cond. in Meiningen, succeeding him next month as Hofkapellm. Although he held this position only till April 1, 1886, these few months in Meiningen proved to be a turning-point in his career as composer, for in that short time Alexander Ritter (q. v.) revealed to him the meaning and full significance of the works of Wagner and Liszt. This new knowledge before long caused him to abandon the ideals of the classicists and espouse those of the new school of program-music. After a journey to Italy in the spring of 1886 he entered on Aug. 1 upon the duties of 3d Kapellm. at the Hofoper in Munich. During the 3 years of his incumbency he conducted only minor operas (Levi and Fischer dividing the Wagner dramas between them), and had ample time for composition, writing the symphonic fantasy *Aus Italien*, and his first symphonic poems (*Don Juan* and *Tod und Verklärung*), also sketching *Macbeth*. Of these works he brought out only the fantasy (1887). Dissatisfied with the conservative attitude of the Munich public, he went to Weimar on Oct. 1, 1889, as 1st Kapellm. There he remained till June, 1894, laying the foundations of his fame as a composer by the production of *Don Juan* (Nov. 11, 1889), *Tod und Verklärung* (Eisenach fest., June 21, 1890) and *Macbeth* (Oct. 13, 1890). During 1892–3 he spent the winter and spring in Greece, Egypt and Sicily, writing the text and a part of the music of his first music-drama, *Guntram*. It was completed in Sept., 1893, and produced, with moderate success, in Weimar on May 12, 1894. During that summer he accepted Frau Wagner's invitation to conduct *Tannhäuser* at Bayreuth. He was recalled to Munich on Oct. 1, 1894, as Hofkapellm. (coördinate with Levi). In 1894–5 he cond. the Berlin Philh. concerts, succeeding Bülow; in 1896 he cond. his own works in Brussels, Liège and Moscow, besides a number of large German cities; in 1897 he visited Amsterdam, Paris, London and Barcelona; in 1902 he made with the Berlin Tonkünstler-orchester a tour of Germany, Austria, Switzerland, France and Italy. For his first visit to America (Feb.-April, 1904) he reserved a new work, the *Sinfonia Domestica*, which had its initial performance, under his own direction, in New York on Mar. 21. Until the outbreak of the war he continued his tours of European countries. Since Nov. 1, 1898, he has been 1st Hofkapellm. at the R. Opera in Berlin; was made Generalmusikdirektor in 1908, and elected member of the Akad. der Künste in 1910; *Dr. phil.* (hon. c.), Univ. of Heidelberg, 1902; Chev. of the Legion of Honor and recipient of numerous German and foreign decorations. From 1901–9 he was pres. of the 'Allgemeiner Deutscher Musikverein.' On Sept. 10, 1894, he married Pauline de Ahna, who created the rôle of Freihild in his *Guntram;* she is an excellent interpreter of his songs.

Among living composers S. is unquestionably the dominating figure, although opinions differ as to the value of his work. For 20 years the performance of a new work by him has been regarded as an event. His compositions so far (1917) may conveniently be divided into three groups or periods. The works of the first period (op. 1–19 [1880–7]) belong mostly to the kind known generally as 'absolute music,' and show the influence of classic and romantic models. In his second period (op. 20–9 [1887–95]) S. appears as a composer of striking individuality, the legitimate successor of Liszt, whose ideal of the symphonic poem he realized in *Don Juan*, *Macbeth*, *Tod und Verklärung* and *Till Eulenspiegel*. (See LISZT, p. 542.) This elastic form afforded S. full opportunity for the display of his brilliant qualities: emotional intensity, soaring melodic invention, a marvellous sense of orchestral color, extraordinary power of characterization and supreme command of technical resources. Certain bold innovations in harmony and orchestration created considerable discussion at the time; to-day they are accepted as a matter of course. Dating from *Also sprach Zarathustra* (written in 1895) there is noticeable a steady decline of the composer's creative power; *Don Quixote* (1898) and *Ein Heldenleben* (1899) each contains more startling and bizarre portions than its predecessor. There still are passages of transcendent beauty, but these passages become rarer and are separated by increasingly long stretches of commonplace, even trivial, music; throughout, a conscious striving for sensational effect becomes all too patent. After the comparative failure of the *Sinfonia Domestica* (1904), with its appalling poverty of thematic invention, S. turned to dramatic music. His operas *Guntram* (1894) and *Feuersnot* (1901) had attracted less attention than might have

been expected; but the first performance of *Salome* (1905) aroused the musical world more than any other event since the première of *Parsifal*. In Berlin and London the work was not given until certain objectionable features had been eliminated, and after the American première at the M. O. H. the board of directors forbade its repetition. The opposition of musicians was directed less against the revolting drama than against the cacophanous music and brutal instrumentation. The angry discussions had not yet subsided, when S. startled the world with *Elektra* (1909), in which he reaches the lowest level of decadence. Whether the composer's choice of a comic subject for his next opera was prompted by the mere desire for another sensation or by the realization of how far he had strayed beyond the furthest limits of art, remains a matter for conjecture. Certain it is, that in *Der Rosenkavalier* (1911) he returns to recognized standards; of all his dramatic works it is the only one that has met with real success. *Ariadne auf Naxos* (1912) proved a disappointment in spite of some very fine music; even a revised version (1916) had only a 'succès d'estime.' With his *Josefs-Legende* (1914) he tried the field of the ballet without marked success. Neither does his *Alpensymphonie* (1915) reach the high plane of the masterpieces of his second period. The première of a new opera, *Die Frau ohne Schatten* (completed 1916), was announced by the Dresden court opera for the season of 1916–17; the performance has not yet taken place (Apr., 1918).—Throughout his career S. has cultivated the song, and the lyrics of the different periods faithfully reflect the general characteristics of the larger works. Thus the earlier songs (up to about op. 32) have become universal favorites with public and singers, while the later ones are practically neglected. Such gems as *Zueignung*, *Die Nacht* and *Allerseelen* (from op. 10), *Ständchen* and *Barcarole* (from op. 17), *Breit über mein Haupt* (from op. 19), *Cäcilie*, *Heimliche Aufforderung* and *Morgen* (from op. 27), *Traum durch die Dämmerung* (from op. 29) and *Ich trage meine Minne* (from op. 32) rank with the fine songs of the great masters as regards the excellence of the texts, perfect declamation, depth of feeling and melodic charm. Much has been written about S.'s marvellous skill of orchestration, and his panegyrists regard him as the greatest master of that art, as one who has advanced even beyond Wagner. It may be admitted that in the fine works of his second period, S. actually has possessed himself of the secret of Wagner's art of scoring. But it cannot be denied that through his subsequent enlargement of the orchestral apparatus by the introduction of new instruments (oboe d'amore, celesta, heckelphone), inartistic multiplication of the instruments of percussion and the addition of puerile wind- and thunder-machines the orchestration is overloaded. By keeping all instruments almost constantly employed and heaping one startling effect upon another S. deprives himself of all opportunity for contrast or effective climax. The general effect produced is that of unrest and lack of continuity.—While it is too early to attempt to determine S.'s place in the history of music, it is quite safe to assert that his great symphonic poems of the second period not only represent the highest achievement so far in the field of program-music, but have also settled definitely, and in the affirmative, the so long-agitated question whether the instrumental forms of 'program-music' were entitled to equal rank with the older forms of 'absolute music.'

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J. Huneker, *Mezzotints in Modern Music* (New York, 1899); id., *Overtones* (ib., 1904); L. Gilman, *Phases of Modern Music* (ib., 1904); F. Draeseke, *Die Konfusion in der Musik* (Stuttgart, 1906); F. Niecks, *Program Music in the Last Four Centuries* (London, 1907); L. Gilman, *Aspects of Modern Opera* (New York, 1908); L. A. Coerne, *The Evolution of Modern Orchestration* (New York, 1908); P. Bekker, *Das Musikdrama der Gegenwart* (Stuttgart, 1909); R. Louis, *Die deutsche Musik der Gegenwart* (Munich, 1909); L. Schmidt, *Aus dem Musikleben der Gegenwart* (Berlin, 1909; with preface by S.); R. Mayrhofer, *Zur Theorie des Schönen* (Leipzig, 1911); R. Rolland, *Musiciens d'aujourd'hui* (Paris, 1914). See also vols. vi and vii of H. von Bülow's *Briefe und Schriften* (Leipzig, 1907).—C. Catalogues, Guides: R. Specht, *Vollständiges Verzeichnis der im Druck erschienenen Werke von R. S.* (Vienna, 1910; also contains valuable biographical data); *Modern Music and Drama* (2 vols.; Boston, 1911, '15; gives list of several hundred titles of articles publ. about S. in Engl. and Amer. journals). Analyses of the instrl. works are found in H. Kretzschmar's *Führer durch den Konzertsaal* (Leipzig, 1887; 4th ed. 1913) and in Schlesinger's 'Musikführer' and 'Meisterführer' (Berlin); guides to the dramatic works in Schlesinger's 'Opernführer' (Berlin), Wossidlo's 'Opernbibliotek' (Leipzig), and the numerous handbooks of Kufferath, Taubmann, Chop, Roese, Gilman, Schanzer, etc.

Works.

Op. 1, *Festmarsch* in E♭ for orch.; op. 2, str.-quartet in A; op. 3, *Fünf Klavierstücke;* op. 4, Symphony in D m. (MS.); op. 5, pf.-sonata in B m.; op. 6, vcl.-sonata in F; op. 7, *Serenade* in E♭ for wind-instrs.; op. 8, vl.-concerto in D m.; op. 9, *Stimmungsbilder* for pf.; op. 10, *Acht Gedichte;* op. 11, concerto for horn and orch., in E♭; op. 12, Symphony in F m.; op. 13, pf.-quartet in C m.; op. 14, *Wanderers Sturmlied* for 6-part mixed ch. and orch.; op. 15, *Fünf Lieder;* op. 16, *Aus Italien*, symph. fantasy; op. 17, *Sechs Lieder;* op. 18, vl.-sonata in E♭; op. 19, *Sechs Lieder;* op. 20, *Don Juan*, symph. poem (Weimar, Nov. 11, 1889); op. 21, *Schlichte Weisen* (5 songs); op. 22, *Mädchenblumen* (4 songs); op. 23, *Macbeth*, symph. poem (Weimar, Oct. 13, 1890); op. 24, *Tod und Verklärung*, symph. poem (Eisenach, June 21, 1890); op. 25, *Guntram*, opera (Weimar, May 12, 1894); op. 26, *Zwei Lieder;* op. 27, *Vier Lieder;* op. 28, *Till Eulenspiegels lustige Streiche*, symph. poem (Cologne, Nov. 5, 1895; prod. as a ballet, New York, Oct. 23, 1916); op. 29, *Drei Lieder;* op. 30, *Also sprach Zarathustra*, symph. poem (Frankfort, Nov. 27, 1896); op. 31, *Vier Lieder;* op. 32, *Fünf Lieder;* op. 33, *Vier Gesänge* for solo voice and orch.; op. 34, *Zwei Gesänge* for 16-part mixed ch. a capp.; op. 35, *Don Quixote*, symph. poem (Cologne, Mar. 8, 1898); op. 36, *Vier Lieder;* op. 37, *Sechs Lieder;* op. 38, Tennyson's *Enoch Arden*, melodrama w. pf.; op. 39, *Fünf Lieder;* op. 40, *Ein Heldenleben*, symph. poem (Frankfort, Mar. 3, 1899); op. 41, *Fünf Lieder;* op. 42, *Liebe* and *Altdeutsches Schlachtlied* for male ch. a capp.; op. 43, *Drei Gesänge;* op. 44, *Notturno* and *Nächtlicher Gang* for low voice and orch.; op. 45, 3 male choruses a capp. from Herder's *Stimmen der Völker;* op. 46, *Fünf Gedichte;* op. 47, *Fünf Lieder;* op. 48, *Fünf Lieder;* op. 49, *Acht Lieder;* op. 50, *Feuersnot*, opera (Dresden, Nov. 21, 1901); op. 51, *Das Tal* and *Der Einsame* for bass and orch.; op. 52, *Taillefer*, ballad for soli, mixed ch. and orch.; op. 53, *Sinfonia Domestica* (New York, Mar. 21, 1904); op. 54, *Salome*, opera (Dresden, Dec. 9, 1905; M. O. H., Jan. 22, 1907); op. 55, *Bardengesang* for male ch. and orch.; op. 56, *Sechs Lieder;* op. 57, *Zwei Militärmärsche* for orch. (also arr. for band); op. 58, *Elektra*, opera (Dresden, Jan. 25, 1909; New York, Manh. O. H., Feb. 1, 1910); op. 59, *Der Rosenkavalier*, musical comedy (Dresden, Jan. 26, 1911; M. O. H., Dec. 9, 1913); op. 60, *Ariadne auf Naxos*, opera (Stuttgart, Oct. 25, 1912; revised version, Vienna, Nov., 1916); op. 61, *Festliches Präludium* for orch. and org. (Vienna, Oct. 19, 1913); op. 62, *Eine deutsche Motette* for soli, 16-part ch. and orch.; op. 63, *Josefs-Legende*, ballet (Paris, May 14, 1914); op. 64, *Alpensymphonie* (Berlin, Oct. 28, 1915); op. 65, *Die Frau ohne Schatten*, opera (not yet prod.).—Without opus-number: *Suite* for 13 wind-instrs.; *Burleske* for pf. and orch.; *Königsmarsch* for orch.; 2 *Parademärsche* for do.; *Feierlicher Einzug der Ritter des Johanniter-Ordens* for brass instrs. and drums; *Soldatenlied* for male ch.; *Das Schloss am Meer*, melodrama w. pf.—For Weimar he arr. Gluck's *Iphigénie en Tauride* (this version used for the Amer. première at the M. O. H., Nov. 25, 1916); transl., rev. and enlarged Berlioz's *Traité d'Instrumentation* (1905); ed. and publ. his father's posth. works for horn; harmonized a number of folk-songs for Peters's 'Volksliederbuch für Männerchor.'

Streabbog. See Gobbaerts.

Street [strāt], **Georges-Ernest**, b. Vienna, 1854, of French parents. Pupil of Bizet and B. Damcke, at Paris; mus. critic of 'Le Matin' for 8 years; since 1898, of 'L'Éclair.' Has given lectures on André Messager. —Works: The operettas *l'Amour en livrée*, *Le Charmeur*, *La Fillette de Plouhinec*, etc.; ballet *Scaramouche* (w. Messager, 1891); *Les deux Réservistes* (1891); 1-act mimodrama *Fidès* (Opéra-Comique, 1894); 3-act opera *Mignonette*, parody of Thomas's *Mignon* (1896).

Stravinsky, Igor Fedorovitch, b. Oranienbaum, near Petrograd, June 17, 1882. Although he was a remarkable pianist at the age of 10, his father destined him for the legal career. Meeting Rimsky-Korsakov in 1902, he decided to abandon law for music, and for the next four years he st. comp. and instrumentation with that master. As a composer he first attracted attention in 1908, when Ziloti prod. his *Scherzo fantastique* (op. 3), which disclosed decided futuristic sympathies and appealed to the director of the Ballet Russe, Sergei Diagilev, who commissioned him to write the music to a ballet, *l'Oiseau de Feu*. Other ballets and an opera (all prod. in Paris) followed in rapid succession and S. was proclaimed a genius and prophet by the admirers of futurism, for in each work he had 'advanced.' Unlike Schönberg or Skriabin, whose earliest music still rests on the foundations laid by the masters, S. at once begins in a style which is a direct negation of all acknowledged principles or standards. His combinations of tones defy analysis, for haphazard combinations of dissonant intervals do not constitute a chord, as that term is understood in music. The complete

absence of even the most meagre thematic development may surprise only those who do not know that the first law of futurism forbids all 'repetition.' Even so thorough an impressionist as E. B. Hill speaks of S.'s "violently revolutionary style which is difficult to reduce to a system."—Works: The ballets *l'Oiseau de Feu* (Paris, 1910), *Petrushka* (ib., 1911), *Le Sacre du Printemps* (ib., 1913), *Les Abeilles* (ib., 1917), *Les Noces villageoises* (not yet prod.); an opera, *Le Rossignol* (Paris, 1914); op. 1, Symphony in E♭; op. 2, *Le Faune et la Bergère* for voice w. orch.; op. 3, *Scherzo fantastique* for orch.; op. 4, *Feu d'artifice* [Fireworks] for orch.; op. 5, *Chant funèbre* (in memory of Rimsky-Korsakov; MS.); op. 6, 4 studies for pf.; op. 7, 2 songs. Without opus-number: *Les Rois des Étoiles* for ch. and orch.; 3 songs (on Japanese poems) w. orch.; several songs w. pf.; a pf.-sonata (not publ.); 3 pcs. for str.-quartet.—Cf. C. van Vechten, *I. S.: A New Composer*, in *Music After the Great War* (New York, 1915); C. S. Wise, *Impressions of I. S.*, in 'Mus. Quart.' (April, 1916); M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Streatfeild, Richard Alexander, b. Carshalton, 1866. Since 1889 he has been asst. in the dept. of Printed Books in the British Museum; 1898–1912, mus. critic of 'The Daily Graphic.'—Writings: *Masters of Italian Music* (1895); *The Opera* (1897; 4th ed. 1917); *Modern Music and Musicians* (1906; tr. into Fr. by L. Pennequin, 1910); *Handel* (1909); *Life Stories of Great Composers* (1911); *Musiciens anglais contemporains* (Fr. tr. by L. Pennequin, 1913; Engl. orig. not publ.).

Streicher [strī'yher], **Johann Andreas,** piano-maker, b. Stuttgart, Dec. 13, 1761; d. Vienna, May 25, 1833. At Augsburg, 1793, he married Joh. Andreas Stein's daughter Nanette, succeeding Stein in the business and removing to Vienna. Inv. the pf.-action in which the hammer strikes from above.

Strei'cher, Theodor, great-grandson of preceding; b. Vienna, June 7, 1874. St. singing with F. Jäger in Vienna and J. Kniese in Bayreuth, pf. with F. Löwe in Vienna and cpt. with H. Schulz-Beuthen in Dresden; has never held a position.—Works: *Mignons Exequien* for ch., children's ch. and orch.; *Die Schlacht bei Murten* for bar. solo, male ch. and orch.; *Kleiner Vogel Kolibri* for ch. and orch.; *Um Inez weinten*, dram. scene for sop. and orch.; *Die Monologe des Faust* for str.-sextet; songs.

Strelez'ki, Anton, pen-name of an English composer, said to be a Mr. Burnand; born Croydon, Dec. 5, 1859; pupil of Leipzig Cons. and of Frau Schumann. Much pf.-music (over 200 op.-numbers), some very popular: Tarentelle in D m.; Polonaise; *Valse-Souvenir;* Eight Pieces (op. 47); Three Pieces (op. 146); 3 books of pieces (op. 191, 197, 204); *Jagdstück; Valsette; Sérénade espagnole; Menuet à l'antique* in E♭; Barcarolle; *Leichte Klavierstücke* (op. 220);—also songs, and *Personal Recollections of Chats with Liszt* (1895).

Streppo'ni, Giuseppina, dram. soprano; b. Lodi, Sept. 18, 1815; d. Busseto, Nov. 14, 1897. She was the daughter of Felice S. (d. Trieste, 1832), for many years operatic cond. at Monza and comp. of several operas. Having completed her studies at the Milan Cons. (1830–5), she made a very successful début at Trieste (1835) in *Matilde di Shabran*, which led to an immediate eng. at the Ital. opera in Vienna; her appearances in Rome, Florence, Bologna, Mantua, Brescia, Venice, etc., established her reputation as the foremost interpreter in Italy of tragic rôles; sang for the first time at La Scala, Milan, in Donizetti's *Belisario* (Feb. 22, 1842), and created a furore by her creation of Abigaile in Verdi's *Nabucco* (Mar. 9, 1842). Her brilliant career was suddenly ended in 1849, when she married Verdi and retired from the stage. For unknown reasons this marriage (performed by Verdi's friend, the bishop of Angers, at Collanza, Savoy) was not publicly acknowledged until 1859.

Strickland, Lily Teresa, b. Anderson, S. C., Jan. 28, 1887. She was educated at Converse Coll., Spartanburg, S. C., where she took a special course in music (1902–4); 1904–7, st. in New York with A. Mildenberg (pf.) and A. J. Goodrich (theory); 1907–9, in the South as org. and teacher; returned to New York for further study at the Inst. of Musical Art (1909–11); st. instrumentation with W. H. Humiston in 1916; married J. Courtney Anderson of N. Y. in 1911. She has publ. about 75 songs; in MS. she has 3 operas and a symphonic suite on negro themes.

Strig'gio [strēd'jŏh], **Alessandro,** lutenist and early comp. of Intermezzi; b. Mantua, c. 1535; d. there Sept. 22, 1587. Lived at the court of Cosimo de' Medici, Florence, and later at Mantua as court conductor; in 1567 he was in Paris and London.—Intermezzi *Psiche ed Amore* (Florence, 1655, for the wedding of Francesco de' Medici); *L'amico fido* (1569, in madrigal-style); and other festival music (particularly, with Merulo, Caccini, and Pietro Strozzi, a festival-play for the wedding of Francesco de' Medici with Bianca Capello in 1569).—Publ. several books of madrigals.—See Q.-Lex.

Strong, George Templeton, b. New York, May, 26, 1856. Played oboe in orchestras until 1879, when he went to the Leipzig Cons., studying cpt. with Jadassohn; was a

member of the Liszt circle at Weimar; 1886–9 lived in Wiesbaden, in almost daily intercourse with MacDowell; 1891–2 he taught harm. and cpt. at the New Engl. Cons., Boston, but was obliged on account of his health to resign; since then he has been living in La Roseraie, Switzerland, devoting himself entirely to comp.—Works: 3 Symphonies: *In den Bergen, Sintram* and *An der See; Die Nacht*, 4 symph. sketches; symph. poem *Undine* (op. 14); a 'Märchen' f. orch. w. violin obbligato, *Gestrebt — Gewonnen — Gescheitert* (op. 12); *Wie ein fahrender Hornist sich ein Land erblies*, f. soli, male ch. and orch. (op. 26); *Die verlassene Mühle*, f. solo, male ch., and orch. (op. 30); a *Tonstück* f. English horn and organ; str.-quartets with horn; a str.-trio, *Der Dorfmusikdirektor; 2 American Sketches* for vl. and orch; numerous charact. pf.-pieces; etc.

Strong, Susan, operatic soprano; born Brooklyn, N. Y., c. 1875. St. in New York and London with Francis Korbay; début in a season of opera in Engl. at Covent Garden as Sieglinde (Oct. 16, 1895); then sang at the San Carlo, Naples; Amer. début with Mapleson's company as Marguerite (N. Y., Nov. 9, 1896); member of Damrosch's company, 1897–8; sang at the M. O. H. in 1899–1900; has sung since then in London, in recent years chiefly in concerts. Finest rôles: Donna Anna, Aida, Elsa, Sieglinde and Marguerite.

Stroz'zi [strŏh'tsē], **Pietro,** Florentine composer, co-founder of the *stile rappresentativo;* set to music, in 1595, Caccini's libretto *La Mascarada degli accecati.* (Cf. STRIGGIO).

Stru'be, Gustav, b. Ballenstedt, Harz, Mar. 3, 1867. Violinist; taught by his father, and at 10 joined the Ballenstedt orch.; entered Leipzig Cons. at 16, studying under Reckendorf (pf.) and Brodsky (vl.), also Reinecke and Jadassohn (comp.). Played in the Gewandhaus Orch.; later became prof. of violin at Mannheim Cons.; went to Boston, Mass., in 1891, and joined the Symphony Orch., later conducting the popular concerts during May and June; also asst.-cond. of the Worcester Music Fest. In 1913 he left Boston to become head of the theory dept. at the Peabody Cons. in Baltimore, succ. O. B. Boise; in 1915 he was app. cond. of the newly organized 'Baltimore Symph. Orch.'.—Works: 2 symphonies (C m. and B m.); 4 symph. poems, *Longing* (with vla. solo), *Fantastic Dance* (do.), *Narcissus and Echo, Lorelei;* 3 overtures, *The Maid of Orleans, Puck, Fantastic; Rhapsody* for orch.; Vars. on an original theme for do.; 2 vln.-concertos (G and F♯ m.); a vcl.-concerto in E m.; *Poème antique* for vl. and orch.; *Hymn to Eros* for tenor solo, male ch. and orch.; *Iphigenia's Prayer* for sop. and orch.; a quintet for wind-instrs.; a str.-quartet in D; Elegy and Serenade for str.-quartet; a vl.-sonata; a suite for vl. and pf.; minor pcs. for vl. and pf.; pf.-pcs.; songs. An opera, *Ramona* (libretto by A. Kummer), was completed in 1916; excerpts prod. at a concert of the Baltimore Symph. Orch. (Feb., 1917).

Strungk (or **Strunck**) [strŏŏnk], **Nicolaus Adam,** b. Celle, Hanover (bapt. Nov. 15), 1640; d. Dresden, Sept. 23, 1700. Violinist; organ-pupil of his father, whose asst. he became at 12; studied the violin under Schnittelbach at Lübeck, and at 20 became 1st violin in the Brunswick orch., later at Celle and Hanover. In 1678, mus. dir. of a Hamburg church; then chamber-organist to the Duke of Hanover, who created him a canon, and with whom he visited Italy, winning Corelli's admiration. Returning, he played before the Emperor at Vienna; in 1688 he became Vice-Kapellm. at Dresden, succeeding Bernhardt as 1st Kapellm. in 1693; but organized an Italian opera at Leipzig, and settled there in 1696. Wrote several operas for the first German Opera at Hamburg 1678–83, and 16 Italian operas for Leipzig (1693–1700). Publ. *Musicalische Uebung auf der Violine oder Viola da Gamba in etlichen Sonaten über die Festgesänge, ingleichen etlichen Ciaconen mit 2 Violinen bestehend* (1691).—Cf. F. Berend, *N. A. S.* (Munich, 1915).—See also Q.-Lex.

Struss, Fritz, b. Hamburg, Nov. 28, 1847. Violinist; pupil of Unruh, Auer and Joachim; 1870, member of the Berlin Court Orch.; 1885, 'chamber-virtuoso'; 1887, R. Konzertmeister; taught in the Klindworth-Scharwenka Cons. Published 2 vln.-concertos (op. 4, A m.; op. 9, D) and pieces for vl. and pf. (op. 5, 6, 7, 8, 10, 11, 12, 13).

Stuart, Leslie (pseudonym of **Thomas A. Barrett**), b. Southport, England, Mar. 15, 1866. For 7 years he was org. at the R. C. Cath. in Salford; then org. at Ch. of the Holy Name in Manchester; settled in London in 1895, where he soon became known as a comp. of popular songs. His first operetta, *Florodora* (London, 1899; N. Y. 1900), was an enormous success, which he has not duplicated with any of his later works: *The Silver Slipper* (1901), *The School Girl* (1903), *The Belle of Mayfair* (1906), *Havana* (1908), *Captain Kidd* and *The Slim Princess* (1910), *Peggy* (1911).

Stuck [stük], **Johann Baptist** (usually called **Batistin**), b. Florence, c. 1680; d. Paris, Dec. 9, 1755. With Labbé he introduced the violoncello into the orch. of the Opéra at Paris, where he prod. 3 grand operas: *Méléagre* (1709), *Manto la fée* (1711), and *Polydore* (1720); many ballets for Versailles; publ. 4 books of cantatas (1706, '8, '11, '14), and a coll. of airs (1709).—See Q.-Lex.

Stumpf, Johann Christian, bassoonist; in Paris about 1785; then member of the Altona orch.; from 1798, 'Repetitor' at the Frankfort CityTh.—Works: Orchl. entr'actes; pieces f. 2 clarinets, 2 horns and 2 bassoons; 4 bassoon-concertos; 1 flute-concerto; a quartet f. bassoon and strings; duos f. bassoons and f. clarinets; duos f. violin and 'cello; duos f. 'celli; duos and trios f. violins.—See Q.-Lex. [under STUMP].

Stumpf, Karl, b. Wiesentheid, Lower Franconia, April 21, 1848; *Dr. phil.* (Göttingen); ordinary prof. at Würzburg, 1873; 1889 in Munich; since 1893 in Berlin. Also a profound student of music.—Publ. *Tonpsychologie* (2 vols., 1883, '90), extending the researches of Helmholtz; *Die pseudo-aristotelischen Probleme* (1897); *Geschichte des Konsonanzbegriffs* (1897); *Die Anfänge der Musik* (1911). Also valuable essays in various journals.

Stuntz, Joseph Hartmann, b. Arlesheim, n. Basel, July 25, 1793; d. Munich, June 18, 1859. Prod. operas at Milan, Venice, etc.; became chorusmaster at the Munich Court Opera in 1824; and in 1826 succeeded his teacher, Peter von Winter, as court cond. In Munich he brought out 3 German operas and a ballet; wrote much church-music; and publ. 2 overtures, a string-quartet, male choruses, and vocal Nocturnes *a* 2.

Suc'co, Reinhold, b. Görlitz, May 29, 1837; d. Breslau, Dec. 3, 1897. Pupil of the Berlin Akademie; 1863, organist of the Thomaskirche; 1874, teacher of theory at the Hochschule; 1888, Senator of the R. Acad. of Arts, Berlin. A writer on church-music; comp. sacred and secular vocal works, and organ-pieces.

Such, Henry, violinist; b. London, Mar. 31, 1872. He began to study the vl. at the age of 6, and 2 years later played in public; from 1885–92 pupil of Joachim at the Kgl. Hochschule in Berlin; début in Berlin, 1892; after successful tours of Germany st. further with Wilhelmj (1895–6); then toured Austria, Holland and Scandinavia; settled in London in 1898, and soon afterwards was app. prof. at the G. S. M. He plays a Stradivarius formerly owned by Paganini.

Such, Percy Frederick, brother of preceding; b. London, June 27, 1878. He began the study of the vcl. in 1887 with O. Ludemann in Berlin; private pupil of R. Hausmann (1889), with whom he continued to study while attending the Kgl. Hochschule (1892–8), where he joined Joachim's class in ensemble-playing; made his début in Berlin in 1898; appeared frequently with the Joachim Quartet (as 2d violoncellist) in Germany, Holland and England; for 2 seasons he was solo 'cellist of the Popular Concerts. He is especially noted as a fine ensemble-player.

Sucher [zoo'-hĕr], **Joseph,** eminent conductor; b. Döbör, District of Eisenberg, Hungary, Nov. 23, 1844; d. Berlin, April 4, 1908. At Vienna he studied singing and the violin, and became a choir-boy in the court chapel in 1854; gave up later legal studies for music, taking lessons in comp. of Sechter; became vice-cond. of the 'Akad. Gesangverein,' 'coach' for solo singers at the Court Opera, and afterwards cond. of the Comic Opera; in 1876, cond. of the Leipzig City Th., marrying the soprano, Rosa Hasselbeck, in 1877; they were engaged by Pollini at Hamburg from 1878–88; S. then became cond. of the Royal Opera at Berlin, his wife being eng. there as prima donna. He retired in 1899. He was especially famous as a Wagner interpreter.—Publ. works: *Aus alten Märchen*, 3-part fem. ch. with orch.; *Waldfräulein* for sop. solo, mixed ch. and orch.; *Seeschlacht bei Lepanto* for male ch. and orch.; songs (*Ruheort*, a cycle; etc.).

Su'cher, Rosa (*née* **Hasselbeck**), famous dramatic soprano; wife of preceding; born Velburg, Upper Palatinate, Feb. 23, 1849. She received her first instruction from her father, Joseph H., regens chori there, and later was a pupil at the Kgl. Musikschule in Munich; began her career as church-singer in Freising; after her operatic début in Treves she was eng. in Königsberg, Berlin, Danzig and Leipzig, where in 1877 she married the Kapellm. Joseph Sucher; both were eng. at the Stadtth. in Hamburg (1878–88) and then at the R. Opera in Berlin; after her husband's retirement (1899) she continued to sing for a few years (farewell appearance in Berlin as Sieglinde, Nov. 3, 1903). From a charming interpreter of youthful rôles she developed into a Wagner singer of the first rank; during her engagements at Hamburg and Berlin she sang frequently in Vienna, Munich, London, etc.; from 1886–99, at every festival in Bayreuth; in 1895 she sang the great Wagner rôles in Damrosch's season at the M. O. H. (Amer. début as Isolde, Feb. 25). She was the soloist at several Nether-Rhenish mus. festivals, etc. Since her husband's death (1908) she has been living in Vienna as teacher; she is 'Kgl. Kammersängerin' and 'Prof.' Her répertoire included every soprano rôle (from Senta to Kundry) in Wagner's works; her Fidelio has been compared to that of Klafsky and Lehmann.—Cf. her memoirs, *Aus meinem Leben* (Leipzig, 1914).

Sudds, William F., b. London, Engl., Mar. 5, 1843. His parents removed in 1850 to a farm in Gouverneur, N. Y.; S. taught himself the violin, 'cello, guitar and cornet; was a bandmaster during the civil war, and

some years afterward entered the Boston Cons. of Music, studying under Eugene Thayer (org.) and J. Eichberg (violin and comp.). Settled at Gouverneur as a composer, teacher, and music-publisher.—Works: For orch., 4 overtures, *From Ocean to Ocean*, *A Night in June*, *The Merry Chanter*, and *The Viking's Daughter*;—f. violin and pf., 5 *Tone-Vignettes*, and a score of other pieces;—for piano, over 100 comps., incl. dances, marches, salon-music and instructive pieces;—about 75 numbers of church-music (cantata *The Star of Bethlehem*);—many songs; etc.—Also publ. *National School for Piano*; *Nat. Guide for Reed Organ; Easy Method* f. do.; *Organ Gems* (original); 50 *Organ-Voluntaries* (original); *Modern Guide to Violin-playing;* etc.

Suk, Josef, b. Křečovic, Bohemia, Jan. 4, 1874. Pupil, at Prague Cons., 1885, of Bennewitz (vln.), Knittl and Stecker (theory), and Dvořák (comp.); fine violinist; since 1892 2d violin in the 'Bohemian String-Quartet.' In recent years he also appeared with success as cond. of symphony concerts.—Works: For orch.: Op. 4, *Dramatische Ouvertüre;* Op. 6, *Serenade* for str.-orch.; op. 14, Symphony in E; op. 16, *Ein Märchen*, suite arr. from the incid. music to Zeyer's *Radúz und Mahulena;* op. 24, *Fantasie* for vl. and orch.; op. 25, *Scherzo fantastique;* op. 26, *Praga*, symphonic poem; op. 27, Symphony in E m., *Asrael;* op. 29, *Ein Sommermärchen*, symph. poem. Op. 20, *Pod jabloni* [Under the Apple-tree], dram. legend for alto solo, ch. and orch. Chamber-music: Op. 1, pf.-quartet in A m.; op. 2, pf.-trio in C m.; op. 11, str.-quartet in B♭; op. 23, *Elegie* for pf.-trio; op. 31, str.-quartet in D♭. Op. 17, 4 pcs. for vl. and pf.; pf.-pcs. (op. 5, 7, 10, 12, 21 [Suite in G m.], 22a, 22b, 28, 30); op. 15, 10 fem. choruses w. pf. 4 hands; op. 18, 4 male choruses a capp.; op. 19, 3 fem. do. do. In MS. he has a *Dramatische Ouvertüre*, an overt. to *The Winter's Tale*, a pf.-quintet.—He edited the posth. works of Dvořák (his father-in-law).

Suk, Váša, b. Kladno, Bohemia, Nov., 1861. Pupil of the Prague Cons.; 1879–81, violinist in the Warsaw symph. orch.; 1881–4, cond. of the imp. theatres in Kiev and Moscow; then at various provincial theatres; since 1906 cond. of the Imp. Opera in Moscow.—Works: The opera *Liesnoi tsar* [The Lord of the Forest] (Kiev, 1900; in Prague as *Lesur pán*, 1903); a symph. poem, *Jan Huss;* a serenade for str.-orch.; pf.-pcs. and songs.

Sullivan, Sir **Arthur Seymour,** b. London, May 13, 1842; d. there Nov. 22, 1900. In 1854 he entered the Chapel Royal as a chorister, under Helmore; publ. a song in 1855; was elected (the first) Mendelssohn Scholar in 1856, studying at the R. A. M. from 1857 under Bennett and Goss, and at the Leipzig Cons. 1858–61 under Moscheles, Hauptmann, Richter, Plaidy, etc., conducting a performance of his overture to *Lalla Rookh* in 1860, and writing string-quartets and music to *The Tempest* (Crystal Palace, 1862). His cantata *Kenilworth* (Birmingham Fest., 1864) stamped him as a composer of high rank. He conducted numerous series of concerts, more especially those of the London Philharm. (1885–7) and the Leeds Festivals from 1880–98. He was Principal of, and prof. of comp. at, the National Training School for Music from 1876 to his resignation in 1881. Received the degree of Mus. Doc. *hon. causa* from Cambridge (1876) and Oxford (1879); Chevalier of the Legion of Honor, 1878; grand organist to the Freemasons, 1887; corr. member of the R. Mus. Inst., Florence, 1888; etc. He was knighted by the Queen in 1883. In Britain and America his operettas enjoyed a popularity probably unexampled until then by any stage-works. In the first place this immense success was due to S.'s exquisite and refined music; but a large share is unquestionably due to the excellent libretti furnished by Sir W. S. Gilbert (b. London, Nov. 18, 1836; d. Harrow, May 29, 1911), who was S.'s collaborator from 1871. It should not be forgotten, however, that his orchl. and choral works also are among the best of the period.—Dramatic works: *Cox and Box* (1867); *The Contrabandista* (1867); *Thespis* (1871); *Trial by Jury* (1875); *The Zoo* (1875); *The Sorcerer* (1877); *H. M. S. Pinafore* (1878); *The Pirates of Penzance* (1880); *Patience* (1881); *Iolanthe* (1882); *Princess Ida* (1884); *The Mikado* (1885); *Ruddigore* (1887); *The Yeomen of the Guard* (1888); *The Gondoliers, or The Kings of Barataria* (1889); grand opera *Ivanhoe* (1891); *Haddon Hall* (1892); *Utopia (limited), or The Flowers of Progress* (1893); *The Chieftain* [revision of *The Contrabandista*] (1894); *The Grand Duke, or The Statutory Duel* (1896); *The Martyr of Antioch* (Edinburgh, 1898; a stage-arr. of the cantata); *The Beauty-Stone* (w. Pinero; May 28, 1898); the romantic opera *The Rose of Persia* (1900); *The Emerald Isle* (completed by E. German, 1901);—2 ballets, *l'Île enchanté* (1864) and *Victoria and Merrie England* (1897).—Incid. music to *The Tempest*, *The Merchant of Venice*, *Merry Wives of Windsor*, *Henry VIII*, *Macbeth*, Tennyson's *Foresters* and Carr's *King Arthur*.—Oratorios and cantatas *Kenilworth* (1864), *The Prodigal Son* (1869), *On Shore and Sea* (1871), *The Light of the World* (1873), *The Martyr of Antioch* (1880), *The Golden Legend* (1886); a Festival Te Deum (1872); the ode, *I wish to tune my quiv'ring lyre*, f. bar. solo w. orch. (1880); *Exhibition Ode* (1886); *Imp. Inst. Ode* (1887);—For orch., *Procession March* (1863); *Princess of Wales' March* (1863);

symphony in E (1866); overtures *In memoriam, Marmion, Overtura di ballo, Sapphire Necklace;* a 'cello-concerto (1866); *Imperial March* (1897). Also a Te Deum, Jubilate and Kyrie, in D; anthems and hymn-tunes; pf.-pieces; songs.—BIBLIOGRAPHY: A. Lawrence, *Sir A. S. Life-Story, Letters and Reminiscences* (London, 1900); W. J. Wells, *Souvenir of Sir A. S. A Brief Sketch of His Life and Works* (New York, 1901); H. S. Wyndham, *A. S.* (London, 1904); B. W. Findon, *Sir A. S. His Life and Music* (ib., 1904); id., *Sir A. S. and His Operas* (ib., 1908); I. Goldberg, *Sir W. S. Gilbert* (Boston, 1913); F. Cellier and C. Bridgeman, *Gilbert and S., and Their Operas* (London, 1914).

Sul'zer [zŏŏl'tsĕr], **Johann Georg,** b. Winterthur, 1720; d. Berlin, Feb. 25, 1779, where he had been prof. at the Joachimsthal Gymnasium and the Ritterakademie.—Publ. *Pensées sur l'origine . . . des sciences et des beaux-arts* (1757, in Reports of the Akad.; German ed., 1772, as *Die schönen Künste in ihrem Ursprung . . .*); *Allgemeine Theorie der schönen Künste* (1772, 4 vols.; 2d ed. 1792-4; Blankenburg added 3 vols. of 'Litterarische Zusätze,' 1796-8; Dyck and Schatz added 8 supplementary vols., 1792–1806; the musical articles are mostly by J. A. P. Schulz); and a report on Hohlfeld's Melograph, for the Akademie (1771).—Cf. J. Leo, *J. G. S. und die Entstehung seiner Allgem. Theorie der schönen Künste* (Berlin, 1907).

Sul'zer, Salomon, b. Hohenems, Vorarlberg, Mar. 30, 1804; d. Vienna, Jan. 18, 1890. He studied comp. with Seyfried at Vienna, where he was cantor at the chief synagogue from 1825. He is known as the regenerator of the Jewish service of song, having rhythmically and harmonically ordered the old religious melodies. Was prof. of singing at the Cons. 1844–7; received the gold medal for science and art; also in 1868 the Order of Franz Joseph.—Works: 'Schir Zion' (Hebrew hymns); 'Dudaim' (songs for school and home); Psalms; etc.—His son **Julius,** b. Vienna, 1834; d. there Feb. 13, 1891, was a fine violinist; after long travels in the East, he became Kapellm. at the Hofburgtheater at Vienna in 1875. Prod. several operas, a *Symphonisches Tongemälde,* pf.-music, songs.

Sundgrén-Schneevoigt, Sigrid Ingeborg, fine pianist; b. Helsingfors, June 17, 1878. From 1886–92 pupil of H. Dayas at the Cons. there; completed her studies with F. Busoni in Berlin (1894–7); successful début there in Jan., 1897. In 1907 she married Georg Schneevoigt (q. v.), with whom she has made several tours of Scandinavia and Germany; is now (1917) principal teacher of pf. at the Helsingfors Cons.

Suppé [sŏŏ'pā], **Franz von,** b. Spalato, Dalmatia, April 18, 1819; d. Vienna, May 21, 1895. [He was of Belgian descent, and his real name was Francesco Ezechiele Ermenegildo Cavaliere Suppe-Demelli.] At 11 he played the flute, and at 15 prod. a mass at Zara; sent by his father to study philosophy at Padua, he pursued a course of music under Cigala and Ferrari, and on his father's death went with his mother to Vienna, and studied at the Cons. under Sechter and Seyfried. His first position was that of unpaid conductor at the Josephstädter Th.; he then obtained more profitable engagements at Presburg and Baden, and again at Vienna at the Th. an der Wien (till 1862), Carl Th. (till 1865), and thereafter at the Leopoldstädter Th. Among 31 comic operas and operettas, and 180 other stage-pieces of all degrees of levity, the following are most important: *Der Apfel* (Zara, 1834; private perf.); *Gertrude und Virginia* (comp. 1838); *Das Mädchen vom Lande* (Vienna, 1847); *Der Bandit* (Vienna, 1848; in Florence, 1894, as *Cartouche*); *Paragraph 3* (1858); *Das Pensionat* (1860); *Die Kartenschlägerin; Zehn Mädchen und kein Mann* (1862); *Flotte Bursche* (1863); *Das Corps der Rache* (1863); *Pique-Dame* (1864); *Franz Schubert* (1864); *Die schöne Galatea* (1865); *Leichte Cavallerie* (1866); *Freigeister* (1866); *Banditenstreiche* (1867); *Die Frau Meisterin* (1868); *Tantalusqualen* (1868); *Isabella* (1869); *Cannebas* (1870); *Die Prinzessin von Dragant* (Prague, 1870); *Fatinitza* (Vienna, 1876; in London, 1878; in Paris, 1879; extremely popular); *Der Teufel auf Erden* (1878); *Boccaccio* (Vienna, 1879; London, (1882); *Donna Juanita* (1880); *Der Gascogner* (1881); *Herzblättchen* (1882); *Die Afrikareise* (1883); *Des Matrosen Heimkehr* (Hamburg, (1885); *Bellmann* (Vienna, 1887); *Die Jagd nach dem Glück* (1888); *Brautjagd* (Berlin, 1894; music that of *Die Jagd nach dem Glück;* text new); *Das Modell* (posth.; Vienna, 1895); *Die Pariserin* (posth.; 1898);—overtures (that to *Dichter und Bauer* is played everywhere), a symphony, quartets, songs; also (1867) a *Missa dalmatica* and (1860) a Requiem, *L'estremo giudizio.* S. was one of the most popular of German operetta-composers.—Cf. O. Keller, *F. v. S., der Schöpfer der deutschen Operette* (Leipzig, 1905).

Surette, Thomas Whitney, b. Concord, Massachusetts, Sept. 7, 1862. Pupil of Arthur Foote (pf.) and J. K. Paine (Harvard Univ., class of 1891); org. of First Parish Ch., Concord, 1883–93; music-master at the Hill School, Pottstown, Pa., 1893–4; org. and choirm. of Christ Ch., Baltimore, 1895–6; 1895, staff-lecturer on music for the Amer. Soc. for the Extension of University Teaching (Phila., Pa.); 1909 app. staff-lecturer in Extension

dept. of Oxford Univ., England; member of the Advisory Bd. of Music for the Boston Public Schools. He has won wide recognition for his lucid and interesting presentation of the subjects treated.—Publ. works: *Priscilla, or the Pilgrim's Proxy*, 2-act operetta (given over 1,000 times up to date, 1917); *Cascabel*, romantic opera (Pittsburg, 1899); *The Eve of St. Agnes* [Keats], dram. ballade f. soli, ch. and orch. (1898); *Let God arise*, thanksgiving anthem for close of Span.-Amer. war; *Portraits*, 5 pf.-pieces.—Author of *The Appreciation of Music* (1907; with D. G. Mason), and *The Development of Symphonic Music* (1915); *Music and Life* (1917); also numerous essays in various journals.

Suria'no (or **Soriano**), **Francesco**, born Rome, 1549; d. there in Jan., 1620. Pupil of Nanini and Palestrina; 1580, maestro at S. Ludovico de' Francesi; 1587, at S. Maria Maggiore; in 1599, at S. Giovanni in Laterano; next year again at S. Maria Maggiore; finally, in 1603, at St. Peter's. Publ. several books of masses, motets, psalms, sacred and secular madrigals, etc.—See Q.-Lex.

Süss'mayer, Franz Xaver, born Steyr, Upper Austria, 1766; d. Vienna, Sept. 17, 1803. Pupil of Salieri and Mozart, becoming an intimate friend of the latter. Kapellm. at the National Theater, 1792; 2d Kapellm. at the Court Opera, 1794. Prod. an opera and a score of operettas, of which *Der Spiegel von Arkadien* (1795), *Der Wildfang* (1798) and *Soliman II.* (1799) were published. He completed the orchl. score of Mozart's *Requiem* from the master's sketches, wrote the *secco* recitatives and orchestrated several arias of *Titus*.

Svend'sen, Johan (Severin), violinist and composer; b. Christiania, Sept. 30, 1840; d. Copenhagen, June 14, 1911. From 1863–7, pupil of David, Hauptmann, Richter and Reinecke at the Leipzig Cons.; toured Denmark, Scotland, the Faroë Islands, Iceland, Norway, and England; lived in Paris 1868–9, playing in Musard's orch. and at the Odéon; went to Leipzig in 1869, married an American lady in New York, 1871, and was Konzertmeister of the Leipzig 'Euterpe' concerts the following winter; cond. the concerts of the Christiania Mus. Assoc. 1872–7, and again 1880–3 after visiting Rome, London, and Paris; from 1883, court cond. at Copenhagen; 1896 also cond. of the Royal Theatre there. He retired in 1908.—Works: Op. 1, str.-quartet in A m.; op. 2, male quartets; op. 3, str.-octet in A m.; op. 4, symphony in D; op. 5, str.-quintet in C; op. 6, violin-concerto in A; op. 7, 'cello-concerto in D m.; op. 8, overture to Björnson's drama *Sigurd Slembe;* op. 9, *Carnaval à Paris* f. orch.; op. 10, Funeral March for Charles XV; op. 11, *Zorahayde*, Legende f. orch.; op. 12, Polonaise f. orch.; op. 13, Coronation March (for Oscar II); op. 14, Wedding-Cantata f. chorus and orch.; op. 15, symphony No. 2, in B♭; op. 16, *Carnaval des artistes norvégiens*, humorous march; *Norwegian Rhapsodies* f. orch. (op. 17, 19, 21, 22); op. 18, overture to *Romeo and Juliet;* op. 20, Scandinavian airs f. str.-quartet; op. 23, 5 songs (French and German); op. 24, 4 songs (French and Norwegian); op. 25, Romance by Popper, arr. f. 'cello and pf.; op. 26, Romance in G, f. violin and orch. He arranged for orch. works by Bach, Schubert, Schumann and Wagner (*Träume*); arranged for str.-orch. 1 Norwegian, 2 Swedish and 2 Icelandic folk-melodies.

Swan, Timothy, born Worcester, Mass., July 23, 1758; d. Northfield, July 23, 1842. Teacher of music at Groton and Northfield; publ. 'The New England Harmony' (1801) and 'The Songster's Museum' (1803); was a coëditor of 'Federal Harmony' (1785). Comp. the hymn-tunes *Poland*, *China*, *Ocean* and *Pownal*.

Swee'linck [svā'link], **Jan Pieters**, born Amsterdam, 1562; d. there Oct. 16, 1621. This great organist, composer and teacher was the pupil of Jacob Buyck, pastor of the Old Church at Amsterdam, and probably of his father, Pieter S., the organist at that church, who died in 1573, the son succeeding to the position between 1577–81. As a player and teacher he was celebrated far and wide; most of the leading organists in Northern Germany, of the next generation, were his pupils. During his lifetime, only some of his vocal music was publ.; but his organ-music is more remarkable and important: S. was the first to employ the pedal in a real fugal part, and originated the organ-fugue built up on one theme with the gradual addition of counter-themes leading up to a highly involved and ingenious finale—a form perfected by Bach. In rhythmic and melodic freedom, his vocal compositions show an advance over the earlier polyphonic style, though replete with intricate contrapuntal devices. A complete ed. of S.'s works, in 12 vols., edited by Dr. Max Seiffert for the 'Vereeniging voor Noord-Nederlands Muziekgeschiedenis,' was publ. by Breitkopf & Härtel (1895–1903): Vol. i, Works for Organ and Clavichord; vol. ii, 1st half of the First Book of Psalms (1604); vol. iii, 2d half of do.; vol. iv, 1st half of the Second Book of Psalms (1613); vol. v, 2d half of do.; vol. vi, Third Book of Psalms (1614); vol. vii, Fourth Bk. do. (1621); vol. viii, *Cantiones sacrae a* 5; vol. ix, *Chansons a* 5; vol. x, *Rimes françoises et italiennes a* 2–4; vol. xi, Processional comps.; vol. xii, Rules for composition, ed. by H. Gehrmann. Vols. ii-vii comprise the 150 Psalms of David in the

rhymed French version by Marot and Beza. —Cf. F. H. J. Tiedeman: *J. P. S., een biobibliografische Schets* (Amsterdam, 1876; 2d ed. 1892); M. Seiffert, *J. P. S. und seine direkten Schüler*, in 'Vschr. f. M.-W.' (1891).

Swert, Jules de. See DESWERT.

Szarva'dy, Wilhelmine. See CLAUSZ-SZARVADY.

Suter [zoo'tĕr], **Hermann,** b. Kaiserstuhl, Switzerland, April 28, 1870. Pupil of his father, org. and cantor there, and of G. Weber in Zurich; then in Basel of J. Burckhardt, S. Bagge and H. Huber; attended the Stuttgart and Leipzig Cons., 1888–91. From 1892–1902 in Zurich as org. and teacher, and cond. of the 'Männerchor' at Schaffhausen and the 'Stadtsängerverein' at Winterthur; since 1902 in Basel as cond. of the 'Gesangverein,' 'Liedertafel,' and the symphony concerts of the 'Allgemeine Musikgesellschaft'; made *Dr. phil.* (hon. c.) by the Univ. of Basel in 1913.—Works: 2 Symphonies (No. 1, op. 17; No. 2, in D); 2 str.-quartets (op. 1, D; op. 10, C♯ m.); a symphonic poem, *Walpurgisnacht* (op. 5; with chorus); incid. music to Bernoulli's *St. Jakob an der Birs; Die Schmiede im Walde* for male ch. and orch. (op. 4); numerous male and mixed choruses a capp.

Sutor, Wilhelm, b. Edelstetten, Bavaria, 1774; d. Linden, n. Hanover, Sept. 7, 1828. Operatic tenor; in 1806, chorusmaster at the court th. in Stuttgart; Konzertmeister in 1807; from 1818 Hofkapellm. in Hanover. For Stuttgart he wrote the operas *Apollos Wettgesang* (1808), *Der Ritt auf den Blocksberg* (1809), *David* (1812), *Pauline* (1814), *Das Tagebuch* [*Welcher ist der Vetter?*] (1817); an oratorio, *Der Tod Abels;* the cantatas *Die Zwillingskrone* and *Die untergehende Sonne;* a melodrama, *Die Waise aus Genf;* incid. music to *Macbeth.*

Sutro, Florence Edith (*née* **Clinton**), b. in England, May 1, 1865; d. New York, April 29, 1906. A graduate of the N. Y. Cons. of Music, and the first woman in the U. S. to receive the degree of Mus. Doc.; founder (1898) and first pres. of The National Federation of Musical Clubs; for her efforts in behalf of women composers and executants she was awarded a gold medal at the Atlanta Expos. in 1895. On Oct. 1, 1884, she married Theodore Sutro, a prominent lawyer of New York. Author of *Women in Music* (1899).

Sutro, Rose Laura (b. Baltimore, Sept. 15, 1870), and **Ottilie** (b. ib., Jan. 4, 1872); notable ensemble pianists; daughters of the late Otto S., a patron of art and founder of the Baltimore Oratorio Soc. Each, at the age of 8, began piano-lessons with their mother. Hearing their parents play on 2 pfs., they imitated them, and in 1889 were sent to the Kgl. Hochschule in Berlin, where they studied with H. Barth until 1893. Shortly before graduation, at a private musicale, they were asked to play a piece by Duvernoy for 2 pfs. (*Feu roulant*) which they had practised as children, and the applause which greeted their performance led them to make a specialty of comps. for 2 pfs. Début at Steinway Hall, London, on July 13, 1894, with immense success; American début in Brooklyn, 1894, at a concert of the Seidl Soc. (Nov. 13), followed by a tour of the U. S. Returning to Europe, they won fresh laurels, and were invited to play before Queen Victoria. From 1910–14 in Europe; since then in the U. S., winning for themselves a unique position. They have developed the art of ensemble-playing (on 2 pfs.) to such perfection that it is impossible to distinguish the individual artist; the effect produced is that of a single performer commanding a tone of extraordinary fullness. Among the composers who have written works specially for them are Rudorff, Schütt, Hollaender, Floersheim, Ashton, Owst, Maurice, and particularly Max Bruch (concerto for 2 pfs. and orch., op. 88), who presented them with the MS. score and the sole rights for life. They played this work for the first time in Berlin, April 24, 1915, under the composer's personal direction, at a private concert at the Philharmonie; the first public performance (according to Bruch's wish) was given by the Phila. Symphony Orch., under Leopold Stokowski, in Philadelphia, Dec. 29, 1916.

Svečenski [-chĕhn'skē], **Louis,** b. Osijek, Croatia, Nov. 6, 1862. From 1881–5 pupil at the Vienna Cons. of J. Grün (vl.) and J. Hellmesberger (vl. and comp.); violinist in the Boston Symph. Orch., 1885–1903; throughout the entire career of the Kneisel Quartet (1885–1917) he played the viola. Now (1917) living in New York as teacher. Has publ. *25 Technical Exercises for Viola.*

Swobo'da, Adalbert (**Viktor**), b. Prague, Jan. 26, 1828; d. Munich, May 19, 1902. Pupil of August S. (a teacher in Vienna, and author of several theoretical treatises); founder (1880) and editor till his death of the 'Neue Musikzeitung' in Stuttgart (present ed. [1917] O. Kühn); author of *Illustrierte Musikgeschichte* (2 vols., 1893).

Syko'ra, Bogumil, violoncellist; b. Glinsk, Jan. 15, 1890. St. with F. von Mulert at the Imp. Mus. Acad. in Kiev till 1907; then with J. Klengel at the Leipzig Cons. (1909), continuing as a private pupil till 1911; succ. début at Leipzig, Jan. 20, 1911; having played in several of the larger cities of Germany and Austria, he toured Russia (especially the Central and Southern provinces), the

Caucasus and Siberia (1913–5); Amer. début in New York (Dec. 12, 1916). Has publ. for vcl. and pf., Vars. (op. 1), characteristic pcs. (op. 2, 3, 4, 7); in MS. are several sonatas, *Carnaval*, a 'cello-concerto and minor pcs.

Syrmen [sĭhr'-], **Maddalena Laura** (*née* **Lombardini**), b. Venice, c. 1735; d. (?). St. at the Cons. dei Mendicanti and later with Tartini, who wrote for her *L'Arte del Arco* (in the form of letters); in 1771 she was in London, singing in oratorio and also appearing as violinist and harpsichordist; the next year she concertized in Paris. Married the violinist Ludovico S., with whom she wrote 6 str.-quartets; alone she wrote 6 concertos for harpsichord, 6 do. for violin, 6 sonatas for 2 vls., and 6 trios for 2 vls. and vcl.

Szántó [săhn'toh], **Theodor**, b. Vienna, 1877. Pupil of Chovan and Kössler at the Landesmusikakademie in Pest; living in Paris as concert-pianist. Has publ. a vl.-sonata in Hungarian style and brilliant pf.-pieces.

Székely [sĕh'kĕh-lē], **Imre** [**Emeric**], b. Matyasfalva, Hungary, May 8, 1823; d. Pest, April 1887. Pianist; st. in Pest; concert-tours in 1846; visited Paris and London, also lived in Hamburg and other German towns, and in 1852 settled in Pest, distinguishing himself as a teacher. Has publ. 30 Hungarian Fantasias on national airs; salon-pieces (op. 20–27); concertos and études f. pf.; orchl. works; ensembles for strings; etc.

Szell [sĕhl], **Georg**, b. Pest, June 7, 1897. Pupil of R. Robert, J. B. Förster and E. Mandyczewski. A pianist and composer of extraordinary precocity, he has appeared since 1907 with sensational success in Vienna, Prague, Munich, Dresden, etc. Has written a symphony in B, an overture, a rondo for pf. and orch., a pf.-quintet in E.

Szendy [sĕhn'dĭ], **Arpad**, born Szarvás, Hungary, 1863. Pupil of Gobbi and Kössler at the Landesmusikakademie in Pest, and later of Liszt; since 1890 prof. of pf. there. Comp. of numerous pf.-works of decided national color (Sonata in D, several rhapsodies, caprices, *Aphorismes sur des chants populaires hongrois*, etc.).

Szumowska [shoo-möhf'skăh], **Antoinette**, b. Lublin, Poland, Feb. 22, 1868. Pianist; pupil of Strobel and Michalowski at Warsaw Cons. in 1889, later of Paderewski at Paris. Made her début in recital at the Salle Érard (Paris, May, 1891); has given successful concerts at London, Paris, New York, Boston, etc., appearing in recital and with orch.; is also a fine ensemble player. In 1896 she married the violinist Joseph Adamowski, and with him and his brother, Timothée (vcl.), formed the 'Adamowski Trio.' She taught for 2 years at the New Engl. Cons. Resides in Boston.

Szymanowska [shü-măh-nŏhf'skăh], **Maria**, *née* **Wolowska**, b. Poland, 1790; d. Petrograd, 1831. Piano-virtuoso, pupil of Field at Moscow; lived in Warsaw 1815–30, making highly successful tours in Germany, also giving concerts at Petrograd, where she was app. court pianist.—Publ. Studies, 24 Mazurkas, the Nocturne *Le murmure*, etc., which received Schumann's approval.

Szymanowski [shü-măh-nŏhf'skē], **Karel**, b. Timoshevka, Southern Russia, 1883. Pupil of Noskowski in Warsaw. Comp. of 2 symphonies (F m. and B), a concert-overture, a vl.-sonata in D m. (op. 9), Romanze for vl. and pf. (op. 23), 2 pf.-sonatas (op. 8, C m.; op. 21, A), vars. for pf. (op. 3 and 10), songs (op. 7, 11, 17, 22).

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Tabourot, Jean. See ARBEAU.

Tacchinardi [tăh-kē-nahr'dē], **Nicola**, famous dramatic tenor; b. Leghorn, Sept. 3, 1772; d. Florence, Mar. 14, 1859. After singing on Italian stages (La Scala, Milan, 1805), he was eng. at the Théâtre Italien, Paris, 1811–14, with Crivelli; from 1822–31, 'primo cantante' in the Grand Ducal chapel at Florence, also appearing repeatedly on the stage; then lived in Florence as a teacher, one of his pupils being his daughter, Fanny Tacchinardi-Persiani (see PERSIANI). He publ. vocalizzi and exercises; also the work *Dell' Opera in Musica sul teatro italiano e de' suoi difetti.*

Tadoli'ni, Giovanni, b. Bologna, 1793; d. there Nov. 29, 1872. Pupil of Mattei (comp.) and Babini (singing); 1811–14, accompanist and chorusmaster at the Th. des Italiens, Paris, under Spontini; then prod. a succession of operas in Italy (*La fata Alcina*, Venice, 1815; *La Principessa di Navarra*, Bologna, 1816; *Il Credulo deluso*, Rome, 1817; *Tamerlano*, Bologna, 1818; *Il finto Molinaro*, Rome, 1820; *Moctar*, Milan, 1824; *Mitridate*, Venice, 1826; *Almansor*, Trieste, 1827); then (1830–9) resumed his post in Paris. Also wrote romances, cantatas, and canzonets; a trio f. pf., oboe and bassoon; etc.

Taffanel', Claude-Paul, born Bordeaux, Sept. 16, 1844; d. Paris, Nov. 22, 1908. Excellent flutist; pupil of Dorus (flute) and Reber (comp.). From 1864–90, flutist in the Paris Opéra orch.; 1867–90, do. of the Cons. concerts, which he cond. 1890–1903; from 1892 till his death he was one of the 'chefs d'orchestre' at the Opéra; in 1893 succeeded Altès as prof. of flute-playing at

the Cons. In 1879 he founded the 'Société des quintettes pour instruments à vent.'

Tag, Christian Gotthilf, b. Bayerfeld, Saxony, 1735; d. Niederzwönitz, July 19, 1811. Cantor at Hohenstein for 53 years.—Publ. 6 Choral-preludes w. Trio and Allabreve (1783); 12 Preludes and a Symphony f. org. (1795); songs (1783, '85, '93, '98); 70 vars. f. pf., on an Andantino (1785); *Der Glaube,* melody w. org. (1793); *Urians Reise um die Welt* and *Urians Nachricht von der Aufklärung* (1797); *Naumann, ein Todtenopfer* (1803; voice w. pf.); *Melodie zum Vaterunser und den Einsetzungsworten* (1803; w. org.); *Wörlitz,* an ode (1803; voice w. pf.); many sacred and instrl. works are in MS.—See Q.-Lex.

Tagliana [tăhl-yah′năh], **Emilia,** operatic soprano (coloratura); born Milan, 1854; pupil of the Cons. there, also of Lamperti. Sang in Naples, Rome, Florence, Paris, Odessa, and Vienna (1873–7), studying there under Hans Richter; at Berlin 1881–2, where she created Carmen in the local première; was app. 'Kammersängerin.' Then retired from the stage, returning to Italy.

Tä′glichsbeck, Thomas, born Ansbach, Dec. 31, 1799; d. Baden-Baden, Oct. 5, 1867. Violinist, pupil of Rovelli at Munich; member of the theatre-orch. 1817; later asst.-conductor. After long concert-tours, he was Kapellm. to the Prince of Hohenzollern-Hechingen 1827–48; then theatre-cond. at Strassburg; then lived in Löwenberg (Silesia), Dresden, and Baden-Baden.—Works: Opera *Webers Bild* (Munich, 1823); a mass w. orch.; 2 symphonies; a *concerto militaire* f. violin w. orch.; concertino f. do.; Variations f. do.; Polonaise f. do.; a pf.-trio; violin-duos; sonatas, fantasias, vars., etc., f. violin w. pf.; part-songs f. mixed ch., w. wind-instrs.; male quartets; songs; etc.

Taglioni [tăhl-yoh′nē], **Ferdinando,** son of the famous ballet-master **Salvatore T.** [1790–1868]; b. Naples, Sept. 14, 1810. From 1842–9, cond. at Lanziano; then leader at the San Carlo Th., Naples, until 1852. Later he edited the Naples 'Gazzetta Musicale'; in 1856 he began a series of historico-classical concerts, the first of the kind in Italy; also founded a school for choral singing.—Publ. several pamphlets on vocal instruction in the schools; also sacred vocal comps.

Tagore, Sir **Surindro Mohun** [Rajah **Saurindramohana Thakura**], eminent Hindu musicologist; b. Calcutta, 1840; d. there June 28, 1914. At the age of 17 he began to study Hindu music under Luchmi Prasad and Kshetra Mohun Gosvami, and European music under a German teacher in Calcutta; founded and endowed from his personal fortune the 'Bengal Music Soc.' (1871) and the 'Bengal Academy of Music' (1881), continuing to preside over both until his death. On the occasion of the first visit to India of the Prince of Wales (1875) he transl. the Engl. national hymn into Bengali, and set the words to 12 varieties of Hindu melodies (arr. for native instrs.). His coll. of Hindu and European musical publications, begun before he was 20, was the most complete and valuable musical library in India. At an early age he had perfected a new and simpler system of musical notation, which gradually replaced the older system throughout India. As a connoisseur of instruments he also enjoyed a high reputation, being at various times commissioned by the principal museums of Europe to procure for them instrs. of Asiatic nations; perhaps the finest coll. is that in the Metropolitan Museum of Art in New York. He wrote nearly 60 books on an amazing variety of subjects; those concerning music (all publ. in Engl. at Calcutta) are *Yantra Kosha, or A Treasury of the Musical Instruments of Ancient and Modern India* (1875); *Hindu Music from Various Authors* (1875; 2d ed., in 2 vols., 1882); *Short Notices of Hindu Musical Instruments* (1877); *The Five Principal Musicians of the Hindus, or A Brief Exposition of the Essential Elements of Hindu Music* (1881); *The Musical Scales of the Hindus, with Remarks on the Applicability of Harmony to Hindu Music* (1884); *The 22 Musical Srutis of the Hindus* (1886).—Cf. Fr. Chrysander, *Über T.'s „Hindu Music,"* in 'Allg. Musikal. Ztg.' (1879); p. 540 et seq.); id., *Über altindische Opfermusik,* in 'Vschr. f. M.-W.' (1885; p. 21 et seq.).

Talbot, Howard [real name **Munkittrick**], b. Yonkers, N. Y., Mar. 9, 1865. Taken to England at the age of 4, he st. music at the R. C. M. under Sir H. H. Parry, Sir F. Bridge and Dr. F. E. Gladstone; since 1900 cond. at various London theatres. A prolific composer of operettas (several in collab. with Paul Rubens, Lionel Monckton, and Hugo Felix).—Works (all prod. in London): *Wapping Old Stairs* (1894), *Monte Carlo* (1896), *A Chinese Honeymoon* (1899; his greatest success), *Kitty Grey* (1901), *Three Little Maids* (1902), *The Blue Moon* (1905), *The White Chrysanthemum* (1905), *The Girl Behind the Counter* (1906), *The Three Kisses* (1907), *The Belle of Brittany* (1908), *The Arcadians* (1909), *The Mousmé* (1911), *The Pearl Girl* (1913), *A Narrow Squeak* (1913), *Simple-hearted Bill* (1913), *A Mixed Grill* (1914), *A Lucky Miss* (1914), *The Light Blues* (1915), *My Lady Frayle* (1916), *Mr. Manhattan* (1916).

Talexy, Adrien, b. Paris, 1820; d. there Feb., 1881. Teacher and composer for piano.

Publ. much *salon*-music, also studies (*Méthode élémentaire et progressive; 20 études expressives*, op. 80; *Prière à la Madone;* etc.); 6 operettas prod. in Paris were not successful.

Tallys (or **Talys, Tallis**), **Thomas,** famous English composer and organist; born before (?) 1520; d. London, Nov. 23, 1585. Organist of Waltham Abbey until 1540; Gentleman of the Chapel Royal during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth, and joint-organist with Byrd. With the latter he obtained in 1575 letters patent for the exclusive privilege of printing music and ruled music-paper for 21 years; the first work issued by them being 34 *Cantiones quae ab argumento sacrae vocantur, 5 et 6 partium*, in 1575 (16 motets by T. and 18 by Byrd). About this time he comp. a remarkable *Song of 40 Parts*, for 8 5-part choirs, entitled *Spem in alium non habui* (specimen-page in first ed. of Grove, Vol. iii, p. 274). In Barnard's 'First Book of Selected Church Music' (1641) is a First Service, or Short Service (Venite, Te Deum, Benedictus, Kyrie, Credo, Sanctus, Gloria, Magnificat, and Nunc dimittis; all *a* 4), Preces, Responses, etc., often republished (by Rimbault, Novello, Jebb, etc.); J. Day's 'Morning and Evening Prayer' (1560), Boyce's 'Cathedral Music,' and the histories by Hawkins and Burney, contain specimens of his music. Rimbault republ. the *Order of Daily Service, with the Musical Notation*. There are many works in MS. at Oxford, Cambridge, and London. A full list of works is in Grove.—See Q.-Lex.

Tamagno [tăh-măh′ñoh], **Francesco,** celebrated dramatic tenor; b. Turin, 1851; d. Varese, Aug. 31, 1905. Début Palermo, in *Un Ballo in maschera* (1873); excited great enthusiasm at La Scala, Milan, in 1880, as Ernani, etc.; continued his triumphs in Montevideo, Buenos Ayres, Rio de Janeiro, Lisbon (1880–1), Madrid (1885–6), Paris, London, New York (1890, '94–5), etc.; he created the rôle of Otello, in Verdi's opera, at La Scala in 1887. After 1902 he was heard very rarely. —Cf. E. de Amicis, *F. T.* (Palermo, 1902).

Tam′berlik, Enrico, celebrated dramatic tenor; b. Rome, Mar. 16, 1820; d. Paris, Mar. 13, 1889. Though intended for the law, he studied singing under Guglielmi and Borgna at Bologna, and came out at the S. Carlo Th., Naples, 1840, in Gius. Nicolini's *Theodosia*. After singing at Lisbon, Madrid and Barcelona, he was eng. 1850–64 during the season at the R. Ital. Opera, London, going in the winters to Petrograd, Paris, Madrid, North and South America, etc. He reappeared in London in 1870 and 1877; settled in Madrid as a manufacturer of arms. Among his leading rôles were Arnold (*Tell*), Manrico, Otello, Ottavio, Florestan (*Fidelio*), etc.

Tamburi′ni, Antonio, basso cantante (bass-baritone) stage-singer of great celebrity; b. Faenza, Mar. 28, 1800; d. Nice, Nov. 9, 1876. Pupil of his father, also of Boni and Asioli; début at Cento in 1818; thereafter sang on the chief stages of Italy, being engaged by Barbaja from 1824–32. During 1832–41 he sang at the Théâtre Italien, Paris, 'a conspicuous star in the brilliant constellation formed by Grisi, Persiani, Viardot, Rubini, Lablache, and himself,' appearing in London in the alternate seasons; after a short stay in Italy, he remained for ten years in Russia. He retired in 1859.

Tanieiev [tăh-ñā′yĕhv], **Alexander Sergeievitch,** b. Petrograd, Jan. 17, 1850. Pupil of F. Reichel in Dresden, and later of A. Petrov and Rimsky-Korsakov in Petrograd; after graduation from the P. Univ. he entered the government service, advancing to the post of dir.-in-chief of the Imp. Chancellery.—Works: The operas *Mest Amura* [Cupid's Revenge] and *Buran* [The Snowstorm]; for orch., op. 9, Suite in A; op. 11, *Aliosha Popovitch*, ballad after Tolstoy; op. 12, *Torzhestvennŷ marsh* [Festival March]; op. 14, Suite in F; op. 15, *Deux Mazourkas;* op. 21, Symphony No. 2, in B♭ m. (No. 1 is still MS.); op. 23, *Rêverie* for vl. and orch.; op. 31, *Hamlet*, overture; op. 36, Symphony No. 3, in E; 3 str.-quartets (op. 25, G; op. 28, C; op. 30, A); pcs. for vcl. and pf. (op. 10, 33); pf.-pcs. (op. 20, 22, 32); songs (op. 34, 35); *Arabesque* for clar. and pf. (op. 24).

Tanieiev, Sergei Ivanovitch, nephew of preceding; b. Govt. Vladimir, Nov. 25, 1856; d. Diutkov, n. Moscow, June 18, 1915. From an early age he st. the pf. under a Miss Miropolsky, who took him, at the age of 10, to N. Rubinstein, the dir. of the Moscow Cons. The latter admitted him to the Cons., where for 2 years he st. pf. and theory with E. L. Langer; after attending school for a year he reënt. the Cons. in 1869, studying until 1875 with N. Rubinstein (pf.), N. Hubert (form and fugue) and Tchaikovsky (comp. and instr.), forming a life-long friendship with the latter; made a very succ. pianistic début in Moscow, Jan. 31, 1875 (Brahms' D m. concerto); after a tour of Russia with L. Auer he travelled with N. Rubinstein, visiting Turkey, Greece and Italy; spent the winter of 1877–8 in Paris, toured the Baltic provinces, and toward the end of 1878 succ. Tchaikovsky as prof. of harm. and instr. at the Moscow Cons.; after N. Rubinstein's death (1881) he took over the latter's pf.-classes; from 1885–9 he was dir., also having charge of the classes in free comp., orch. and ensemble; from 1889–1906 he was prof. of cpt. and comp. He bequeathed his large and very valuable library to the 'N. Rubinstein

Library of Musical Theory,' founded by himself in the Moscow Cons.—As a pianist T. was in the very front rank of Russian virtuosi, a master of tonal shading; Tchaikovsky regarded him as the finest interpreter of his works for pf., all of which, excepting the B♭ m. concerto (first played by Prof. Kross in Petrograd), were introduced to the public by Tanieiev. As a composer he also ranks high, although his works are distinguished more for scholarly writing and perfection of form than for compelling utterance.—Works: A dramatic trilogy, *Oresteia* [*Agamemnon, Choëphorai, Eumenides*], after Æschylus (Petrograd, 1895); op. 1, *Johannes Damascenus*, cantata for soli, ch. and orch.; op. 12, Symphony No. 1, in C m. (3 earlier symphs. in MS.); op. 28, *Suite de Concert* for vl. and orch.; 2 str.-quintets (op. 14, G; op. 16, C); 6 str.-quartets (op. 4, B♭ m.; op. 5, C; op. 7, D m.; op. 11, A m.; op. 13, A; op. 19, B♭); 1 pf.-quartet (op. 20, E); 2 str.-trios (op. 21, D [2 vls. and vla.]; op. 31, E♭); 1 pf.-trio (op. 22, D); Prelude and Fugue for 2 pfs. (op. 29, G♯ m.); mixed choruses a capp. (op. 8, 10, 15, 24, 27, 35); vocal terzets (op. 23, 25 [w. orch.]); about 40 songs (op. 9, 17, 33, 34); in MS., 3 symphonies (No. 2 unfinished; No. 3, in D m., perf. Moscow, 1885), an overture in C on Russian themes, a str.-trio, 2 str.-quartets (E♭, C) and songs. He completed and instr. Tchaikovsky's *Andante et Finale* for pf. and orch. and *Roméo et Juliette* for sop. and ten. w. orch.; made pf.-arrs. of Tchaikovsky's 4th and 5th symphs., *Iolanthe* and *Shtchelkuntchik*, of symphs. by Glazunov, Arensky, etc. Also wrote a valuable treatise, *Podvizhnoy kontrapunkt strogavo pisjma* [Imitative Counterpoint in Strict Style] (2 vols.); transl. Bussler's *Formenlehre* and *Der strenge Stil*. Among his posth. papers was found an almost completed *Treatise on Canon and Fugue* (a sequel to his *Counterpoint*).—Cf. M. Montagu-Nathan, *Contemporary Russian Composers* (N. Y., 1917).

Tans'ur, William, English composer; b. Dunchurch (bapt. Nov. 6), 1706; d. St. Neots, Oct. 7, 1783. Organist and teacher of music.—Publ. *A Compleat Melody, or the Harmony of Sion* (1724?; later eds. '30, '36, '38, '64, etc., under varying titles); *Heaven on Earth, or the Beauty of Holiness* (1738); *Sacred Mirth, or the Pious Soul's Daily Delight* (1739); *The Universal Harmony* (1743, etc.); *The Psalm-Singer's Jewel* (1760, etc.); *Melodia sacra* (1771, '72); *A New Musical Grammar* (1746; 7th ed. 1829); an epitome of this last, *The Elements of Musick Displayed* (1772).

Tapper, Bertha (*née* **Feiring**), b. Christiania, Jan. 25, 1859; d. New York, Sept. 2, 1915. Pupil of Johan Svendsen and Agathe Backer-Gröndahl in Christiania; after graduation from the Leipzig Cons. (1878) she cont. her pianistic studies with Leschetizky in Vienna; came to America in 1881; taught pf. at N. E. Cons. (1889–97) and at Inst. of Mus. Art, N. Y. (1905–10). On Sept. 22, 1895, she married Thomas Tapper. Edited 2 vols. of Grieg's pf.-works; publ. pf.-pcs. and songs.

Tapper, Thomas, b. Canton, Mass., Jan. 28, 1864. Lecturer on music and educational subjects; 1903–4, editor of 'The Musical Record and Review'; 1904–7, do. of 'The Musician'; since 1905 lecturer and instr. of pf. at Inst. of Mus. Art, N. Y.; also head of music-dept. at N. Y. Univ. Has publ. *Chats with Music-Students* (1890); *The Music Life* (1892); *Music Talks with Children* (1896); *Child's Music World* (1896); *Pictures from the Lives of Great Composers* (1899); *First Studies in Music Biography* (1900); also numerous instructive works, *A Short Course in Music* (2 vols.), *Harmonic Music Course* (7 vols.), *The Modern Graded Piano Course* (19 vols.), etc.; contrib. to mus. journals.

Tap'pert, Wilhelm, born Ober-Thomaswaldau, Silesia, Feb. 19, 1830; d. Berlin, Oct. 27, 1907. Trained as a schoolmaster at Bunzlau Seminary, and taught school till 1856, when he entered Kullak's Academy at Berlin, and studied theory privately with Dehn. Dwelling in Berlin from 1866 as a writer, and contributor to various papers; edited the 'Allgem. deutsche Musikzeitung' 1876–80. His large collection of old tablatures contained unique specimens. After his death his valuable library was acquired by the Royal Library at Berlin.—Publ. *Musik und musikalische Erziehung* (1866); *Musikalische Studien* (1868); *Das Verbot der Quintenparallelen* (1869); *Wagner-Lexikon: Wörterbuch der Unhöflichkeit. . . .* (1877; 2d enlarged edition 1903); *Wandernde Melodien* (1890); *54 Erlkönig Kompositionen* (1898; 2d ed. 1906); *Sang und Klang aus alter Zeit* (1906); also songs, arrs. of old German songs, 50 Studies for the left hand f. pf., *Albumblätter* f. pf., etc.

Tarchi [tähr'kē], **Angelo,** b. Naples, 1760; d. Paris, Aug. 19, 1814. Pupil of Tarantino and Sala at the Cons. della Pietà. Up to 1797 he wrote operas for Italy and London; then went to Paris, and prod. several French comic operas, one of which, *d'Auberge en auberge*, had much success at the Th. Feydeau in 1800 (publ. at Hamburg as *Von Gasthof zu Gasthof*, and at Vienna as *Die zwei Posten*).

Taren'ghi, Mario, born Bergamo, 1870. Pupil of the Cons. there and in Milan; now (1918) dir. of the Scuola Musicale di Milano. —Works: The operas *Marcella* (Bergamo, 1901), *Gara antica* (Biella, 1907), *La Notte di Quarto* (Genoa, 1910); *Scena Orientale* for

orch.; a suite for fl. and pf.; fine pf.-pcs. (for 2 and 4 hands).

Tari'sio, Luigi, b. ?; d. Milan, Oct., 1854. He began life as a carpenter, and in his spare hours acquired sufficient skill on the violin to play dance-music at country-fairs, etc. His trade brought him into many humble homes, where he found old violins, the value of which was not suspected by their owners. Gifted with extraordinary powers of observation, he soon recognized the value of those neglected instruments, and, whenever possible, acquired them. After some time he began to imitate the models thus collected; then, in the capacity of repairer, he obtained access to Italian chapels and monasteries, where he discovered many valuable instruments. In 1827 he paid his first visit to Paris, disposing of a number of Italian violins to celebrated dealers. Soon he was acknowledged as the foremost connoisseur, so that his regular visits to Paris were eagerly looked for. In 1851 he made his first trip to London. T. was the first to recognize the value of the now famous Italian violins; it was he who created a market for them. He left a fortune of 300,000 francs, besides a collection of over 200 violins, which was acquired by Vuillaume of Paris.—Cf. G. Hart, *The Violin: Famous Makers and Their Imitators* (London, 1875; 4th ed. 1887); H. R. Haweis, *Old Violins* (ib., 1898); Hill, A. E. et al., *Antonio Stradivari* (ib., 1909).

Tarti'ni, Giuseppe, celebrated violinist; b. Pirano, Istria, April 8 [not 12], 1692; d. Padua, Feb. 16, 1770. While studying, at his parents' desire, for the priesthood, his first lessons on the violin strengthened his ardent longings for a secular career; his father finally allowed him to study law at Padua (1710), but music, especially the violin, and fencing, were his passion. A charge of abduction, following on his secret marriage to a niece of Cardinal Cornaro's, obliged him to take refuge in the Franciscan monastery at Assisi; for two years he studied the violin, also composition (under the organist Padre Boemo [Czernohorsky]), and then returned to Padua, a reconciliation having been effected with the Cardinal. Shortly afterward he heard the violinist Veracini at Venice, and was stimulated to more arduous endeavor; sending his wife to relations at Pirano, he retired to Ancona for further study of the violin. About this time (1714) he discovered the combination-tones, and utilized them in perfecting purity of intonation. His fame now increasing, in 1721 he was app. solo violinist and cond. of the orch. at St. Antonio in Padua. He spent the years 1723–5 in Prague as chamber-musician to Count Kinsky, having been invited thither to assist at the coronation of Karl VI; he then resumed his duties at Padua, and in 1728 founded a violin-school there, in which were formed many distinguished violinists (Nardini, Pasqualino, Lahoussaye).—T. was one of the great masters of the violin; his style of bowing still serves as a model, and his compositions are regarded as classics; he publ. op. 1, Six Concertos (1734; 3 republ. in Paris; 3 others republ. there w. 2 viola-parts added by Blainville, as *Concerti grossi*); also as op. 1, 12 violin-sonatas w. 'cello and cembalo; op. 2, 6 sonatas f. do.; op. 3, 12 sonatas [incl. op. 2] f. violin and bass; op. 4, *Sei concerti a violino solo, 2 violini, viola e violoncello o cembalo di concerto;* also as op. 4, 6 sonatas f. violin w. basso cont.; op. 5, 6 do.; op. 6, 6 do.; op. 7, 6 do.; op. 8, *Sei sonate a 3, due violini col basso;* op. 9, 6 do.; and *L'Arte dell' arco* (reprinted in French by Cartier; also by Choron in *Principes de composition*, and separately by André); the famous and oft-republished *Trillo del diavolo* was a posthumous work; the concerts have been republ. in various editions, and in varying combinations; sonatas have been republ. by Alard, Léonard, David, Jensen, Wasielewski, etc.—Theoretical works: *Trattato di musica secondo la vera scienza dell'armonia* (1754); *Risposta alla critica del di lui Trattato di musica di Msgr. Le Serre di Ginevra* (1767); *De' principj dell' armonia musicale contenuta nel diatonico genere* (1767); *Lettera alla signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino* (1770; English by Burney, 1771, and Bremner, 1779; German in 1786); and another treatise, only in a French transl. by P. Denis, *Traité des agréments de la musique* (1782). As a theorist he follows Rameau, and derives the minor chord from an undertone-series opposed to the overtone series; like Zarlino, he regards the minor chord as the opposite of the major.—BIBLIOGRAPHY: Fanzago, *Orazione. . . . delle lodi di G. T.* (Padua, 1770); J. A. Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (Leipzig, 1784); F. Vallotti, *Elogi* (Padua, 1792); C. Ugoni (1802; in *Della letteratura italiana . . .*, vol. i, pp. 1–28); F. Fayolle, *Notices sur Corelli, Tartini, etc.* (Paris, 1810); G. Benedetti, *Brevi cenni su G. T.* (Trieste, 1897); M. Tamaro, *G. T.* (Parenzo, 1897; in 'Atti e memorie della Società istriana . . . .,' vol. xii).—See Q.-Lex.

Taskin [tăhs-kăn'], **(Émile-) Alexandre,** grandson of Henri-Joseph; b. Paris, Mar. 18, 1853; d. there Oct. 5, 1897. Operatic baritone, pupil of Ponchard and Bussine at the Paris Cons., taking a 1st 'accessit.' Début at Amiens, 1875, in *Les Mousquetaires de la Reine.* Sang in Lille and Geneva; returned to Paris in 1878; eng. at the Opéra-Comique

in 1880, and created important parts in many new operas (*Jean de Nivelles*, *Les Contes d'Hoffmann*, *Manon*, *Egmont*, *Esclarmonde*, etc.). He retired in 1894, and from then until his death he was prof. of lyrical declamation at the Cons. On the night of the terrible catastrophe of the burning of the Opéra-Comique (May 25, 1887) he was singing in *Mignon;* through his calmness and bravery many lives were saved, and the government decorated him with a medal.

Taskin, Pascal, the inventor of leathern tangents for the clavichord; b. Theux (Liège), 1723; d. Paris, Feb. 9, 1795; was a celebrated instrument-maker in Paris. Also introduced the piano-pedal worked by the foot instead of the knee.—His nephew, **Joseph-Pascal T.,** b. Theux, Nov. 20, 1750; d. Paris, Feb. 5, 1829, was Keeper of the King's Instruments, from 1772 to the Revolution; his second son, **Henri Joseph,** b. Versailles, Aug. 24, 1779, d. Paris, May 4, 1852, page of the Chapel Royal, became a fine organist and composer, publishing a pf.-concerto, pf.-trios, a Caprice f. pf. and violin, solo pieces f. pf., and songs; 3 operas remained MS.

Tau'bert [tow'bĕhrt], **Ernst Eduard,** b. Regenwalde, Pomerania, Sept. 25, 1838. Studied theology at Bonn, and music there under Albert Dietrich, later under Kiel at Berlin, where he became teacher at the Stern Cons. and mus. critic of the 'Post.' Received the title of 'Professor' in 1898; elected member of the Akademie in 1905, and senator in 1909. He is still (1917) an active contributor on the staff of 'Die Musik.'—Works: Pf.-quintet in G, op. 31; quintet for wind-instrs. in B♭, op. 48; pf.-quartet in E♭, op. 38; 5 str.-quartets (op. 32, No. 1, D; No. 2, E♭; op. 34, E m.; op. 56, F♯ m.; op. 63, D m.); pf.-trio in E, op. 12. *Ballade* in C m. for orch., op. 54; *Suite* in D for str.-orch., op. 67. *Brautgesang* for soli, ch. and orch., op. 21; *Festpsalm* for ch., org. and orch., op. 72; *Hymnus an Amor* for ch. and orch., op. 75. Pf.-pcs. for 2 and 4 hands; songs.

Tau'bert, Otto, b. Naumburg-on-Saale, June 26, 1833; d. Torgau, August 1, 1903. Pupil in Naumburg of O. Claudius; student at Halle, taking degree of *Dr. phil.* at Bonn in 1859; taught in various schools; and in 1863 was app. prof. at the Gymnasium at Torgau, where he was also cantor at the Stadtkirche, prefect of the cathedral-choir and cond. of the munic. singing-society.—Works: *Salvum fac regem*, f. mixed chorus; *Skolion of Kallistratos*, f. male ch.; other male choruses; songs; —publ. *Die Pflege der Musik in Torgau* (1868); *Der Gymnasialsingchor in T.* (1870); ‚*Daphne,*' *das erste deutsche Operntextbuch* (1878).

Tau'bert, (Karl Gottfried) Wilhelm, b. Berlin, Mar. 23, 1811; d. there Jan. 7, 1891. Pianist; pupil of Neithardt, later of L. Berger, and for comp. of Bernhard Klein. Appeared early as a concert-player; taught music in Berlin, became accompanist at the court concerts in 1831; in 1842, cond. of the opera and the symphony-concerts of the royal orch., being app. Hofkapellmeister in 1845, and retiring in 1870 with the title of 'Oberkapellmeister.' President of the mus. section of the Akademie from 1875.—Operas [all in Berlin] *Die Kirmess* (1832); *Der Zigeuner* (1834); *Marquis und Dieb* (1842); *Joggeli* (1853); *Macbeth* (1857); *Cesario* (1874). Music to Shakespeare's *Tempest* (Darmstadt, 1891; very successful there and elsewhere); to Euripides' *Medea;* to Tieck's *Der gestiefelte Kater* (1844), and to *Blaubart* (1845). For orch.: 3 symphonies (op. 69, F; op. 80, B m.; op. 113, C m.); 2 overtures (op. 111, *Festouvertüre;* op. 139, *Aus 1001 Nacht*); op. 28, *Bacchanale;* op. 146, *Geburtstagsmarsch;* op. 161, 25 vars. on an orig. theme; op. 166, *Sieges- und Festmarsch;* 2 pf.-concertos (op. 18, E♭; op. 189, A); op. 173, vl.-concerto in D m. Chamber-music: 1 pf.-quartet (op. 19, E♭); 4 str.-quartets (op. 73, E m.; op. 93, B♭; op. 130, G; op. 183, F); 2 pf.-trios (op. 32, F; op. 96, E♭); 3 vl.-sonatas (op. 1, F m.; op. 15, G m.; op. 104, A); 1 vcl.-sonata (op. 150, G). Op. 87, *Vater unser* for soli, ch. and orch.; op. 200, *Der Landsknecht* for ten. and bass soli, male ch. and orch. Choruses a capp.; numerous pcs. for pf. (6 sonatas, etc.). Of his 300 songs his *Kinderlieder* (op. 145, 160) have become famous.

Taubmann [towb'-], **Otto,** b. Hamburg, Mar. 8, 1859. After graduation from school he followed a commercial career for 3 years; then st. music under Wüllner, Rischbieter, Nicodé and Blassmann at the Dresden Cons.; travelled for a year for further study, and began his career as th.-cond.; 1886–9, dir. of the Wiesbaden Cons.; 1891–2, th.-cond. in Petrograd; 1892–5, cond. of the Cäcilienverein in Ludwigshafen; then settled in Berlin, where since 1898 he has been mus. critic of the 'Börsen-Courier'; made Kgl. Prof. in 1910, after the phenomenal success, in Berlin, of *Eine Deutsche Messe* for soli, double ch., org. and orch. (written 1896; first perf., with mod. succ., at the Tonkünstlerversammlung in Dortmund, 1898).—Other works: Psalm 13 for soli, ch. and orch.; *Tauwetter* for male ch. and orch.; 2 'Chordramen' (for 6-part ch.), *Sängerweihe* and *Siegmar und Heliëa; Krieg und Frieden*, cantata (1916); an opera, *Portia* (Frankfort, 1916); male choruses a capp. Has ed. the vocal pf.-scores of Schütz's *Weihnachtsoratorium* and Wagner's *Rienzi.*

Taudou [toh-doo'], **Antoine (-Antonin-Barthélemy),** b. Perpignan, France, Aug. 24, 1846. Violinist; pupil of Paris Cons.,

winning the Grand prix de Rome in 1869 with the cantata *Francesca da Rimini;* member of the Opéra-orch.; since 1883, prof. of harmony at the Cons.—Publ. a *Marche-Ballet*, a *Chant d'automne*, and a *Marche nocturne*, f. orch.; a violin-concerto; a string-quartet in B♭m.; a pf.-trio; a trio f. flute, viola and 'cello; etc.

Tausch [towsh], **Franz**, celebrated clarinettist; b. Heidelberg, Dec. 26, 1762; d. Berlin, Feb. 9, 1817. At 8 he played in the Electoral orch. at Mannheim; was eng. at Munich 1777–89, and then in the court orch. at Berlin, where he founded a school for wind-instrs. in 1805. Heinrich Bärmann was his pupil.—Publ. 2 clar.-concertos, 3 concertantes f. 2 clars., Andante and Polonaise f. clar., clar.-duos, trios f. 2 clars. w. bassoon, 6 quartets f. 2 basset-horns and 2 bassoons (w. 2 horns *ad lib.*), 6 military marches *a* 10, etc.

Tausch, Julius, b. Dessau, April 15, 1827; d. Bonn, Nov. 11, 1895. Pianist, pupil of Fr. Schneider, and of the Leipzig Cons. 1844–6, then settling in Düsseldorf; succeeded Rietz as cond. of the 'Künstlerliedertafel'; was Schumann's deputy from 1853, and in 1855 his successor, as cond. of the Mus. Soc. and Subscription Concerts, retiring in 1890.—Works: Op. 4, Music to *As you like it;* op. 10, *Der Blumen Klage auf den Tod des Sängers* f. sopr. solo, female voices and orch.; op. 11, *Ave Maria* f. sopr. solo and orch.; op. 12, *Dein Leben schied, dein Ruhm begann* f. male ch. and orch.; op. 16, *Germanenzug* for sop. solo, ch. and orch.; op. 18, *Rheinfahrt* for bar. solo, male ch. and orch.; op. 9, *Festouvertüre* f. orch.; duo f. pf. and violin; pf.-pieces; male choruses; etc.

Tau'sig [tow'ziyh], **Karl,** b. Warsaw, Nov. 4, 1841; d. Leipzig, July 17, 1871. Remarkable piano-virtuoso; trained by his father, **Aloys T.** [1820–1885], who was a pupil of Thalberg, and wrote brilliant pf.-music; from the age of 14 he studied with Liszt, almost vying with him in grandeur of interpretation, and surpassing him in absolute flawlessness of technique—the latter due, in great part, to his systematic and zealous practice of his original transposing finger-exercises. His public début was made in 1858, at an orchestral concert conducted by von Bülow at Berlin. During the next two years he gave concerts in German cities, making Dresden his headquarters; then went to Vienna in 1862, giving orchl. concerts with 'advanced' programs similar to Bülow's at Berlin. He settled in Berlin in 1865, and opened a 'Schule des höheren Klavierspiels.' Now recognized as a virtuoso of the first rank, he gave concerts in the principal towns of Germany, and at Petrograd and other Russian centres. He died of typhoid fever.—Works: 2 études de concert, in F♯ and A♭, op. 1 (cancelling an earlier op. 1, a pf.-transcription of his own symphonic ballade, *Das Geisterschiff*); *Ungarische Zigeunerweisen* f. pf.; *Nouvelles soirées de Vienne, Valses-Caprices* on themes from Strauss; *Tägliche Studien* f. pf. (transposing chromatic exercises of high value; edited by Ehrlich).—Complete pf.-score of Wagner's *Meistersinger;* a selection of studies from Clementi's *Gradus ad Parnassum*, with variantes and changed fingerings; a transcr. of Bach's Toccata and Fugue for Organ, in D m.; of Weber's *Aufforderung zum Tanz;* of 6 Beethoven quartets; of the 'Walkürenritt' and Siegmund's Liebeslied, from Wagner's *Walküre;* etc.—Cf. K. F. Weitzmann, *Der Letzte der Virtuosen* (Leipzig, 1868); W. von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit* (Berlin, 1872; Engl. tr. by M. R. Baker, New York, 1900).

Tauwitz [tow'vits], **Eduard,** b. Glatz, Silesia, Jan. 21, 1812; d. Prague, July 25, 1894. Kapellm. at theatres in Vilna (1837), Riga (1840), Breslau (1843) and Prague (1846; pensioned 1863); at Prague he also directed the Sophien-Akademie, and was 'Chormeister' of the German 'Männergesangverein.' Wrote upwards of 1,000 compositions: 3 operas, *Trilby* (Vilna, 1836), *Bradamante* (Riga, 1844) and *Schmolke und Bakel*, comic (Breslau, 1846); church-music, songs, part-songs, and considerable 'occasional' music.

Tay'ber. See TEYBER.

Taylor, David Clark, b. New York, Nov. 11, 1871. Grad. of the Coll. of the City of N. Y. (A. B., 1890); st. pf. with O. W. Wilkinson (1888–94), theory with A. Remy (1893–7) and singing (1890–6) with several masters in N. Y. Has publ. *The Psychology of Singing* (N. Y., 1908; Ger. tr. by F. Stubenvoll, Berlin, 1910; very valuable); *Self-Help for Singers* (N. Y., 1914; Ger. tr. by F. Stubenvoll, Berlin, 1914); *New Light on the Old Italian Method* (N. Y., 1916); *The Melodic Method in School Music* (N. Y., 1917); contrib. the chapters on Voice Culture to 'The Art of Music' (14 vols.; N. Y., 1917), and essays to various journals.

Taylor, Deems, b. New York, Dec. 22, 1885. Grad. of N. Y. Univ. (A. B., 1906); pupil in theory of O. Coon (1908–9); dir. of Theory-dept. at the Lichtmann Piano Inst. in N. Y.; war-correspondent for 'The Tribune' (N. Y.) in 1916; since 1917 assoc.-ed. of 'Collier's Weekly.'—Works: Op. 2, *The Siren Song*, symph. poem in E m. (Nat. Fed. of Music Clubs prize, 1912); op. 6, *The Chambered Nautilus* for ch. and orch. (Schola Cantorum, N. Y., 1916); op. 8, *The Highwayman*, cantata (Peterborough Fest., 1914); op. 12, *Through the Looking-Glass*, suite for strs., wind-instrs. and pf.; pf.-pcs.; songs (a cycle, *The City of Joy*, etc.).

Taylor, Edward, b. Norwich, Engl., Jan. 22, 1784; d. Brentwood, Mar. 12, 1863. Became bass singer (taught by Chas. Smyth and Dr. Beckwith) at the Norwich Concerts, and in 1824 a co-founder of the Norwich Mus. Fest., which he cond. 1839 and 1842. Settled in London, 1825, as a singer, teacher, and mus. critic for the 'Spectator'; succeeded Stevens as prof. at Gresham College in 1837. Founder of the 'Purcell Club'; also, with Rimbault and Chappell, of the Mus. Antiq. Soc.—Publ. *Three Inaugural Lectures* (1838); *An Address from the Gresham Prof. of Music to the Patrons and Lovers of Art* (1838; plea for founding a mus. library at Gresham); *The Engl. Cathedral Service: Its Glory, Its Decline, and Its Destined Extinction* (1845); *People's Music Book* (1844) and '*Art of Singing at Sight*' (1846; 2d ed. 1855), both with J. Turle; edited Purcell's *King Arthur;* translated libretti of Mozart's *Requiem*, Graun's *Death of Jesus*, Haydn's *Seasons*, Spohr's *Last Judgment* and *Fall of Babylon.*

Taylor, Franklin, pianist and teacher; b. Birmingham, Engl., Feb. 5, 1843. Pupil of C. Flavell (pf.) and T. Bedsmore (org.); also 1859–61 of Plaidy, Moscheles, Richter, Hauptmann and Papperitz at Leipzig Cons. Returning to London *via* Paris in 1862, he settled there as a highly successful concert-pianist and teacher; 1876–82, prof. at the Nat. Training School, and since 1883 at the R. C. M., then ceasing to play in public; 1891–3, a director of the Philharm. Soc. He is on the Assoc. Board of the R. A. M. and the R. C. M. for local examinations; and is President of the Acad. for the Higher Development of Pf.-playing.—Works: *Primer of Pf.-playing* (1877); *Pf. Tutor; Technique and Expression in Pf.-playing* (1897); numerous articles in Grove's Dict.; transl. E. Fr. Richter's works on Harmony, Counterpoint, and Canon and Fugue.

Tchaikov'sky, Piotr [Peter] Ilyitch, b. Votkinsk, Government of Viatka, May 7, 1840; d. Petrograd, Nov. 6, 1893 (of cholera). From the age of 7 he had regular lessons on the piano. In 1850 he ent. the preparatory class of the School for Jurisprudence in Petrograd, and two years later his parents settled there permanently. From 1855–8 his piano-teacher was Rudolf Kündinger, under whom he made good, but by no means phenomenal, progress; at the same time he sang in the chorus under the renowned Lomakin. He always loved music; in fact, it was his greatest pleasure, but he had not thought seriously of it as a profession. Having graduated from the law-school in 1859, he was app. to a post in the Ministry of Justice. Before long he began to doubt his fitness for a legal career; his musical talent began to manifest itself more and more, and when even his unmusical father had urged him to devote himself to the art, he began in 1861 to study theory privately with Zaremba. His steady progress strengthened his faith in his talent, so that in 1863 he resigned his government position and entered the newly establ. Cons. in Petrograd, continuing his theoretical studies with Zaremba and attending the classes of Ciardi (fl.), H. Stiehl (org.) and A. Rubinstein (pf.). There he formed a lasting friendship with Herman Laroche, later one of the most influential of Russian critics, who exerted a strong influence upon the development of his musical taste. In 1865 he graduated, winning a prize for a setting of Schiller's *An die Freude.* When Nikolai Rubinstein founded the Moscow Cons. (1866), he offered T. the position of prof. of harmony. There he remained till 1877, acting from 1872–6 also as critic of the 'Russky Viedomosty,' and attending the first Bayreuth festival of 1876 as its special correspondent. From the beginning N. Rubinstein took a lively interest in T.; as cond. of the Imp. Russ. Mus. Soc. he produced many of the young man's works at his concerts, and recommended him to the influential publisher Jurgenson. In a comparatively short time T. was famous in Moscow; the capital, however, was slow in its appreciation, while in Vienna, Paris and Berlin the first works roused decided opposition, which was overcome only gradually. A love-affair with the famous Desirée Artôt (q. v.) had progressed as far as an engagement (1868), when the advice of his friends prevailed, and he declined playing the rôle of 'husband of his wife.' More serious were the consequences of his hasty marriage to Antonina Ivanovna Milyukova (July 18, 1877), which, after several weeks of misery, ended in separation (Oct. 6). This brief, but bitter, experience brought on a complete nervous collapse. He resigned his post at the Cons., and went to Clarens, Switzerland, to recuperate. Early in 1877 a wealthy widow, Nadezhda Filaretovna von Meck (1831–94), a passionate lover of music, had become interested in T.'s works, and had given him several commissions, for which she had sent him almost extravagant sums. Through N. Rubinstein she learned the details of the composer's plight, and while his friends were trying to raise sufficient funds to enable him to spend a year in Switzerland and Italy, she settled upon him an allowance of 6,000 rubles for life to ensure his financial independence. In 1888 this income was increased by the addition of 3,000 rubles from the Czar's private purse. After his recovery T. never held any positions, but devoted his entire time to composition. Although in 1885 he

made his permanent home in Maidanovo, near Klin, he spent much time at the various Russian estates of Mme. von Meck, with his favorite sister, Alexandra Davidov, at Kamenka, and shorter periods in Switzerland, Italy, France and Germany. Always of a shy and retiring disposition, he made no public appearance until 1887 as cond. of his own works in Moscow; from then until his death he was overwhelmed with invitations to conduct in the principal cities of Europe. In May, 1891, he visited America, conducting 4 concerts in New York (in connection with the dedication of Carnegie Hall), 1 in Baltimore and 1 in Philadelphia. In 1893 he was made Mus. Doc. (hon. c.) by the Univ. of Cambridge, England.—Tchaikovsky was a zealous cultivator of national spirit and color in music. His own is full of Russian characteristics, while his broad, passionate cantilena shows unmistakable traces of his love for Italian music. He has frequently used native folk-music as thematic material, but, more than this, his music shows the strange and violent contrasts of mood characteristic of the race; now full of a wild and barbarous energy and fiery intensity; now of an almost maiden tenderness and ingenuousness; now of a black and hopeless melancholy. His highest qualities are shown in his orchestral works, particularly his symphonies, symphonic poems, suites and overtures, of which the orchestration is of the richest modern cast. His numerous operas, mostly on Russian subjects, are little known outside of his native land; but a casual inspection of their scores shows that he was no follower of Wagner, and constructed them closely after old-time models. His songs have a characteristic and poignant melancholy. His first pianoforte-concerto is one of the best-known and most effective modern works of its class, and his solo pianoforte-compositions, though chiefly written in the vein of salon-music, bear the hall-mark of his melodic freshness and originality of harmonic treatment.

Bibliography.—In Russian: V. E. Tcheshichin, *P. T. Attempt at a Characterization* (Riga, 1893); H. Laroche and N. Kashkin, *In Memory of T.* (Moscow, 1894); N. Kashkin, *Reminiscences of T.* (ib., 1897); A. P. Koptiaiev, *P. I. T.*, in 'Russkaya Muzÿkalnaya Gazeta' (No. 1, 1897); Modest Tchaikovsky, *The Life of P. I. T.* (2 vols.; Petrograd, 1900, '02; Ger. tr. by P. Juon as *Das Leben P. I. T.'s*, Leipzig, 1900–4; Engl. tr. [abridged] by R. Newmarch as *The Life and Letters of P. I. T.*, London, 1905; the standard work, containing a wealth of biographical material and numerous letters); N. Findeisen, *Studies on T.*, in 'Russk. Muzÿkal. Gaz.' (Nos. 26–48, 1902); K. Tchernov, *The Symphonies of P. T.* (Petrograd, 1904); I. Lipiaiev, *P. I. T.* (Moscow, 1905); N. Miaskovsky, *T. and Beethoven* (ib., 1912); S. Liapunov, *Correspondence between A. Balakirev and P. T.* (Petrograd, 1912). See also the special T. number of 'Russk. Muzÿkal. Gaz.' (No. 42, 1903).—In German: I. Knorr, *P. T.* (Berlin, 1900); K. Hrubý, *P. T. Eine monographische Studie* (Leipzig, 1902); O. Keller, *P. T.* (ib., 1914).—In English: R. Newmarch, *T.: His Life and Works* (London, 1900; 2d enlarged ed. 1908); E. M. Lee, *T.* (ib., 1904); E. Evans, *T.* (ib., 1905).—A complete thematic catalogue of T.'s works was prepared by B. Jurgenson (Moscow, 1897; in Russian).—For analysis of works see *T.'s Orchesterwerke erläutert*, No. 14 of Schlesinger's 'Meisterführer' (Berlin, 1911).

Works.

Dramatic: The operas *Voievoda*, op. 3 (Moscow, Feb. 13, 1869; destroyed, except the overture and a 'Dance of the Country-girls'); *Undine* (written 1869; not perf.; destroyed, except some fragments later used in *Sniegurotchka* and Symph. No. 2); *Opritchnik* [The Guardsman] (Petrograd, April 24, 1874); *Kuznets Vakula* [Smith V.], op. 14 (ib., Dec. 6, 1876; rewritten as *Tcherevitchki* [The Little Slippers], Moscow, Jan. 27, 1887; known in Engl. as *Oxana's Caprice*, in Ger. as *Oxanas Launen*); *Yevgeny Oniegin* [Eugene O.], op. 24 (Moscow, Mar. 29, 1879; New York [in concert-form], Feb. 1, 1908); *Orleanskaya dieva* [The Maid of Orleans] (Petrograd, Feb. 25, 1881); *Mazeppa* (Moscow, Feb. 15, 1884); *Tcharodeika* [The Enchantress] (Petrograd, Oct. 2, 1887); *Pikovaya dama* [Pique-Dame; The Queen of Spades], op. 68 (ib., Dec. 19, 1890; M. O. H., Mar. 5, 1910); *Iolanthe*, op. 69 (ib., Dec. 24, 1892).—Ballets: *Lebedinoie ozero* [The Swan Lake], op. 20 (Moscow, 1876); *Spiashtchaya krasavitsa* [The Sleeping Beauty], op. 66 (Petrograd, 1890); *Shtchelkuntchik* [Nutcracker], op. 71 (ib., 1892).—Incid. music to Ostrovsky's *Sniegurotchka*, op. 12; Shakespeare's *Hamlet*, op. 67b; Ostrovsky's *Dmitri samozvanets* [The False Demetrius] (MS.), *Vassily Shuisky* (MS.) and *Voievoda;* also recitatives and choruses to Auber's *Domino Noir*, and recitatives to Mozart's *Nozze di Figaro*.

For Orchestra: 6 symphonies (op. 13, in G m., *Zimnia grozi* [Winter-storms; but publ. with Fr. title *Rêverie d'Hiver* and Ger. title *Wintertträume*]; op. 17, C m.; op. 29, D; op. 36, F m.; op. 64, E m.; op. 74, B m. [*Pathétique*]); 5 symph. poems (op. 18, *La Tempête* [after Shakespeare]; op. 32, *Francesca da Rimini;* op. 58, *Manfred* [after Byron]; op. 77, *Fatum;* op. 78, *Le Voyévode*); 7 overtures (op. 3, *Voievoda;* op. 15, *Ouverture triomphale* [on the Danish national hymn]; op. 49, *1812;* op. 67, *Hamlet*, overt.-fantasy; op. 76, to Ostrovsky's *Groza* [The Storm]; *Roméo et Juliette*, no op.-number; 2 early overtures in F and C m. [both MS.]); 6 suites (op. 43; op. 53, *caractéristique;* op. 55; op. 61, *Mozartiana;* op. 66a, *La Belle au Bois Dormant* [from the ballet]; op. 71, *Casse-Noisette* [from the ballet]); 3 pf.-concertos (op. 23, B♭ m.; op. 44, G; op. 75, E♭); 1 vln.-concerto (op. 35, D); op. 26, *Sérénade mélancolique* for vl. and orch.; op. 31, *Marche slave;* op. 33, *Variations sur un thème rococo* for vcl. and orch.; op. 34, *Valse-Scherzo* for vl. and orch.; op. 45, *Capriccio italien;* op. 48, *Sérénade* for str.-orch.; op. 56, *Fantaisie de Concert* for pf. and orch.; op. 62, *Pezzo capriccioso* for vl. and orch.; op. 79, *Andante et Finale* for pf. and orch. (posth.: orchestrated by S. Tanieiev).—Without op.-number; *Élégie* for str.-orch.; *Koronatsionnÿ marsh* (for the coronation of Alexander III, 1883); *Marche militaire; Marche solennelle*.

Chamber-music: 3 str.-quartets (Op. 11, D [with the famous Andante cantabile]; op. 22, F; op. 30, E♭ m.); op. 42, *Souvenir d'un lieu cher*, 3 pcs. for vl. and pf. [orchestr. by Glazunov]; op. 50, pf.-trio in A m.,

À la mémoire d'un grand artiste [N. Rubinstein]; op. 70, str.-sextet in D m., *Souvenir de Florence.*

For Pf.: Op. 1, *Scherzo* and *Impromptu;* op. 2, *Souvenir de Hapsal,* 3 pcs. [No. 2 is the famous *Chant sans paroles*]; op. 4, *Valse;* op. 5, *Romance;* op. 7, *Valse-Scherzo;* op. 8, *Capriccio;* op. 9, *Trois morceaux;* op. 10, *Deux* do.; op. 19, *Six* do.; op. 21, *Six morceaux sur un seul thème;* op. 37, *Grande sonate* in G; op. 37b, *Vremena goda* [Les quatre Saisons], 12 char. pcs.; op. 39, *Album pour Enfants;* op. 40, *Douze morceaux;* op. 51, *Six pièces;* op. 59, *Dumka;* op. 72, *Dix-huit morceaux;* op. 80, sonata in C♯ m. [posth.].

Vocal: Liturgy of St. John Zlatoust for ch. a capp. (op. 41); 17 sacred choruses a capp. (op. 52); *Kradosti* [An die Freude] (Schiller) for ch. and orch.; Cantata for the Polytechnic Expos. (1872); *Moskva,* coronation-cantata for soli, ch. and orch. (1883); Chorus of Flowers for mixed and children's vcs. and orch. from an unfinished opera, *Mandragora; Roméo et Juliette* for sop. and ten. soli w. orch. (completed by Tanieiev); 6 duets (op. 46); over 100 songs (op. 6 [No. 6 is *Nur wer die Sehnsucht kennt*], 16, 25, 27, 28, 38, 47, 54, 57, 60, 63, 65, 73).

Writings: *Utchebnik garmony* [Manual of Harmony] (1870; 6th ed. 1897; Ger. tr. by P. Juon, 1899; Engl. tr. by E. Krall and J. Liebling as *Guide to the Practical Study of Harmony,* 1900); *Kratky utchebnik garmony* [Short Manual of H.] (2d ed. 1895). He translated Gevaert's *Traité d'Instrumentation* (1866; 2d ed. 1903) and Lobe's *Katechismus der Musik* (1870); also the libretto of Mozart's *Nozze di Figaro.* Edited the works of Bortniansky (1881). His coll. criticisms and reminiscences were publ., with preface, by H. Laroche in 1898 (Ger. tr. by H. Stümcke, 1899).

Tche'repnin, Nikolai Nikolaievitch, b. Petrograd, 1873. While pursuing his law studies at the Univ. there, he st. comp. under Rimsky-Korsakov at the Cons. (1895–8); since 1901 cond. of the Beliaiev Symph. concerts; also prof. at the Cons.—Works: The ballets *Armidas Pavillon, Narcissus* and *The Masque of the Red Death* (after Poe). Op. 4, Prelude to Rostand's *La Princesse lointaine;* op. 5, *Piesnj Safo* [Sappho's Song] for sop., fem. ch. and orch.; op. 6, *Notch* [Night] and *Staraya piesnia* [The Old Song] for mixed ch. and orch.; op. 9, *Poème lyrique* for vl. and orch.; op. 11, str.-quartet in A m.; op. 12, *Scène dans la Caverne des Sorcières* (after Macbeth) for orch.; op. 17, *Fantaisie dramatique* (after Tiutchev) for do.; op. 29, Suite (from the ballet *Armidas Pavillon);* op. 30, pf.-concerto (Beliaiev Prize, 1909); op. 32, Liturgy of St. John Zlatoust for mixed ch. a capp.; op. 39, *Le Jardin enchanté,* suite for orch.; op. 40, *Narcisse et Écho,* symph. poem for do.; Gavotte in D for do.; pf.-pcs., choruses, duets and songs.—Cf. M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Tcherniavsky. Erroneously printed under Cherniavsky (q. v.).

Tcheshi'chin, Vsievolod Yevgrafovitch, b. Riga, Feb. 18, 1865. After the completion of his law studies at Petrograd Univ. (1887) he settled in Riga, becoming Justice of the Peace. In music entirely self-taught; 1888–94, music critic of the Riga 'Viestnik' [Messenger]; since 1896 do. of the 'Pribaltiskÿ Listok' [Journal] (later changed its name to 'Pribalt. Krai' [Country]). In 1898 he establ. the Riga branch of the Imp. Russ. Mus. Soc.—Has publ. (in Russian) *P. Tchaikovsky. Attempt at a Characterization* (1893); *Short Libretti* (1894; guide to 100 operas); *Echoes from the Opera and Concert-hall* (1896; coll. of criticisms [1888–95]); *Parsifal, A Critical Study* (1899); *History of Russian Opera* (1902; 2d augm. ed. 1904). Also transl. *Tristan* and *Parsifal* into Russian.

Tebaldi'ni, Giovanni, b. Brescia, Sept. 7, 1864. Pupil of Paolo Chimeri; at 15, organist of Brescia Cath., and chorusmaster at the Guillaume Th.; entered the Milan Cons. in 1883; expelled 1886 for criticizing a mass written by one of the professors. After a wandering life as organist and journalist, he entered the school for church-music at Ratisbon, and zealously studied theory, comp., and mus. history (1888–9). From 1889–94 he was maestro of the 'Schola cantorum' at San Marco, Venice; 1894–7, maestro at the Padua Cath.; 1897–1902, Director of Parma Cons.; since 1902 maestro at the Basilica in Loreto. He is Chev. of the Order of Isabella (1897), Commander of the Pontifical Order of St. Sylvester (1906) and Commander of the Crown of Italy (1915); corresp. member of the R. Academies of Florence and Bologna. Is a zealous reformer of church-music in Italy. —Works: *Fantasia araba* for orch.; *Messa funebre* (w. Bossi); op. 12, *Messa di San Antonio a* 4, w. strings and chorus; op. 35, *Missa solemnis pro defunctis* for soli, ch., org. and orch. (for the obsequies of Humbert I, 1908); other masses, offertories, motets, etc.; organ-music (e.g., *Trois pièces,* op. 16); and a great Organ-method (see Bossi). He has publ. in modern notation the orchl. scores of Cavalieri's *Anima e Corpo* and Peri and Caccini's *Euridice* (prod. Milan, 1916). Writings: *La Musica sacra in Italia* (1894); *L'Archivio musicale della Cappella Antoniana in Padova* (1895); in the 'Riv. Mus. Ital.' have appeared *Giov. Pierluigi da Palestrina* (1894), *Gounod, autore di musica sacra* (1895), *Felipe Pedrell ed il Dramma lirico spagnuolo* (1897), *L'Elemento lirico nella musica sacra* (1906), *L'Anima musicale di Venezia* (1908), *Telepatia musicale* (1909; see Gnecchi), etc.

Tedes'co, Ignaz (Amadeus), pianist, called the 'Hannibal of octaves'; b. Prague, 1817; d. Odessa, Nov. 13, 1882. Pupil of Triebensee and Tomaček; successful concert-tours, especially in Southern Russia; settled in Odessa. Wrote light and brilliant *salon*-music: Pf.-concerto, Caprices de concert, mazurkas, waltzes, rhapsodies, nocturnes, transcriptions.

Te'lemann, Georg Michael, grandson of Georg Philipp T.; b. Plön, Holstein, April 20, 1748; d. Riga, Mar. 4, 1831, as mus. dir.

and cantor.—Publ. *Unterricht im Generalbass-Spielen auf der Orgel . . .* (1773); *Beiträge zur Kirchenmusik*, organ-pieces (1785); *Sammlung alter und neuer Kirchenmelodien* (1812); and *Über die Wahl der Melodie eines Kirchenlieds* (1821).

Te'lemann, Georg Philipp, influential contemporary of J. S. Bach; b. Magdeburg, Mar. 14, 1681; d. Hamburg, July 25, 1767. He had only an ordinary school-training in the mus. rudiments, owing his later eminence to self-instruction. At 12 he wrote an opera *à la* Lully; at 14 he cond. the music in the Catholic ch. at Hildesheim; in 1700 he entered Leipzig Univ. as a student of law and modern languages, and in 1704 became organist and mus. dir. at the Neukirche, enlarging his choir by a students' singing-society ('Collegium musicum') organized by himself. From 1704–8 he was Kapellm. to Count Promnitz at Sorau; then Konzertmeister at the court of Eisenach, where he succeeded Hebenstreit in 1709 as court cond., retaining title and emoluments when called (1711) to Frankfort as Kapellm. at the churches of the 'Barefooted Friars' and St. Catherine. From 1721 till death he was town mus. dir. at Hamburg; declining, on Kuhnau's death in 1722, the proffered positions of town mus. dir. and cantor of the Thomasschule at Leipzig. An astonishingly productive composer, he wrote with ease and fluency in any desired style; he was far better known in his time than Bach, whose superior depth, dignity and thorough workmanship have won the day with posterity.—Works: 12 series of cantatas and motets for the church-year (about 3000 numbers with orch. or organ); 44 Passions; 33 installation-numbers for preachers; 33 *Hamburger Capitänsmusiken* (each being a cantata w. instrl. introduction); 20 pieces for jubilees, consecrations, or coronations; 12 funeral services; 14 numbers of wedding-music; over 600 overtures; many serenades and oratorios; some 40 operas (chiefly for Hamburg).—Most of his publ. works were engraved by T. himself. The following have been reprinted: The oratorios *Der Tag des Gerichts* and *Ino* in vol. xxviii of 'Dkm. deutscher Tonkunst' (M. Schneider); a *Concerto a 7* ib., vol. xxix (A. Schering); a Trio-sonata in E♭ in 'Collegium Musicum' (Riemann); *Sing-, Spiel- und Generalbassübungen* by M. Seiffert.—Cf. Autobiography in J. Mattheson's *Grundlagen einer Ehrenpforte . . . .* (Hamburg, 1740; repr. by M. Schneider, Berlin, 1910); K. Ottzenn, *T. als Opernkomponist* (Berlin, 1902).—See Q.-Lex. for list of works.

Telford. Pen-name of FRANCIS BOOTT.

Tel'lefsen, Thomas Dyke Auckland, b. Trondhjem, Norway, Nov. 26, 1823; d. Paris, Oct. 7, 1874. Pianist; pupil (1842) of Chopin in Paris; lived there as a teacher.—Works: 2 pf.-concertos, a pf.-trio, a sonata f. pf. and violin, do. w. 'cello, duos f. pf. and violin; nocturnes, mazurkas, waltzes, etc., f. pf.

Temple, Hope, pseudonym of **Dotie Davies,** b. in Dublin of English parents. Pupil, in London, of J. F. Barnett and E. Silas; in Paris of A. Messager, whom she married later. Owing to an injury of her left arm and hand she was obliged to give up her career as pianist.—Works: Operetta, *The Wooden Spoon;* numerous songs; collaborated with her husband on *Mirette* (1894).

Templeton, John, b. Riccarton, n. Kilmarnock, Scotland, July 30, 1802; d. New Hampton, n. London, July 2, 1886. Tenor singer; pupil of Blewitt, Welsh and T. Cooke. Stage-début at Worthing, 1828; in London in 1831, being eng. at Drury Lane. From 1833–5 he was associated with Malibran. Sang on the stage till 1840. Gave lecture-recitals in the United States 1845–6, publishing his lecture as *A Musical Entertainment* (Boston, 1845). Retired 1852.

Ten Brink. See BRINK, TEN.

Tenducci [-dŏŏ'chē], **Giusto Ferdinando,** celebrated male soprano; b. Siena, c. 1736; d. in Italy after 1800. He came to England in 1758, and was received with such enthusiasm that, with the exception of very short periods, he sang throughout the British Isles until 1791, being applauded even after his voice was almost completely gone. He wrote a treatise on Singing, an overture for orch. and a comic opera, *The Campaign* (London, c. 1784).

Ten Ka'te. See KATE, TEN.

Terhune, Anice (*née* **Potter**), b. Hampden, Mass. Pupil of F. Bassett at the Cons. in Cleveland, O., of L. Coenen in Rotterdam and of E. M. Bowman in New York; for some time org. at the Beckwith Memorial Ch., Cleveland; later settled in N. Y. as concert-pianist and composer. In 1901 she married Albert Payson T., the author.—Works: The comic operas *Hero Nero* (1904) and *The Woodland Princess* (1911); several books of songs (*Dutch Ditties*, *Chinese Child's Day*, *Colonial Carols*, etc.) and about 100 separate songs; pf.-music (many excellent pcs. for children).

Terni'na, Milka, famous dramatic soprano; b. Vezišče, n. Agram, Croatia, Dec. 19, 1863. At the age of 12 she began to study singing with Mme. Ida Winterberg in Agram; from 1879–82 she st., at first privately, later at the Vienna Cons., with Gänsbacher; début in 1882 at Agram as Amelia (*Ballo in Maschera*), singing there also Aida and Selika; 1883–4, at the Stadtth. in Leipzig; 1884–6, in Graz.

On Anton Seidl's recommendation she was eng. in 1886 to succeed Katharina Klafsky as principal soprano in Bremen. From 1890–9 she was a member of the Hofoper in Munich, becoming one of the great interpreters of Wagner's heroines, and appearing as soloist at the principal German festivals. In the spring of 1896 she was a member of Damrosch's German Opera Company (alternating with Klafsky), making her Amer. début as Elsa (Mar. 4); in London she was first heard at Covent Garden as Isolde on June 3, 1898 (having appeared in concerts in 1895). After her success as Kundry in Bayreuth (summer of 1899) she was eng. for the M. O. H., singing there every season until 1904, and creating the rôles of Floria Tosca and Kundry at the Amer. premières of *Tosca* (Feb. 4, 1901) and *Parsifal* (Dec. 24, 1903). Owing to ill health she retired in 1906. Her voice, though not as powerful as that of other great Wagner singers, was very sympathetic and of wonderful carrying quality.

Terrabugio [-boo'jŏh], **Giuseppe,** b. Primiera, n. Trent, May 13, 1842. St. in Padua, and then in Munich at the Kgl. Akademie under Rheinberger. In 1883 he settled in Milan, where, as ed. of 'Musica Sacra,' he exerted a strong influence in reforming Italian church-music. He is a member of the Accademia di S. Cecilia of Rome, corresp. member of the Real Accad. of Florence, and hon. pres. of the Cäcilienverein of Trent. His publ. works (about 100 opus-numbers) are almost exclusively for the service of the church (12 masses, a requiem, litanies, motets, etc.; also some organ-works (fugue, sonata, etc.). In MS. he has several overtures and a str.-quartet.

Terrade'llas [Terrade'glias] [-dĕhl'yăhs], **Domingo [Domenico]**, b. Barcelona, Spain (baptized Feb. 13, 1711); d. Rome, May 20, 1751 (drowned in the Tiber). Pupil of Durante at the Cons. S. Onofrio, Naples. Prod. operas in Italy and London (1746–7); was then maestro at S. Giacomo degli Spagnuoli, Rome.—Works: The operas *Astarte* (Rome, 1739), *Gli intrighi delle cantarine* (Naples, 1740), *Cerere* (Rome, 1740), *Artemisia* (ib., 1741), *Issipile* (Florence, 1741), *Merope* (Rome, 1743), *Artaserse* (Venice, 1744), *Mitridate* (London, 1746), *Bellerofonte* (ib., 1747), *Imeneo in Atene* (Venice, 1750), *Didone* (Turin, 1750), *Sesostri* (Rome, 1751); an oratorio, *Giuseppe riconosciuto*, and a mass.—Cf. J. R. Carreras y Bulbena, *D. T.* (Barcelona, 1908).

Terrasse [tĕh-răhs'], **Claude**, b. Côte-St.-André, Southern France, 1870. Pupil of the École Niedermeyer in Paris; began his career in 1899 with the 1-act operetta *Panthéon-Courcelles;* since then he has prod. about 30 operettas and ballets. Among his succ. comedy-operas are *Les Travaux d'Hercule* (Paris, 1901), *Le Sire de Vergy* (ib., 1903), *Monsieur de la Palisse* (ib. 1904), *Le Coq d'Inde* (ib., 1909), *Le Mariage de Télémaque* (ib., 1910), *Pantagruel* (Lyons, 1911), *Cartouche* (Paris, 1912); also incid. music to the 5-act drama *Ubu-Roi* (1902).

Terry, Richard Runciman, b. Ellington, Northumberland, 1865. In 1890 app. org. and music-master at Elstow School; 1892–6, org. and choirm. at St. John's Cath., Antigua, West Indies; 1896–1901, do. at Downside Abbey. There he attracted attention by the revival of the Catholic church-music of early English masters (Byrd, Tallys, Tye, Morley, Mundy, White, Fayrfax, etc.); since 1901 he has been org. and dir. of music at Westminster Cath., continuing his labors in behalf of early Engl. music; 1915–16, examiner for Natl. Univ. of Ireland and Birmingham Univ. He was chairman of the committee app. to prepare the Engl. supplement of the Vatican Antiphonary.—Comp. of 5 masses, a requiem, numerous motets, etc.; has ed. the colls. 'Downside Masses' (by composers of the 16th century), 'Downside Motets' (do.), 'Motets Ancient and Modern,' besides many separate early comps. (most hitherto unpubl.); musical editor of 'The Official Catholic Hymnal for England'; also wrote *Catholic Church-Music.*

Terschak [tĕhr'shăk], **Adolf,** celebrated flutist; born Hermannstadt, Transylvania, April 6, 1832; d. Breslau, Oct. 3, 1901. Pupil of Zierer at the Vienna Cons. (1850–2). Made long tours; to London in the west, and Siberia in the east.—Works: For fl. and orch.: Op. 29, *Salut à la Hongrie;* op. 42, *Konzert-Fantasie;* op. 132, *Columbus*, Amer. rhapsody; op. 133, *Carnaval suisse;* op. 138, *Murillo*, Allegro de concert; op. 139, *Le Papillon en Voyage*, étude-caprice; 2 suites for fl. and pf., *Deutsche Soldatenbilder* (op. 156) and *Nordlandsbilder* (op. 164); 2 sonatas (op. 168, A; op. 175, F); a melodrama, *Die Mutter* (op. 92); numerous minor pcs. for fl. and pf.; *École de mécanisme* (op. 75) and technical studies (op. 69, 70, 71, 131); pf.-pcs., songs and choruses.

Terzia'ni [tĕhr-ts'yah'nē], **Eugenio,** born Rome, July 29, 1824; d. there June 30, 1889. Pupil of Mercadante at the R. Cons., Naples; prod. an oratorio, *La Caduta di Gerico*, in 1844, followed by the operas *Giovanna di Napoli* (1844) at Ferrara and *Alfredo* (1852) at Rome, where he became maestro at the Teatro Apollo about 1850; from 1867–71, maestro at La Scala, Milan; from 1877, prof. of comp. at the Liceo musicale of the Accad, di Sta. Cecilia at Rome. Last opera, *Niccolò de' Lapi*

[*L'assedio di Firenze*] (Rome, 1883); also prod. a Requiem mass, an *Inno sinfonico*, etc.

Tesch'ner, Gustav Wilhelm, b. Magdeburg, Dec. 26, 1800; d. Dresden, May 7, 1883. Singing-teacher; pupil of Zelter and Klein at Berlin, and of Ronconi, Bianchi and Crescentini in Italy (1829); later of Mieksch in Dresden. Settled in Berlin as a vocal teacher after Italian methods. He publ. elementary vocal exercises, and solfeggî of his own; also many by Italian masters (Clari, 8 books; Crescentini, 5; Minoja, 6; Zingarelli, 10); edited much early vocal church-music.

Te'si-Tramonti'ni, Vittoria, celebrated dramatic contralto; born Florence, Feb. 13, 1700; d. Vienna, May 9, 1775. Her singing-masters were Redi at Florence and Campeggi at Bologna, where she made an early début. She sang at Venice in 1719, and in Dresden the same year, at the wedding of the electoral prince; up to 1738 she appeared chiefly at Venice and Naples, then had a long engagement with Farinelli at Madrid, and in 1749 was singing with great success at Vienna, ending her days in the house of the Prince of Hildburghausen.

Tessarin, Francesco, born Venice, Dec. 3, 1820. Pianist; pupil of A. Fanno and G. B. Ferrari. He was intimate with Wagner. Devoted himself chiefly to lesson-giving and composition.—Works: Opera *L'ultimo Abencerragio* (Venice, 1858); a cantata, church-music, pf.-fantasias, etc.

Tessari'ni, Carlo, famous violinist of the Corelli school; born Rimini, 1690; d. (?). Attained celebrity as early as 1724; was 1st violin at the cathedral in Urbino; in 1762 he still concertized in Amsterdam. His vl.-sonatas, which generally have 3 movements, were largely instrumental in fixing that number as the normal number of movements. He publ. several solo sonatas, trio-sonatas, duets, concertini, concerti grossi; also a vl.-method, *Grammatica di musica* (1741, in Fr. and Engl. tr.; orig. in MS.).—Cf. A. Schering, *Geschichte des Instrumentalkonzerts* (Leipzig, 1905).—See also Q.-Lex.

Testo're, Carlo Giuseppe; Carlo Antonio; and **Paolo Antonio;** father and two sons, Milanese violin-makers from about 1687–1754.

Tetrazzini [-trăh-tsē'nē], **Luisa,** famous coloratura soprano; born Florence, 1874. At the age of 12 she had learned perfectly the words and music of several operas by merely listening to her elder sister, Eva (Mme. Cleofonte Campanini); after some lessons from her sister, she st. 3 months at the Liceo Musicale in Florence with Ceccherini, continuing the study of répertoire with him privately. After her début as Inez (*l'Africaine*) at the Teatro Pagliano in Florence, in 1895, she sang in Rome and other Italian cities; then travelled with various companies in South America and Mexico, and in 1904 created a local sensation at the Tivoli Opera House in San Francisco. Although her name appeared in the prospectus of the M. O. H. for the season of 1905–6, she was not heard; instead she went again to South America. On Nov. 2, 1907, she made her first London appearance (as Violetta) and was so successful during that season that Hammerstein eng. her for his Manhattan Opera House in N. Y., where she was first heard in the same rôle on Jan. 15, 1908. During her first season there her success was not extraordinary; but on her return the next season she was hailed as a star of the first magnitude, remaining a powerful drawing-card until the closing of the house (1910); from 1910–13 she made extended concert-tours of the U. S., and sang frequently in opera in special engagements with the Chicago and Boston companies; in 1913–14 she was a regular member of the Chicago Opera Co. Since the outbreak of the war she has been in Florence, devoting her art exclusively to patriotic and charitable purposes. In private life she is Signora Bazelli. Although in the U. S. she has not been heard in more than about a dozen operas, her répertoire comprises almost 40 rôles, the most brilliant ones being those once specially identified with the Patti (Rosina, Violetta, Gilda, Lucia, etc.). Her voice is powerful and of extraordinary purity and beauty, her vocal technic well-nigh flawless. Although she is a greater vocalist than actress, her histrionic ability is above the average expected of coloratura singers.

Teyber (or **Tayber**) [tī'ber], **Anton,** born Vienna, Sept. 8, 1754; d. there Nov. 18, 1822. Pupil of Padre Martini at Bologna. From 1792, cembalist at the Imp. Opera, Vienna, and assistant of Salieri; from 1793, court composer and music-master to the Imperial children.—Works: An opera, 2 oratorios, a Passion, a melodrama, many masses, symphonies, string-quartets, minuets and allemandes, etc.—See Q.-Lex.

Tey'ber (or **Tayber**), **Franz,** brother of preceding; b. Vienna, Nov. 15, 1756; d. there Oct. 22, 1810. Pianist, pupil of Wagenseil; after a concert-tour in S. Germany and Switzerland, he cond. Schikaneder's itinerant opera-troupe; was then Konzertmeister at Karlsruhe and Bern, and from 1799–1810 composer to Schikaneder's Theater an der Wien. Two months before his death he was app. organist of the Imp. Chapel. Besides several operas and Singspiele, he wrote an oratorio, a mass and other church-music, songs, etc.

Teyte, Maggie [changed original spelling, **Tate,** at time of début to insure correct pronunciation in France], lyric soprano; born Wolverhampton, April 17, 1889. Began her mus. studies at the R. C. M. in London; 1903–7, pupil of Jean de Reszké in Paris; début as Zerlina at Monte Carlo (Feb., 1907); 1908–10, at the Opéra-Comique; 1910–11, with Beecham Opera Co. in London; 1911–14, member of Chicago Opera Co., making her American début at Philadelphia as Cherubino (*Nozze di Figaro;* Nov. 4, 1911). At her second appearance she created the rôle of Cendrillon at the Amer. première of Massenet's opera (Phila., Nov. 6, 1911); 1914-5, concert-tour of the U. S.; 1915–17, member of the Boston Natl. Grand Opera Co. During the summer of 1914 she sang with the Boston Opera Co. in Paris, and later toured England with Kubelik. On Oct. 6, 1909, she married Eugène Plumon, a lawyer in Paris, from whom she was div. Nov. 12, 1915. Her voice is warm and sympathetic, and of surprising volume considering her diminutive physique; her graceful figure lends additional charm to her fine impersonations of youthful characters. Her favorite rôles are Mimi (*La Bohème*) and Mélisande.

Thadewaldt [tah′dĕ-wăhlt], **Hermann,** b. Bodenhagen, Pomerania, April 8, 1827; d. Berlin, Feb. 11, 1909. From 1850–51, bandmaster at Düsseldorf; 1853–5, cond. at Dieppe; 1857–69, cond. of his own orch. at Berlin, and in 1871 of the concerts at the Zoölogical Gardens. In 1872 he founded the 'Allgemeiner Deutscher Musikerverband,' of which he was the first Pres., and to whose interests he devoted his entire time until his death. Publ. a symph. poem, *Das Rätsel der Sphinx; Im Walde* for orch.; *Meermusik* for str.-orch.; *Herbstlied* for str.-quintet; etc.

Thalberg [tahl′bäryh], **Marcian,** pianist; b. Odessa, Nov. 26, 1877. Pupil at Leipzig Cons. (1894–6, and 1897–9) of Weidenbach and Reinecke (pf.) and Jadassohn (theory), graduating with honors. Having taught for some time in England, he returned to Leipzig in 1901, studying for one year with A. Reisenauer; settled in Paris in 1902, where he made his headquarters till 1913; début there (Salle Érard) on Jan. 21, 1903; at first he confined his appearances (in recitals and with orch.) to France, but after 1906 he made extended tours of Germany, Switzerland, England and Russia; since Sept., 1913, he has been principal pf.-instructor at the Cincinnati Cons. (master-class), and has been heard as soloist in the U. S.

Thal′berg, Sigismund, renowned piano-virtuoso and composer; born Geneva, Jan. 7, 1812; d. Naples, April 27, 1871. The natural son of Prince Moritz Dietrichstein and the Baroness von Wetzlar, his father took charge of his education at Vienna, from 1822. Hummel and Sechter were nominally his teachers; but he himself gives the credit for his pianistic training to Mittag, the 1st bassoonist in the Vienna Court Opera. At 14 he already had success in private circles; in 1828 his first three works (Fantaisie and variations on *Euryanthe;* do. on a Scotch theme; Impromptu on *Le Siège de Corinthe*) appeared, followed in 1830 by the pf.-concerto in F minor, op. 5. In 1830 he also made a concert-tour through Southern Germany, winning great applause. In 1834 he was app. court pianist at Vienna; in 1835 he excited intense enthusiasm in Paris, and continued his triumphs through Belgium, England, Holland, and Russia. In 1843 he married Mme. Boucher, the daughter of Luigi Lablache, in Paris; in 1845 he undertook a tournée in Spain; in 1851 his first operatic venture, *Florinda,* failed completely in London, and a second, *Cristina di Svezia,* met a similar fate in Vienna, 1855; he then set out on a tour through Brazil (1855) and the United States (1856), retiring in 1858 to his villa at Posilippo, near Naples. In 1862 he revisited Paris and London; made a second Brazilian tour in 1863; and in 1864 withdrew permanently to Posilippo.—T. was an executant of the highest rank, unexcelled as an interpreter of *salon*-music, with a complete command of tone-effect, and a wonderful legato, eliciting from Liszt the remark, 'Thalberg is the only artist who can play the violin on the keyboard.' His technical specialty, since widely imitated, was to play a central melody with the thumb of either hand, surrounding it with brilliant arpeggios and arabesques [see POLLINI, FRANCESCO]. He was the leader of the Vienna school of brilliant piano-playing, the glittering superficiality of which has succumbed to modern Romanticism.—Published works: Op. 5, *Gran concerto* f. pf.; op. 7, divertissement; op. 15, 19, Caprices; op. 16, 21, 28, 6 Nocturnes; op. 31, Scherzo; op. 32, Andante; op. 35, *Grand nocturne;* op. 35*bis*, *Étrennes aux jeunes pianistes;* op. 36, 6 pieces (*La Cadence*, a study, is No. 1); op. 38, *Romance et étude;* op. 41, 2 *Romances sans paroles;* op. 45, *Thème orig. et étude;* Op. 47, *Grandes valses brillantes;* op. 55, *Le Départ, varié en forme d'étude;* op. 57, 10 morceaux (*école préparatoire*); op. 56, *Grande sonate;* op. 59, *Marche funèbre variée;* op. 60, *Barcarolle;* op. 62, *Valse mélodique;* op. 64, *Les Capricieuses;* op. 65, *Tarentelle;* op. 69, pf.-trio in A; *Souvenir de Pest;* etc. Among many brilliant transcriptions and fantasias are op. 20 (*Huguenots*), op. 33 (*Moïse*), op. 66 (*L'elisir d'amore*), etc.

Thallon, Robert, b. Liverpool, Mar. 18, 1852; was taken to New York in 1854; studied 1864–76 at Stuttgart, Leipzig, Paris and Florence; since his return to the U. S. he has been living in Brooklyn, N. Y., as a well-known organist and music-teacher; has publ. songs and pf.-pcs. (some arr. for orch.).

Thayer, Alexander Wheelock, b. South Natick, Mass., Oct. 22, 1817; d. Trieste, July 15, 1897. After graduation at Harvard Univ. in 1843, he became asst.-librarian there; during 6 years' work in the library, he matured a plan for writing a detailed and trustworthy biography of Beethoven. For preliminary study, and to collect material, he first spent 2 years (1849–51) in Germany, also writing letters for newspapers; in 1852 he joined the staff of the New York 'Tribune,' and returned to Europe in 1854, where, excepting 2 years (1856–8) spent in Boston, he remained. Dr. Lowell Mason and Mrs. Mehetable Adams (of Cambridge, Mass.) gave generous and disinterested aid at this juncture. In 1862 T. was attached to the American embassy at Vienna; in 1865, Abraham Lincoln appointed him consul at Trieste, a post held during life. He now publ. a *Chronologisches Verzeichniss der Werke Ludwig van Beethovens* (Berlin, 1865); in 1866 Vol. i of his life-work, *Ludwig van Beethovens Leben*, appeared in German, translated from the English MS. by Dr. Hermann Deiters (see BEETHOVEN, Bibliography, A [p. 66]). In 1877 he also publ. *Ein kritischer Beitrag zur Beethoven-Litteratur.* Unhappily, his wonderful capacity for work was overtaxed, and Vol. iv of his nobly conceived work, executed with a painstaking thoroughness and scrupulous fidelity beyond praise, was left unfinished. Though he lived for years in straitened circumstances, he resolutely refused offers from firms like Novello & Co. and G. Schirmer, hoping to recast entirely the English version of his *Beethoven.*—Cf. H. E. Krehbiel, *A. T. and His 'Life of Beethoven,'* in 'Mus. Quart.' (Oct., 1917).

Thayer, Arthur Wilder, born Dedham, Mass., Aug. 26, 1857. Composer and cond.; pupil of Dr. C. A. Guilmette and C. R. Adams (singing), Chadwick (theory and instrumentation) and Zerrahn (conducting). Conducted choral societies in Lowell, Salem, Worcester, Providence, etc.; 1882–5, supt. of music in schools at Dedham, 1885–8 at Milton; then mus. dir. at Eliot Ch., Newton. Since 1889, member of the Harvard Mus. Assoc. Has publ. numerous songs and part-songs; also church-pieces and pf.-music.

Thayer, (Whitney) Eugene, b. Mendon, Mass., Dec. 11, 1838; d. Burlington, Vermont, Jan. 27, 1889. Distinguished organist; began study at 14; in 1862 assisted at the opening of the great organ in the Music Hall, Boston, where he became regular organist after study (1865–6) under Haupt, Wieprecht, etc., in Germany; also editor of the 'Organist's Journal,' and the 'Choir Journal,' cond. of the Boston Choral Union, the N. E. Church-Music Assoc., etc. Gave free organ-recitals in Boston from 1869; played in the chief cities of America and Europe; and lectured. From 1881–8, organist of the Fifth Av. Presb. Ch., New York. For a Festival Cantata (f. soli and 8-part ch. w. orch.) he received the degree of Mus. Doc. from Oxford Univ. Publ. a mass in E♭; organ-pieces (4 sonatas), part-songs, songs; also *The Art of Organ Playing* (5 parts).

Thayer, William Armour, b. Brooklyn, N. Y., Oct. 5, 1874. Pupil of J. H. Brewer (org.), D. Buck (theory) and J. D. Mehan (voice); 1893–1914, org. of St. James's P. E. Ch., Brooklyn; since 1914 of St. Mark's M. E. Ch.; since 1907 also prof. of music at Adelphi Coll., Brooklyn; 1898–9 he cond. the concerts of the Brooklyn Choral Soc. Has publ. songs.

Theile [tī'lĕ], **Johann,** b. Naumburg, July 29, 1646; d. there (buried June 24) 1724. Pupil of H. Schütz at Weissenfels; in 1673, Kapellm. to the Duke of Holstein at Gottorp; during the troublous war-times he went to Hamburg, and wrote (for the opening of the Opera there in 1678) the Singspiele *Adam und Eva* and *Orontes;* he also prod. a Christmas oratorio in 1681. In 1685, Kapellm. to the Brunswick court at Wolfenbüttel; then Kapellm. at Merseburg. He was called by contemporaries 'the father of counterpoint.' Among his pupils were N. Hasse, Buxtehude, and Zachau.—Extant works: A German Passion (publ. Lübeck, 1675; reprinted by Zelle in vol. xvii of 'Dkm. deutscher Tonk.'); *Noviter inventum opus musicalis compositionis 4 et 5 vocum, pro pleno choro* (20 masses), and *Opus secundum, novae sonatae rarissimae artis et suavitatis musicae* (a coll. of instrl. sonatas, preludes, courantes, airs and sarabands *a* 2–5, in single, double, triple and quadruple cpt.).—See Q.-Lex.

Theodori'ni, Helena, dramatic soprano; b. Craiova, Rumania, Mar. 25, 1862. At the age of 6 she began to play the pf., and at 9 appeared in public; 1876–8, pupil of D. Fumagalli (pf.) and A. Sangiovanni (singing) at the Cons. Verdi in Milan, graduating as winner of 1st prize in both classes; début (as contralto) at Teatro Municipale in Cuneo (1879); gradually her voice changed to a mezzo-sop. of wide range; after a very succ. appearance as Rosina in Warsaw (1881) she was at once eng. for La Scala, where she created Hérodiade in the Ital. première of Massenet's opera (1883); 1884–6, at the R. Opera in Madrid; from then until 1899 she

sang at the chief opera houses of Italy, in Vienna, London, Lisbon, Buenos Aires, Rio de Janeiro, etc.; 1899–1902, in Bucharest. In 1893 she married the Chev. Georges de Cocquiel; having been divorced, she married Baron d'Harmezak in 1903, and retired from the stage. In 1905 she establ. herself as a vocal teacher in Paris; lived several years in Buenos Aires; since 1916 in New York.

Thern [tĕhrn], **Karl [Károly],** born Igló, Upper Hungary, Aug. 18, 1817; d. Vienna, Apr. 13, 1886. In 1841, Kapellm. of the National Th., Pest; 1853–4, prof. of pf. and comp. at the Cons., resigning to travel with his sons; in 1868, again in Pest; later in Vienna.—Works: 3 successful operas (prod. at Pest); very popular Hungarian songs; pf.-pieces.—His sons, **Willi** (b. Ofen, June 22, 1847; d. Vienna, April 7, 1911) and **Louis** (b. Pest, Dec. 18, 1848), excellent pianists, taught by their father and (1864–5) by Moscheles and Reinecke at Leipzig, won fame by their remarkable ensemble-playing on two pianos. Made extended concert-tours in Germany, to Brussels and Paris (1866), to Holland, England, etc. Louis is now (1917) living in Vienna as prof. at the Cons.

Thibaud [tē-boh′], **Jacques,** distinguished violinist; born Bordeaux, Sept. 27, 1880. Until the age of 13 taught by his father; pupil of Marsick at the Paris Cons., winning the 1st prize in 1896. Forced to earn his livelihood, he played for some time at the Café Rouge, where Colonne heard him, and immediately offered him a position in his orch.; in 1898 he made his début as soloist (with Colonne) with such success that in the same season he was eng. for 54 concerts in Paris. He played with success in all the musical centres of Europe, and visited America several times (first time in 1903). The death of his father (Dec., 1914) interrupted an Amer. tour; he returned to France and served a year in the army. On his return to the U. S., in 1916, he gave evidence of a sudden artistic development almost without parallel, revealing a breadth of conception and an emotional intensity of which his previous performances had given no intimation. His interpretations of Bach, Beethoven and Brahms place him in the front rank of the masters of to-day. He is also an exceptionally fine ensemble-player.

Thibaud, Joseph, brother of preceding; b. Bordeaux, Jan. 25, 1875. Pianist, pupil of L. Diémer at Paris Cons., taking 1st prize for pf.-playing in 1892. Has played at the Concerts Colonne, also in the principal French towns. Accompanied the violinist Marsick on his American tour, 1895–6; has appeared frequently with his brother, Jacques, in sonata-recitals.

Thibaut IV, King of Navarre; b. Troyes, 1201; d. Pamplona, July 8, 1253. He was a Trouvère; 63 of his songs were publ. by Bishop La Ravallière in 1742 as *Poésies du roi de Navarre*, in 2 vols.; the melodies are not adequately reproduced.

Thibaut [tē-boh′], **Anton Friedrich Justus,** b. Hameln, Jan. 4, 1774; d. Heidelberg, Mar. 28, 1840, as prof. of jurisprudence. Publ. *Über Reinheit der Tonkunst* (1825; often republ.; Engl. ed. by W. H. Gladstone as *Purity in Mus. Art* [1877]). His valuable coll. of folk-songs of all nations was acquired by the Hofbibliothek in Munich (1850).—A full biogr. is in R. Heuler's reprint of the 1st ed. of *Über Reinheit der Tonkunst* (Paderborn, 1907).

Thiele [tē′lĕ], **(Johann Friedrich) Ludwig,** b. Quedlinburg, Nov. 18, 1816; d. Berlin, Sept. 17, 1848. Pupil of A. W. Bach at the R. Inst. for Church-music, Berlin; from 1839, organist of the Parochialkirche. An excellent organ-virtuoso, he publ. concert-pieces, variations, preludes, etc., for organ.

Thieme [tē′mĕ] (called **Thiémé**), **Friedrich,** German music-teacher at Paris, 1780–92, then in Bonn, dying there in June, 1802.—Publ. *Éléments de musique pratique* (2d ed. 1783, w. new method of figuring acc. to Abbé Roussier); *Principes abrégés de musique* for beginners on the violin; do. for pf.; *Nouvelle théorie sur les différents mouvements des airs . . . avec le projet d'un nouveau chronomètre* (1801); and several books of violin-duos.

Thierfelder [tēr′-], Dr. **Albert (Wilhelm),** b. Mühlhausen, Thuringia, April 30, 1846. Studied at Leipzig Univ. 1865–9, and at the same time with Hauptmann, Richter and Paul. 1869–70, director of a singing-society at Elbing; 1870–87, gymnasial singing-teacher, and cantor, at Brandenburg; since 1887, Mus. Director and Prof. at Rostock Univ., succeeding Kretzschmar, receiving title of 'Professor' in 1898.—Works: 3-act opera *Die Jungfrau vom Königsee* (Brandenburg, 1877); 4-act opera *Der Trentajäger* [after Baumbach's *Zlatorog*] (Brandenburg, 1883); 3-act opera *Almansor* [Heine] (Berlin, 1884); 3-act opera *Florentina*, text by T. himself (Rostock, 1896); 2-act opera *Der Heiratsschein*, text do. (Rostock, 1898; very succ.);—also op. 1–7, pf.-pieces, songs and duets; op. 8, *Zlatorog*, f. soli, ch. and orch.; op. 21, *Edelweiss*, f. male ch. and orch.; op. 30, *Frau Holde*, dram. cantata for mixed ch. and orch.; op. 36, *Kaiser Max und seine Jäger*, 'Konzertdrama'; 2 symphonies (C m., D); the essays *De Christianorum psalmis et hymnis usque ad Ambrosii tempora* (his doctor-dissertation; publ. by Teubner), and *System der griechischen Instrumentalnoten* (Dietrich'sche Buchhandlung); and an extremely interesting

'Sammlung von Gesängen aus dem klassischen Alterthume vom 5. bis 1. Jahrhundert v. Chr. nach den überlieferten Melodieen mit griechischem und deutschem Texte nebst einleitenden Vorbemerkungen herausgegeben und für den Konzertgebrauch eingerichtet' (Leipzig, 1899).

Thiériot [t'yā-r'yoh'], **Ferdinand,** born Hamburg, Apr. 7, 1838. Pupil of E. Marxsen at Altona, and Rheinberger at Munich; mus. dir. at Hamburg, Leipzig (1867), and Glogau (1868–70); dir. of the Styrian Vocal Soc. at Graz till 1895; since then living in Hamburg. —Works: For orch., op. 13, *Loch Lomond,* orchl. fantasy; op. 43, overture to Schiller's *Turandot;* op. 44, *Serenade* in F for str.-orch.; op. 54, *Zwei Walzer* for do.; op. 55, *Sinfonietta* in E; op. 68, vl.-concerto in A; op. 72, *Leben und Sterben des vergnügten Schulmeisterlein Wuz,* idyl; op. 77, concerto for 2 pfs. and orch., in F; op. 88, concerto for 3 vls. and orch., in D.—Choral works with orch., op. 19, *Am Traunsee,* for bar. solo and ch.; op. 50, *Kantate der Klage und des Trostes* for soli, ch. and org.; op. 52, *Requiem* for alto solo and ch.; op. 59, *Tanzlied* for male ch.; op. 63, *Das Märchen vom Schnee* for declamation, sop. and ten. soli, mixed (or fem.) ch.; op. 70, *Christnacht* for soli, ch., org., fl. and str.-orch.; op. 74, *La Régine Avrillouse* for 2 solo vcs. and ch.; op. 81, *Abschied vom Meer* for 3-part fem. ch. and bar. solo.—Chamber-music, op. 62, octet for strs. and wind-instrs., in B♭; op. 78, do. for 4 vls., 2 vlas. and 2 vcls., in C; op. 20, pf.-quintet in D; op. 80, quintet for wind-instrs. in A m.; op. 83, str.-quartet in A; op. 84, quartet for fl., vl., vla. and vcl., in G; 2 pf.-quartets (op. 9, E m.; op. 30, E♭); 7 pf.-trios (op. 1, D; op. 12, G and A m.; op. 14, F m.; op. 45, B♭; op. 47, E; op. 90, E m.); 2 vl.-sonatas (op. 24, E m.; op. 58, A); 2 vcl.-sonatas (op. 15, B♭; op. 56, G). Concert-pcs. for org. (op. 85); pf.-pcs. for 2 and 4 hands and for 2 pfs.; motets a capp.; songs and choruses.

Thillon [tē-yŏhn'], **Anna** (*née* **Hunt**), English stage-soprano; born London, c. 1816; d. Torquay, May 5, 1903. Pupil of Bordogni, Tadolini and Thillon, marrying him when she was but fifteen; début Th. de la Renaissance, Paris, 1838, in Grisar's *Lady Melvil;* sang in Paris, and appeared in London at the Princess's Th., May 2, 1844, as the Queen in Auber's *Crown Diamonds.* In America 1850–4. Last appearance in opera 1855, at the Lyceum Th., London; last appearance in concert at the Brighton Fest. of 1867. She then retired to Torquay.

Thi'mus [tē'-], **Albert,** Freiherr **von,** born Aix-la-Chapelle, May 21, 1806; d. Cologne, Nov. 6, 1878, as judge of the Appellate Court, and 'Hofrat.'—Publ. *Die harmonikale Symbolik des Altertums* (2 vols., 1868–76), a work containing much of interest to friends of harmonic dualism. As an introduction to this work R. Hasenclever wrote *Die Grundzüge der esoterischen Harmonik des Altertums* (1870). [RIEMANN.]

Thoinan [twăh-năhn'], **Erneste** [pen-name of **Antoine-Erneste Roquet**], born Nantes, Jan. 23, 1827; d. Paris, in May, 1894. A business-man in Paris, and a thoughtful student of music. He collected a fine mus. library.—Publ. *La musique à Paris en 1862* (1863); *L'opéra Les Troyens au Père Lachaise* (1863; a satire); *Les origines de la chapelle-musique des souverains de France* (1864); *Les origines de l'opéra français; La déploration de Guillaume Crestin sur le trépas de Jean Ockeghem* (1864); *Maugars, célèbre joueur de viole* (1865); *Antoine de Cousu et les singulières destinées de son livre rarissime 'la musique universelle'* (1866); *Curiosités musicales et autres trouvées dans les œuvres de Michel Coyssard* (1866); *Un bisaïeul de Molière; recherches sur les Mazuel, musiciens du XVIe et XVIIe siècles* (1878); *Louis Constantin, roi des violons* (1878); *Notes bibliographiques sur la guerre musicale des Gluckistes et Piccinistes* (1878); *Les Hotteterre et les Chédeville* (1894).

Thoma [toh'măh], **Rudolf,** b. Lehsewitz, n. Steinau-on-Oder, Feb. 22, 1829; d. Breslau, Oct. 20, 1908. Pupil of the R. Inst. for Church-music, Berlin; in 1857, cantor of the Gnadenkirche, Hirschberg; in 1862, of the Elisabethkirche, Breslau. In 1870, 'R. Mus. Dir.' Founded a singing-society, and was director of a music-school.—Works: The romantic opera *Helga's Rosen* (Olmütz, 1890); 1-act opera *Ione* (Breslau, 1894); 2 oratorios, *Moses,* and *Johannes der Täufer;* op. 18, *Deutsches Te Deum* for solo, ch. and orch.; op. 20, Psalm 28 for sop. solo, ch. and orch.; other church-music; pf.-pcs. and songs.

Thomas [toh-mah'], (**Charles-Louis-**) **Ambroise,** distinguished dramatic composer; b. Metz, Aug. 5, 1811; d. Paris, Feb. 12, 1896. He entered the Paris Cons. in 1828; his teachers were Zimmerman and Kalkbrenner (pf.), Dourlen (harm.), Barbereau (cpt.) and Le Sueur (comp.); in 1829 he won the 1st prize for pf.-playing, in 1830 for harmony, and in 1832 the Grand Prix de Rome with the dram. cantata *Hermann et Ketty.* After 3 years in Rome, Naples, Florence, Bologna, Venice and Trieste, and a visit to Vienna in 1836, he returned to Paris, and up to 1843 prod. nine stage-pieces—*La double Échelle* (1837), *Le Perruquier de la Régence* (1838), *La Gipsy,* ballet (Opéra, 1839), *Le Panier fleuri* (1839), *Carline* (1840), *Le Comte de Carmagnola* (1841), *Le Guerillero* (1842), *Angélique et Médor* (1843) and *Mina, ou le*

Ménage à trois (1843). Discouraged by the poor success of the last operas, T. prod. only *Betty*, a ballet (1846), during 5 years; but then made a brilliant reëntry with *Le Caïd* (1849), followed by *Le Songe d'une Nuit d'été* (1850), which won him good standing among French composers of the time. In 1851 he was elected to Spontini's chair in the Académie. The next 5 operas, *Raymond* (1851), *La Tonelli* (1853), *La Cour de Célimène* (1855), *Psyché* (1857), and *Le Carnaval de Venise* (1857), achieved only moderate success, and *Le Roman d'Elvire* (1860) had similar fortune; but with *Mignon* (Opéra-Comique, Nov. 17, 1866), T. took first place among recent composers of French comedy-opera; *Hamlet* (Opéra, Mar. 9, 1868) was almost equally successful in Paris; but *Mignon* has gained world-wide popularity. *Gille et Gillotin* (1874), *Françoise de Rimini* (1882), and the ballet *La Tempête* (Opéra, 1889), complete the list of T.'s dramatic works. In 1871 he succeeded Auber (after the Communist Daniel's brief reign) as Director of the Conservatoire. In 1845 he was created a Chevalier, in 1858 Officer, and in 1868 Commander of the Legion of Honor. Besides operas and ballets, he wrote a cantata for the unveiling of Le Sueur's statue at Abbeville, 1852; the cantata *Hommage à Boieldieu*, Rouen, 1875; *Messe solennelle* (1857); *Requiem, Marche religieuse, Notre-Dame*, 1865; 3 motets w. organ; Fantaisie f. pf. and orch.; a string-quintet in F; a string-quartet in E; a pf.-trio in D m.; 6 Neapolitan canzonets; and a series of 'chœurs orphéoniques' (4-part male choruses) which rank with the best of their kind: *Le chant des amis, La Vapeur, Le salut aux chanteurs, France! France!, Le Tyrol, Le Carnaval de Rome, l'Atlantique, Les Traîneaux, Le Temple de la Paix, Paris, La nuit du Sabbat, Les Archers de Bouvines*, and *Le Forgeron*.—Cf. J. Simon, *A. T.*, in 'La Revue de Paris' (Mar., 1896); C. Bellaigue, *Études musicales et nouvelles silhouettes des musiciens* (Paris, 1898).

Thomas Aquinas [Thomas of Aquino], (Saint), b. Rocca Sicca, n. Aquino, Italy, c. 1225; d. Fossa Nuova, n. Terracina, Mar. 7, 1274. This famed theologian and scholastic philosopher entered the Dominican order in 1245. In 1263 Pope Urban IV commissioned him to compose a communion service, which contains the memorable numbers *Lauda Sion* (Corpus Christi sequence), and *Pange lingua, Sacra solemnis, Verbum supernum* and *Adoro te* (hymns). An extended chapter on music is contained in his *Summa Theologica*.—Cf. C. F. Bellet, *S. Th. d'Aquin* (Paris, 1902).

Thomas, Arthur Goring, English composer; b. Ratton Park, n. Eastbourne, Sussex, Nov. 21, 1851; d. London, Mar. 20, 1892. Pupil of Émile Durand at Paris (1874–7), and of Sullivan and Prout at the R. A. M., London, winning the Lucas Prize in 1879; later st. orchestration with Bruch in Berlin. Dwelt in London as a composer.—Works: The operas *The Light of the Harem* (portions prod. in concert at the R. A. M., 1879); *Esmeralda* (Drury Lane, 1883); *Nadeshda* (ib., 1885); *The Golden Web* (unfinished; score compl. by Waddington; prod. at Liverpool, 1893); —a choral ode, *The Sun Worshippers* (Norwich, 1881); cantata *The Swan and the Skylark* (Birmingham, 1894; orchestrated by C. V. Stanford); psalm 130 f. sop. solo, ch. and orch. (1878); 3 vocal scenes, *Hero and Leander* (1880); *Out of the Deep*, anthem for sop. solo, ch. and orch. (1878); duets; songs; *Suite de ballet* f. orch. (1887); a vl.-sonata; etc.

Thomas [toh'măhs], **Christian Gottfried,** b. Wehrsdorf, n. Bautzen, Feb. 2, 1748; d. Sept. 12, 1806, at Leipzig, where he lived as a composer and writer.—Publ. *Praktische Beiträge zur Geschichte der Musik, musikal. Litteratur, etc.* (1778; chiefly for the music-trade); *Unparteiische Kritik der vorzüglichsten seit 3 Jahren in Leipzig aufgeführten . . . Kirchenmusiken, Concerte und Opern* (1798, '99); and 'Musikalische kritische Zeitschrift' (1805; 2 vols.). Extant comps.: A Gloria f. 3 choirs, w. instrs.; a cantata; quartets.—See Q.-Lex.

Thomas [toh'măhs], **Eugen,** b. Surabaya, Java, Jan. 30, 1863. In 1878 he came to Delft, Holland, where he st. engineering, and at the same time music; 1882–4, cond. of the orchl. soc. 'Euterpe'; 1884–5, cond. of 'St. Cäcilie' (choral and orchl. soc.) in Semárang, Java; from 1885–7 he completed his mus. studies at the Vienna Cons.; 1887, theatre-cond. in Pilsen; 1888, Kapellm. of the German opera, Groningen; settled in Vienna in 1889 as pianist and comp.; since 1905 dir. of the choral classes at the Cons.; founder (1902) and cond. of the 'Wiener a cappella Chor'; made 'k. k. Prof.' in 1907.—Has publ. pf.-pcs., choruses and songs; *Wiener Chorschule* (for the Cons.); in MS., chamber-music and orchl. works. Wrote *Die Instrumentation der ‚Meistersinger' von R. Wagner* (2 vols., 1899; 2d ed. 1907).

Thomas [toh'măhs], **Gustav Adolf,** fine organist; born Reichenau, n. Zittau, Oct. 13, 1842; d. Petrograd, May 27, 1870. Pupil of the Leipzig Cons.; 1864–6, org. at the Reformed Ch. in Leipzig; then succ. H. Stiehl as org. at St. Peter's in Petrograd. Wrote excellent works for org.: Op. 6, *Konzert-Fantasie;* op. 7, *Sechs Trios über bekannte Choralmelodien;* op. 8, six do.; op. 12, *Fuga eroica;* etudes (op. 2 [for pedal], 10, 15); pf.-pcs. (op. 3, 4, 11, 17, 18); ed. Bach's *Kunst der Fuge* and Handel's organ-concertos.

Thomas, John, 'Pencerdd Gwalia' (= Chief Bard of Wales, a title conferred upon him in 1861), b. Bridgend, Glamorganshire, Mar. 1, 1826; d. Mar. 19, 1913. Pupil at the R. A. M., from 1840, of J. B. Chatterton (harp), and Lucas and Potter (comp.). In 1851, harpist at the R. Italian Opera; made Continental tours from 1852–62, playing at the Leipzig Gewandhaus (1852, 1861), Vienna, Berlin, Petrograd, Moscow, etc. First concert of Welsh music at St. James's Hall, July 4, 1862, with a chorus of 400 and 20 harps; similar concerts annually. In 1872 he succeeded Chatterton as harpist to the Queen. He was for many years a leader in the Eisteddfodau; prof. of the harp at the R. C. M., and a member of the R. Soc. of Musicians, the Philharm. Soc., and various foreign societies. —Works: *Llewelyn*, dram. cantata (1863); *The Bride of Neath Valley*, a Welsh scene (1866); Welsh patriotic songs, f. chorus and harp; other songs; 2 harp-concertos (in E♭ and B♭); duos f. 2 harps, and f. harp and pf.; *Romance* and *Rondo piacevole*, f. harp and violin; pieces f. solo harp; 2 sets of 6 studies f. harp; transcriptions f. harp of Mendelssohn's Songs without Words, Schubert's songs, etc.

Thomas, John Rogers, concert-baritone; born Newport, Wales, Mar. 26, 1829; d. New York, April 5, 1896. Began life as a lawyer's clerk in London; came to America in 1849; member of the Seguin Opera Co. in 1852; soloist of the Ch. of the Messiah in N. Y.; travelled with Parepa Rosa and Camilla Urso and was a favorite oratorio singer; made a 'Bard' in Wales (1870). A number of his songs (*The Mother's Prayer, The Cottage by the Sea, Beautiful Isle of the Sea, Must we then meet as strangers*, etc.) enjoyed great popularity in their day; also publ. an operetta, *Diamond Cut Diamond*, a children's cantata, *The Picnic*, and much sacred music.

Thomas, Lewis William, bass concert-singer; b. Bath, England, April, 1826; d. London, June 13, 1896. Pupil of J. Bianchi Taylor and Randegger. 1850, lay-clerk at Worcester Cath.; 1852, master of choristers there. Sang at provincial festivals; London début 1854 in *Messiah*. In 1855, sang at Exeter Hall; 1856, in St. Paul's Cath.; 1857, in Temple Church; also for a short time in opera. Gentleman of the Chapel Royal, 1857, resigning in 1887. He was critic for the 'Mus. World' and 'Daily Telegraph'; and edited 'The Lute' for some years.—Of his two sons, **W. Henry T.** (b. Bath, May 8, 1848) is prof. of singing at the Guildhall School of Music and the R. A. M., and **Frank L. T.** is cond. and organist at Bromley.

Thomas [toh'măhs], **Otto,** b. Krippen, Saxony, Oct. 5, 1857. Pupil of G. Merkel (org.); 1890–1910, org. at St. Pauli in Dresden; retired in 1910 with the title 'Kirchenmusikdir.'—Has publ. organ-works (op. 2, *Weihnachtspastorale;* op. 4, *Zwei 5st. Fugen nebst Einleitungen;* op. 5, *Zwei Elegien;* op. 7, *Fantasie;* op. 10, *Festliches Vorspiel;* op. 11, *Fugierter Satz* [on a theme of Mozart's]; op. 12, *Fantasie* [in form of vars. on a theme of Bach's]; etc.); sacred songs w. org. (op. 13, 16); many motets (for male and mixed ch. a capp.).

Thomas, Robert Harold, b. Cheltenham, July 8, 1834; d. London, July 29, 1885. St. at the R. A. M. under Sterndale Bennett (pf.), C. Potter (comp.) and H. Blagrove (vl.); after his début as pianist (1850) he appeared frequently in London as soloist with orch.; was prof. of pf. at the R. A. M. and G. S. M.—Wrote 2 overtures (*As You Like It* and *Mountain, Lake and Moorland*), pf.-pcs. and songs.

Thomas, Theodore, eminent conductor; b. Esens, East Friesland, Oct. 11, 1835; d. Chicago, Jan. 4, 1905. Taught by his father, a violinist, he played in public at 6. In 1845 the family went to New York, where T. soon entered an orchestra; in 1851 he made a concert-tour as a soloist, later touring the country with Jenny Lind, Grisi, Sontag, Mario, etc. In 1855 began the Mason and Thomas soirées [cf. WILLIAM MASON]. Up to 1861 he played in various opera-orchestras, sometimes conducting. In 1864 he organized an orch. for 'Symphony Soirées' at Irving Hall, New York, which were continued until 1878 (after 1872 in Steinway Hall); in 1866 he started summer concerts in Terrace Garden, removing in 1868 to Central Park Garden. The influence of these enterprises on musical culture in New York was simply incalculable; T.'s programs attained European celebrity. The first concert-tour with the orch. was made in 1869, with 54 players, and for nine consecutive years he made annual tours of the East and Middle West. In 1873 he established the famous Cincinnati Biennial Fest., which he conducted till his death. One of the fruits of his labors there was the foundation of the Cincinnati Coll. of Music, of which he was pres. and dir. from 1878–80, having given up his own orch. in New York and the conductorship of the N. Y. Philh. Soc. (1877–8) to accept this post. After his resignation he returned to New York, where he immediately reorganized his own orch. and was reëlected cond. of the Philh. Soc. and the Brooklyn Philh. Orch. (having been cond. of the latter in 1862–3, '66–8 and '73–8). Besides conducting these orchl. bodies, he was at different times cond. of the 'N. Y. Mendelssohn Union,' 'N. Y. Chorus Soc.,' 'German Liederkranz' and the 'Brooklyn Philh. Chorus'; from 1885–7

he was cond. and artistic dir. of the American Opera Co. In 1891 he settled permanently in Chicago as cond. of the Chicago Symph. Orch., originally consisting of 60 performers (increased to 90 in 1901). In recognition of T.'s distinguished services a permanent home, Orchestra Hall, was built by popular subscription, and formally opened in Dec., 1904, with a series of festival concerts, which were the last directed by T.; a cold contracted during a rehearsal developed into pneumonia, which after a few days resulted fatally. After his death the name of the orch. was changed to 'Theodore Thomas Orch.'; in 1913 the original title was officially resumed. —The influence of T. upon the musical development of the U. S. has been strong and lasting. Having devoted the best years of his life to raising the musical standard of the East by cultivating a taste for the highest type of symphonic music, he applied himself with undiminished energy and zeal to the musical upbuilding of the Middle West. A severe, almost autocratic drillmaster, his splendid musicianship and lofty idealism invariably commanded the respect and good will of those under his direction. As an arranger of homogeneous, artistic programs he has never been excelled. The list of novelties produced by him is enormous; an indefatigable apostle of Wagner, Liszt and Brahms, he also played for the first time in America many of the larger works of Tchaikovsky, Dvořák, Rubinstein, Bruckner, Goldmark, Saint-Saëns, Cowen, Stanford, Raff, etc.; he introduced Richard Strauss to America (Symph. in F m., Dec. 13, 1884) before that composer had become known even in his own country.—Cf. *T. T. A Musical Autobiography*, ed. by G. P. Upton (2 vols.; Chicago, 1905); R. F. Thomas, *Memoirs of T. T.* (New York, 1911).

Thomas, Vincent, b. Wrexham, Dec. 4, 1872. While employed in the London County and Westminster Bank he organized (1895) among its employees an amateur orch., which he has cond. ever since.—Composed the operas *Eos and Gwevril* (London, 1902), *Gwenevere* (ib., 1905), *Enid* (ib., 1908) and *Dagonet* (not yet prod.); choral and orchl. works; songs.

Thomas, William Edwin, born Oxford, 1867. At the age of 7 pupil of Dr. Corfe and chorister at Christ Ch.; having acted as deputy-org. at St. Paul's, Oxford, he became org. and choirm. at SS. Mary and John; 1886–94, org. at All Saints', Bloxham, and cond. of a choral soc., which he founded; went to Bournemouth in 1894 as cond. of the Boscombe Philh. Soc.; in 1895 was also app. org. at St. Clement's; since 1900 prof. of music at Univ. Coll., Auckland, and cond. of the 'Auckland Choral Soc.' and 'Auckland Liedertafel'; since 1902 also org. and choirm. at St. Mary's Cathedral; Mus. Doc., Oxon. (1894).—Works: Psalm 71 for 8-part ch. and orch.; *The Nativity*, cantata for soli, ch. and orch.; services; anthems; glees and part-songs; madrigals in Elizabethan style.

Thomas-San Galli, Wolfgang Alexander, b. Badenweiler, Sept. 18, 1874. Studied philos., hist. and law in Freiburg, Bonn, Munich and Marburg (*Dr. jur.*, 1898); 1899–1908, vla.-player of the 'Süddeutsches Streichquartett' in Freiburg; 1908–11, ed. of the 'Rheinische Musik- und Theaterzeitung' in Cologne; since then in Berlin as writer.—Works: *Sein oder Nichtsein? Aphorismen über Ethisches u. Ästhetisches* (1905); *Joh. Brahms. Eine musikpsychologische Studie* (1905); *Musik und Kultur* (1908); *Musikalische Essays* (1908); *Die ‚unsterbliche Geliebte' Beethovens, Amalie Sebald* (1909; attempt to prove that the famous letter was *not* addressed to Countess Brunswick); *Beethoven und die unsterbliche Geliebte: Amalie Sebald, Goethe, Therese Brunswick, und Anderes* (1910); *Mozart-Schatzkästlein* (1911); *L. van Beethoven* (1912; biogr.); *Joh. Brahms* (1912; biogr.). Has edited *Beethovens Briefe* (1910; selection with commentary) and *Beethovens Briefe an geliebte Frauen* (1913).

Thomé [toh-mā'], **Francis** (*recte* **François-Luc-Joseph**), born Port Louis, Mauritius, Oct. 18, 1850; died Paris, Nov. 16, 1909. Pupil at Paris Cons., 1866–70, of Marmontel (pf.) and Duprato (theory); lived in Paris as a teacher, composer and critic.—Works: The operas *Le Caprice de la Reine* (Cannes, 1892), *Le Château de Königsburg* (Paris, 1896), *Le Chaperon rouge* (ib., 1900); an operetta, *Barbe-Bleuette* (Paris, 1889); numerous pantomimes and ballets; incid. music to *Roméo et Juliette* (after Shakespeare, by G. Lefèvre; 1890); the mystery *l'Enfant Jésus* (1891); 2 symphonic odes, *Hymne à la nuit* and *Vénus et Adonis;* an orchl. suite; a vcl.-concerto, op. 64; a pf.-trio in A, op. 121; songs; numerous elegant pf.-pieces (*Simple aveu*, op. 25; *Les Lutins*, op. 69).

Thompson, John Winter, born Leland, Mich., Dec. 21, 1867. Grad. of Oberlin Cons. (1890); 1892–4, at Leipzig Cons. under Homeyer (org.) and Schreck (theory); since 1890 (excepting 2 years abroad) dir. of org. and theory at Knox Cons., Galesburg, Ill., and org. of Central Congr. Ch.; served 3 terms as pres. of Ill. Mus. Teachers' Assoc. (1898, 1899, 1908). Made Mus. Doc. by Knox Coll. in 1910. Has publ. motets and anthems; also organ-works (*Pontifical March, Grand Chorus* in D, *Intermezzo* in E, *Adagio Religioso*, offertories, etc.).

Thomson [töhn-söhn′], **César,** fine violinist; born Liège, Mar. 17, 1857. From 7, pupil of Liège Cons., winning the gold medal at 11, then studied under Vieuxtemps, Léonard, Wieniawski and Massart. Tours in Spain and Italy very successful; from 1873–83 he was for some time chamber-musician to Baron von Derwies at Lugano, on tour in Italy, etc., and a member of Bilse's orch. at Berlin; from 1883–97, teacher of violin at Liège Cons., but making frequent tours to European capitals and (1894–5) in the United States; in 1898 he succeeded Ysaÿe as prof. of violin-playing at the Brussels Cons. and founded a str.-quartet (T., Laoureux, Vanhout, Jacobs). At the beginning of the war (1914) he left Brussels and settled in Paris as prof. of vl. at the Cons. His technique in double-stops is peculiarly remarkable. He has edited violin-works of early Ital. masters (Corelli, Tartini, Vivaldi).

Thomson, George, born Limekilns, Fife, Mar. 4, 1757; d. Leith, Feb. 18, 1851. From 1780–1830, Secr. to the 'Board of Trustees for the Encour. of Arts and Manufactures in Scotland.' An enthusiastic and indefatigable collector of Scotch, Welsh, and Irish melodies, to which he had special instrl. accompaniments written (besides the pf.-accomp.) by the most noted musicians of the time (Beethoven, Haydn, Pleyel, Koželuch). Each song had, accordingly, a prelude, coda, and *ad libitum* parts throughout (f. violin, or flute, or 'cello). The collections are: 'A Select Coll. of Orig. Scottish Airs . . . ' (London, 6 vols.; Vol. i, 1793; Vol. ii, 1798; Vol. iii, 1799; Vol. iv, 1802; Vol. v, 1818–26; Vol. vi, 1841); 'Coll. of the Songs of R. Burns, Sir W. Scott, etc.' (London, 1822; 6 vols.); 'Select Coll. of Orig. Welsh Airs . . . ' (London, 1809; 3 vols.); ditto of 'Irish Airs' (London, 1814–16; 2 vols.); '20 Scottish Melodies' (Edinburgh, 1839).—Cf. J. Cuthbert Hadden, *G. T., the Friend of Burns. His Life and Correspondence* (London, 1898; contains full and interesting details, notably Beethoven's letters).

Thomson, John, born Sprouston, Roxburgh, Oct. 28, 1805; d. Edinburgh, May 6, 1841. Pupil of Schnyder v. Wartensee at Leipzig, and a friend of Mendelssohn, Schumann and Moscheles. In 1839, first Reid Professor of Music at Edinburgh Univ. At the third concert given by the 'Edinb. Professional Soc.' (Feb., 1837), an analytical program was issued by T., then conductor; this is the first recorded instance of the use of such programs.—Works: The operas *Herman, or The Broken Spear* (London, 1834), *The House of Aspen* (ib., 1834) and *The Shadow on the Wall* (ib., 1835); instrl. music and songs.

Thooft [tohft], **Willem Frans,** b. Amsterdam, July 10, 1829; d. Rotterdam, Aug. 27, 1900. Pupil of A. Dupont in Brussels and of Hauptmann and E. Fr. Richter at Leipzig Cons.; founder (1860) of the German opera in Rotterdam.—Works; An opera, *Aleida von Holland* (Rotterdam, 1866); *Gevonden* [Found] for bar. solo, male ch. and orch.; 3 symphonies (*Kaiser Karl V* w. ch.); *In Leid und Freud*, fantasy for orch.; *Die Jungfrau von Orleans*, overture; psalms; pf.-pcs.; songs.

Thorne, Edward Henry, b. Cranbourne, Dorset, May 9, 1834; d. London, Dec. 30, 1916. Chorister at St. George's Chapel under Elvey; organist in turn at Henley (1853), Chichester Cath. ('63), St. Patrick's, Brighton ('70), St. Peter's, Cranley Gardens ('73), St. Michael's, Cornhill ('75), and St. Anne's, Soho (from 1891); cond. of St. Anne's Choral and Orchl. Soc., gave concerts and pf.-recitals in London and elsewhere; especially noted for his Bach programs. Made Mus. Doc. by Archbishop of Canterbury in 1913.—Works: Psalm 57, f. tenor solo, chorus and orch. (1884); Psalm 125 ; Magnificat and Nunc dimittis, f. soli, ch., orch. and organ; services; anthems; an overture, *Peveril of the Peak;* 2 pf.-trios; sonatas f. pf. and violin, and pf. and 'cello; *Sonata elegia* f. pf.; suite f. pf. and clar.; 7 books of organ pieces; etc.

Thouret [too-rā′], **Georg,** b. Berlin, Aug. 25, 1855. St. philol. and hist. in Tübingen, Berlin and Leipzig; since 1902 dir. of the Helmholtz-Realgymnasium in Berlin. The discovery of forgotten military music in the castles of Berlin, Charlottenburg and Potsdam led him to make a special study of that kind of music; for the Vienna Expos. (1892) he arranged an exhibition of German military music.—Has publ. the colls. 'Altpreussische Militärmärsche' and 'Musik am preussischen Hofe.' Writings: *Führer durch die Fachausstellung der deutschen Militärmusik* (1892; official cat. of the Vienna Expos.); *Katalog der Musiksammlung auf der Kgl. Hausbibliothek im Schlosse zu Berlin* (1895); *Friedrich der Grosse als Musikfreund und Musiker* (1898); *Analyse der zwölf Metamorphosen-Symphonien von K. von Dittersdorf* (1899). For several years he has been eng. on a history of military music in Prussia.

Thrane [trah′ne], **Waldemar,** b. Christiania, Oct. 8, 1790; d. there Dec. 30, 1828. Pupil of K. Schall (vl.) in Copenhagen, and in Paris of Baillot (vl.), Reicha and Habeneck (comp.); from 1817 till his death cond. of the 'Dramatiske Selskab' and the 'Musikaliske Lyceum' in Christiania; highly esteemed as violinist and cond. throughout Scandinavia. His works (overtures, cantatas and dances) afford the earliest examples of conscious employment of national color; he is histo-

rically important as the comp. of the first Norwegian opera, *Fjeldeventyret* [A Mountain Adventure] (Christiania, 1824).—Cf. J. G. Conradi, *Musikkens Udvikling i Norge* (Christiania, 1878).

Thuille [tüēl′], **Ludwig (Wilhelm Andreas Maria)**, b. Bozen, Tyrol, Nov. 30, 1861; d. Munich, Feb. 5, 1907. Pupil of Jos. Pembaur at Innsbruck (pf., cpt.); 1879–83 of Carl Baermann (pf.) and Rheinberger (comp.) at the Munich Music-School. From 1883, teacher of pf. and theory there; also cond. the male choral union 'Liederhort.' In 1891, Kgl. Prof.—Works: The operas *Theuerdank* (Munich, 1897; v. succ; won the Luitpold Prize); *Lobetanz* (Karlsruhe and Berlin, 1898; M. O. H., 1911); *Gugeline* (Bremen, 1901). For orch., *Romantische Ouvertüre* (op. 16) and *Symphonischer Festmarsch* (op. 38); *Traumsommernacht* for fem. ch. w. vl. solo, harp and pf. (op. 25); sextet in B♭ for pf. and wind-instrs. (op. 6); pf.-quintet in E♭ (op. 20); 2 vcl.-sonatas (op. 1, D m.; op. 30, E m.); a vcl.-sonata in D m. (op. 22); an organ-sonata in A m. (op. 2); many fine male choruses; songs (op. 7, a cycle, *Von Lieb und Leid);* pf.-pcs. Made a vocal score of Cornelius's *Cid.* With R. Louis he wrote a valuable *Harmonielehre* (1907; 4th ed. 1913).

Thunder, Henry G., pianist; born near Dublin, Feb. 10, 1832; d. New York, Dec, 14, 1891. Pupil of Thalberg; settled in New York, where he was in turn organist of St. Augustine's, St. Clement's and St. Stephen's R. C. churches. Comp. church-music, songs.

Thunder, Henry Gordon, son of preceding; born Philadelphia, Dec. 15, 1865. Pupil of his father and of C. H. Jarvis (pf.). From 1881 organist and choirm. of various churches in Phila., since 1912 at St. Stephen's P. E. Ch.; since 1897 cond. of The Choral Soc. (300 mixed vcs.), and since 1907 also of The Fortnightly Club (75 male vcs.); 1907–12, cond. of the Schubert Choir, York, Pa. (200 mixed vcs.); 1897–1900, cond. of the Thunder Symph. Orch. (50 performers).—Op. 1, *Delosain and Erator* for sop. and ten. soli, male ch. and orch.; op. 2, *The Simargh* for male ch. and orch.; op. 3, Mass in C m. for soli, ch. and orch.; op. 4, *The Night Has a Thousand Eyes*, male ch. a capp.; op. 5, *New Year's Song*, do.; op. 6, a 3-act opera (not yet finished).

Thür′lings [tür′-], **Adolf**, born Kaldenkirchen, Rhine Prov., July 1, 1844; d. Bern, Feb. 15, 1915; from 1887 prof. of Old-Catholic theology at Bern. *Dr. phil.*, Munich; publ. dissertation: *Die beiden Tongeschlechter und die neuere musikalische Theorie* (1877; favoring harmonic dualism); *Die schweizerischen Tonmeister im Zeitalter der Reformation* (1903); valuable essays in various journals; also ed. a selection of 5-part motets by Palestrina.

Thur′ner [tŏŏr′nĕr], **Friedrich Eugen**, oboe-virtuoso; born Montbéliard, Dec. 9, 1785; d. Amsterdam, Mar. 21, 1827.—Publ. 3 symphonies, an overture, 4 oboe-concertos, 4 quartets f. oboe and strings, rondos and divertissements f. oboe w. string-quartet, trio f. oboe w. 2 horns, duos f. oboe and pf., sonata f. horn and pf., pf.-music, etc.

Thursby, Emma, famous concert-soprano (coloratura); b. Brooklyn, N. Y., Nov. 17, 1857. Pupil of Julius Meyer (Brooklyn), Achille Errani (New York), and Mme. Rudersdorff (Boston); then at Milan (1873) of Lamperti and San Giovanni. Gave her first concert in America at Plymouth Church, Brooklyn, in 1875; sang in concert and oratorio, and was eng. by Gilmore (1875) for his summer-night concerts, and then for a tour of the country. After filling an important church engagement in New York she made a European tour with Maurice Strakosch, appearing in London, Paris, Cologne, etc., everywhere with great applause. Her second Amer. tour (1879–80) was eminently successful, and has been followed by numerous others in the United States and Europe. In 1903 she toured Japan and China. Although her voice was not voluminous it had an exquisite quality. Critics frequently compared her to Patti.

Tichatschek [tĭ′yhăh-chĕhk], **Joseph Aloys**, famous dramatic tenor; born Ober-Weckelsdorf, Bohemia, July 11, 1807; d. Dresden, Jan. 18, 1886. Son of a poor weaver; studied in the Benedictine Gymnasium at Braunau, and went to Vienna in 1827 as a medical student, but joined the chorus at the Kärnthnerthor Th., had vocal instruction from Cicimara, and became chorusmaster. He then went to Graz, where he sang minor and second rôles; made starring tours to Vienna and Dresden, his début in the latter city as Gustav in *Der Maskenball*, Robert, and Tamino, leading to immediate engagement (1837) at the Court Opera, where he remained until pensioned in 1872. In 1842 he created the rôle of Rienzi; in 1845, Tannhäuser.—Cf. R. Wagner, *Mein Leben* (2 vols.; Munich, 1911).

Tiedeböhl [tē′-], **Otto von**, b. Voronezh, 1863. Travelled as violin-virtuoso from 1893; 1895 app. prof. at the Cons. in Tambov, and in 1898 leader of the symph. concerts of the Imp. Russ. Mus. Soc. there; after further study under G. Hollander at Stern's Cons. in Berlin he concertized again for some time, until a serious nervous disorder compelled him to withdraw permanently from all activity. He publ. an orchl. suite (op. 9), a vl.-concerto in D m. (op. 10), a polonaise

for vl. and orch., and a number of minor pcs. for vl. and pf.; several works in MS. Also wrote (in Russian) *Beethoven's Vl.-Concerto and its execution according to the Joachim tradition*, in 'Russk. Muzÿkal. Gazeta' (1909).

Tieffenbrucker. See DUIFFOPRUGGAR.

Tieh'sen [tē'zĕn], **Otto,** b. Danzig, Oct. 13, 1817; d. Berlin, May 15, 1849. Pupil of the Kgl. Akademie at Berlin, where he settled as a teacher.—Works: The comic opera *Annette* (Berlin, 1847); Christmas cantata; *Kyrie* and *Gloria a* 6; *Crucifixus a* 6 a cappella; songs of high merit.

Tiersch, Otto, b. Kalbsrieth, Thuringia, Sept. 1, 1838; d. Berlin, Nov. 1, 1892. Pupil of J. G. Töpfer at Weimar, and Bellermann, A. B. Marx and L. Erk at Berlin. Teacher of singing at the Stern Cons., Berlin. As a theorist he was a disciple of Hauptmann, but laid more stress on the relationship by the Third (of keys and chords) than the latter.—Writings: *System und Methode der Harmonielehre* (1868); *Elementarbuch der musikalischen Harmonie- und Modulationslehre* (1874); *Kurze praktische Generalbass-, Harmonie- und Modulationslehre* (1876); *Kurzes praktisches Lehrbuch für Kontrapunkt und Nachahmung* (1879); *Lehrbuch für Klaviersatz und Akkompagnement* (1881); *Notenfibel* (1882); *Die Unzulänglichkeit der heutigen Musikstudien an den Konservatorien, etc.* (1883); *Allgemeine Musiklehre* (1885; w. Erk); *Rhythmik, Dynamik und Phrasierungslehre* (1886); articles on harmony, etc., in Mendel's 'Konversationslexikon.'

Tiersot [t'yär-soh'], (**Jean-Baptiste-Élisée-**) **Julien,** b. Bourg, Bresse, France, July 5, 1857. Pupil of Savard, Massenet and César Franck at the Paris Cons. (1876); asst.-librarian of the Cons., 1883–1909; since then chief librarian (succ. Weckerlin); since 1895 he has lectured extensively on French folk-songs (at the École des Hautes Études Sociales, and in Belgium, Holland, Sweden, Canada and the U. S.). In 1885 his *Histoire de la Chanson populaire en France* (publ. 1889) won the Prix Bordin; the Prix Kastner-Bourgault was awarded to him in 1894 for *Rouget de Lisle; Son œuvre, sa vie*, and another prize in 1905 for *Berlioz et la Société de son temps* (publ. 1904). Other writings: *Musiques pittoresques* (1890), *Les Types mélodiques dans la Chanson populaire française* (1894), *Étude sur les Maîtres-Chanteurs* (1899), *Ronsard et la Musique de son temps* (1903), *Index musical pour le Romancero populaire de la France par G. Doncieux* (1904), *Notes d'Ethnographie musicale* (Part I, 1905; Part II in 'Sbd. I. M.-G.,' vol. xi, 1910), *Les Fêtes et les Chants de la Révolution française* (1908), *Gluck* (1910; in 'Maîtres de la Musique'), *J.-J. Rousseau* (1912; ib.); numerous valuable essays in 'Ménestrel,' 'R. I. M.,' 'Revue bleue,' 'Sbd. I. M.-G.,' 'Mus. Quart.,' etc.; has ed. *Les Années romantiques* [1819–42], being vol. i of *Correspondence de H. Berlioz* (1907).—Compositions: Incid. music to Corneille's *Andromède; Hellas* for ch. and orch.; *Chansons populaires françaises* for do.; *Rapsodie sur des Chants populaires de la Bresse* for orch.; *Sire Halewyn* for do.; *Danses populaires françaises* for do.; choruses a capp. He has ed. Adam de la Hale's *Jeu de Robin et Marion* (Op.-Com. and Arras, 1896) and written the explanatory notes to Gluck's *Orfée* and *Écho et Narcisse* in Mlle. Pelletan's edition; has also publ. the valuable colls. 'Chansons populaires recueillies dans le Vivarais et le Vercors' (with V. d'Indy), 'Chants populaires pour les écoles' (3 series), 'Mélodies populaires des provinces de France,' 'Noëls français,' 'Chants de la vieille France,' 'Chansons populaires recueillies dans les Alpes françaises' (commissioned by the govt.).

Tiessen [tē'-], **Heinz,** born Königsberg, April 10, 1887. Abandoning the study of law, he st. music under Ph. Rüfer (1906–9) in Berlin, continuing with A. Kleffel and W. Klatte there; now (1918) living in Berlin as mus. critic of the 'Allgemeine Musikzeitung.'—Works: 2 symphonies (op. 15, C; op. 17, F m.); op. 7, *Eine Ibsenfeier* for orch.; op. 12, pf.-sonata in C; op. 19, *Lyrik für Klavier;* op. 20, *Natur-Trilogie* for pf.; songs (op. 8, 9, 10). Also publ. a guide to R. Strauss's *Josef-Legende* (1914).

Tietjens (*recte* **Titiens**) [tēt'yĕns], **Therese Johanne Alexandra,** famous dramatic soprano; b. Hamburg, July 17, 1831; d. London, Oct. 3, 1877. Trained in Hamburg; successful début there in 1849; sang at Frankfort, and was eng. for the Vienna Court Opera in 1856; but went to London in 1858, and remained there till death, for long years the reigning favorite, singing at H. M.'s Th., Drury Lane, Covent Garden and the Haymarket. Her greatest rôles were Fidelio, Donna Anna, Valentine, Lucrezia, Semiramide, and Countess Almaviva. She visited Paris in 1863, and America in 1876.

Tilborghs, Joseph, Flemish theorist; b. Nieuwmoer, Sept. 28, 1830. Pupil of Lemmens (org.) and Fétis (comp.) at the Brussels Cons.; from 1882, prof. of organ-playing at the Ghent Cons., and of counterpoint at the Antwerp Music-School.—Works: Organ-pieces; motets w. organ-accomp.

Tillmetz, Rudolf, flute-virtuoso; born Munich, April 1, 1847. Pupil of Theobald Böhm; app. 1st flutist in the Hoforchester (1864) and teacher at the cadet-corps (1869); from 1883 prof. of fl. at the Kgl. Musikschule in Munich; made 'Kgl. Kammermusiker'

in 1877. Together with Franz Strauss and others he gave regular series of chamber-music for wind-instrs.—Works: Op. 22, *Konzert-Etüde* for flute and orch.; op. 23, *Konzertstück* for do.; op. 24, *Der Amsel Lockruf*, idyl for do.; op. 57, *Rapsodie bosnienne* for do.; op. 18, *Alpenklänge* for fl.-quintet; studies for fl. (op. 12, 19, 20, 29, 40, 46, 47); numerous pcs. for fl. and pf.; cadenzas to Mozart's flute-concertos. Also publ. *Anleitung zur Erlernung der Th. Böhmschen Zylinder- und Ringklappenflöte* (op. 30) and *Orchesterstudien* (op. 36; 3 books).

Tillyard, Henry Julius Wetenhall, musicologist; b. Cambridge, England, Nov. 18, 1881; student at the Univ. there (1900–4) and at the Engl. schools in Rome and Athens (1904–7), specializing in ancient and medieval music; st. Greek church-music with J. T. Sakellarides in Athens; now (1918) teacher at the Univ. of Edinburgh.—Has publ. *Instrumental Music in the Roman Age* (1907); *Greek Church-Music*, in 'Mus. Antiquary' (1911); *A Musical Study of the Hymns of Casia*, in 'Byzantine Journal' (vol. xx; 1911); *Studies on Byzantine Music*, in 'Mus. Antiqu.' (1913); *The Acclamation of Emperors in Byzantine Ritual*, in 'Year-Book of the Engl. School at Athens' (1913); *Zur Entzifferung der byzantinischen Neumen*, in 'Zeitschr. I. M.-G.' (1913).

Tilman [tĭl-măhn′], **Alfred,** born Brussels, Feb. 3, 1848; d. Schaerbeck, n. Brussels, Feb. 20, 1895; pupil of the Cons. 1866–71, winning 1st prize for pf.-playing, counterpoint and fugue.—Works: Requiem (for Queen Louise Marie); *Te Deum solennel; Cantate patriotique;* cantata *La Sirène; Chant sacré; Marnix*, scene for bass; 24 vocal fugues *a* 2 and 3.

Tilmant [tĭl-măhn′], **Théophile-Alexandre,** born Valenciennes, July 8, 1799; died Asnières, May 7, 1878. From 1838–49, 2d m. de chap. at the Th. Italien; then 1st do. at the Opéra-Comique until his retirement in 1868; was also cond. of the Cons. Concerts from 1860–3.—His brother, **Alexandre,** b. Valenciennes, Oct. 2, 1808, d. Paris, June 13, 1880; 'cellist, co-founder of, and player in, the Cons. Concerts; also in the Th. Italien; from 1838–49 'cellist in his brother's quartet.

Tima′nov, Vera, b. Ufa, Russia, Feb. 18, 1855. Distinguished pianist; pupil of L. Nowitzky, at Ufa; played in public in her 9th year; studied with A. Rubinstein (1866) and Tausig (for 2½ years, at Berlin). Lived in Prague (1871) and Vienna (1872); went to Liszt at Weimar for several summers; made several succ. concert-tours, and then settled permanently in Petrograd as a teacher.

Timm, Henry Christian, b. Hamburg, Germany, July 11, 1811; d. New York, Sept. 4, 1892. Pianist; pupil of Methfessel and Jacob Schmitt; début 1828; went to the United States in 1835, giving concerts at Boston, etc., and in the Park Th., New York. Was successively organist at Grace Church, mus. dir. of the Charleston, S. C., Th., chorus-master at the Church St. Opera House, New York, and organist at various churches (for 16 years at All Souls', on Fourth Ave.). Early member of the N. Y. Philharm., and its president 1847–64.—Works: Grand mass, f. soli, ch., orch. and organ; part-songs; pf.-pieces; transcriptions f. 2 pfs. of numerous classical works.

Tincto′ris, Johannes (called **John Tinctor**), Belgian writer and composer; b. Poperinghe, 1446; d. Nivelles, before Oct. 12, 1511. About 1475, maestro to Ferdinand of Arragon at Naples, who despatched him in quest of singers for his chapel to France, etc., in 1487; but T. never went back, and became a canon at Nivelles. He was one of the most eminent theorists of that time, and is the author of the oldest known dictionary of music, *Terminorum musicae diffinitorium* (Naples, c. 1475; reprint in Coussemaker's 'Scriptores,' iv, and [with Ger. tr. by H. Bellermann] in Chrysander's 'Jahrbuch,' i [1863]). The only other work known to have been printed during his life is *De inventione et usu musicae* (after 1487); a number of treatises preserved in MS. were publ. for the first time in Coussemaker's ed. of the complete works of T. (1875) and repr. in vol. iv of the 'Scriptores.' Extant comps. are a *Missa l'homme armé*, and some chansons, in MS.; other chansons are in Petrucci's 'Odhecaton,' and a Lamentation in his coll. of 1506.

Tinel [tē-nĕhl′], **Edgar,** b. Sinay, Belgium, Mar. 27, 1854; d. Brussels, Oct. 28, 1912. Pianist and composer; taught at first by his father, a poor schoolteacher and organist; entered Brussels Cons. in 1863, studying under Brassin, Dupont, Gevaert, Kufferath and Mailly; in 1873 took 1st prize for pf.-playing, and publ. op. 1, 4 Nocturnes f. solo voice w. pf.; won the Grand prix de Rome in 1877 with the cantata *Klokke Roeland* (op. 17). In 1882, Dir. of the Inst. for Sacred Music at Malines, succeeding Lemmens; in 1888 he brought out an oratorio, *Franciscus* (op. 36), which made him famous; in 1889, inspector of the State music-schools; in 1896 he succeeded Kufferath as prof. of cpt. and fugue at Brussels Cons., and in 1909 (after Gevaert's death) he became the dir.—Works: Op. 36, *Franciscus*, oratorio (Malines, 1888; N. Y., 1893); op. 43, *Godoleva*, music-drama (Brussels, 1897); op. 44, *Katharina*, sacred opera (ib., 1909); op. 17, *De Klokke Roeland*, cantata for ch. and orch.; op. 19, *Drie Ridders* [Three Knights] for bar. solo, ch. and

orch.; op. 20, *Kollebloemen* [Poppies] for ten. solo, ch. and orch.; op. 21, entr'acte-music to Corneille's *Polyeucte* (3 orchl. numbers publ.); op. 30, *Hochzeitsmarsch* for orch.; male choruses; German and Flemish songs; pf.-pcs. (op. 15, sonata in G m., 4 hands); organ-sonata in G m. (op. 29).—Church-music: Op. 26, *Te Deum* for mixed ch. and org.; op. 46, do. for 6-part ch., org. and orch.; op. 41, *Missa in honorem beatae Mariae Virginis de Lourdes* for 5-part ch. a capp.; op. 27, Psalm VI for male ch. a capp.; op. 39, Psalm XXIX for do.; op. 47, Psalm CL for do.; motets (op. 31); sacred songs (op. 34, *Marienlieder;* op. 35, *Adventlieder*).—Also wrote *Le Chant grégorien, théorie sommaire de son exécution* (1890; Ital. tr. by M. Henrion, 1901).—Cf. A. van der Elst, *E. T.* (Ghent, 1901).

Tirindel'li, Pietro Adolfo, b. Conegliano, Italy, May 5, 1858. Violinist; pupil at Milan Cons. (1870–76) of Boniforti (comp.) and Corbellini (vl.); conducted the band at Gorizia for 3 years, then studied in Vienna under Grün, and from 1881–3 under Massart at Paris. From 1884, prof. of violin at the Liceo Benedetto Marcello, Venice, being app. Director in 1892. He also conducted the 'Giuseppe Verdi Orchestra' of Venice. Knighted (Cavaliere) in 1894. He made his Amer. début with the Boston Symph. Orch. (Dec. 16, 1895); since 1896 living in Cincinnati as prof. of vl., cond. of the Cons. Orch. and dir. of the opera-class at the Cons.—Works: The operas *Atenaide* (Venice, 1892) and *Blanc et Noir* (Cincinnati, 1897); vl.-concerto in G m.; many pcs. for vl. and pf., and songs.

Tischer, Gerhard, b. Lübnitz, Brandenburg, Nov. 10, 1877. Studied musicology in Berlin (1899–1902); *Dr. phil.* with the dissertation *Die aristotelischen Musikprobleme* (1903); app. Dozent for hist. of music at the Handelshochschule in Cologne (1904); since 1906 ed. of 'Rheinische Musik- und Theaterzeitung'; founded in Cologne (1910) the publ. house of 'T. & Jagenberg.'

Tisza [tĭ'ssa], **Aladar.** See LANGER.

Titelouze [tēt-looz'], **Jean,** the founder of the French school of organ-playing; b. St.-Omer, 1563; d. Rouen, Oct. 25, 1633. App. org. in 1585 at St.-Jean in Rouen; from 1588 till his death org. at the Cath. there. His complete organ-works are publ. in Guilmant's 'Archives des Maîtres d'Orgue.'—Cf. A. G. Ritter, *Zur Geschichte des Orgelspiels im 14.–18. Jahrhundert* (Leipzig, 1884); E. von Werra, *J. T.*, in 'Kchm. Jahrbuch' (1910).

Titl, Anton Emil, b. Pernstein, Moravia, Oct. 2, 1809; d. Vienna, Jan. 21, 1882, where he was Kapellm. at the Burgtheater from 1850. Operas *Die Burgfrau* (Brünn, 1832), *Das Wolkenkind* (Vienna, 1845), and incid. music to many plays; also a mass *a* 8, overtures, etc.

Titov [tē'tŏhv], **Alexiey Nikolaievitch,** b. 1769; d. Petrograd, Nov. 20, 1827. Although he followed a military career (General of Cavalry), he was a thorough musician who wrote operas in the style of Mozart (all prod. at Petrograd): *Pivovar ili kroiushtchisya duch* [The Brewer, or the Hidden Ghost] (1796); *Sud zarya Salomona* [The Judgment of Solomon] (1805); *Yam* (1805); *Nurzachad* (1807); *Emmerich Tekkely* (1812); *Legkoviernyie* [Credulous Folk] (1812); *Dievishnik ili Filatkina svadjba* [The Old Bachelor, or Filatkin's Wedding] (1809; sequel to *Yam*); *Vot kakovÿ russkiye* [Lo, what sort of people the Russians are!] (1817); *Prazdnik mogola* [The Mogul's Feast] (1823). In the case of 4 other operas it is difficult to determine whether they are the works of T. or of his brother, **Sergei Nikolaievitch** (b. 1770), who wrote *Posidielki* [The Meeting] (1809), *Starinnÿia sviatki* [Old-fashioned Christmas] (1813), and 2 ballets.

Titov, Nikolai Alexieievitch, the 'Grandfather of Russian Song,' son and pupil of Alexiey Nikolaievitch T.; b. Petrograd, May 10, 1800; d. there Dec. 22, 1875. For many years his first printed song, *Uielinennaya sosna* [The Lonely Pine] (1820) was regarded as the first Russian art-song (Kunstlied); at any rate, he was the first Russian composer whose songs (about 60) became extremely popular throughout Russia; also wrote dances and marches.—Cf. *Reminiscences of N. A. T.*, in 'Russkaya starina' (vol. i; 1870), and Bulitch's articles in 'Russk. Muz. Gazeta' (Nos. 17–22; 1900).

Toch [tŏhh], **Ernst,** b. Vienna, Dec. 7, 1887. Entirely self-taught in music; won the Mozart stipend in 1909 and the Mendelssohn stipend in 1910, and 4 times in succession the Austrian Staatspreis for comp.; in 1909 he settled in Frankfort, studying pf. with W. Rehberg; since 1913 teacher of pf. at Zuschneid's 'Hochschule für Musik' in Mannheim.—Works: *An mein Vaterland,* symphony (w. soli, ch. and org.); *Scherzo* in B m. for orch.; incid. music to *Der Kinder Neujahrstraum;* a *Kammersymphonie;* a pf.-concerto; str.-quartet in D♭; sonatas for pf. and various instrs.; pf.-pcs. (op. 9, *Melodische Skizzen;* op. 10, *3 Präludien;* op. 13, *Stammbuchverse;* etc.).

Todi, Luiza Rosa de Aguiar, famous mezzo-soprano stage-singer; born Setubal, Portugal, Jan. 9, 1753; d. Lisbon, Oct. 1, 1833. At 15 she played Dorine in Molière's *Tartuffe,* at Lisbon; then studied singing with David Perez until 1772, when she appeared in Lon-

don (and again in 1777) without striking success. In 1777, however, she won a triumph at Madrid in *L'Olimpiade* (Paisiello); also in 1778–9 and 1781–2 at the Concerts spirituels, Paris, though failing to please Frederick the Great at Berlin in 1781. After singing in Southern Germany and Vienna, she was eng. for a short time (1782) at Berlin; in 1783 her rivalry with Mara fairly convulsed musical Paris, two bitterly hostile factions (Todistes and Maratistes) being formed. Next year she was enthusiastically received at Petrograd, singing in Sarti's *Armida* (cf. SARTI); in 1786 Friedrich Wilhelm II engaged her at a high salary for Berlin; until 1789 she sang alternately at Berlin and Petrograd, then paid a brief visit to Paris, and after a vain attempt to have her salary increased to 6000 Thaler on the expiration of her Berlin contract, returned to Portugal. The last years of her life she was completely blind.—Cf. J. de Vasconcellos, *L. T.* (Lisbon, 1873).

Toedt, Theodore J., fine concert-tenor; born New York, Feb. 4, 1853. Choir-boy of Trinity Parish 1861–71; music-pupil of Mrs. Charles E. Horn-Zust. He acquired an excellent reputation as a singer in oratorio, church, and concert; since 1895, when he became blind, he has been living in New York as a successful teacher.

Toëschi [tŏh-ĕhs'kē], **Carlo Giuseppe [Toësca della Castella-Monte]**, b. Romagna, 1724; d. Munich, April 12, 1788. Pupil of Joh. Stamitz; ent. the Mannheim Orch. in 1752 as violinist; in 1759 became Konzertmeister; followed the court to Munich in 1778, and was app. Musikdir. in 1780. A prolific comp. in Stamitz's style, his works cannot compare with those of his teacher. Wrote 63 symphonies, quartets, trio-sonatas, vl.-sonatas, etc. Riemann publ. a symphony in B♭ *a* 8 in 'Dkm. der Tonk. in Bayern' (vii, 2) and chamber-music, ib. (xv, xvi; with thematic cat.).—See Q.-Lex.

Toëschi, Johann Baptist, brother of preceding; born (?); d. Munich, May 1, 1800. Pupil of Joh. Stamitz; ent. the Mannheim Orch. in 1756, removed to Munich in 1778, becoming Musikdir. after his brother's death (1788). Publ. 18 symphonies (variously instr. but without clar., tpt. and double-bass), 10 str.-quartets, 6 trio-sonatas.

Tofa'no, Gustavo, fine pianist; b. Naples, Dec. 22, 1844; d. there June 30, 1899. St. with various masters in Naples, Pisa and Bologna; app. prof. of pf. at the Liceo Musicale in Bologna (1872).—Works: An opera, *Amore a suo Tempo* (Bologna, 1875); a ballet, *Alfa ed Omega* (Naples, 1875); a cantata, *Margherita delle Alpi;* pf.-pieces and songs.

Tofft, Alfred, b. Copenhagen, Jan. 2, 1865. Abandoning a commercial career, he st. music under J. Nebelong (org.) and G. Bohlmann (comp.); won the Ancker stipend in 1892. Has become known as a fine organist and a talented composer of songs: Op. 2, *Heine-Album;* op. 4, *Jacobsen-Album;* op. 6, *Erotische Blätter;* op. 8, do. (2d series); op. 15, *Mädchenlieder;* op. 21, *Lenore-Lieder;* op. 30, *Sonnige Tage;* also charming pf.-pcs. (op. 24, *Feldblumen;* op. 35, *Käthchens Erlebnisse;* op. 46, *Stimmungsbilder*, etc.). An opera, *Vifandaka*, was prod. in Copenhagen (1898).

Tofte [tŏhf'tĕ], **Lars Valdemar,** distinguished violinist and teacher; born Copenhagen, Oct. 21, 1832; d. there May 28, 1907. St. vl. with C. Petersen and J. Selmer, and in Germany with Spohr and Joachim (1853–6); début in Copenhagen (1856); 1863–93, first vlnst. in the court orch.; 1868–92, 1st vl. of the Neruda Quartet; 1866–1904, prof. at the Copenhagen Cons., where he taught A. Svendsen, F. Hilmer, F. Henriques, L. Schytte, etc.

Tolbecque [tŏhl-bäk'], **Auguste,** son of Auguste-Joseph; born Paris, Mar. 30, 1830; eminent 'cellist; took 1st prize at the Cons. in 1849; teacher at Marseilles Cons. 1865–71; later 'cellist at the Paris Cons. Concerts. Publ. *La Gymnastique du Violoncelle* (op. 14; excellent exercises and mechanical studies), a *Konzertstück* for vcl. and orch., and pcs. for vcl. and pf.; prod. a 1-act comic opera, *Après la valse* (Niort, 1894). Also wrote *Souvenirs d'un Musicien en Provence* (1896), *Notice historique sur les instruments à cordes et à archet* (1898) and *l'Art du Luthier* (1903). His son, **Jean,** b. Niort, Oct. 7, 1857, took 1st 'cello-prize at the Paris Cons. in 1873; is a fine player.

Tolbecque, Auguste-Joseph, brother of the three following; b. Hanzinne, Belgium, Feb. 28, 1801; d. Paris, May 27, 1869; violinist at the Opéra and the Cons. Concerts, and for some seasons at H. M.'s Th., London.

Tolbecque, Charles-Joseph, brother of preceding; b. Paris, May 27, 1806; d. there Dec. 29, 1835; violinist, pupil of Kreutzer; from 1830, cond. at the Variétés.

Tolbecque, Isidore-Joseph, brother of preceding; b. Hanzinne, April 17, 1794; d. Vichy, May 10, 1871; comp. and cond. of ball-music.

Tolbecque, Jean - Baptiste - Joseph. brother of preceding; b. Hanzinne, Belgium, April 17, 1797; d. Paris, Oct. 23, 1869. Violinist, pupil of Kreutzer and Reicha at the Paris Cons.; 1820–5, orch.-player at the Th. Italien, and a comp. of charming quadrilles, valses, galops, etc., which gained great vogue; in

1825 he began conducting dance-music at the Tivoli, etc., and later the court balls; he was the favorite ball-cond. till Musard's advent. In 1851 he prod. (w. Deldevez) the 3-act ballet *Vert-Vert* at the Opéra.

Tol'lefsen, Carl H., violinist; b. Hull, England, Aug. 15, 1882. Pupil at the Natl. Cons. in New York (1898–1902) of L. Lichtenberg (vl.), and at the Inst. of Mus. Art (1906–8) of F. Kneisel (vl.), P. Goetschius and R. Goldmark (comp.); was for some years 1st violin in the N. Y. Symph. Orch.; leader of the Scandinavian Symph. Concerts in N. Y., and head of vl.-dept. at the Berkeley Inst., Brooklyn; in 1907 married the pianist Augusta Schnabel, and with her and William Durieux (vcl.) formed the T.-Trio in 1909; since than the organization has made annual tours of the U. S.

To'maschek, Johann Wenzel (*recte* **Jan Václav Tomášek**), eminent composer and teacher; born Skutsch, Bohemia, April 17, 1774; d. Prague, April 3, 1850. He learned the rudiments of singing and violin-playing from Wolf, regens chori at Chrudim; studied as a chorister at the Minorite monastery, Iglau; took the law-course at Prague Univ., 1790–3, supporting himself by giving lessons, and also studying the chief German theoretical works. Finally he applied himself wholly to music; found a patron in Count Bucquoy de Longeval; and became the most noted teacher in Prague (Dreyschock, Schulhoff, v. Bocklet, Kittl, Kuhe, Dessauer, Tedesco, Sig. Goldschmidt, Hanslick, etc., were his pupils). He was an admirable pianist and organist, and a composer of high merit, though unfortunate in being Beethoven's contemporary. Among 110 works with opus-numbers are a Requiem in C m. (op. 70), a *Krönungsmesse* in E♭ (op. 81), cantatas, hymns, Bohemian and German songs, a symphony in E♭ (op. 19), a pf.-concerto (op. 18), a pf.-quartet in E♭ (op. 22), a pf.-trio (op. 7), and several pf.-comps. (sonatas, op. 14, 15, 21, 48, and a fifth in B; 6 sets of Eclogues, each having 6 numbers, op. 35, 47, 51, 63, 66, 83; 6 Rhapsodies, op. 40; 6 do., op. 41; 3 *Ditirambi*, op. 65; 3 *Allegri capricciosi di bravura*, op. 52; and 3 do., op. 84). His opera *Seraphine* (Prague, 1811) was well received.—Cf. his autobiography in vol. iv of 'Libussa' (Prague, 1845); E. Hanslick, *Aus meinem Leben* (Berlin, 1894; vol. i. p. 25 et seq.); R. v. Procházka, *Arpeggien* (Dresden, 1897; p. 44 et seq.).—See Q.-Lex.

Tomasi'ni, Luigi, b. Pesaro, 1741; d. Esterház, April 25, 1808, where he had lived since 1757 as violinist and director of the chamber-music, on intimate terms with Hadyn.—Publ. 2 violin-concertos; duos concertants f. violins; 12 string-quartets.

Tombelle, Fernand de la. See LA TOMBELLE.

Tomlins, William Lawrence, b. London, Feb. 4, 1844. Pupil of G. A. Macfarren and E. Silas. Settled in America, 1869; from 1875–98 cond. of the Apollo Glee Club, Chicago; having made a specialty of training children's choruses and teachers, he establ. in 1903 the 'National Training School for Music Teachers' in Chicago; engaged by Chicago Board of Education in 1904 to train the teachers in the public schools; returned to London in 1910. Member of the Amer. Coll. of Musicians. Has publ. *Children's Songs, and How to Sing Them* (1885).

Tommasi'ni, Vincenzo, b. 1880. Comp. of the operas *Medea* (Trieste, 1906) and *Uguale Fortuna* (Rome, 1913; prize of the City of Rome); also an overture, *La Vita è un Sogno* (Calderon) and *Chiaro di Luna* for orch.

Tonning, Gerard, b. Stavanger, Norway, May 25, 1860. Pupil of Bussmeyer (pf.) and Rheinberger (comp.) at the Kgl. Musikschule in Munich (1880–3); 1887–1905, in Duluth, Minn., as cond. of the 'Concordia' (male ch.) and 'Mozart Soc.' (mixed ch.) and dir. of the 'Beethoven Trio'; since 1905 living in Seattle.—Works: A 3-act opera *Leif Erikson* (Seattle, 1910) and 2 operettas, *All in a Garden Fair* and *In Old New England* (both ib., 1913); a pantomime, *Woman's Wiles, or Love Triumphant;* a pf.-trio (op. 24); *Suite moderne* for vl. and pf. (op. 13); *Rapsodie norvégienne* for vcl. and pf. (op. 20); pf.-pcs. (Norwegian Dances, 3 nocturnes, etc.); songs (op. 18, *Arabian Love Songs* for 4 solo voices), etc.

Töp'fer, Johann Gottlob, famous organist and writer on organ-building; born Niederrossla, Thuringia, Dec. 4, 1791; d. Weimar, June 8, 1870. Pupil of cantor Schlömilch; then, at Weimar, of Destouches, A. Riemann, and A. E. Müller, also studying at the Gymnasium and Seminary, where he was app. teacher of music in 1817. From 1830, town organist of Weimar. An expert on organ-construction, he wrote *Die Orgelbaukunst* (1833); *Die Scheibler'sche Stimmethode* (1842); *Die Orgel; Zweck und Beschaffenheit ihrer Teile* (1843); *Lehrbuch der Orgelbaukunst* (1856; 4 vols.; 2d ed. by M. Allihn, 1888);—also a *Theoretisch-praktische Organistenschule* (1845); *Allgemeines und vollständiges Choralbuch* (*a* 4, w. organ-interludes); a cantata, *Die Orgelweihe; Konzertstück* for organ; sonatas, fantasias, preludes, fugues, etc., for org.; a pf.-trio in A; a sonata and variations for flute and pf.; a pf.-sonata in F♯ m.; etc.—Cf. A. W. Gottschalg, *J. G. T.* (Berlin, 1870).

Torchi [tŏhr'kē], **Luigi,** born Mordano, Bologna, Nov. 7, 1858. Graduate of Bologna

Cons., 1876, and elected member (comp.) of the Philharm. Soc.; from 1876–7, studied comp. under Serrao at Naples Cons.; 1878–83, under Reinecke, Jadassohn and Paul, at Leipzig Cons. (writing a symphony, an overture to Heine's *Almansor*, a string-quartet; also letters to the 'Gazz. Mus.' of Milan). From 1885–91, prof. of mus. history at the Liceo Rossini, Pesaro; then at Bologna Cons., being also prof. of comp. since 1895. Twice elected Pres. of the R. Acad. of Music at Bologna. From its foundation (1894) until 1904 he was ed.-in-chief of 'Rivista Musicale Italiana' (quarterly), one of the world's most important musical publications.—T.'s literary career has been one of great and useful activity; in 1890 he publ. *R. Wagner: Studio critico* (1890; 2d ed. 1913); in 1893, a transl. of Wagner's *Oper und Drama* (Turin); in 1894, a transl. of Hanslick's *Vom Musikalisch-Schönen* (*Del bello nella musica;* Milan); later other transls. from Wagner and v. Wolzogen; has written many essays for the 'Rivista Musicale Italiana.' Besides a coll. of 'Eleganti canzoni ed arie italiane' of the 17th cent. (Milan), and 'A Coll. of Pieces for the Violin Comp. by Italian Masters of the 17th and 18th Centuries' (London) [both with pf.-accomp. by T.], in 1897 he began publishing a work, to comprise 34 vols.: 'L'Arte Musicale in Italia' [up to 1918 seven vols. had appeared]: Vol. i, Sacred and secular polyphonic comps. of the 14th, 15th and 16th centuries; vol. ii, do. of the 16th cent.; vol. iii, comps. for org. and cembalo of the 16th, 17th and 18th centuries; vol. iv, Madrigals of the 17th cent.; vol. v, comps. for 1 or more voices of the 17th cent.; vol. vi, Peri's *Euridice* and Monteverdi's Madrigals; vol. vii, instrl. music of the 17th century.

Torel'li, Giuseppe, renowned violinist, originator of the solo concerto for violin; born Verona, c. 1660; d. Bologna, 1708. Studied in Bologna, where he was 1st violin at the church of S. Petronio in 1685; made a concert-tour in Germany in 1695, and became Konzertmeister to the Margrave of Brandenburg at Ansbach in 1698; returned in 1701 to Bologna. He had generally been regarded as the originator of the 'concerto grosso' until Arnold Schering, in 1903, showed that Stradella, who died in 1681, had written such works.—Publ. works: Op. 1, *Balletti da camera a 3 violini e b. cont.;* op. 2, *Concerto da camera a 2 violini e basso* (1686); op. 3, *Sinfonie a 2–4 istromenti* (1687); op. 4, *Concertino per camera a violino e violoncello;* op. 5, *6 sinfonie a 3, e 6 concerti a 4* (1692); op. 6, *Concerti musicali a 4* (w. organ); op. 7, *Capricci musicali per camera a violino e viola ovvero arciliuto;* op. 8, *Concerti grossi con un pastorale per il Santissimo Natale* (1709; republ. in Jensen's 'Klassische Violinmusik'), written for 2 violini concertanti, 2 violini di ripieno, viola and b. cont.

Torrance, Rev. **George William,** b. Rathmines, n. Dublin, 1835; d. Kilkenny, Ireland, Aug. 20, 1907. Chorister at Christ Ch. Cath., Dublin; organist at St. Andrew's and St. Anne's; st. music at Leipzig, 1856; ordained as a priest, 1866; emigrated to Melbourne, Australia, in 1869, where he remained till 1897; app. chaplain to the bishop of Ossory in 1897; in 1900 made Prebendary of Killarney, canon of St. Canice's Cath. and librarian of St. Canice's Library, Kilkenny. Honorary degree of Mus. Doc., Dublin, 1879. Many of his hymn-tunes obtained wide popularity; his madrigal *Dry be that tear* won the Molyneux Prize and the medal of the Madrigal Soc. in 1903.—Works: Oratorios *Abraham* (Dublin, 1855), *The Captivity* (1864), and *The Revelation* (Melbourne, 1882); Te Deum and Jubilate; services and anthems; —an opera, *William of Normandy* (Dublin, 1859); etc.

Tor'ri, Pietro, b. Peschiera, Lago d'Iseo, c. 1665; d. Munich, July 6, 1737. Pupil of A. Steffani; 1689, org. in Munich; 1696, Kapellm. in Hanover, and for some time in Bayreuth; 1703, dir. of chamber-music in Munich, and from 1732 Hofkapellm.—Prod. 26 operas at Munich (1690–1737); and an oratorio, *Les Vanités du Monde*, at Brussels (1706).—See Q.-Lex.

Torrington, Frederick Herbert, b. Dudley, Worcestershire, England, Oct. 20, 1837; d. Toronto, Canada, Nov. 19, 1917. Articled pupil of James Fitzgerald, Kidderminster; in 1853, organist and choirmaster at St. Anne's, Bewdley; from 1856–68, organist of Great St. James's Church, Montreal, Canada, giving organ-recitals, and acting as solo violinist, leader, orchl. cond. and bandmaster. With a picked orch., he represented Canada at the Boston Peace Jubilee, 1869; was app. organist and mus. dir. at King's Chapel, Boston, and held the position until 1873, teaching at the New Engl. Cons., and playing 1st violin in concerts of the Handel and Haydn, Harvard Symphony, and other societies. From 1873, organist and choirmaster at the Metropolitan Ch., Toronto, Canada, and cond. of the Toronto Philharm. Soc.; organized the first Toronto mus. festival (1886), founded the Toronto College of Music (1888), and was in every way active in the cause of good music.—Works: Services, hymn-tunes, choruses, songs, organ-music, etc.

Törsleff, Ludwig Christian, renowned singing-master; born Assens, Denmark, May 15, 1849; d. Munich, Sept. 21, 1914 (of cancer of the throat). He gave up a flourishing business in Flensburg to cultivate his sympathetic voice (tenor), and was eng. at the court opera

in Copenhagen; after a year's leave of absence for further study in Florence he returned in 1885 with his voice almost ruined, and after a few unsucc. appearances retired from the stage. In 1888 he settled in Leipzig, where he became interested in the method of Müller-Brunow (q. v.), which he adopted with good results; 1898–1902, in Copenhagen; from then in Munich. Among his pupils are Katharina Flüggen (his daughter), Ejnar Forchhammer, Emil Holm, Paul Knüpfer, etc.

Toscani'ni, Arturo, distinguished conductor; born Parma, Mar. 25, 1867. St. at the Parma Cons. with Carini (vcl.) and Dacci (comp.), graduating as winner of the 1st prize for 'cello-playing; began his career as 'cellist, and in 1886 was eng. for the opera in Rio de Janeiro (Teatro Dom Pedro II). On the second night of his engagement he made an unexpected début as cond. (with *Aida*); a new Italian cond. was hissed before the end of the prelude, and as he left the desk, T. immediately took up the baton; his magnetic personality thrilled singers and audience, and at the conclusion he received a veritable ovation and was eng. as regular cond. From there he went to the Teatro Cavignano in Turin, then to Treviso, Bologna and Genoa; in 1898 Gatti-Casazza (q. v.) assumed the management of La Scala in Milan, and eng. T. as principal cond. for the opera and symphony concerts. From 1908, when Gatti-Casazza became dir.-general of the M. O. H. in New York, until 1915, T. was principal conductor there. His début (*Aida*, Nov. 16, 1908) aroused enthusiasm; after his first introduction as a cond. of Wagner (*Götterdämmerung*, Dec. 10) critical opinion found expression only in superlatives. He prepared the Amer. premières of Puccini's *Le Villi* (1908), Catalani's *La Wally* (1909), Franchetti's *Germania* (1910), Gluck's *Armide* (1910), Dukas's *Ariane et Barbe-bleue* (1911), Wolf-Ferrari's *Le Donne curiose* (1912) and *Amore Medico* (1914), Mussorgsky's *Boris Godunov* (1913), Montemezzi's *Amore dei tre Re* (1914); he also cond. 2 world-premières at the M. O. H., Puccini's *La Fanciulla del West* (Dec. 10, 1910) and Giordano's *Madame Sans-Gêne* (Jan. 25, 1915); as a symphonic cond. he was heard only twice (April 13 and 18, 1913) in a masterly rendition of the same program (Wagner's *Faust-Ouvertüre*, Strauss's *Till Eulenspiegels lustige Streiche* and Beethoven's Ninth Symphony). In the spring of 1915 he returned to Italy and placed his art at the service of his country for patriotic and charitable purposes.—Among the world's great orchestral leaders he stands forth as one of the commanding figures. A magnetic personality, he communicates his own enthusiasm to all under his direction. Although he prefers Wagner's music to all other, his readings of the works of all schools and nationalities are equally authoritative. Extreme near-sightedness compelled him very early to commit all scores to memory, so that to-day he conducts by heart almost 100 operas, besides an enormous concert-répertoire.

To'si, Pier Francesco, celebrated *contraltista* (*musico*) and singing-teacher; born Bologna, 1647; d. London, 1727. Pupil of his father, the comp. Giuseppe Felice T.; sang successfully in Italy, Dresden, etc., and in 1692 settled in London, where he gave regular concerts, and was highly esteemed as a vocal teacher. He owes his fame chiefly to the work *Opinioni de' cantori antichi e moderni o sieno osservazioni sopra il canto figurato* (Bologna, 1723; in English [Galliard], 1742, as *Observations on the Florid Song*, etc.; in German [Agricola] as *Anleitung zur Singkunst*, 1757; in French [Lemaire] as *l'Art du Chant, Opinions . . .*, 1774. The Ital. ed. was reprinted in 1904; the Engl., 1906).

To'sti, Sir **Francesco Paolo,** celebrated singing-master and vocal composer; born Ortona, Abruzzi, April 9, 1846; d. Rome, Dec. 3, 1916. Pupil, from 1858, of the R. Collegio di S. Pietro a Majella, Naples, and was app. sub-teacher (maestrino) by Mercadante, resigning on account of ill health in 1869. After this he became singing-teacher to the court at Rome; visited London in 1875, had great success in concerts, and settled there as a teacher, becoming singing-master to the Royal Family in 1880, and prof. of singing at the R. A. M. in 1894; was knighted in 1908. In 1913 he returned to Italy, taking up his residence in Rome. Besides many original songs, both English and Italian, he published a coll. of 'Canti popolari abruzzesi' (Milan).

Tott'mann, Karl Albert, b. Zittau, July 31, 1837. Studied in Dresden, and at the Leipzig Cons. (Hauptmann); was a violinist in the Gewandhaus Orch., and cond. at the Old Theatre 1868–70. Living in Leipzig as a writer, teacher of mus. theory, esthetics, and history; also lecturing.—Publ. *Kritisches Repertorium der gesammten Violin- und Bratschen-Litteratur* (1873; 3d ed., 1900, as *Führer durch die Violinlitteratur;* a compendious and valuable work, earning him the title of Professor from the King of Bavaria); *Abriss der Musikgeschichte* (1883); *Der Schulgesang und seine Bedeutung für die Verstandes- und Herzensbildung der Jugend* (1887; 2d ed. 1904); *Das Büchlein von der Geige* (1890; 2d, augm. ed. 1904); *Die Hausmusik: Das Klavierspiel* (1904); *Mozart's Zauberflöte* (1908); many detached essays in journals, etc.; also a melodrama, *Dornröschen*, f. soli, ch. and orch.; *Ave Maria* f. 4-part female chorus and solo; Hymn f. 3-part male ch., soli and brass; sacred and secular choruses, songs, etc.

Toulmouche [tool-moosh′], **Frédéric (-Michel),** born Nantes, Aug. 3, 1850; d. Paris, Feb. 20, 1909. Pupil of Victor Massé at Paris. In 1894, director of the theatre 'Menus-Plaisirs.'—Composer of the opéras comiques *Le Moûtier de St.-Guignolet* (Brussels, 1885); *La Veillée des Noces* (Paris, 1888; in London, 1892, as *The Wedding Eve*); *l'Âme de la Patrie* (St. Brieuc, 1892); *La Perle du Cantal* (Paris, 1895); *La St.-Valentin* (ib., 1895); about a dozen operettas and some ballets.

Tourjée [toor-zhā′], Dr. **Eben,** b. Warwick, Rhode Island, June 1, 1834; d. Boston, April 12, 1891. Chiefly self-taught in youth, at 17 he opened a music-store and began class-teaching at Fall River, Mass.; became organist and choirmaster at Newport; founded a Mus. Inst. at E. Greenwich in 1859; visited Europe to study the Conservatory system there, improving the opportunity by taking lessons from August Haupt, at Berlin, and others; establ. the 'Providence (R. I.) Cons. of Music' on his return, and, in 1867, the 'New England Cons. of Music' at Boston. He was a most successful organizer, and the creator of the class-system of mus. instruction in the United States.

Tournemire [toorn-mēr′], **Charles-Arnould,** b. Bordeaux, Jan. 22, 1870. Pupil of C. Franck at the Paris Cons., winning the 1st prize for org. in 1891; after a short period of further study under V. d'Indy he succ. Franck (1892) as organist at Ste.-Clotilde.—Works: *Le Sang de la Sirène*, legend for soli, ch. and orch. (City of Paris Prize, 1904); a symphony, a pf.-trio, a str.-quartet, pf.-sonatas, organ-works (4 *Pièces symphoniques*, etc.); Psalm 57 for mixed ch. a capp.

Tourret [tŏŏ-rā′], **André,** violinist; born Amiens, Feb. 10, 1882. Pupil of D. Mohr and A. Goudroy at the École Nationale de Musique in Amiens (1891–5); continued his studies at the Paris Cons. under M. Hayot, A. Brun, A. Lefort and E. Schwartz, graduating in 1903 as winner of 1st prize for solfège and harm. Joined the Colonne Orch. as vlnst. in 1896, becoming leader of 2d vls. in 1902; 1904–13, do. of the Concerts du Cons.; 1903–8, 2d vl. of the Quatuor Capet; in 1904 he was a member of the jury at the 'concours' of the Cons. Living in New York since 1913. Has won distinction especially as an ensemble-player (sonatas, trios, quartets), and as such has toured France, Spain, Italy, Belgium, Germany, England and the U. S. (succ. tour with Camille Decreus, 1915–16).

Tours [toor], **Berthold,** violinist, composer, and musical editor; born Rotterdam, Dec. 17, 1838; d. London, Mar. 11, 1897. Pupil of his father, Barthélemy T. (1797–1864), Verhulst, and of the Conservatories at Brussels and Leipzig; went to London in 1861 as an orch.-player; in 1878 became musical adviser to Novello & Co., and editor of their publications.—Works: Services, anthems, hymn-tunes; pf.-pieces; a *Primer of the Violin;* also many arrangements f. pf. of classical orchl. works.

Tours, Frank E., son of preceding; born London, Sept. 1, 1877. St. with private teachers, and later at the R. C. M. under Sir C. V. Stanford, Sir W. A. Parratt and Sir F. Bridge; since 1897 cond. of various light opera companies in London. Has written a comic opera, *Melnotte* (London, 1901) and, in collab. with others, *The Dairymaids, The Hoyden, The Little Cherub, The New Aladdin, The Dashing Little Duke;* of his songs several have attained considerable popularity (*Mother o' Mine, Beyond the Sunset, Red Rose, A Year Ago*, etc.).

Tourte [tŏŏrt], **François,** b. Paris, 1747; d. there April, 1835. This famous maker of violin-bows was the creator of the modern bow, the model for all succeeding bow-makers. The shape and inward curve of the stick, the selection and preparation of the wood (Pernambuco), the length of the bow and all its modern fittings, are the product of his constructive genius.

Tovey, Donald Francis, b. Eton, July 17, 1875. St. privately with Sophie Weisse (pf.), Sir W. Parratt (cpt.), James Higgs (comp.) until 1894, when he won the Nettleship scholarship at Balliol Coll., Oxford; graduated with Classical Honors (A. B., 1898). In 1900–1 he gave a series of chamber-music concerts in London, at which he prod. several of his own works; in 1901–2 he gave similar concerts in Berlin and Vienna; played his pf.-concerto in 1903 under Henry Wood and in 1906 under Hans Richter; from 1906–12 he gave in London regular series of chamber-music concerts, known as 'The Chelsea Concerts.' In 1914 he succeeded Niecks (q. v.) as Reid Prof. of music at Edinburgh Univ. (see REID, JOHN); there he establ. the 'Reid Symph. Concerts,' for which he organized in 1917 the 'Reid Symph. Orch.' of 50 musicians (first concert May 5, 1917).—Works: Op. 1, pf.-trio in B m.; op. 2 and 3, songs; op. 4, vcl.-sonata in F; op. 5, Rounds for equal vcs.; op. 6, pf.-quintet in C; op. 8, trio for clar., bassoon and pf. in C m. (*Style tragique;* also arr. as pf.-trio); op. 11, str.-quartet in G; op. 12, pf.-quartet in E m.; op. 14, trio for vl., horn (or vla.) and pf. in D m.; op. 15, pf.-concerto in A; op. 16, clar.-sonata in B♭ (also arr. for vla.); op. 17, *Balliol Dances* for pf. 4 hands; op. 23, str.-quartet in D; op. 25, *Elegiac Variations* for vcl. and pf. (in mem. R. Hausmann); op. 27, pf.-trio; op. 31, *The Bride of Dionysus*,

opera (not yet prod. [1918]); op. 32, Symphony in D; *Divertimento* in B♭ for ob. and pf.; Aria and vars. for str.-quartet in B♭; vars. on a theme of Gluck's, C m., for fl., 2 vls., vla. and vcl.; suite for wind-instrs. (for Oxford pageant, 1907); *National March* for mil. band (for Sultan of Zanzibar); incid. music to Maeterlinck's *Aglavaine et Sélysette;* some church-music and pf.-pcs. Has publ. 'Laudate Pueri,' a coll. of sacred music of the 16th cent., being Part I of 'Northlands Singing Book.' Has contrib. about 40 articles to the 11th ed. of 'Encyl. Brit.'

Towers, John, b. Salford, England, Feb. 18, 1836. From 1850–6, choir-boy at Manchester Cath.; then st. at the R. A. M. under C. Pinsuti and H. Regaldi (singing), F. B. Jewson (pf.) and C. Lucas (harm.); spent 2 years in further study under Th. Kullak (pf.) and A. B. Marx (comp.) in Berlin; after his return to England he filled several positions as org. and choirm. and choral cond. in Brighton and Manchester, achieving notable success with the Rochdale Orpheus Glee Societies; came to America in 1890 as org. of Plymouth Ch. and dir. of the vocal dept. of the School of Music in Indianapolis; 1892, teacher of singing at Utica Cons.; lived several years in New York as org. at the Lutheran Ch. and dir. of his own vocal school; 1904–11, dir. of vocal dept. of Forest Park Univ. and org. at St. Stephen's, St. Louis; 1909–15, also dir. of the vocal dept. at the Kroeger School of Music there. Shortly after his arrival in America he began work on his *Dictionary-Catalogue of Upwards of 28,000 Operas and Operettas which have been perf. on the Public Stage from the Earliest Times to the Present* [1905], on which he worked daily for 16 years (publ. Morgantown, 1910). In spite of an enormous expenditure of labor the work serves no useful purpose; it is nothing more than a bare list of titles, each followed by the name, nationality and dates of the composer (only year of birth and death); neither place nor year of perf. of the opera itself is given; even its usefulness as a mere skeleton index is seriously impaired by numerous errors in the spelling of foreign words. Has also publ. *Catechism of Music for Beginners, Woman in Music, Let Children Sing, Golden Rules for Singers,* etc.; pf.-pcs., songs and part-songs. He has ready for the press (1918) *Some 91,000 Birthday Dates of Living and Dead Musicians.*

Traet'ta [Trajetta], Filippo, son of Tommaso T.; born Venice, Jan. 8, 1777; d. Philadelphia, Jan. 9, 1854. Pupil of Fenaroli and Perillo at Venice, later of Piccinni at Naples. Becoming a soldier in the patriot ranks, he was captured and cast into prison; escaped 6 months afterward, and sailed to Boston, Mass., settling there in 1799. Here he wrote his *Vocal Exercises,* and *Washington's Dead March.* Proceeding to New York, he wrote the cantatas *The Christian's Joy,* and *Prophecy;* also an opera, *The Venetian Maskers.* Was manager of a travelling theatrical troupe, lived in Virginia for some years, and settled in Philadelphia in 1822, founding the 'American Conservatorio' in 1823 with his pupil, U. C. Hill. He prod. 2 oratorios, *Jerusalem in Affliction* (1828) and *Daughter of Zion* (1829); later 2 cantatas, *The Nativity,* and *The Day of Rest;* also instrl. and vocal quartets, trios and duets; songs; etc.; and publ. *Rudiments of the Art of Singing* and *An Introduction to the Art and Science of Music* (1828) for his Cons. (T. was active until his death as a singing-teacher).

Traet'ta, Tommaso (Michele Francesco Saverio), famous dramatic composer; born Bitonto, Naples, Mar. 30, 1727; d. Venice, April 6, 1779. Pupil of Durante at the Cons. di Loreto, Naples, where he studied 1738–48; after teaching, and writing church-music, for two years, he prod. an opera, *Farnace* (Teatro San Carlo, 1751), the success of which procured him commissions for others, so that in ten years he brought out 19 dramatic works in Naples, Rome, Florence, Verona, Venice, Parma, Vienna (*Ifigenia in Aulide,* 1759), etc. In 1758 he was app. maestro to the Duke of Parma, and singing-master to the princesses; his festival opera *Ippolito ed Aricia,* first given in 1759, and repeated at the wedding of a princess with the Prince of the Asturias in 1765, procured him a life-pension from the King of Spain. From 1765–8 he was Director of the Cons. dell' Ospedaletto at Venice, then resigning in favor of Sacchini in order to succeed Galuppi at Petrograd as court composer to Catherine II. The uncongenial climate compelled him to leave Russia in 1775; he repaired to London, and produced the opera *Germondo* there in 1776; its cool reception decided him to return to Italy. Here he wrote 5 more operas (he composed 42 in all); but his health was undermined, and he died 3 years after his homecoming. His dramatic sense was keen, his effects natural and striking, his harmonies bold and vigorous.—Besides operas, he comp. an oratorio (*Salomone*), a Passion, a Stabat Mater, masses, motets, etc.; duets, arias f. soprano w. accomp., and *Le 4 stagoni e i 12 mesi dell' anno,* a divertimento f. 4 orchestras (Petrograd, 1770).—Cf. V. Capruzzi, *Traetta e la Musica* (Naples, 1878); K. H. Bitter, *Die Reform der Oper durch Gluck und Wagner* (Brunswick, 1884). —See Q.-Lex.

Tramon'ti, Enrico, harpist; b. Palermo, Oct. 7, 1876. At the age of 13 he began to st. the pf., and 2 years later the harp with G. Vitrano in Palermo; although destined

for the career of a civil engineer, he was allowed to perfect himself on the harp under F. Lebano in Naples and F. Godefroid in Paris; début at Palermo (1894), in the presence of Queen Margherita; in 1898 he made his first tour of England, and was commanded to play before Queen Victoria; 1898–1901, tours of all European countries, except Russia; 1896–1901, taught harp at the Geneva Cons. Since 1902 he has been solo harpist of the Chicago Symph. Orch.

Trapp, Max, born Berlin, Nov. 1, 1887. St. there under E. von Dohnányi (pf.) and P. Juon (comp.). Has written a str.-quartet in D m. (op. 1); 3 pf.-quartets (op. 3; op. 4, C m.; op. 7, F); a vcl.-sonata (op. 5); pf.-pcs. (op. 2); songs (op. 6).

Traut'mann, Marie. See JAËLL-TRAUTMANN.

Trautner [trowt'-], (**Friedrich**) **Wilhelm** (**Lorenz**), b. Buch am Forst, Upper Franconia; May 19, 1855. Pupil of J. Zahn and J. G. Herzog; since 1882 cantor and org. in Nördlingen, teacher of singing at the Gymnasium and cond. of the 'Evangelischer Chorverein.'—Works: Op. 19, *Sängers Gebet* for soli, ch. and orch.; op. 37, *Martin Luther*, reformation cantata for do.; motets; organ-works (op. 18, *Zehn Fugen;* op. 49, *Achtzehn Orgelstücke in den Kirchentonarten;* op. 50, *Zwanzig Fughetten und Versetten;* op. 54, *Zwei Fugen;* op. 55, *Vierzehn Choralvorspiele*). Also wrote *Die grosse Orgel in der St. Georgs-Hauptkirche in Nördlingen* (1899); *Zur Geschichte der evangelischen Liturgie und Kirchenmusik in Nördlingen* (1913); *Evangelische Kirchenmusik und die evangelische Kirchenmusik Bayerns im Hauptamt* (1913).

Trautwein, Traugott, founder (1820) of the music-publ. business ('Trautwein'sche Buch- und Musikalien-Handlung') at Berlin, transferred in 1840 to J. Guttentag, and by him in 1858 to Martin Bahn, under whose management it became famous for new editions of early music. After Bahn's death (May 21, 1902) the firm was consolidated with A. Heinrichshofen of Magdeburg.

Trebel'li, Zelia (stage-name of Zelia Gilbert), brilliant dramatic mezzo-soprano; born Paris, 1838; died Étretât, Aug. 18, 1892. Studied 5 years with Wartel; début Madrid, 1859, as Rosina in *Il Barbiere*, a complete success, followed by triumphs in Germany and (1862) London. Married Sgr. Bettini in 1863; they were separated a few years later. She was long a favorite in London; also toured the United States (1878 and 1884); her last appearance was at Mapleson's benefit concert in London (June, 1889). Besides possessing a voice of wonderful purity and power, she was noted for dramatic intensity and exceptional histrionic ability.

Treharne, Bryceson, b. Merthyr Tydfil, Wales, May 30, 1879. Winning the Erard scholarship, he st. at the R. C. M. under Sir H. Parry, Sir C. Stanford, Dr. W. Davies, F. Taylor, E. Pauer and E. Dannreuther; 1900–1, taught at the Univ. of Wales, Aberystwith; 1901–11, prof. at Univ. of Adelaide, South Australia. As dir. and mgr. of the Adelaide Repertory Th. (1908–11) he made a specialty of modern plays, for many of which he wrote incid. music. From 1911–14 he lived in Paris, Milan, Vienna and Berlin. The outbreak of the war found him in Munich, and being unable to leave Germany in time, he was interned in the concentration camp at Ruhleben, n. Berlin. There he wrote nearly 200 songs, several orchl. pieces and one act of an opera (on a Japanese subject). An exchange of prisoners of war being effected in the spring of 1916, he returned to England, but soon went to Boston, where he made arrangements for the publication of some of his songs. Since 1917 he has been living in New York. His songs immediately attracted wide attention and won many admirers. A prominent critic characterizes him as 'a song composer in the modern vein, one who is all for declamatory expression, for a sort of plastic realism, for delineative or picturesque suggestion and evocation through a highly organized pianoforte accompaniment, as well as through the vocal line. His music can fairly be said to be full of character and of sincere purpose.'—Publ. works: About 40 songs (*Ozymandias*, *The Fair Circassian*, *A Lover's Prayer*, *The Night*, *Renunciation*, *The Huguenot*, *Jeannette*, *Montserrat*, *The Aftermath*, *Dreams*, *Love's Tribute*, etc.) and several choruses; in MS., an opera, *Deirdre* (text by W. B. Yeats); 2 cantatas for women's vcs. and orch., *A Song of Spring* and *England*, *My Mother;* many songs.

Tren'to, Vittorio, b. Venice, 1761; d. (?). Pupil of Bertoni; prod. several ballets at Venice, Verona, etc., and in 1791 an opera, *Teresa vedova*, at Venice. He was cembalist at the S. Samuele Th., Venice, and then at La Fenice; mus. dir. of the Italian opera at Amsterdam (1806), and some years later at Lisbon till 1818, when he visited Italy, but returned in 1821 to Lisbon. His best work (among some 50 ballets and 39 operas) was the opera buffa *Quanti casi in un sol giorno, ossia Gli assassini* (Venice, 1819).—See Q.-Lex.

Treu [troy] (Italianized **Fedele**), **Daniel Gottlieb,** b. Stuttgart, 1695; d. Breslau, Aug. 7, 1749. Violinist, pupil of Kusser, and (with a stipend from the Duke of Württemberg) of Vivaldi at Venice. After bringing out 12 operas at Venice, he took an Italian opera-troupe to Breslau, where from 1725–7

he prod. his operas (*Astarte, Coriolano, Ulisse e Telemacco, Don Chisciotte*) with much success. In 1727 Kapellm. at Prague; in 1740 to Count Schaffgotsch at Hirschberg.

Tréville, Yvonne de, coloratura soprano; born (of French father and Amer. mother) Galveston, Texas, Aug. 25, 1881. After her début as Marguerite (in Engl.) at the Amer. Th. in New York (1898) she sang 2 seasons with the Castle Square Opera Co.; then st. in Paris with Mme. Marchesi; European début at Opéra-Comique as Lakmé (June 20, 1902); has sung since then at the Opéra, in Madrid, Petrograd, Brussels (3 seasons), Vienna, Stockholm, Cairo, Pest, etc.; 1911–12 with the Boston Opera Co.; since 1913 on extended concert-tours of the U. S. and in light operas (mostly written specially for her). Her voice has a compass of 3 full octaves (g-g³); her favorite rôles are Lakmé, Ophélie, Lucia, Juliette, Rosina.

Trial [trē-ăhl′], **Jean-Claude,** b. Avignon, Dec. 13, 1732; d. Paris, June 23, 1771. From 1767 he was co-director of the Opéra at Paris with Berton, producing the operas *Renaud d'Ast* (1765; w. P. Vachon), *Sylvie* (1765; w. Berton), *Ésope à Cythère* (1766), *Théonis* (1767; w. Berton and Garnier), and *La Fête de Flore* (1771).—His nephew, **Armand-Emmanuel,** b. Paris, Mar. 1, 1771; d. there Sept. 9, 1803. Wrote several successful operas.

Trit′to, Giacomo, b. Altamura, Naples, April 2, 1733; d. Naples, Sept. 16, 1824. Pupil of Cafaro and Sala at the Cons. della Pietà; became sub-teacher (primo maestrino), and Cafaro's assistant in teaching harmony, also succeeding him as leader at the San Carlo Th. In 1800 he succeeded Sala as prof. of counterpoint and composition; and followed Paisiello in 1816 as maestro of the Royal Chapel. His first opera, *La Fedeltà in Amore*, was perf. at Naples in 1764; some 50 others came out subsequently in Naples, Rome, Venice, Milan, etc. He likewise prod. 3 cantatas, a mass for double chorus w. 2 orchestras, 3 orchl. masses and 4 others, 2 Passions w. orch., a Te Deum *a* 5 w. orch., motets, etc. (none printed). Excellent teacher; Spontini, Farinelli, Raimondi and Conti were his pupils; he publ. *Partimenti e regole generali per conoscere qual numerica dar si deve ai vari movimenti del basso* (1821), and *Scuola di contrappunto, ossia Teoria musicale* (1823).—See Q.-Lex.

Trneček [tr′něh-chĕhk], **Hans,** b. Prague, May 16, 1858; d. there March 28, 1914. Pupil of the Cons. there; 1882–8, harpist at the Hoftheater in Schwerin; from 1888 prof. of harp and pf. at the Prague Cons.—Works: The operas *Der Geiger von Cremona* (Schwerin, 1886), *Amaranth* (Prague, 1890), *Andrea Crini* (ib., 1900), *Die gesühnte Schuld* (posth.; not prod.); a symphony; a pf.-concerto; a vl.-concerto; an orchl. suite; pf.-pcs. (3 sonatas, etc.); with K. Hoffmeister he wrote *Grundlagen des Klavierspiels.*

Trom′litz, Johann Georg, b. Gera, Feb. 9, 1726; d. Leipzig, Feb. 4, 1805. Flutist and flute-maker at Leipzig.—Publ. *Kurze Abhandlung vom Flötenspielen* (1786); *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (1791); *Über die Flöte mit mehreren Klappen* (1800); and articles in the 'Allgem. mus. Zeitung' (1799);—also 3 concertos f. flute and strings; 2 books of sonatas f. pf. and flute; 6 Partien f. flute; songs.

Troostwyk [trohst′wīk], **Isidore,** b. Zwolle, Holland, July 3, 1862. Pupil of J. Joachim at the 'Hochschule für ausübende Tonkunst' in Berlin (1878–81); 1881–3, tours of Germany and Holland with Anton Schott; in 1883 app. teacher of the vl. at the 'Muziekschool van Toonkunst' in Amsterdam; 1883–8, leader of 'Amsterdamsche Orkest-Vereeniging'; 1888–90, do. of 'Orkest van het Concert-Gebouw'; came to America in 1890. Since 1895 head of vl.-dept. of Yale Univ.; leader of New Haven Symph. Orch.; founder and cond. of New Haven String-Orch.

Trotère, Henry [real name **Trotter**], English song-composer; born London, Dec. 14, 1855; d. there April 10, 1912. Some favorite numbers are *Once for All, Léonore, Ever dear, Asthore, The Deathless Army, Love can wait.*

Troutbeck, Rev. **John,** born Blencowe, Cumberland, Nov. 12, 1832; d. London, Oct. 11, 1899. Graduate of Oxford (B.A., 1856; M.A., 1858); from 1865–9, precentor of Manchester Cath.; in 1869, canon of Westminster.—Publ. 'The Manchester Psalter' (1868); 'Manch. Chant Book' (1871); 'Cathedral Paragraph Psalter'; 'Hymn Book for Use in Westminster Abbey'; *Music Primer for Schools*, w. R. F. Dale (1873; often republ.); *Church Choir Training* (1879); excellent translations of operatic and other texts, e.g., Wagner's *Flying Dutchman*, Beethoven's *Mount of Olives*, Gade's *Crusaders*, etc.—Cf. 'M. T.' (May and Nov., 1899).

Truette, Everett Ellsworth, distinguished organist; b. Rockland, Mass., Mar. 14, 1861. St. pf., org. and comp. at the N. Engl. Cons. (1878–81); grad. of Boston Univ. (Mus. Bac., 1883); then st. org. for 2 years with Haupt (Berlin), Guilmant (Paris) and Best (Liverpool and London). Returning to Boston, he filled positions in 3 important churches, until app. in 1897 to his present (1918) post as org. and choirm. of the Eliot Congr. Ch., Newton; has given numerous recitals throughout N. Engl. and inaugurated many organs; played at the Pan-Amer. Expos. (Buffalo, 1901) and Louisiana Purchase

Expos. (St. Louis, 1904); one of the founders of the A. G. O.; first sec. (1905), and for several years examiner, of the N. Engl. Chapter; for 10 years ed. of the org.-dept. of 'The Etude.' More than 50 of his pupils are organists of churches in and near Boston. —Has publ. anthems and pcs. for org. (op. 15, Canon; op. 16, 5 Interludes; op. 17, Finale; op. 29, Suite in G m.; op. 31, Five Church Pieces; etc.).

Truhn, Friedrich Hieronymus, b. Elbing, W. Prussia, Nov. 14, 1811; d. Berlin, April 30, 1886. Pupil of Dehn, B. Klein and Mendelssohn; Kapellm. of Danzig theatre 1835–7; writer for the Leipzig 'Neue Zeitschrift für Musik' during Schumann's editorship; mus. dir. at Elbing, 1848–52; then lived chiefly at Berlin, where he founded and cond. the 'Neue Liedertafel'; made a concert-tour with Bülow in 1854.—Works: Marionette-opera, *Der baierische Hiesel* (Berlin, 1832); *Der vierjährige Posten* (1833); comic opera *Trilby* (Berlin, 1835); melodrama *Kleopatra* (Berlin, 1853); choral works, songs, etc.; also wrote *Über Gesangskunst* (1885).

Truinet. See NUITTER.

Trunk [trŏŏnk], **Richard,** born Tauberbischofsheim, Baden, Feb. 10, 1879. Pupil of I. Knorr at Hoch's Cons. in Frankfort (1894–5); 1896–9, at the Kgl. Akademie in Munich (Rheinberger, Erdmannsdörffer, Bussmeyer). A tour with E. Gura establ. his reputation as an exceptionally fine accompanist; cond. various male choral societies in Munich; in 1906 app. teacher of singing at the Theresien-Gymnasium; 1907, cond. of the 'Bürgersingerzunft' and 'Volkschor-Union'; 1906–9, mus. critic of the 'Münchener Post'; 1912–4, cond. of the 'Arion' in New York and of the 'Arion' in Newark; since then again in Munich.—Works: *Walpurgisnacht* for orch.; male and mixed choruses (some with orch.); about 100 songs.

Tschaikowsky. See TCHAIKOVSKY.

Tschirch [chĭryh], six brothers:—(1) **Ernst Leberecht,** b. Lichtenau, July 3, 1819; d. Berlin, Dec. 26, 1854; from 1849–51, theatre-cond. at Stettin. Wrote overtures, etc., and 2 operas, *Frithjof* and *Der fliegende Holländer* (neither prod.).—(2) **Heinrich Julius,** born Lichtenau, June 3, 1820; d. Hirschberg, Silesia, April 10, 1867, as organist and R. Mus. Dir; publ. pf.-pcs. and songs.—(3) **Hermann,** b. Lichtenau, Silesia, Oct. 16, 1808; d. as organist at Schmiedeberg in 1829.—(4) **Karl Adolf,** b. Lichtenau, April 8, 1815; d. as pastor at Guben, Silesia, Aug. 27, 1875. From 1845–55, wrote for the 'Neue Zeitschrift für Musik.'—(5) **Rudolf,** b. Lichtenau, April 17, 1825; d. Berlin, Jan. 16, 1872, as R. Mus. Dir. Founded the 'Märkischer Central-Sängerbund'; comp. works for wind-band (e.g., *Die Hubertusjagd*, perf. annually for the Royal Chase at Grunewald; *Das Fest der Diana*); music to *Eine Brautschau* (Berlin, 1858); cantata *Sans souci* (1855); etc.—(6) (**Friedrich**) **Wilhelm,** b. Lichtenau, June 8, 1818; d. Gera, Jan. 6, 1892; pupil of the R. Inst. for Church-music, Berlin; mus. dir. at Liegnitz 1843–52; then court cond. at Gera. By invitation of the German-Amer. choral societies, he visited the United States in 1869, and prod. many of his celebrated male choruses at New York, Philadelphia, Baltimore, Washington, Chicago, etc.—Other works: Opera *Meister Martin und seine Gesellen* (Leipzig, 1861); grand works for soli, male chorus and orch.: *Der Sängerkampf; Das Turnier; Eine Nacht auf dem Meere; Die Zeit; Blücher in Giessen; Leben, Liebe, Lust und Leid; Abschiedsgruss ans Vaterland; Eine Sängerfahrt ins Riesengebirge; Die Kaiserglocke; Arion;* others with wind-instrs.; *Am Niagara*, concert-overture; male choruses a capp.; also *salon*-pieces f. pf. (pseudonym 'Alexander Czersky').

Tschudi. See BROADWOOD.

Tu'a [too'äh], **Teresina** [real names **Maria Felicità**], b. Turin, May 22, 1867. Exquisite violinist; pupil of Massart at the Paris Cons., where she took the 1st prize in 1880. Toured the Continent with brilliant success; English début at the Crystal Palace, May 5, 1883; has since then played frequently in Britain; in America, 1887. In 1889 she married Count Franchi-Verney della Valetta (q. v.), and withdrew from the concert-stage till the autumn of 1895, when she set out on a successful European tour; since then concertizing in all European countries; is living in Rome.

Tu'cher [too'hĕr], **Gottlieb,** Freiherr **von,** born Nuremberg, May 14, 1798; d. Munich, Feb. 17, 1877. Judge of the Supreme Court at Munich, 1856–68. His publications were largely instrumental in rekindling interest in the a cappella music of early masters.—Publ. 'Kirchengesänge der berühmtesten ältern italienischen Meister . . .' (1827; dedicated to Beethoven), and 'Schatz des evangelischen Kirchengesangs' (1848; 2 vols.); also wrote *Über den Gemeindegesang der evangelischen Kirche* (1867).

Tuckerman, Samuel Parkman, b. Boston, Mass., Feb. 11, 1819; d. Newport, Rhode Island, June 30, 1890. Pupil of Carl Zeuner in Boston; organist and choirmaster of St. Paul's Ch., 1840; studied the organ in various English cathedral towns from 1849, received the degree of Mus. Doc., Lambeth, in 1853; returned to his Boston position, and gave lectures on early cathedral-music and church-music; resided in England 1856–64, and for many years in Switzerland. Wrote

much church-music (4 services, anthems, hymns, etc.), and edited collections: 'The Episcopal Harp'; 'The National Lyre'; 'Cathedral Chants' (1858); 'Trinity Collection of Church Music' (New York, 1864). His musical library was exceptionally fine.

Tuczek [tŏŏ'chĕhk], **Franz,** b. Prague, c. 1755; d. Pest, after 1820. Tenor singer and theatre-accompanist at Prague; in 1797, Kapellm. to the Duke of Kurland at Sagan; in 1800, cond. of the Breslau theatre; in 1802, of the Leopoldstädter Th., Vienna.—Works: Several operas; music to the tragedy *Lanassa;* 2 oratorios; cantatas; dances.

Tudway, Thomas, English comp.; b. c. 1650; d. London, Nov. 23, 1726. From 1660, chorister in the Chapel Royal, under Dr. Blow; lay-vicar at St. George's Chapel, Windsor, 1664; org. of King's Coll., Cambridge, 1670; teacher of choristers there, 1679; Prof. of Music, Cambridge Univ., 1704; suspended 1706–7; retired 1726. Mus. Bac., Cantab., 1681; Mus. Doc., 1705. He comp. services, motets, and anthems; his 'Coll. of . . . Services and Anthems used in the Church of England from the Reformation to the Restoration of King Charles II. . . .,' in 6 MS. vols., is in the British Museum.

Tufts, John Wheeler, b. Dover, N. H., May 12, 1825; d. Camden, Me., Mar. 18, 1908. Musically precocious; went to Germany in 1846, studying in Frankfort under Schoch (pf.) and in Leipzig under Moscheles (pf.) and Hauptmann (theory). Returned to Bangor in 1848; org. at the Unitarian Ch. and cond. of the 'Bangor Choral Soc.'; lived later in Portland as org. of the Union Ch. and cond. of the 'Haydn Assoc.' Settled in Boston as teacher (at the Boston Music School) and org. (at King's Chapel 15 years), also cond. of the 'Chelsea Choral Soc.' Wrote many songs and hymn-tunes, church-services, pf.-pcs., and a book on pf.-technics. Made his mark especially as author of a series of school music-works, the *Normal Music Course* and the *Cecilian Series of Study and Song* being particularly prominent and popular.

Tulou [tü-loo'], **Jean-Louis,** celebrated flutist; born Paris, Sept. 12, 1786; d. Nantes, July 23, 1865. From 1796, pupil of Wunderlich at Paris Cons., winning 2d prize for flute playing in 1799, and 1st in 1801 (in 1800 it was withheld on account of his youth). In 1804, 1st flute at the Italian opera; in 1813 he succeeded Wunderlich at the Opéra, resigning in 1822, but resuming the position in 1826 (with the title of 'première flûte solo'); in 1829 he was app. flute-prof. at the Cons.; retired from both positions in 1856. He won his brilliant triumphs—particularly the signal victory over his rival Drouet, when the rôle of the Nightingale was assigned to T. in Lebrun's opera *Le Rossignol*—with the old-fashioned flute; and until his retirement obstinately opposed the introduction of Böhm's improved instrument into the Conservatoire.—Works: 2 symphonies concertantes, No. 1 f. flute, oboe and bassoon, No. 2 f. flute, oboe, horn and bassoon; 5 flute-concertos; grand solos, fantaisies, and airs variés, f. flute w. orch.; airs variés w. string-quartet, etc.; a trio f. 3 flutes; flute-duos; many solo pieces f. flute.

Tu'ma, Franz, born Kostelecz, Bohemia, Oct. 2, 1704; d. Vienna, Feb. 4, 1774. Gamba-virtuoso and contrapuntist; pupil of Černohorsky at Prague and Fux at Vienna; from 1741, chamber-composer to the dowager Empress Elisabeth.—Works: 30 masses (2 highly praised by Ambros); a Miserere; responses, etc.—See Q.-Lex.

Türk, Daniel Gottlob, eminent organist and teacher; b. Claussnitz, Saxony, Aug. 10, 1750; d. Halle, Aug. 26, 1813. Pupil in harmony and counterpoint of Homilius while studying at the Kreuzschule, Dresden; he had learned to play the violin at home, and after he entered Leipzig University. J. A. Hiller continued his instruction, and eng. him as violinist at the theatre and the 'Grosses Concert.' In 1776, cantor of the Ulrichskirche, Halle, and music-teacher at the Gymnasium; 1779, mus. dir. of the Univ.; on becoming organist at the Liebfrauenkirche in 1787, he resigned his positions as cantor and teacher. He publ. *Von den wichtigsten Pflichten eines Organisten. Ein Beitrag zur Verbesserung der musikalischen Liturgie* (1787); an important *Clavierschule,* with critical annotations (1789); *Kleines Lehrbuch für Anfänger im Clavierspielen* (1792); *Kurze Anweisung zum Generalbass-Spielen* (1791; rev. ed. 1800); *Anleitung zu Temperaturberechnungen* (1806);—also an oratorio, *Die Hirten bei der Krippe in Bethlehem;* 18 sonatas and 18 sonatinas f. pf.; 60 *Handstücke* (exercises) for beginners; 120 easy pf.-pieces for 4 hands in 4 books; songs. He left an opera, *Pyramus und Thisbe* (not perf.), church-music, symphonies, organ-pieces, etc., in MS.—Cf. H. Gleenewinkel, *D. G. T. und das hallische Musikleben seiner Zeit* (Halle, 1909).—See Q.-Lex.

Turle, James, born Somerton, Somerset, Engl., Mar. 5, 1802; d. London, June 28, 1882. He was asst.-organist to Greatorex at Westminster Abbey till 1831, then succeeding him as organist and master of the choristers, resigning in 1875. He cond. the 'Antient Concerts' 1840–3; was music-master at the School for the Indigent Blind 1829–56. He was a noted teacher. He comp. services, anthems, chants and hymn-tunes; edited several colls. of church-music (e.g., 'The Westminster Abbey Chant Book,' w. Dr.

Bridge); and publ. *The Art of Singing at Sight* (1846; w. E. Taylor).

Turner, Alfred Dudley, b. St. Albans, Maine, Aug. 24, 1854; d. there May 7, 1888. Pupil of, and teacher in, the New Engl. Cons. of Music and the Boston College of Music. Concert-pianist.—Works: Op. 11, 3 morceaux f. pf. and 'cello; op. 17, suite f. do.; op. 18, *Sonate dramatique* f. pf.; op. 27, 31, 2 sonatas f. pf. and violin; op. 34, sonata for pf. and 'cello; pf.-pieces.

Turpin, Edmund Hart, b. Nottingham, May 4, 1835; d. London, Oct. 25, 1907. Pupil of Hullah and Pauer at London; organist of St. Barnabas' Ch., Nottingham, 1850; gave his first organ-recital at the Hyde Park Exhibition of 1851, and settled in London in 1857. In 1869, organist of St. George's, Bloomsbury; from 1888, at St. Bride's, Fleet Street. In 1875 elected Hon. Secr. of the College of Organists. In 1889 the Archbishop of Canterbury conferred on him the degree of Mus. Doc. From 1880, editor of the 'Mus. Standard' for several years; in 1891, joint-editor of the 'Mus. News'; was a writer and lecturer of distinction, and celebrated as a concert-organist.—Works: A mass a cappella, and a mass for soli, ch., brass, drums and organ; a motet f. do. (without drums); Stabat Mater a capp.; 2 oratorios, *St. John the Baptist* and *Hezekiah;* 2 cantatas, *A Song of Faith* and *Jerusalem;* services and anthems; symphony *The Monastery;* overtures; string-quartet; pf.-quartet; pf.-trio; pf.-pieces and organ-music; also a coll. for organ, 'Student's Edition of Classical Authors' (4 books).

Turtchaninov [tōōr-chăh-nē'nŏhv], **Piotr [Peter] Ivanovitch,** b. Govt. Kiev, Nov. 20, 1779; d. Petrograd, Mar. 4, 1856. Pupil of Sarti in Petrograd; ordained priest in 1803; became cond. of the Metropolitan Choir, and in 1827 also taught singing at the Imp. court chapel; 1831–41, high priest at various churches. He is chiefly known for his masterly arrangements and harmonization of the ancient melodies of the liturgy (publ. posth. in 4 vols.), which are characterized by independence of the voices, the reduction of unsymmetrical melodies to a symmetrical rhythm, the preservation of the original intervals and the assignment of the cantus firmus generally to some other voice than the soprano.—Cf. his Autobiography (Petrograd, 1863); A. Preobrazhensky, *The High Priest P. I. T.* (Russian; Petrograd, 1910); V. Liebediev, *P. I. T.* (Russ.; Tambov, 1910).

Tye, Christopher, English organist and composer; b. Westminster, early in the 16th century; was organist of Ely Cathedral 1541–61; later rector at several Cambridgeshire towns. He died in March, 1572. Mus. Doc., Cantab., 1545.—Publ. *The Actes of the Apostles, translated into Englyshe Meter* . . . . (London, 1553); it includes the first 14 chapters of Acts. Also publ. a service and several anthems; masses and anthems are in MS.—See Q.-Lex.

Tyndall, John, the eminent physicist, was b. at Leighlin Bridge, Ireland, Aug. 21, 1820; d. Haslemere, Surrey, Engl., Dec. 4, 1893. His two works in the domain of acoustics are *Sound* (1867, and other eds.; in German as *Der Schall*), a lucid and simple explanation of acoustical phenomena; and *On the Transmission of Sound by the Atmosphere* (1874). He was prof. of natural philosophy at the R. Inst. from 1853.

U

Ubaldus (or **Ugbaldus, Uchubaldus**). See HUCBALD.

Uber [oo'bĕr], **Alexander,** born Breslau, 1783; d. Carolath, Silesia, 1824, as cond. to Prince von Schönaich-Carolath. Fine 'cellist; publ. a 'cello-concerto, variations f. 'cello with full orch. or strings; Caprices and other 'cello-pieces; a septet f. clar., horn and strings; vars. f. wind-instrs.; songs; etc.

Uber, Christian Benjamin, b. Breslau, Sept. 20, 1746; d. there 1812 as Public Prosecutor, etc. Excellent amateur musician.—Publ. works: Operetta *Clarisse;* music to the comedy *Der Volontär;* cantata *Deukalion und Pyrrha;* an *Ode aus der Geschichte der Fanny Welkes;* several instrl. divertimentos, concertinos, etc.; pf.-sonatas, a serenade, and a quintet.

Uber, (Friedrich Christian) Hermann, b. Breslau, April 22, 1781; d. Dresden, Mar. 2, 1822. Law-student at Halle, but studied music under Türk, and became chamber-musician to Prince Louis Ferdinand of Prussia, 1st violin at Brunswick (1807), opera-cond. at Kassel (1808) and Mayence (1814), and from 1818 cantor and mus. dir. of the Kreuzkirche, Dresden.—Works: *Les Marins,* opéra comique (Kassel); *Der falsche Werber,* intermezzo (Kassel, 1808); *Der frohe Tag,* opera (Mayence, 1815); music to Klingemann's drama *Moses,* to *Der ewige Jude,* to the allegory *Saxonia,* and to Schiller's *Taucher;* oratorio, *Die letzten Worte des Erlösers;* cantatas, a violin-concerto, etc. He publ. the overtures to *Der ewige Jude* and *Les Marins,* the violin-concerto, and German and French songs.

Uber'ti [Hubert] [oo-bĕhr'tē], **Antonio,** brilliant stage-soprano (*musico*); b. (of German parents) Verona, 1697; d. Berlin, Jan. 20, 1783. One of Porpora's best pupils, he was therefore called **il Porporino.** From 1741 he was in the service of Frederick the Great, at Berlin.

Udbye, Martin Andreas, b. Trondhjem, Norway, 1820; d. (?). Self-taught until he went to Leipzig, studying with K. F. Becker (org.) and M. Hauptmann (comp.); returning to Trondhjem, he was org. at the Hospitalskirke, and later at the Fruekirke.—Works: An opera, *Fredkulla* (not prod.); 2 Singspiele, *Hjemve* [Longing for Home] and *Perrichons Rejse* [P.'s Trip]; an operetta, *Junkeren og Flubergvæsen* (prod. in Christiania); cantatas for soli, ch. and orch.; 2 str.-quartets (op. 1, A♭; op. 6, G); marches for mil. music; choruses; org.-pcs.; pf.-pcs.; songs.

Ugalde [ü-găhld'], **Delphine** [*née* **Beaucé**], stage-soprano; born Paris, Dec. 3, 1829; d. there July 19, 1910. Pupil of her mother, Moreau-Sainti and Cinti-Damoreau; début in July, 1848, as Angèle in Auber's *Domino Noir;* sang at the Opéra National, Opéra-Comique and Th.-Lyrique; and in 1866 assumed the management of the Bouffes-Parisiens, taking leading rôles in Offenbach's operettas; in 1867 she appeared in her own operetta, *La Halte au Moulin.* She retired in 1871, living thereafter as a very succ. teacher in Paris; among her distinguished pupils were Marie Sass and her own daughter, Marguerite. She was married twice, to a Spanish musician U. (d. 1858) and to an impresario, Varcollier.

Uhl [ool], **Edmund,** b. Prague, Oct. 25, 1853. Pupil of Richter, Reinecke, Jadassohn and Wenzel at Leipzig Cons., winning the Helbig Prize for pf.-playing in 1878; since then in Wiesbaden as teacher at the Freudenberg Cons., organist at the Synagogue, and mus. critic for the 'Rheinischer Courier.'—Works: An opera, *Jadwiga;* prelude to Hauptmann's *Die versunkene Glocke;* 3 *Slavische Intermezzi* for orch.; Romance for vl. and orch. (op. 7); pf.-trio in G m. (op. 1); vcl.-sonata in G (op. 5); *Walzer-Suite* for pf. 4 hands (op. 3); pf.-pcs.; male choruses; songs.

Uhlig [[oo'lĭyh], **Theodor,** b. Wurzen, Saxony, Feb. 15, 1822; d. Dresden, Jan. 3, 1853. Pupil of Fr. Schneider at Dessau; in 1841, violinist in the Dresden orch. From an opponent of Wagner he became one of the master's greatest admirers and active propagandists; he made the vocal score of *Lohengrin.* Of his 84 works (symphonies, chamber-music and Singspiele) only a vl.-concerto, a *Charakterstück* in form of a fugue for pf. and songs were publ. He wrote *Die Wahl der Taktarten; Die gesunde Vernunft und das Verbot der Fortschreitung in Quinten; Druckfehler in den Symphonie-Partituren Beethovens.*—Cf. the passages in Wagner's *Mein Leben* (2 vols.; Munich, 1911) and *Briefe an T. U., W. Fischer und F. Heine* (Leipzig, 1888; Engl. tr. 1890); M. Ahrend, *T. U. der früh verstorbene Wagnerianer* (Bayreuth, 1904).

Ulrich [ŏŏl'riyh], **Hugo,** born Oppeln, Silesia, Nov. 26, 1827; d. Berlin, May 23, 1872. Pupil of Kotzoldt, Mosewius and Brosig at Breslau; from 1846, while studying at the Berlin Univ., of Dehn. From 1859–63, teacher at the Stern Cons.; otherwise earned his living by working for publishers; poverty prevented the full development of his gifts as a composer.—Works: 3 symphonies (op. 6, B m.; op. 9, C, *Symphonie triomphale* [won the prize of 1500 francs offered by the Brussels Acad. in 1853]; No. 3, G [MS.]); *Fest-Ouvertüre* in C (op.15); a pf.-trio in C (op. 1); a vcl.-sonata in B♭ (op. 5); a str.-quartet in E♭ (op. 7); pf.-pcs.; songs; and an unfinished opera, *Bertrand de Born.* He made excellent arrs. of Beethoven's symphonies f. pf., 4 hands.

Ulybyshev (French **Oulibischeff,** Ger. **Ulibischeff**) [oo-lü-bü-shĕhv'], **Alexander Dimitrievitch d',** Russian diplomat and mus. amateur; b. Dresden, April 2, 1794; d. on his estate at Nizhny Novgorod, Feb. 5, 1858.—Publ. *Nouvelle Biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique* (1844; 3 vols.; 2d German ed. 1859); to von Lenz's scathing attack (in *Beethoven et ses trois styles*) on the opinions therein expressed on Beethoven's last style, he replied with *Beethoven, ses critiques et ses glossateurs* (1857; Ger. ed. 1859), maintaining his former position, and conclusively proving his own inability to appreciate Beethoven.

Umlauf [ŏŏm'lowf], **Ignaz,** born Vienna, 1756; d. Meidling, June 8, 1796. Mus. director of the German Opera at Vienna; from 1789, Salieri's deputy as Kapellm. of the Imp. Chapel. His Singspiele had great vogue: *Die Bergknappen,* and *Die pücefarbenen Schuhe, oder die schöne Schusterin* (1778); *Die Apotheke* (1778); *Die glücklichen Jäger* (1785); *Der Ring der Liebe* (1785); *Das Irrlicht,* with the song, 'Zu Steffen sprach im Traume'; *Aeneas in Carthago.*

Umlauf, Michael, son of preceding; born Vienna, Aug. 9, 1781; d. there June 20, 1842; followed Weigl as Kapellm. of the German Opera. Wrote the operas *Der Grenadier* (Vienna, 1810) and *Das Wirtshaus in Granada* (not prod.), 6 ballets, and sacred music (for the Court Chapel); publ. a vl.-sonata, a 4-hand pf.-sonata, and pf.-pcs.

Um'lauft, Paul, b. Meissen, Oct. 27, 1853. Pupil of Leipzig Cons., holding the Mozart Scholarship 1879–83.—Works: The operas *Evanthia* (Gotha, 1893; succ.; took prize offered for best 1-act opera by the Duke of Koburg-Gotha) and *Betrogene Betrüger* (Kassel, 1899); has publ. the dramatic poem *Agandecca,* f. soli, male ch. and orch. (op. 40); *Mittelhochdeutsches Liederspiel* f. solo, vocal quartet w. pf. (op. 30); other vocal

works; a *Nocturne* and *Tarentelle* f. pf. (op. 4); *Fantasiebilder*, on mottos from Faust, for pf. 4 hands (op. 36); etc.

Un'ger, Georg, b. Leipzig, Mar. 6, 1837; d. there Feb. 2, 1887. Dramatic tenor; originally a student of theology at Leipzig; stage-début there in 1867; after several engagements, Hans Richter heard him at Mannheim, and recommended him to Wagner for the rôle of Siegfried in *Der Ring des Nibelungen* at Bayreuth, 1876. Unger studied the part with Hey, and his interpretation of it made him famous. 1877–81, eng. at Leipzig.

Unger, (Gustav) Hermann, b. Kamenz, Saxony, Oct. 26, 1886. St. classical philol. in Freiburg, Leipzig and Munich; *Dr. phil.* (1910) with the dissertation *Über den Gebrauch des daktylischen Hexameters in der altgriechischen Lyrik, Tragödie und Komödie;* in Munich he also st. music under E. Istel and J. Haas, continuing under M. Reger in Meiningen (1911–13); now (1918) living in Cologne as comp. and mus. critic of the 'Rheinische Musik- und Theaterzeitung.'—Has publ. *Versuche zu einer Hausmusik* (3 books of miniatures for pf.). In MS., incid. music to Hofmannsthal's *Tor und Tod* and Schnabel's *Wiederkehr; Nacht,* an orchl. suite; *Japanisches Liederspiel* for mixed ch. and orch.; *Der Gott und die Bajadere* for declamation, ch. and orch.; a trio for clar., vla. and pf.; a str.-trio; *Divertimento* for str.-quartet; a vl.-sonata; choruses; songs.

Un'ger, Johann Friedrich, b. Brunswick, 1716; d. there Feb. 9, 1781. Noteworthy as the inventor of the first apparatus for the mechanical notation of music played on the pianoforte, described in his *Entwurf einer Maschine, wodurch alles, was auf dem Clavier gespielt wird, sich von selber in Noten setzt* (1774). He claimed priority of invention over Hohlfeld (1752).

Un'ger (in Italy, **Ungher**), **Karoline,** celebrated stage-singer; b. Stuhlweissenburg, Hungary, Oct. 28, 1803; d. at her villa near Florence, Mar. 23, 1877. She st. in Milan with D. Ronconi and in Vienna with Aloysia Langer, Mozart's sister-in-law, and J. M. Vogl, the friend and first interpreter of Schubert; made her début in Vienna in *Così fan Tutte* (Feb. 24, 1821); Beethoven chose her to sing the sop. soli in the first perf. of his Missa Solemnis and Ninth Symph. (May 7, 1824), at the conclusion of which she turned the deaf master around that he might see the applause. After that she made for several years triumphal tours of Italy; her reception in Paris, however, was comparatively cool (Oct., 1833), and she never sang there again. In 1839 she was engaged to be married to the poet Lenau, but the engagement soon was broken; in 1841 she married the French writer François Sabatier (1818–91), and retired from the stage. A great actress, her voice was powerful, but not perfectly equalized, and often shrill in the highest register. Among the Italian composers that wrote operas especially for her were Donizetti (*Parisina, Belisario, Maria di Rudenz*), Bellini (*La Straniera*), Pacini (*Niobe*), Mercadante (*Le due illustri Rivali*), etc. She publ. *Lieder, Mélodies et Stornelli* (46 songs). —Cf. O. Hartwig, *Fr. Sabatier und K. Sabatier-Unger,* in 'Deutsche Rundschau' (May, 1897).

Unger, Max, b. Taura, Saxony, May 28, 1883. While attending the Gymnasium at Chemnitz he st. music with F. Mayerhoff and P. H. Wiedemann; 1904–6, at the Leipzig Cons., with A. Ruthardt (pf.) and H. Zöllner (comp.), also attending Riemann's lectures at the Univ.; 1906–7, Repetitor at the Stadtth. in Leipzig; after teaching a year at the Cons. in Bromberg (1907–8) he returned to Leipzig for further study, becoming *Dr. phil.* (1911) with the dissertation *Muzio Clementis Leben* (publ. 1914); now (1918) living in Leipzig as cond. of the 'Madrigal-Chorvereinigung' and mus. critic of the 'Neue Ztschr. für Musik.' His study of Clementi's correspondence enabled him to correct the dates of a number of Beethoven's letters and to supply missing dates of others; is now eng. in editing B.'s complete letters.—Has publ. *Beethovens Heiratsprojekt im Jahre 1810,* in 'Neue Musikztg.' (1911); *Auf Spuren von Beethovens unsterblicher Geliebten* (1911).

Ungher-Sabatier. See UNGER, KAROLINE.

Upton, George Putnam, mus. writer and critic; born Roxbury, Mass., Oct. 25, 1835. Graduate of Brown Univ., 1854; in 1855, city editor for the Chicago 'Native Citizen,' 1856–61 for the 'Journal'; from 1861 uninterruptedly on the editorial staff of the Chicago 'Tribune,' acting also as mus. critic from 1861–85. His criticisms were the first that ever appeared in any Chicago paper. Founder (1872) and first president of the Apollo Club; member of the Archæological Inst. of America; corresp. member of Chicago Historical Soc. and Wisconsin Hist. Soc.—Writings: *Letters of Peregrine Pickle* (1870); *Woman in Music* (1880); *Standard Operas* (1886; new ed. 1913); *Standard Oratorios* (1887; new ed. 1900); *Standard Symphonies* (1889); *Musical Pastels* (1902); *Standard Light Operas* (1902); *E. Reményi. Musician, Littérateur and Man* (1906); *Standard Concert Guide* (1908); *Standard Concert Repertory* (1909); *In Music's Land* (1913); *The Song* (1915); numerous contributions to magazines; has translated Nohl's *Haydn, Liszt, Beethoven* and *Wagner;* also Max Müller's *Deutsche*

Liebe, with the Engl. title *Memories*, and Storm's *Immensee;* has edited Theodore Thomas's autobiography (2 vols.; 1905).

Urbach [oor'băh], **Otto,** b. Eisenach, Feb. 6, 1871. Pupil of Müller-Hartung and B. Stavenhagen in Weimar, of B. Scholz, I. Knorr and E. Humperdinck in Frankfort, of F. Draeseke in Dresden, and of K. Klindworth in Berlin; winner of the Liszt stipend (1890) and of the Mozart stipend (1893); since 1898 prof. of pf. at the Dresden Cons.; made Kgl. Prof. in 1911.—Works: An opera, *Der Müller von Sans-Souci* (Frankfort, 1896); an overture, *Bergfahrt;* a str.-quartet, *Horsila;* septet for wind-instrs.; suite for vl. and pf.; pf.-pcs.; many songs.

Urban [ŏŏr'bahn], **Friedrich Julius,** brother of Heinrich U.; b. Berlin, Dec. 23, 1838; was solo boy-soprano in the Domchor under Neithardt, and a private pupil of H. Ries and Hellmann (violin), Grell (theory), and Elsler and Mantius (singing). He taught singing in Berlin schools, and was in great request as a singing-teacher. Publ. *Die Kunst des Gesangs;* some songs and choruses.

Urban, Heinrich, b. Berlin, Aug. 27, 1837; d. there Nov. 24, 1901. Studied under Ries, Laub, Hellmann, and others; also at Paris. Gifted violinist and composer; from 1881 teacher at Kullak's Acad.; was a noted theorist.—Works: Op. 6, Overture to Schiller's *Fiesco;* op. 10, *Dramatische Szene* for vl. and orch.; op. 14, *Scheherazade*, concert-overt.; op. 16, *Frühling*, symphony in G; op. 17, *Romanze* for vl. and orch.; op. 18, *Barcarole* for vcl. and orch.; op. 20, *Ouvertüre zu einem Fastnachtsspiele;* op. 22, vln.-concerto; op. 25, *Der Rattenfänger von Hameln*, 'Fantasiestück' for orch. (after J. Wolff's *Aventiure*); pcs. for vl. and pf.; songs.

Urba'ni, Valentino. See VALENTINI.

Urfey, Thomas d', b. Exeter, Engl., c. 1649; d. London, Feb. 26, 1723. A playwright, producing about 30 stage-pieces, the songs in some of which were set to music by Purcell. He himself wrote and sang many songs, publ. in his *Wit and Mirth; or, Pills to Purge Melancholy* (4 vols., about 1706; augmented to 6 vols., in 1719–20). He also publ. (1683–5) 3 sets of his songs, set to music by eminent composers.—See Q.-Lex. (under D'URFEY).

Urhan [ü-răhn'], **Chrétien,** b. Montjoie, n. Aix-la-Chapelle, Feb. 16, 1790; d. Paris, Nov. 2, 1845. Violinist, pupil of Le Sueur in composition; revived the viole d'amour, playing in Baillot's Quartet; from 1816 he was violinist (later soloist) in the Opéra orch. In the Cons. Concerts he employed a 5-stringed violin (*violon-alto*, with the accordatura *c-g-d*^{1}-*a*^{1}-*e*^{2}), producing charming effects (see WOLDEMAR). He was for years organist at St.-Vincent-de-Paul.—Works: 2 *Quintettes romantiques* f. 2 violins, 2 violas, and 'cello; quintets f. 3 violas, 'cello and d.-bass, w. drums *ad lib.;* 3 *Duos romantiques* f. pf. 4 hands; 2 solo pieces f. pf.; songs.

Urich [ü-rēsh'], **Jean,** b. on island of Trinidad, Sept. 9, 1849. St. in Paris with B. Damcke and C.-F. Lenepveu (1868), and in London with Charles Gounod (1871–4); founder (1890) of the 'Édition Paul Dupont' in Paris, and dir. of 'Le Figaro musical.' Works: The operas *l'Orage* (Brussels, 1879); *Flora Macdonald* (Bologna, 1885); *Le Pilote* (Monte Carlo, 1889); *Le Carillon* (Aix-les-Bains, 1895); *Hermann und Dorothea* (Berlin, 1899); *La Cigale et la Fourmi* (as *The Cicada*, London, 1912); *Tsing-Tau* (ib., 1914; 1-act); *Ariane* (not prod.; overture perf. in Paris, 1904); also a concerto for 2 pfs. and some chamber-music.

Urlus [ür'lüs], **Jacques,** famous dramatic tenor; b. Hergenrath, n. Aix-la-Chapelle, Jan. 9, 1867. When he was 10 his parents moved to Tilburg, Holland, and there he received his first musical instruction from an uncle, Kapellm. and choral cond.; in Utrecht, where his parents settled in 1884, he attended the technical high school to prepare for a course in engineering; although he sang there in a church-choir and 2 choral societies, he had no intention of becoming a singer. While he was serving his year in the Dutch army, the fine quality of his voice attracted the attention of his colonel; with some difficulty the latter persuaded him to study with Richard Hol, the munic. music-dir.; he then continued his studies in Amsterdam with H. Nolthenius (1893–4), A. Averkamp (1894–7) and, at the Cons., with Cornelia van Zanten (1894–6). De Groot, hearing him in a concert, eng. him for the Dutch Opera in Amsterdam; succ. début as Beppo in *Pagliacci* (Sept. 20, 1894); sang there till 1900; 1900–15, at the Stadtth. in Leipzig, also singing as a star in the principal theatres of Germany, Austria, France, Belgium and England; in 1911 he sang for the first time in Bayreuth (Siegmund); in 1912, '13 and '14 at the Wagner festivals at La Monnaie, Brussels. Amer. début Boston (Feb. 12, 1912) as Tristan; from 1913–17 he sang the Wagner rôles at the M. O. H. (first appearance as Tristan, Feb. 8, 1913). His favorite rôles are Tristan, Siegfried, Siegmund and Lohengrin. As an interpreter of the Wagnerian rôles he has no superior; his voice, ranging from G-c^2, is a superb organ under perfect control; he is one of the few Wagner singers who never impair the natural beauty of their tone by forcing.

Urso [öör'soh], **Camilla,** born Nantes, France, June 13, 1842; d. New York, Jan. 20, 1902. Distinguished violin-virtuoso, a pupil of Massart in Paris. Accompanied by her father, she played in New York, Boston, Philadelphia, etc. (from 1852–5), with great success, particularly in concerts of Alboni and Sontag. The next seven years she spent in retirement, perfecting herself, and on her reappearance (1862) as a mature artist, she was accepted in America and Europe as a violinist of the first rank. From that time on she vibrated between the continents, her tours being an uninterrupted succession of triumphs; in 1879 and '94 she visited Australia; after a phenomenally successful tour of South Africa (1895) she settled permanently in New York, appearing only on rare occasions. Shortly before her reappearance in 1862 she married Frédéric Luères in Paris.

Ur'spruch [oor'sprööh], **Anton,** pianist and comp. of distinction; b. Frankfort-on-Main, Feb. 17, 1850; d. there Jan. 11, 1907. Pupil of Ignaz Lachner and M. Wallenstein, later of Raff and Liszt. Teacher of pf.-playing at the Hoch Cons.; from 1887, at the Raff Cons., Frankfort.—Works: Opera *Der Sturm* [after Shakespeare's *Tempest*] (Frankfort, 1888); a comic opera, in a Prologue and 3 acts, *Das Unmöglichste von Allem* (Karlsruhe, 1897; U. wrote both text and music); op. 26, *Die Frühlingsfeier* f. ten. solo, ch. and orch.; op. 30, *Menschenloos* f. male ch. and orch.; op. 24, *Ave Maris Stella* f. ch., org. and orch., op. 9, pf.-concerto; op. 14, symphony in E♭; op. 21, pf.-quintet in D; op. 12, pf.-trio in B♭; op. 28, vl.-sonata in D m.; op. 29, vcl.-sonata in D; op. 11, *Notturno* and *Romanze* for vl. and small orch.; op. 1, *Sonata quasi fantasia* for pf. 4 hands; op. 13, *Variationen und Fuge* (on a theme of Bach's) for 2 pfs.; pf.-pcs. (op. 7, *Deutsche Tänze*, 5 books; books 1 and 2 arr. for orch.); songs. Also wrote *Der gregorianische Choral* (1901).

Ur'sus. See BÄHR.

Utti'ni, Francesco Antonio Bartolommeo, b. Bologna, 1723; d. Stockholm, Oct. 25, 1795. In 1743 he became a member of the Accademia filarmonica in Bologna, and in 1751 its pres.; after a short stay at Hamburg (Oct., 1754) he went as cond. of an Italian opera company to Stockholm, where he remained till his death; 1767–87, Hofkapellm. at the opera there, for which he wrote 7 Italian and 5 French operas. Historically he is important as the comp. of the earliest operas on Swedish texts; the first, *Thetis och Peleus*, was written for the inauguration of the new opera house (Jan. 18, 1773); the other 3 are *Aline, drottning af Golconda* [A., Queen of G.] (1776), *Athalie* (1776) and *Iphigenie* (1777). A great admirer of Gluck, he brought out all of the master's works in Stockholm, and in his own Swedish operas attempted, unsuccessfully, to imitate the new dramatic style. He also wrote 2 oratorios, *Giuditta* and *La Passione di Gesù Cristo;* 3 symphonies and about 25 trio-sonatas.

V

Vaccai, Niccolò, born Tolentino, Papal States, Mar. 15, 1790; d. Pesaro, Aug. 5, 1848. Pupil of Jannaconi (cpt.) at Rome, and from 1812 of Paisiello (dramatic comp.) at Naples, producing his first opera, *I Solitari di Scozia*, at the Teatro Nuovo, 1815. Ill fortune on the stage caused him to adopt the vocation of a singing-teacher; though up to 1845 he brought out 16 operas, one of which, *Giulietta e Romeo* (Milan, 1825), was much applauded, and made the rounds of Italian theatres; its third act was generally substituted for that of Bellini's *Capuleti e Montecchi*.—V. taught at Venice (1818–21), Trieste (1821–23), Vienna (1823), Paris (1829–31), and London (1832), with ever-increasing reputation. Returning to Italy, he succeeded Basili in 1838 as prof. of comp., and censor, at the Milan Cons., retiring to Pesaro in 1844. Besides operas, he wrote 4 ballets, cantatas, and church-music; with Coppola, Donizetti, Mercadante and Pacini he comp. the funeral cantata for Malibran; further, vocal duets, arias, and romances; an excellent and oft-republ. *Metodo pratico di canto italiano per camera;* and *12 ariette per camera, per l'insegnamento del belcanto italiano.* —Cf. G. Vaccai, *Vita di N. V.* (Bologna, 1882).

Valdrighi [văhl-drē'gē], **Luigi Francesco,** Conte, born Modena, 1837; d. there April 20, 1899. For his valuable researches regarding music and musicians in Modena he was made hon. member of the Acad. of Arts and Sciences there, and of the Accad. Santa Cecilia in Rome. His coll. of early musical instrs., exhibited in Bologna (1889), he bequeathed to the Museum of his native city. Under the collective title 'Musurgiana' he publ. a number of monographs on the music and musicians of Modena (1879–93); in the 'Memorie della Accad. modenese' he wrote *I Bononcini di Modena* (1882), *Cappelle, concerti e musiche di casa d'Este* (1884) and *Sincrono documento intorno al metodo per suonare il Phagotus d'Afranio* (1895); also publ. *Ricerche sulla liuteria e violineria modenese antica e moderna* (1878) and *Nomocheliurgografia antica e moderna* (1884; with 2 suppls., 1888 and '94). Together with G. Ferrari-Moreni he completed A. Candini's *Cronistoria dei teatri di Modena* (1883).—Cf. E. Zoccoli, *Il Conte L. F. V. . . . nota con lettere di A. Boito* (Modena, 1899).

Valenti'ni, *recte* **Valentino Urba'ni,** a celebrated *contraltista* (*musico*), whose voice changed later to a high tenor; he came to London Dec. 6, 1707, and sang there till 1714 in English and Italian opera.

Valentino, Henri - Justin - Armand-Joseph, b. Lille, Oct. 14, 1785; d. Versailles, Jan. 20, 1865. In 1820 2d, in 1824 1st cond. (w. Habeneck) at the Grand Opéra; 1831–7, at the Opéra-Comique; then founded the first popular concerts of classical music, as a rival enterprise to the Conservatory Concerts, at the Salle St.-Honoré (since called the 'Salle Valentino'), but discontinued them in 1841. Retired to Versailles.

Valet'ta, Ippolito. Pen-name of Count FRANCHI-VERNEY.

Valle de Paz. See DEL VALLE DE PAZ.

Valle-Riestra [văhl'yĕ rē-ĕhs'trăh], **José,** born Lima, Peru, Nov. 9, 1859. Began the study of pf. at the age of 7 in London; after his return to Lima he cont. his musical education without a teacher; st. comp. and orch. with A. Gédalge in Paris (1895–7). Since its foundation (1909) he has been prof. of solfège and harm. at the Academia Nacional de Música in Lima. As a composer it has been his chief aim to contribute toward the establishment of a national school by the employment of old Inca melodies, especially in his operas written on national subjects. Of his 3 operas, *Ollanta* (3-act), *Atahualpa* (do.) and *Las Rosas de Jamaica* (1-act), only the first was prod. (Lima, Dec. 26, 1901). Other works: *Misa de Requiem* for ch. and orch.; *En Oriente* for orch.; *Elegía* for str.-orch.; choruses a capp. and songs.

Vallot'ti, Francesco Antonio, eminent theorist and composer; b. Vercelli, June 11, 1697; d. Padua, Jan. 16, 1780. Franciscan monk; pupil of Calegari at Padua; from 1728, maestro at the church of S. Antonio. He was one of the foremost organists of his time. —Publ. works: *Responsoria in parasceve, Resp. in Sabbato Sancto* and *Resp. in Coena Domini*, all *a* 4 (masses, motets, etc., in MS. at Padua); and *Della scienza teorica e practica della moderna musica*, Book i (Padua, 1779; the other 3 books unpubl.), a learned work agreeing in the main principles with Rameau and Tartini, and correcting some of their errors; V.'s system is explained in *La vera idea delle musicali numeriche signature*, by L. A. Sabbatini, who, like Abbé Vogler, was V.'s pupil. —Cf. L. A. Sabbatini, *Notizie sopra la vita e le opere di F. A. V.* (Padua, 1780).—See also Q.-Lex.

Van Bree, Joannes. See BREE.

Van Broekhoven [brook'-], **John A.,** b. Beek, Holland, Mar. 23, 1856. St. entirely with private teachers; in 1889 he organized in Cincinnati a symph. orch., which he cond. for several years; also taught comp. at the Cincinnati Coll. of Music until 1899; played viola under Th. Thomas at many festivals in Cincinnati, Chicago and New York; living since 1905 in New York as teacher of singing and comp.—Works: A 1-act opera, *A Colonial Wedding* (Cincinnati, 1905); 3-act opera *Camaralzaman* (not prod.); *A Creole Suite* for orch.; *Columbia*, overture for orch. and ch.; a str.-quartet; several works for ch. and orch. Author of *The Tone-producing Functions of the Vocal Organs* (1905); *The True Method of Tone-production* (1908); *A System of Harmony; The Genesis of Music* (in preparation, 1918).

Van Bruyck, Karl. See BRUYCK.

Van Cleve, John Smith, b. Maysville, Ky., Oct. 30, 1851. Pianist and teacher, pupil of Nothnagel (Columbus, O.), Lang and Apthorp (Boston), and W. Steinbrecher (Cincinnati). Taught at the Inst. for the Blind, Columbus, 1872–5; at Janesville, Wis., 1879; lived in Cincinnati 1879–97 as a teacher, critic ('Cinc. Commercial,' etc.), writer, and lecturer (at the Cons. and the Coll. of Music); gave many piano lecture-recitals. Is A.M. of the Ohio Wesleyan Univ. (1874); Ph.D. of Twin Valley College (1892). Removed to Chicago (1897), then lived for some time in Troy, N. Y., and since 1913 in N. Y. City.—Has publ. a *Gavotte humoresque* f. pf.; and, in book-form, Annotations on Campanari's 22 Quartet Concerts given in 1892–3.

Van den Boorn-Coclet [kŏh-klā'], **Henriette,** b. Liège, Jan. 15, 1866. Pupil of Th. Radoux and S. Dupuis at the Liège Cons.; until the outbreak of the war she taught harmony there. Her comps. attracted considerable attention in Belgium and France. —Works: *Callirrhoë*, cantata; a symphony; *Andante symphonique; Le Renouveau*, symph. poem; vl.-sonata in D m.; *Sérénade* for vcl. and pf.; *Vers l'infini* for do.; pf.-pcs. (Mazourka, Caprice, Tarentelle, etc.); songs.

Van den Borren, Charles (-Jean-Eugène), eminent musicologist; b. Ixelles, n. Brussels, Nov. 17, 1874. Pupil of E. Clossons (theory); after receiving the degree of *Dr. juris* (1897) he practised till 1905, occupying at the same time the position of mus. critic of 'L'Art Moderne'; since then he has devoted himself to musical research, retaining his post as critic and lecturing at the 'Institut des Hautes Études musicales et dramatiques' and at Brussels Univ.—Writings: *l'Œuvre dramatique de César Franck* (1907); *Les Origines de la musique de Clavecin en Angleterre* (1913); *Les Musiciens belges en Angleterre à l'époque de la Renaissance* (1913); *Les Origines de la musique de Clavecin dans*

les Pays-Bas [*Nord et Sud*] *jusque vers 1630* (1914); *Les Débuts de la musique à Venise* (1914); also valuable essays.

Van den Eeden. See EEDEN.

Van der Linden, Cornelius, b. Dordrecht, Aug. 24, 1839. Pupil of Böhme (harm. and cpt.) and Kwast (pf.). Cond. of the Dordrecht Philharm. Soc., the National Guard band, and choral societies.—Works: 2 operas, *Teniers*, and *Le Mariage au tambour;* overtures; choruses w. orch.; songs.

Van der Straeten [strah'-], **Edmond,** b. Oudenaarde (Audenarde), Belgium, Dec. 3, 1826; d. there Nov. 26, 1895. Student of philosophy at Ghent; went to Brussels in 1857, and studied counterpoint under Fétis (acting as his secretary for 2 or 3 years), and comp. under Bosselot. He held a life-position in the Royal Library, interrupted only by journeys to Italy, and a stay of some years at Dijon; edited the paper 'Le Nord' for a short time, also writing (1859–72) mus. criticisms. He comp. a 3-act opera, *Le Proscrit;* but his fame rests upon his work as a mus. historian and compiler, embodied in the following publications: *Coup d'œil sur la musique actuelle à Audenarde* (1851); *Notice sur Charles-Félix de Hollandre* (1854); *Notice sur les carillons d'Audenarde* (1855); *Recherches sur la musique à Audenarde avant le XIXe siècle* (1856); *Examen des chants populaires des Flamands de France, publiés par E. de Coussemaker* (1858); *Jacques de Goüy, chanoine d'Embrun* (1863); *J.-F.-J. Janssens* (1866); *La musique au Pays-Bas avant le XIXe siècle* (1867–88; 8 vols; a monumental work of reference); *Le noordsche Balck du musée communal d'Ypres* (1868); *Wagner; Verslag aan den heer minister van binnenlandsche Zaaken* (1871); *Le théâtre villageois en Flandre* (2 vols.; 1874, '80); *Les musiciens belges en Italie* (1875); *Sociétés dramatiques des environs d'Audenarde* (n. d.); *Voltaire musicien* (1878); *La mélodie populaire dans l'opéra 'Guillaume Tell' de Rossini* (1879); *Lohengrin: instrumentation et philosophie* (1879); *Turin musical* (1880); *Jacques de Saint-Luc* (1886); *La musique congratulatoire en 1454, etc.* (1888); *Cinque lettres intimes de Roland de Lassus* (1891); *Notes sur quelques instruments de musique* (1891); *Les billets des rois en Flandre; xylographie, musique, coutûmes, etc.* (1892); *Nos périodiques musicaux* (1893); *Charles V musicien* (1894); *Les Willems, luthiers gantois du XVIIe siècle* (1896; with C. Snoeck).

Van der Straeten, Edmund Sebastian Joseph, b. Düsseldorf, April 29, 1855. St. vcl. at Cologne under J. Höke (1867–72) and L. Ebert (1872–8); made his début as soloist in 1875, and was 2d 'cellist in R. Heckmann's concerts of chamber-music; came to London in 1881; in 1882 he st. at the G. S. M. under G. Libotton (vcl.) and Louis B. Prout (comp.); 1886–8, st. again in Cologne under L. Hegyesi (vcl.) and E. Humperdinck (comp.); returned to London in 1888, and was app. prof. of vcl. at the Hackney Inst., a post which he still holds (1918). With E. Prout, A. Ashton, R. Ortmans, A. Kummer, and others he frequently appeared in chamber-music concerts; founded the 'Society for the Cultivation of Modern Chamber-music,' which gave concerts for several seasons. In 1889 he became interested in the viola da gamba, which he mastered in a short time; later he formed a trio with his son Ludwig (a professional painter, but excellent amateur musician) and Norman Greiffenhagen for the performance of Fancies and Consorts for viols by English, French and German comps. of the 17th and 18th centuries. In 1911 he organized and cond. a chorus of 600 voices for the performances of Vollmöller's *Mirakel* with incid. music by Humperdinck (at the Olympia; repeated 1912–13 at Cov. Garden).—Has publ. a Romance in F for vcl. and orch., and numerous pcs. for vcl. and pf. (*Abendempfindung, Chant du Troubadour,* Suite on Engl. airs, etc.); *Gavotte et Musette* for vla. da gamba; do. for vl.; In MS., a 3-act opera, *The Lily of Kashmir* (Prelude perf. at Cov. Garden as overture to Vollmöller's *Mirakel*); a pf.-quintet; a Christmas cantata; choruses and songs.—Author of *Technics of Violoncello Playing* (1898; 2d ed. 1905); *The Romance of the Fiddle* (1911); *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments* (1915). He has ready for the printer (1918) a treatise on *Musical Form* and one on *Elementary Harmony.*

Van der Stucken, Frank (Valentin), b. Fredericksburg, Gillespie Co., Texas, Oct. 15, 1858. Taken by his parents to Antwerp, in 1866, he studied with Benoît, writing several successful comps. (a ballet, perf. at the Royal Th.; a Te Deum, a Gloria, etc.). Spent 1876–8 at Leipzig, aided in study by Reinecke, Grieg and Langer; publ. op. 2-5; travelled in southern Europe; 1881–2, Kapellm. of Breslau City Th. During 1883, in Rudolstadt with Grieg, and in Weimar with Liszt; 1884–95, cond. of the 'Arion' in New York (succ. L. Damrosch), which he took on a very succ. tour of Germany in 1892; also cond. of several series of orchl. concerts, notably those of 1885–8, when he prod. many novelties by Amer. composers; 1895–1903, dir. of the Cincinnati Coll. of Music; 1895–1907, cond. of the Cincinnati Symph. Orch. On the sudden death of A. Seidl (1898) he was invited by the N. Y. Philh. Soc. to conduct the remaining concert of the season. In

1905 he was chosen to succeed Th. Thomas as cond. of the biennial Cincinnati Music Festival, and, although he lived in Europe (chiefly at Hanover) from 1908–17, he returned every 2 years to cond. the festivals until his resignation (1912); in 1917 he returned to the U. S.—Works: The opera *Vlasda* (Weimar, 1883); incid. music to *The Tempest;* male and mixed choruses a capp.; many songs (op. 21, *Zwei Konzertlieder* w. orch.). For orch.: Op. 6, symph. prologue to Heine's *William Ratcliffe;* op. 10, *Pagina d'Amore;* op. 12, *Festzug;* op. 20, *Idylle;* op. 25, *Rigaudon;* op. 26, symph. prologue, *Pax triumphans;* op. 32, *Louisiana*, fest. march; *Ein kleiner Walzer* for string-orch.

Van Dresser, Marcia, dramatic and concert soprano; born Memphis, Tenn., Dec. 4, 1880. When scarcely more than a child she sang in church and concerts in her native city; after study with Mrs. Robinson-Duff in Chicago she sang for one season with the Bostonians (1898); was then eng. by Augustin Daly for his N. Y. theatre, taking the place of Blanche Bates, later of Ada Rehan, in *The Great Ruby* (1900); appeared with Viola Allen in *In the Palace of the King* (1900) and *Francesca da Rimini* (1901); after further vocal study she sang minor rôles at the M. O. H. (1902–3), where she attracted the attention of Ternina and Mottl, who advised her to study in Europe. Having studied for 3 winters with Hermine Bosetti in Munich, she made her début in grand opera at the Kgl. Hofoper in Dresden as Elisabeth in *Tannhäuser* (Sept., 1907), and was eng. for the season; 1908–10, at the Hofth. in Dessau; spent the summer of 1910 studying with J. de Reszké in Paris; from 1911 until the outbreak of the war she was a member of the Frankfort opera; also sang in several German cities as 'Gast'; in 1909 she sang Sieglinde at Cov. Garden (under Richter). In Dec., 1914, she returned to the U. S., gave a successful recital in New York (Mar. 22, 1915), and made her real Amer. operatic début as Elisabeth with the Chicago Opera Co. (Chicago, Nov. 25, 1915); sang there (chiefly Wagnerian parts) until 1917; since then on concert-tours of the U. S. Her répertoire comprises 25 rôles, of which her favorites are Senta, Elisabeth, Elsa, Sieglinde, Venus, Aida, Tosca and the Countess (*Nozze di Figaro*).

Van Duyze [doiz], **Florimond,** b. Ghent, Aug. 4, 1843; d. there May 18, 1910. Lawyer and amateur composer; pupil of Ghent Cons., winning Grand prix de Rome in 1873 with the cantata *Torquato Tasso's dood.* Has prod. 7 operas at Antwerp and Ghent; also an ode-symphonie, *De Nacht.* He publ. a valuable coll., 'Het oude nederlandsche Lied' (1903–8; 4 vols.), and several reprints of old Dutch music. Wrote *La Chanson profane dans les Provinces Belges du XIe siècle* (1896).

Van Dyck, Ernest (Marie Hubert), famous dramatic tenor; born Antwerp, April 2, 1861. Having studied law at Louvain and Brussels, he abandoned that career and went to Paris, earning his livelihood as a journalist (contrib. to 'La Patrie') and studying singing with Saint Yves-Bax; made his début as a concert-singer in Vidal's cantata *Le Gladiateur* (Paris, June, 1883); sang Bach's *Phœbus and Pan* and the Ninth Symph. at a Lamoureux concert (Dec. 2, 1883) with such success that L., who at that time was giving concert performances of Wagner's music-dramas, eng. him to sing Tristan, Siegfried and Siegmund in extended excerpts. He made his operatic début as Lohengrin in the memorable French première (cond. by Lamoureux) on May 3, 1887, at the Th. Eden; having studied Parsifal with Mottl, his interpretation of that rôle in Bayreuth (1888) created a sensation, and made him internationally famous; 1888–98 he was a member of the Vienna Hofoper, with frequent leave of absence to fill engagements in the principal German cities and London; 1898–1902 he sang the Wagner rôles at the M. O. H., making his Amer. début as Tannhäuser (Nov. 29, 1898). After his return to Europe he was prominently identified with the performances of Wagner's music-dramas in Paris and Brussels. In 1906 he was app. prof. of singing at the conservatories in Antwerp and Brussels. In 1886 he married Augusta Servais, a sister of the great 'cellist. His eminence, especially as a Wagner singer, is due to his wonderful powers as an actor, to which he rather unduly subordinates beauty of tone and perfection of technical execution.

Van Hal. See WANHAL.

Van Hoose, Ellison, dramatic and concert tenor; born Murfreesboro, Tenn., Aug. 18, 1868. St. with I. Luckstone in New York, Fidèle Koenig and J. de Reszké in Paris, A. Cotogni in Rome, H. Wood and Franco Navora in London; made his début with the Damrosch Opera Co. in Philadelphia as Tannhäuser (Dec. 11, 1897), and sang with that organization till 1899; début in oratorio with the N. Y. Oratorio Soc. in *The Messiah* (Dec. 29, 1897); 1903–5, Amer. concert-tour with Mme. Melba; 1906–7, do. with Mme. Sembrich; 1908–10, in concert and opera in Germany, Italy, England and Scandinavia; 1911–12, with Chicago Opera Co.; since then almost exclusively in oratorio and concert; sang in Amer. première of Elgar's *Dream of Gerontius* (N. Y. Oratorio Soc., Dec. 6, 1903). His favorite operatic

rôles are Radames, Rodolfo (*Bohème*), Des Grieux (*Manon*), Turriddu, Samson and Lohengrin.

Vannuccini [-chē'nē], **Luigi**, distinguished singing-master; born Fojano, Dec. 4, 1828; d. Montecatini, Aug. 14, 1911. Pupil of his father and of the Florence Cons.; became operatic cond. in Florence in 1848, and filled similar positions in other cities; tiring of the monotony of the Italian répertoire of the day, he turned to the piano, and soon was recognized as one of the foremost of Italian pianists; finally settled in Florence as a most successful singing-master. His comps. include masses, songs and pf.-pcs.

Van Rooy [roh'ē], **Anton** [baptismal names **Antonius Maria Josephus**], celebrated dramatic baritone; born Rotterdam, Jan 12, 1870. As a boy he sang in a church-choir, having a high soprano voice; after mutation his voice developed so finely that in 1892 he left a cigar business which he had conducted for two years, and studied until 1896 with Stockhausen at Frankfort. Frau Prof. Thode (Cosima Wagner's daughter) having heard him sing Wotan's Farewell at a concert, sent to Bayreuth such a glowing account of the singer that he was immediately engaged for the Festival of 1897, where he sang the three Wotans with success. For the summer of 1898 he was eng. at Covent Garden; on Dec. 14, 1898, he made his Amer. début as Wotan in *Die Walküre* at the M. O. H., where he appeared each season until 1908, singing in the summers at Covent Garden and Bayreuth. Since 1908 he has been a member of the opera at Frankfort-on-Main. His rich, sympathetic voice, splendid vocalism, quiet dignity of gesture and impressive stage-presence exert a magnetic influence over his audience. His rôles are Wagner's three Wotans, Hans Sachs, Dutchman, Wolfram, Telramund and Kurwenal; further, Escamillo and Valentin. Trained by Stockhausen chiefly as a Lieder-singer, and for oratorio, he possesses a vast repertory in these branches.

Van Vechten, Carl, born Cedar Rapids, Iowa, June 17, 1880. Graduate of the Univ. of Chicago, 1903; for 4 years asst. mus. critic of the 'N. Y. Times,' and during 1908–9 its Paris correspondent; 1913–14, dramatic critic of the 'N. Y. Press'; married Fania Marinov, the Russian actress. His writings show decided sympathy for works of impressionistic and futuristic tendencies.—Works: *Music After the Great War* (1915); *Music and Bad Manners* (1916); *Interpreters and Interpretations* (1917); contrib. the musical biogrs. to the revised ed. of the Century Dictionary (1909), and wrote the program-notes for the concerts of the N. Y. Symph. Soc. (1901–11). Has also publ. some songs.

Van Vliet [vlēt], **Cornelius**, fine 'cellist; born Rotterdam, Sept. 1, 1886. At the age of 6 he began to study pf. and vl.; at 9 took up the 'cello, which soon absorbed his entire interest; st. with O. Eberle in Rotterdam, and after the latter's death (1901) cont. with J. Mossel in Amsterdam; while still studying, he played in the Concertgebouw Orch. under Mengelberg. In Oct., 1903, he was eng. as solo 'cellist of the Winderstein Orch. in Leipzig, but soon accepted a similar position with the Prague Philh. Orch. (under Nedbal), with which he made a tour of Bohemia, Poland and Russia; 1904–5, in Helingsfors as solo 'cellist of the Philh. Orch. and instructor at the Cons.; 1905–8, solo 'cellist of the Kaim Orch. in Munich; 1908–11, do. of the Vienna Hofoper. Came to America in 1911, and after concertizing for a year in Chicago settled in 1912 in Minneapolis as solo 'cellist of the Minn. Symph. Orch. and member of the Minn. Trio.

Van Wes'terhout, Niccolò, b. of Dutch parentage at Mola di Bari, Italy, in Dec., 1862; d. Naples, Aug. 21, 1898. A pupil of Nicola d'Arienzo at the R. Cons., Naples; from 1897, he was himself a prof. of harmony there.—Works: The 3-act opera *Tilde* (not perf.); 4-act opera seria *Cimbelino* (Rome, Teatro Argentina, April 7, 1892); 3-act opera seria *Fortunio* (Milan, Teatro Lirico, May 16, 1895); 1-act opera *Doña Flor* (Mola di Bari, April 18, 1896, on the opening of the Teatro Van Westerhout, named after the author); 4-act opera *Colomba* (not perf.);—2 symphonies; a violin-concerto, several orchl. comps., a violin-sonata, etc.; publ. many pf.-pieces of real merit, and songs.

Van Zandt, Marie, coloratura soprano; b. New York, Oct. Oct. 8, 1861; pupil of Lamperti; début Turin, 1879, as Zerlina in *Don Giovanni*. During a season in London she was engaged for the Paris Opéra-Comique, where she remained 1880–5. Then began a long series of tours to the principal European capitals, also to America, where she sang at the M. O. H. during the season of 1891–2; in 1896 she rejoined the Opéra-Comique. Shortly afterwards she married Prof. Tchenriov of Moscow, and retired from the stage. She possessed a voice of extraordinary compass (a—f^3), mobility of expression, and agility; was also a finished actress. Lakmé, in 1883, is her sole original creation. Favorite rôles were Ophélie, Marguerite, Mignon, Zerlina, Juliette, Gilda, Rosina, Dinorah, and Cherubin.—Cf. H. de Curzon, *Croquis d'artistes* (Paris, 1898).

Van Zanten, Cornelia, distinguished singing-teacher; born Dordrecht, Holland,

Aug. 2, 1855. St. there with Henri Geul, with Karl Schneider at the Cologne Cons., and with Francesco Lamperti in Milan, who developed her contralto into a coloratura soprano voice; her successful début in *La Favorita* in Turin was followed by engagements at Breslau, Kassel and Hamburg; in 1886–7 she made a tour of America as member of the National Opera Co. (Th. Thomas, dir. and cond.), creating the rôle of Epicharis in the Amer. première of Rubinstein's *Nero* (New York, Mar. 14, 1887; the only one of R.'s operas ever produced in America); she then returned to Hamburg, appeared in special performances of the Nibelungen cycle at Petrograd and Moscow, and finally became a member of the Dutch Opera at Amsterdam; from 1895–1903 she also taught at the Cons. there; since then she has been living in Berlin, highly esteemed as a teacher (Julia Culp is her pupil).—Has publ. Dutch and German songs and, with C. E. Poser, *Leitfaden zum Kunstgesang* (1908; also in Dutch).

Var'lamov, Alexander Yegorovitch, b. Moscow, Nov. 27, 1801; d. Petrograd, Oct. 27, 1848 (of heart-failure). At the age of 10 he ent. the Imp. Chapel at Petrograd, where his beautiful voice and marked talent attracted the attention of Bortniansky, the dir., who then became his teacher; 1819–23, dir. of music at the church of the Russian Embassy at the Hague; 1823–9, in Moscow as teacher of singing and vl.; 1829–31, instructor at the Imp. Chapel in Petrograd; again in Moscow until 1845, and from then until his death as private teacher in Petrograd. His songs (numbering 223, publ. in 12 vols. by Stellovsky) enjoyed immense popularity; especially one, *Krasnÿ sarafan* [The Red Sarafan], has become world-renowned, and has often been mistaken for a genuine Russian folk-song. V. is also the author of the first Russian method for singing, *Shkolu pienia* (Moscow, 1840).—Cf. Bulitch in 'Russk. Mus. Gaz.' (Nos. 45–9; 1901).

Varney, Louis, son and pupil of Pierre-Jos.-Alph. V.; born Paris, 1844; d. Cauterets, Aug. 20, 1908. From 1876 he prod. about 40 operettas, comic operas, 'revues,' etc., at minor Parisian theatres; the 3-act operetta *Les Forains* (Paris, 1894), was given at Vienna, 1895, as *Olympia*, and at Berlin, 1895, as *Die Gaukler*. Some of his most succ. works are *Le Pompier de service* (1897), *Les Demoiselles des Saint-Cyriens* (1898), *Mlle. George* (1900), *Le Chien du Régiment* (1902).

Varney, Pierre-Joseph-Alphonse, born Paris, Dec. 1, 1811; d. there Feb. 7, 1879. Pupil of Reicha at the Cons.; theatre-cond. at Ghent, The Hague, Rouen, Paris, and Bordeaux. He set to music Dumas' *Chant des Girondins*, *Mourir pour la patrie*, the popular revolutionary lyric of 1848; prod. 7 1-act operettas and an oratorio, *Atala*.

Vasconcellos [văhs-kong-sĕhl'ŏŏsh], **Joaquim de,** Portuguese historiographer; born Oporto, Feb. 10, 1849. He received his earliest education in Hamburg; 1865–9, st. at the Univ. of Coïmbra; 1871–5, travelled in Germany, France, England and Spain; since 1883 prof. of German at the Lyceum of Oporto, and since 1884 also dir. of the Museum for Industries and Commerce. Has publ. the biographical dictionary *Os musicos portuguezes . . .* (1870), containing much new matter, and many emendations of old; a monograph on *Luiza Todi* (1873); *Ensajo critico sobre o catalogo del rey Don João IV.* (1873); publ. a facsimile ed. of the catalogue of the R. Library of Lisbon [destroyed by the earthquake of 1755] (1874–6; with index and commentary, 1905); also contributed to Pougin's supplement to Fétis' 'Biographie universelle.'

Vásquez y Gómez [văhs'kĕhth ē goh'-mĕhth], **Marino,** b. Granada, Feb. 3, 1831; d. Madrid, June, 1894. Pupil of B. Miro in Granada; began his career in 1856 in Madrid as leader at the Zarzuela th.; later became cond. at the Teatro Real and member of the mus. section of the Academy. Among his sacred compositions one deserves special mention, a Requiem, perf. annually in the Capilla de los Reyes in Granada during the memorial mass celebrated for the repose of the souls of the Kings of Spain. But he is best known as a comp. of numerous successful zarzuelas, among them *Los Mosqueteros de la Reina*, *El Cervecero de Preston*, *El Hijo de Don Juan*, *La Franqueza*, *Matar o Morir*, *Los Cómicos de la Legua*, etc.

Vasseur [văh-sör'], **Léon (-Félix-Augustin-Joseph),** b. Bapaume, Pas-de-Calais, May 28, 1844. Pupil of the École Niedermeyer; from 1870, organist of Versailles Cathedral; chef d'orchestre at the Folies-Bergère and the Concerts de Paris (1882). Since 1872 he has prod. over 30 operettas, comic operas, and the like, on minor Parisian stages; *La timbale d'argent* (1872) was very successful; some of the latest are *Le voyage de Suzette* (1890), *La famille Vénus* (1891), *Le pays de l'or* (1892), *Le commandant Laripète* (1892), *Le Prétentaine* (1893), *La pension Tonchard*, *Aspasie*, *La foire aux amours*, etc. Publ. 'L'office divin' (a coll. of masses, offertories, antiphones, etc.); '20 Motets des Grands Maîtres'; a method for organ and harmonium; transcriptions for harmonium and pf.

Vassilen'ko, Sergei Nikiforovitch, born Moscow, 1872. Having completed a course in law at the Univ. of Moscow, he st. music under S. I. Tanieiev and Ippolitov-Ivanov

at the Cons. (1896–1901), winning the gold medal with a cantata, *Skazanie o nevidimom gradie Kitezhiei* [Legend of the Invisible City of Kitezh] (rewritten, and prod. as an opera at Moscow, 1903). Works for orch.: Op. 4, *Poème épique;* op. 10, Symphony in G m.; op. 12, *Le Jardin de la Mort*, symph. poem; op. 15, *Hyrcus nocturnus*, do.; op. 17, *Au Soleil*, suite; op. 18, *Valse fantastique;* incid. music to *Nebukadnezar* and *Daphnis;* choruses and songs with orch. Among the larger works recently completed are a symph. poem, *Wyr*, and a second symphony.

Vatiel'li, Francesco, b. Pesaro, Jan. 1, 1877. St. philol. in Bologna and Florence, and music at the Liceo Musicale Rossini in Pesaro; app. instructor of hist. of music at the Liceo Musicale in Bologna in 1905; in 1906 he succ. Torchi as librarian. Has publ. *Un musicista pesarese nel secolo XVI* (1904), *I "Canoni musicali,, di L. Zacconi* (1905), *La "Lyra Barberina,, di G. B. Doni* (1909); essays in 'Nuova Musica' and 'Cronaca Musicale'; has ed. 'Antiche cantate d'amore' (arias of the 17th cent.); comp. intermezzi and vocal numbers to Poliziano's *Favola d'Orfeo.*

Vaucorbeil [voh-kŏhr-bā'y'], **Auguste-Emmanuel,** born Rouen, Dec. 15, 1821; d. Paris, Nov. 2, 1884. Pupil of Marmontel, Dourlen and Cherubini, at Paris Cons.; made himself known by songs and 2 string-quartets; prod. a comic opera, *Bataille d'amour* (Paris, 1863), and a very successful lyric scene, *La mort de Diane*, at the Concerts spirituels. In 1872, government commissioner for the subsidized theatres of Paris; in 1880, Director of the Opéra. He also prod. pf.-pieces, sacred songs, etc.

Vavrinecz [văh'vrĭ-něhts], **Mauritius,** b. Czegled, Hungary, July 18, 1858; pupil of the Pest Cons., later of R. Volkmann. Cathedral-conductor at Pest.—Works: The 4-act opera *Ratcliff* (Prague, 1895; succès d'estime); 1-act opera *Rosamunde* (Frankfort-on-Main, 1895; succ.); oratorio *Christus;* Stabat Mater (1886); 5 masses; a Requiem; a symphony; overture to Byron's *Bride of Abydos;* a *Dithyrambe* f. full orch.; etc.

Veazie, George Augustus, born Boston, Dec. 18, 1835; d. Chelsea, Mass., Nov. 20, 1915. From 1869–1903 he was supervisor of music of the public schools of Chelsea; during many years of coöperation with Luther W. Mason (q. v.) he brought about important reforms and improvements in the system of primary instruction; from 1888–1902 he also was a member of the faculty of the N. E. Cons. He comp. several light operas and numerous part-songs (chiefly for schools), and ed. some colls. of school-songs.

Vecchi [věh'kē], **Orazio,** born Modena, c. 1550; d. there Feb. 19, 1605. Distinguished composer; maestro at Modena Cath. from 1596. His most interesting work is the *Amfiparnasso*, 'comedia harmonica' (publ. Venice, 1597), perf. at Modena in 1594; a kind of musical farce written, not in the monodic style of Peri's *Dafne* (prod. in the same year), but in madrigal-style, with the monologues, duets and *turbe* (choruses) all sung by several voices (i.e., a chorus *a* 4–5). V. was an exquisite composer of madrigals and canzonets (of which he publ. several books) and of very fine church-music (motets, hymns, lamentations, etc.).—Cf. A. Catelani, *Della vita e delle opere di O. V.* (Milan, 1858); L. Frati, *Un capitolo autobiografico d' O. V.*, in 'Riv. Mus. Ital.' (vol. xxv, 1; 1915). A complete analysis of V.'s *Amfiparnasso* is in 'Monthly Mus. Record' (Mar. and April, 1906).—See also Q.-Lex.

Vec'chi, Orfeo, b. Milan, c. 1540; d. there before 1604. Noted church-comp.; maestro at the church of Santa Maria della Scala, where most of his MSS. are preserved.—Extant publ. works: 1 book of motets *a* 6 (1603); another *a* 4 (1603); and psalms *a* 5, w. 2 Magnificats, etc. (1614).—Cf. F. X. Haberl, *O. V.*, in 'Kchm. Jahrb.' (1907).—See also Q.-Lex.

Vecsei [věh'chā], **Desider Josef,** pianist; b. Budapest, Sept. 25, 1882. Pupil at the Landesakademie in Pest of A. Szendy (1900) and H. Gobbi (1901), and at the Vienna Cons. of E. Sauer (1905–7); début in 1907 in Vienna; 1908, teacher in Bielefeld; 1908–15, tours of Germany, France, Rumania and Turkey; since 1915 concertizing in the U. S.

Vecsey [věh'chā], **Franz von,** violinist; born Budapest, Mar. 23, 1893. He received his first instruction from his father Ludwig, a good violinist; at the age of 8 he became a pupil of Jenö Hubay, under whom his progress was as rapid as it was phenomenal. After a sensationally successful appearance in Pest his parents decided to exhibit him as an infant prodigy, and took him to Berlin, where he aroused wild enthusiasm on his first appearance (Oct. 17, 1903); having played in the principal cities of Germany, Austria and Hungary, he visited England (London début, May 2, 1904) and the U. S. (N. Y. début, Jan. 10, 1905); then toured Italy, the Netherlands, Russia and Scandinavia, meeting everywhere with the same success.

Veit [vīt], **Wenzel Heinrich [Václav Jindřich],** b. Řepnic, n. Leitmeritz, Bohemia, Jan. 19, 1806; d. Leitmeritz, Feb. 16, 1864, as president of the district court. A self-taught musician, and excellent composer.—Works: Op. 17, *Konzertouvertüre* in E♭; op. 44, *Festmesse* in D, for soli, ch. and orch.; op.

49, Symphony in E m.; 5 str.-quintets (op. 1, F; op. 2, A; op. 4, G; op. 20, E♭; op. 29, A); 4 str.-quartets (op. 3, D m.; op. 5, E; op. 7, E♭; op. 16, G m.); a pf.-trio in D, op. 53; male choruses in Bohemian and German; songs.—Cf. A. John, *W. H. V. Lebensbild eines deutschen Tondichters* (Eger, 1903); H. Ankert, *W. H. V.* (Leitmeritz, 1904); E. Lachmann, *W. H. V. als Musikdirektor in Aachen* (Leitmeritz, 1906).

Vellu'ti, Giovanni Battista, the last celebrated *sopranista* (*musico*); born Monterone, Ancona, 1781; d. San Burson, in Feb., 1861. Pupil of Calpi at Ravenna; sang with great success in Italy, also in London (1825).

Venatori'ni. See MYSLIWECZEK.

Veno'sa, Prince of. See GESUALDO.

Venth [vĕhnt], **Karl,** b. Cologne, Feb. 16, 1860. St. at the Cologne Cons. (1874–7) under G. Japha (vl.), O. Klauwell (theory) and F. Hiller (comp.); continued violinistic studies for one year in Brussels under Dupont and Wieniawski. Eng. 1879 as leader of the Utrecht Symph. Orch., making his début as soloist with that organization in Sept., 1879 (with Bruch's G m. concerto); came to the U. S. in 1880, and in 1884 joined the M. O. H. orch.; 1888–1906, in Brooklyn, N. Y., as dir. of his own music-school, cond. of the Brooklyn Symph. Orch. (1889) and cond. of the 'B. Male Chorus' and 'Euterpe' (1890); 1907–12, leader of St. Paul Symph. Orch. After one season as cond. of the Dallas (Texas) Symph. Orch. he settled in 1913 in Fort Worth, Texas, as cond. of the Fort Worth Symph. Orch. (which he organized) and the 'Harmony Club' (75 women's vcs.); since 1914 also dean of the dept. of Fine Arts at Texas Woman's Coll., and since 1915 choirm. of the First Meth. Ch. In 1914 he was chosen cond. of the first large Sängerfest ever held in Texas.—Works: *Das Lied von der Glocke* (Schiller) for ch. and orch.; 2 cantatas for fem. vcs. and orch., *The Quest of Beauty* and *From Olden Times;* a suite for vl. and pf., and minor pcs. for do.; numerous works for pf. (Sonata appassionata, 5 sonatinas, 2 Konzertstücke, 2 rhapsodies, 2 suites, etc.); songs.

Ven'to, Mattia, b. Naples, 1736; d. London, Nov. 22, 1776. Pupil of the Cons. di Loreto, Naples; prod. 2 operas in Naples, and 4 in London; publ. 6 string-trios, 36 pf.-trios, 6 pf.-sonatas, 12 canzonets f. 1–2 voices.—See Q.-Lex.

Venturel'li, Vincenzo, dram. comp. and song-writer; born Mantua, April 19, 1851; d. there (by suicide), Aug. 22, 1895. Contributor to the Milan 'Gazzetta Musicale.'—Operas, *Il conte di Lara* (Florence, 1876; mod. succ.); *Maria di Xerès* (not perf.).

Venzano [-tsah'-], **Luigi,** b. Genoa, about 1814; d. there Jan. 26, 1878. For years 1st 'cello in the Carlo Felice Th.; also teacher of 'cello-playing at the Cons.—Works: Many songs (his *Valzer cantabile,* often sung in the lesson-scene of the *Barbiere,* made him popular); an opera, *Benvenuto Cellini* (Genoa, 1870?); an operetta buffa in 2 acts, *La Notte degli schiaffi* (Genoa, 1873); a ballet, *Lidia;* 12 Solfeggî; pf.-music.

Veracini [-chē'nē], **Francesco Maria,** celebrated violinist; born Florence, 1685; d. near Pisa, 1750. Appearing at Venice after successful tours, he had great influence on Tartini's style; was for 3 years (1714–17) soloist at the Italian Opera in London; for 5 years chamber-virtuoso at Dresden; then for a long time with Count Kinsky at Prague; retired to Pisa in 1745, after unsuccessful rivalry (1736) with Geminiani at London.—Publ. 24 violin-sonatas w. bass, in 2 books (in Jensen's 'Klassische Violinmusik' may be found his concert-sonata, and 2 others); other works MS., among them three operas written for London.

Verbrugghen [-brüg'gĕn], **Henri,** b. Brussels, 1874. St. vl. under Hubay and Ysaÿe at the Brussels Cons. (1887–92); on the formation of the Scottish Orch. in Glasgow by G. Henschel, in 1893, he was app. first vl.; the winter of 1894–5 he was 1st vlnst. in Lamoureux's orch. in Paris; returned to his place in the Scottish Orch. in 1895; during the summers of 1895–7 he was leader and asst.-cond. of Jules Rivière's orch. at Llandudno, Wales; 1898–1902, cond. of the summer concerts in Colwyn, Wales; 1902–5, leader of the Promenade Concerts of the Queen's Hall Orch. (Henry Wood) in London, which post he was obliged to resign owing to increasing duties in Glasgow, where in 1903 he had been app. leader and asst.-cond. of the Scottish Orch. and dir. of the orchl., opera and chamber-music classes at the Athenæum; in 1911 he succ. Dr. Cowen as cond. of the Glasgow Choral Union. The success of a great Beethoven Fest. in Queen's Hall in 1914 induced him to give a similar festival in 1915 devoted to Bach, Beethoven and Brahms. In 1903 he founded the V. Quartet (V.; J. Cullen; D. E. Nichols; J. Messeas), which has won an excellent reputation. In 1915 V. removed to Sydney, where he establ. the National Cons. (860 pupils in 1918), of which he is dir.; also cond. of the Cons. orch. and chorus (a capp.). All the members of his quartet followed him, each being prof. of his resp. instr. at the Cons.; a special feature of the quartet is the annual performance of 24 'Lecture-concerts' and 2 complete cycles of Beethoven's str.-quartets. During Jan. and Feb., 1918, V. made a tour

of the U. S. to study the methods of musical instruction in the conservatories, universities and public schools; also appeared as orchl. conductor.

Ver'di, (Fortunio) Giuseppe (Francesco), the greatest of Italian opera-composers; born at the village of Le Roncole, n. Busseto, Duchy of Parma, Oct. 10, 1813; d. Milan, Jan. 27, 1901. His father was an innkeeper and grocer; the son's precocious talent was trained for a year by the village organist, Baistrocchi, whom V. succeeded at the age of ten, and for three more by Ferdinando Provesi at Busseto; in 1831, with pecuniary aid from his father's friend Antonio Barezzi of Busseto, he repaired to Milan, but was refused admission to the Conservatory by Basili, the Director, on the score of lack of musical talent. V. took private lessons in composition of Lavigna, cembalist at La Scala; in 1833 he returned to Busseto as conductor of the Philharm. Soc., and organist; and in 1836 married Barezzi's daughter Margherita. In 1838, with his wife and two children, he returned to Milan with the finished score of an opera *Oberto, conte di San Bonifacio*, which was accepted by Merelli, the impresario for La Scala, and performed with success on Nov. 17, 1839. [Before this time he had written, between 13 and 18, marches for brass band, short symphonies, six concertos and variations f. pf. (which he played himself), many serenate, cantate, arie, duetti, terzetti, and church-works (e. g., a Stabat Mater); also, during the first three years at Milan, 2 symphonies and a cantata; then in Busseto, a *Messa*, a *Vespro*, 3 Tantum ergos, other church-music, and choruses to A. Manzoni's tragedies, and *Il cinque Maggio*.] Merelli immediately commissioned him to write 3 operas, one every eight months, at 4,000 lire apiece, with half the proceeds of the copyright. The first was a comic opera, *Un giorno di regno*. In the midst of the work, his wife and both children died in swift succession; small wonder that an opera distasteful in subject, and completed under such conditions, should have proved a 'dead failure' (Milan, Sept. 5, 1840; a few subsequent perfs., at other theatres, given as *Il finto Stanislao*). V. was so discouraged and despondent, that he determined to give up composition for good. However, some time after, Merelli persuaded him to set to music Solera's *Nabucco* (Nebuchadnezzar), which was given at La Scala on Mar. 9, 1842 (N. Y., April 4, 1848) with tremendous applause, Signorina Strepponi [q. v.] taking the role of Abigaile. The success of *I Lombardi alla prima Crociata*, also at La Scala, on Feb. 11, 1843, was yet more emphatic, especially as voicing, symbolically, the national aspirations of the patriotic Milanese. This work has survived the test of time; it is still played in Italy, and was successful in Brussels and New York (Mar. 3, 1847) though less so at Paris (Nov. 26, 1847, with new libretto and ballet as *Jérusalem;* under which title it was revived at Amsterdam in 1895; in 1851 it was prod. at Constantinople, with alterations of the text, as *Giselda*); *Ernani*, written for La Fenice Th. at Venice after Victor Hugo's *Hernani*, was greeted (Mar. 9, 1844; Philadelphia, July 14, 1847) with enthusiasm, and prod. on 15 different stages within 9 months. Now followed a series of works which added nothing to the composer's fame—*I due Foscari* (Rome, Nov. 3, 1844; N. Y., June 9, 1846), *Giovanna d'Arco* (Milan, Feb. 15, 1845), *Alzira* (Naples, Aug. 12, 1845), *Attila* (Venice, Mar. 17, 1846; N. Y., Mar. 15, 1850); *Macbeth* (Florence, Mar. 14, 1847; N. Y., 1848); *I Masnadieri* [after Schiller's *Räuber*] (London, H. M.'s Th., July 22, 1847; N. Y., June 2, 1860); *Jérusalem* [*I Lombardi* revised and augmented] (Paris, Grand Opéra, Nov. 26, 1847), *Il Corsaro* (Trieste, Oct. 25, 1848), and *La battaglia di Legnano* [later as *l'Assedio d'Arlem*] (Rome, Jan. 27, 1849). *Luisa Miller* had real success at the Teatro San Carlo, Naples, Dec. 8, 1849 (Philadelphia, Oct. 27, 1852), and still holds the stage in Italy. *Stiffelio* (Trieste, Nov. 16, 1850; prod. later as *Guglielmo Welingrode;* also, with another libretto, as *Aroldo*) was a failure. *Rigoletto*, written in 40 days, and brought out at Venice, La Fenice Th., Mar. 11, 1851(N. Y., 1853) [has also been given as *Viscardello, Clara di Pert* and *Lionello*, with alterations of text], ushered in Verdi's most brilliant period; it was followed by *Il Trovatore* (Rome, Apollo Th., Jan. 19, 1853; N. Y., May 2, 1855) and *La Traviata* (Venice, La Fenice Th., Mar. 6, 1853; N. Y., Dec. 3, 1856; also given as *Violetta*), works which established his fame as the greatest living Italian composer of opera. For the ensuing 18 years, no signal triumph was recorded; *Les Vêpres siciliennes* (Paris, Opéra, June 13, 1855; N. Y., Nov. 7, 1859; in Italian *I Vespri siciliani;* also given as *Giovanna di Guzman*), *Simon Boccanegra* (Venice, Mar. 12, 1857; revised, and successfully revived at Milan, April 12, 1881), *Aroldo* [a revision of *Stiffelio*] (Rimini, Aug. 16, 1857), *Un Ballo in maschera* (Rome, Feb. 17, 1859; N. Y., 1859), *La Forza del Destino* (Petrograd, Nov. 10, 1862; N. Y., Feb. 2, 1865), *Macbeth* [revised] (Paris, April 21, 1865), and *Don Carlos* (Paris, Opéra, Mar. 11, 1867), were received either coolly, or with moderate applause. In *La Forza del Destino*, however, began a transition to a richer and more elaborate style of instrumentation and harmony, which attained very marked development in *Aida*, written for the Khedive of Egypt, and

first perf. at Cairo, Dec. 24, 1871; its overwhelming success there was intensified at Milan (La Scala, Feb. 8, 1872), and good fortune attended its production throughout Europe (Berlin and Madrid, 1874; Vienna, Petrograd and Warsaw, 1875; Paris and London, 1876; Brussels, 1877; etc.), and America (N. Y., Nov. 26, 1873). To this day it has remained not only the most popular of V.'s operas, but one of the most popular of the entire répertoire. The next work was not an opera, but the *Manzoni Requiem*, written as a tribute to the great poet, and performed for the first time at St. Mark's Cathedral, in Milan, on the first anniversary of his death (May 22, 1874; N. Y., Nov. 17, 1874). After Rossini's death (1868) V. conceived the idea of honoring the memory of the 'Swan of Pesaro' by a requiem to which each of the 13 foremost composers of Italy was to contribute one number (V. reserving for himself the last, the *Libera*). Although the plan fell through because of lack of coöperation, V. wrote his number, which he later incorporated in the *Manzoni Requiem*. In Italy the new work was received with boundless enthusiasm; but for many years its dramatic intensity proved an obstacle to its proper appreciation in Germany and England. The next work, *Otello* (Milan, La Scala, Feb. 5, 1887; N. Y., April 16, 1888) came as a double surprise. In the first place, the world, not having heard from the composer for 13 years, had come to the conclusion that V. had actually closed his career; then the new work apparently was so radically different from all its predecessors, that the effect, upon musicians and public alike, was nothing less than startling. But all agreed that even *Aida* had been surpassed. Still greater was the surprise and wonder caused by the master's last opera, *Falstaff* (Milan, La Scala, Feb. 9, 1893; N. Y., Feb. 4, 1895), generally regarded as V.'s masterpiece, and undoubtedly the greatest musical comedy with the single exception of the incomparable *Meistersinger*. Five years later (1898) appeared the master's swan-song under the collective title *Quattro Pezzi sacri* (*Ave Maria* and *Stabat Mater* for mixed ch. a capp.; *Laudi alla Vergine Maria* for fem. ch. a capp.; *Te Deum* for double ch. w. orch.). Besides the works enumerated V. wrote *Inno delle Nazioni* (for the London Exhib. of 1862); a str.-quartet in E m. (1873); *Pater noster* for 5-part ch. a capp. (1880); *Ave Maria* for sop. and strings (1880); *Sei Romanze* (*Non t'accostare all' urna; More, Elisa; In solitaria stanza; Nell'orror di notte oscura; Perduta ho la pace; Deh pietosa*); 2 songs for bass, *L'Esule* and *La Seduzione; Guarda che bianca luna*, nocturne for sop., ten. and bass w. fl. obbl.; *Album di sei Romanze* (*Il Tramonto; La Zingara; Ad una Stella; Lo Spazzacamino; Il Mistero; Brindisi*); *Il Poveretto*, romanza; *Tu dici che non m'ami*, stornello.

Verdi's works naturally group themselves into three periods. The operas of the first period, ending with *Stiffelio* (1850), while making concessions to the prevailing taste, give evidence of an inborn dramatic instinct superior to that of any of his compatriots, a fact which Italian critics recognized from the beginning. The second period is ushered in by *Rigoletto* (1851) and ends with *Don Carlos* (1867). Whereas during the first decade of his career V. wrote at least one opera every year, new works now appear at increasingly longer intervals; there is a steady improvement in the technical workmanship, and a noticeable growth as regards artistic moderation and refinement of taste. His powerful individuality saved V. from ever becoming an imitator. The masterpieces of the third period, beginning with *Aida* (1871), are the natural fruit of his constant striving for perfection. While the general public may wonder at an apparently complete change of style, the attentive student of V.'s scores can trace the logical and unbroken development of a genius who began as a successful composer of operas appealing to the taste of the times, and ended as a master whose work lives beyond the grave. It is known that V. was a great admirer and close student of Wagner's scores; but in all his music there is not a single reminiscence, nor one measure for which he is indebted to the Bayreuth master. The Wagnerian influence in *Otello* and *Falstaff* is strictly confined to the dramatic construction, for which Boito, the librettist, is responsible. And this influence is legitimate and good. But the musical treatment is Verdi's own, differing from that of his earlier operas in degree and quality, not in kind. The vocal melody still reigns supreme, while the orchestra furnishes a wonderfully expressive accompaniment. Wagner's fundamental principle of the 'Leitmotif' and continuous thematic development in the orchestra V. did not adopt; and he makes but sparing use of the 'typical phrase,' a sort of musical quotation already employed by Weber.—Innumerable honors were showered upon V. by royalty, societies and individuals; after the première of *Falstaff* the King of Italy wished to create him 'Marchese di Busseto,' but V. declined the honor. In 1849 he married Giuseppina Strepponi (q. v.), and bought the magnificent estate Sant' Agata, near Busseto. After his wife's death (1897) he founded in Milan, to her memory, the 'Casa di Riposo pei Musicisti' (opened in 1899), a home for aged musicians of either sex; for its maintenance he set aside immediately 2,500,000 lire ($500,000), and after his death the royalties of all his works

(payable for 30 years). The full extent of this last provision may be estimated from the fact that during his life V. received in royalties from *Aida* alone the sum of 4,000,000 lire ($800,000).

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Vere, Clémentine Duchêne de [de Vere-Sapio], b. in Paris. Her father was a Belgian nobleman; her mother, an English lady. Her mus. education was completed under Mme. Albertini-Baucardé, at Florence; successful début there at 16, as Marguerite de Valois in *Les Huguenots;* then sang with equal fortune at leading theatres in Italy, France, Spain and Mexico; was also welcomed in Berlin, London, Australia and the United States as a highly accomplished concert- and oratorio-singer. At New York, in 1896, she assumed the part of Marguerite in Berlioz's *Damnation de Faust;* in 1897, at the M. O. H., she interpreted the rôles of Violetta, Gilda, Micaëla, Marguerite de Valois, the Infanta (*Le Cid*), Marguerite (Gounod's *Faust*), and Ophelia, with good success. Her voice is a well-schooled, powerful, and brilliant high soprano; she excels in coloratura. Other chief rôles are Lucia and Dinorah. In 1892 she married the conductor Romualdo Sapio.

Verhey [vär'hĭ], **Theodoor H. H.**, born Rotterdam, June 10, 1848. Pupil at the Hague Cons. of Giese (vcl.) and Sikemeyer (pf.), later in Berlin of W. Bargiel (comp.); living in Rotterdam as teacher and comp.—Works: The operas *Eine Johannisfeier auf Amrom* (Rotterdam, 1880), *Imilda* (ib., 1885), *König Arpad* (ib., 1888); *Der Ritter von den Kränzen,* ballade for soli, ch. and orch. (op. 10); *Te Deum* for male ch. and organ (op. 37); *Missa de Requiem* for do. (op. 38); 2 concertos for fl. and orch. (op. 43, D m.; op. 57, A m.); 1 do. for clar. and orch. in G m. (op. 47); 1 do. for vl. and orch. in A m. (op. 54); quintet for pf., ob., clar., horn and bassoon in E♭ (op. 20); vl.-sonata in D m. (op. 25); pf.-pcs. and songs.

Verhulst [vär-hülst'], **Johannes (Josephus Herman)**, b. The Hague, Mar. 19, 1816; d. there Jan. 17, 1891. Studied there, at the Cons., under Volcke; entered the orch. as a violinist; won several prizes for comp.; was a pupil of Joseph Klein at Cologne, and Mendelssohn (1838) at Leipzig, where he conducted the 'Euterpe' Concerts till 1842; then

became Royal Mus. Dir. at The Hague, and in 1848 cond. of the concerts given by the 'Maatschappij tot bevordering van toonkunst' at Rotterdam. He organized all the great Dutch mus. festivals between 1850 and 1883, and wrote festival cantatas for several. He cond. the 'Diligentia' Concerts at The Hague 1860–86, then retiring; also the 'Cecilia' Concerts, etc. He was a leader among contemporary Dutch composers.—Works: Instrumental: Op. 7, *Gruss aus der Ferne*, intermezzo f. orch.; op. 8, Concert-overture No. 3, in D m. (2 others in MS.); op. 46, Symphony; 3 str.-quartets (op. 6, D m. and A♭; op. 21, E♭).—Vocal: Op. 12, *Clemens est Dominus* for double ch. and orch.; op. 20, mass for soli, ch. and org.; op. 42, Psalm 84 for mixed ch. a capp.; op. 45, Psalm 145 for soli, ch. and orch.; op. 50, 2-part mass for male vcs.; op. 51, *Requiem* for male ch. and wind-instrs.; op. 55, 2-part mass for male vcs.; op. 56, *Te Deum* for male ch. and orch.; op. 58, mass for male ch. a capp.; 7 festival cantatas; many fine choruses (male and mixed).

Vernier [vär-ñā′], **Jean-Aimé**, born Paris, Aug. 16, 1769; d. (?). Harpist at the Opéra-Comique, 1795; at the Opéra 1813–38; then pensioned.—Publ. sonatas f. solo harp, and f. violin and harp; a quartet f. harp, pf., oboe and horn; trios f. harp, flute and 'cello; harp-duos; fantasias, vars., etc., f. harp. An opera, *La jolie Gouvernante*, was prod. in Paris (1798).

Verstov′sky, Alexiey Nikolaievitch, b. on the family estate in the Govt. of Tambov, Mar. 2, 1799; d. Moscow, Nov. 17, 1862. While pursuing the regular course of engineering in Petrograd, he also st. privately with Steibelt and Field (pf.), Böhm and Maurer (vl.), Brandt and Zeuner (cpt.) and Tarquini (voice). He began his career with a vaudeville, *Babushkinÿ popugai* [Grandmother's Parrots], prod. in Petrograd in 1819; in 1824 he was app. inspector of the Imp. theatres in Moscow, and in 1842 general manager. He is the most important of the predecessors of Glinka; facile invention and a pronounced melodic gift won for his works immediate and considerable popularity; but in spite of his excellent teachers, V. technically never rose above the level of the talented amateur, for which reason his works did little for the advancement of national art.—Works: The operas [all prod. in Moscow] *Pan Tvardovsky* (1828), *Vadim ili Dvienadtsat spiashtchich diev* (V., or Twelve Sleeping Maids; 1832), *Askoldova mogila* (Askold's Grave; 1835; his finest work, still played to-day), *Toska po rodinie* (Homesickness; 1835), *Tchurova dolina* (The Boundary Vale; 1841), *Gromoboi* (1858); 22 vaudevilles and operettas, 10 dramatic scenes, incid. music to many plays, choruses and songs.— Cf. N. Findeisen, *A. N. V.*, in 2d suppl. of 'Ezhegodnik Imp. Teat.' [Year-Book of the Imp. Theatres] (1896–7); also 'Russk. Muz. Gaz.' (No. 1, 1899).

Vesque von Pütt′lingen, Johann (pen-name **J. Hoven**), b. Opole, Poland, July 23, 1803; d. Vienna, Oct. 30, 1883. Intended for a government career, he took the degree of *Dr. juris* at Vienna, and became a councillor of state; but studied music under Moscheles and Sechter, was an excellent pianist, and made his mark as a comp. of operas [all prod. at Vienna]: *Turandot*, 1838; *Johanna d'Arc*, 1840; *Liebeszauber* [*Käthchen von Heilbronn*], 1845; *Ein Abenteuer Karls II.*, 1850; *Der lustige Rath*, 1852; and *Lips Tellian*, 1854. Also publ. *Das musikalische Autorrecht* (1865).—Cf. Anon., *V. von P.* (Vienna, 1887); E. Hanslick, *V. von P.*, in 'Musikalisches Skizzenbuch' (Berlin, 1888).

Viada′na, Ludovico (da), *recte* **Ludovico Grossi**, born Viadana, n. Mantua, 1564; d. Gualtieri, May 2, 1645. Maestro at Mantua Cathedral, 1594–1609; later at Fano, Papal States, at Concordia in Venetia, and finally at Mantua in 1644. This famous church-composer was formerly accredited with the invention of the basso continuo (thorough-bass); but Peri's *Euridice* (publ. 1600) has a figured bass in certain numbers, as well as Banchieri's *Concerti ecclesiastici* (publ. 1595); whereas V.'s *Cento concerti . . . con il basso continuo* did not appear till 1602. Apparently, however, he was the first to write church-concertos with so few parts that the organ-continuo was employed as a necessary harmonic support. A very prolific composer, he publ. numerous masses, psalms, magnificats, lamentations, motets, etc.—Cf. A. Parazzi, *Della Vita di L. Grossi da V.* (Milan, 1876); F. X. Haberl, in 'Kchm. Jahrb.' (1881) and 'Musica Sacra' (1897).—See also Q.-Lex.

Viane′si, Auguste-Charles-Léonard-François, b. Leghorn, Nov. 2, 1837; d. New York, Nov. 11, 1908. He finished his mus. education in Paris, whither he had come in 1857 with a letter of recommendation to Rossini; in 1859 became cond. at Drury Lane, London; was then at New York, Moscow and Petrograd, later conducting Italian opera for 12 years at Covent Garden; also cond. Italian opera-troupes in many other cities. On July 1, 1887, he was chosen to succeed Altès as 1st 'chef d'orchestre' at the Grand Opéra, Paris; he conducted during the opening season of the M. O. H. (1883–4) and again during the season of 1891–2.

Viardot [v'yăhr-doh′], **Paul**, son of Mme. V.-Garcia; born Courtavent, July 20, 1857. Violin-pupil of Léonard; has appeared with

success in Paris and London; on several occasions he appeared as cond. at the Opéra. Has publ. *Histoire de la Musique* (1905; with preface by Saint-Saëns), *Rapport officiel sur la Musique en Scandinavie* (1908), *Souvenirs d'un artiste* (1910).—His comps. include 2 vl.-sonatas (G and B♭), a pf.-trio in A m., 5 *Soli de Concert* for vl. and pf., *Prélude et Caprice* for clar. and pf., *Légende* for ob. and pf., pcs. for vl. and pf., do. for vcl. and pf.

Viardot-Garcia [v'yăhr-doh'-găhr-thē'ăh], (**Michelle-Ferdinande-**) **Pauline,** famous dramatic singer, daughter of Manuel del Popolo Garcia; born Paris, July 18, 1821; d. there May 18, 1910. She was taken by her parents to England and America; had pf.-lessons from Vega, organist at Mexico Cath., also (on returning to Paris in 1828) from Meysenberg and Liszt. Her father and mother both gave her vocal instruction; Reicha was her teacher in harmony. Her concert début was at Brussels in 1837; after singing in Germany and Paris, she came out in opera at London, 1839, as Desdemona in *Othello*, and was eng. by Viardot, the director of the Théâtre Italien, Paris. She sang there until her marriage in 1841 with Louis Viardot (b. Dijon, July 31, 1800; d. Paris, May 5, 1883); he then accompanied her on long tours throughout Europe. In 1849 she created the rôle of Fides in *Le Prophète* at the Grand Opéra, Paris, and that of Sapho in Gounod's opera, 1851; after another succession of tours, she took the rôle of Orphée in Berlioz's revival of Gluck's opera at the Th.-Lyrique, 1859, singing the part 150 nights to crowded houses. In 1861 she took part in the revival of Gluck's *Alceste*, most admirably interpreting the excessively difficult title-rôle. She retired to Baden-Baden in 1863; from 1871 she dwelt in Paris and Bougival. Her voice was a mezzo-soprano of extraordinary compass (from *c* to f^3), and while neither sweet nor even, it lent itself readily to every form of dramatic expression. She was a wonderful actress. For some years she taught at the Paris Cons.; among her pupils were Désirée Artôt, Orgeni, Antoinette Sterling, and Marianne Brandt. A thoroughly trained musician, she also composed operas, one of which, *Le dernier Sorcier*, was perf. at Weimar (1869), Karlsruhe and Riga as *Der letzte Zauberer;* this opera, *l'Orge*, *Cendrillon* and *Trop de femmes*, were given at her private theatre in Baden-Baden. About 60 vocal melodies were published, and won wide popularity; also 6 pieces f. pf. and violin, and an *École classique de chant.* Her daughter is Mme. **Louise Héritte-Viardot** (q. v.); two other daughters, Mme. **Chamerot-V.**, and **Marianne V.**, were fine concert-singers.—Cf. La Mara, *P. V.-G.* (Leipzig, 1882); L. H. Torrigi, *P. V.-G. Sa biographie, ses compositions, son enseignement* (Geneva, 1901); C. H. Kaminski, *Lettres à Mlle. V. d'Ivan Tourgéneff* (Paris, 1907); *P. V.-G. to J. Rietz. Letters of Friendship*, in 'Mus. Quart.' (July, 1915–Jan., 1916).

Vicentino [-chĕhn-tē'-], **Nicola,** b. Vicenza, 1511; d. Rome, 1572. Pupil of Willaert at Venice; maestro and music-master to the Prince d'Este at Ferrara; then for several years in the service of Cardinal Ippolito d'Este at Rome. Here his book of madrigals *a* 5, an attempt to revive the chromatic and enharmonic genera of the Greeks, led to an academic controversy with the learned Portuguese musician Lusitano; defeated, V. publ. a theoretical treatise, *L'antica musica ridotta alla moderna prattica* (1555), which likewise contains a description of his invention, an instr. called the archicembalo (having 6 keyboards, with separate strings and keys for distinguishing the ancient genera—diatonic, chromatic, and enharmonic). He also invented and described (1561) an 'Archi-organo.' In chromatic composition he was followed by Cyprian de Rore and Gesualdo. His work paved the way for the monodic style, and the eventual disuse of the church-modes.—Cf. Riemann, *Geschichte der Musiktheorie vom* 9.–19. *Jahrhundert* (Leipzig, 1898).

Victoria. See VITTORIA.

Vidal, Louis-Antoine, b. Rouen, July 10, 1820; d. Paris, Jan. 7, 1891. Writer and musician; 'cello-pupil of Franchomme.—Publ. *Les instruments à archet, les faiseurs, les joueurs d'instrs., leur histoire sur le continent européen, suivie d'un catalogue général de la musique de chambre* (3 vols.; Paris, 1876–8; with 120 illustrative plates engraved by Frédéric Hillemacher), an interesting and important work:—also an extract from the above, *La chapelle St.-Julien-des-Ménétriers* (1878), and *La lutherie et les luthiers* (1889).

Vidal, Paul-Antonin, b. Toulouse, June 16, 1863. Pupil of Paris Cons.; first Grand prix de Rome, 1883. In 1894 he succeeded Mouzin as teacher of the solfège-class at the Cons.; became cond. of the Sunday Concerts at the Grand Opéra, and in 1896 succeeded Madier de Montjau as chef d'orchestre at the Grand Opéra; since 1906 first cond. at the Opéra-Comique.—Works: The pantomimes *Pierrot Assassin* (1888), *Colombine abandonnée* (1888), *La Révérence* (1890); 2-act 'lyric fantasy' *Eros* (1892); ballet, *La Maladetta* (1893); an operetta, *Le Mariage d'Yvette* (1893); 1-act mystery, *La Dévotion à St.-André* (1894); the operas [all perf. in Paris] *Guernica* (1895), *La Reine Fiammette* (1898), *La Burgonde* (1898); *Ramses* (1908); incid. music to Haraucourt's *Juan de Manara* and Pigeon's *Amour dans les Enfers;* lyr. scene,

Le Gladiateur; numerous choral comps.; an orchl. suite, *Les Mystères d'Eleusis;* pf.-pcs. and songs.

Vierling [fēr'-], **Georg,** born Frankenthal, Palatinate, Sept. 5, 1820; d. Wiesbaden, May 1, 1901. Pupil of his father, the organist **Jacob V.** [1796–1867]; then of Neeb at Frankfort (pf.), Rinck at Darmstadt (org.), Marx at Berlin (comp.; 1842–5); 1847, organist of the Oberkirche, Frankfort-on-Oder; 1852–3, cond. of the 'Liedertafel' at Mayence; then settled in Berlin, where he founded and for some years conducted the 'Bach-Verein'; received the title of 'R. Mus. Dir.' in 1859; became Prof. and member of the Berlin Academy in 1882, and shortly after resigned his public positions to devote himself to composition.—Works: The secular cantatas (oratorios) *Der Raub der Sabinerinnen* (op. 50), *Alarichs Tod* (op. 58), and *Constantin* (op. 64); Psalm 137, f. tenor solo, ch. and orch. (op. 22); *Hero und Leander,* f. do. (op. 30); *Zur Weinlese,* f. soli, male ch. and orch. (op. 32); *Zechkantate,* f. soli, male ch., and orch. (op. 32); *Zechkantate,* f. soli, male ch. and pf. (op. 10); Psalm 100, f. mixed chorus and orch. (op. 57); many other choral works with and without accomp.;—a symphony in C (op. 33); overtures to *The Tempest* (op. 6), *Maria Stuart* (op. 14), *Die Hermannsschlacht* [Kleist] (op. 31), *Die Hexe* [Fitger] (op. 61), and *Im Frühling* (op. 24); *Capriccio* f. pf. w. orch. (op. 9); *Phantasiestück* f. violin w. small orch. (op. 59); *Phantasie* f. pf. and 'cello (op. 17); 3 *Phantasiestücke* f. do. (op. 55); *Phantasiestücke* f. pf. and violin (op. 41); a pf.-trio in D m. (op. 51); 2 str.-quartets (op. 56, G; op. 76, A); pf.-pieces (sonata, op. 44; Valse-Caprice, op. 43; 2 Impromptus, op. 53; etc.); organ-pieces (op. 23); etc.

Vier'ling, Johann Gottfried, b. Metzels, n. Meiningen, Jan. 26, 1750; d. as organist at Schmalkalden, Nov. 22, 1813, having succeeded his teacher, Tischer. Also studied with C. Ph. E. Bach and Kirnberger.—Publ. several colls. of organ-pcs., a pf.-quartet, 2 pf.-trios, 8 pf.-sonatas; in MS. 2 sets of church-cantatas for the entire year. Wrote *Versuch einer Anleitung zum Präludieren* (1794) and *Allgemein fasslicher Unterricht im Generalbass* (1805).—See Q.-Lex.

Vierne [v'yärn'], **Louis-Victor-Jules,** b. Poitiers, Oct. 8, 1870. Pupil at the Paris Cons. of César Franck (1888–90) and of Ch.-M. Widor (1890–4), graduating as winner of the 1st prize for organ; app. organist at Notre-Dame in Paris in 1900; professor of organ at the Schola Cantorum; Officer of Public Instruction. Numerous tours of France, Switzerland, Spain, Portugal, the Netherlands and England have established his reputation as one of the foremost organists of the present day.—Works: Op. 17, *Suite bourgignonne* for orch. (4 movems. of the suite for pf.); op. 24, Symphony in A m. (MS.); op. 22, *Praxinoé, Princesse d'Égypte,* legend for soli, fem. ch. and orch.; 3 poems for voice and orch. (op. 36, *Psyché;* op. 37, *Les Djinns;* op. 38, *Éros;* [all MS.]).—Sacred music: Op. 1, *Ave Maria* for sop. and org.; op. 4, *Tantum ergo* for ch. and org.; op. 15, *Ave verum* for contralto and org.; op. 16, *Messe solennelle* in C♯ m. for ch. and orch.—For org.: Op. 2, *Prélude* in F♯ m.; op. 3, *Allegretto et Prélude funèbre;* op. 7, *Communion;* op. 14, Symphony No. 1 in D m.; op. 20, do. No. 2 in E m.; op. 28, do. No. 3 in F♯ m; op. 30, *Messe basse;* op. 31, *24 Pièces en style libre;* op. 32, Symphony No. 4 in G m.—Chamber-music: Op. 5, *Le Soir* and *Légende* for vla. and pf. (also arr. for vcl.); op. 6, *Largo* and *Canzonetta* for ob. and pf. (MS.); op. 12, str.-quartet in D m.; op. 23, vl.-sonata in G m.; op. 25, *Rapsodie* for harp; op. 27, vcl.-sonata in B m.—For pf.: Op. 4, *Romance sans paroles* and *Intermezzo;* op. 17, *Suite bourgignonne* (7 movems.); op. 18, *Trois Airs de ballet* (MS.); op. 33, *12 Préludes;* op. 35, *2 Nocturnes* (A m. and E; MS.); op. 41, *Les Cloches* (MS.); op. 42, *2 Nocturnes* (D♭ and C♯ m.; MS.). Songs (op. 8, 10, 11, 13, 26, 29 [*Stances d'Amour et de Rêve* w. orch.], 40).

Vietinghoff-Scheel [fē'tĭng-hŏhf-shāl], **Boris Alexandrovitch,** born 1829; d. Petrograd, Sept. 25, 1901. Taught pf. by his mother (a pupil of Steibelt and Henselt); self-taught in comp. He wrote the operas *Mazeppa* (Petrograd, 1859), *The Demon* (ib., 1885), *Tamara* (ib., 1886), *Juan de Tenorio* (ib., 1888), *Holofernes* (written 1883; not prod.); 2 ballets, *Garlemsky tiuljpan* [The Tulip of Harlem] and *Zodushka;* 2 sketches for orch., *Don Quichotte* and *Les Djinns* (after Hugo); pf.-pcs. and songs. Also two unfinished operas, *Maria Stuart* and *Heliodora.*

Vieuxtemps [v'yö-tăhn'], **Henri,** b. Verviers, Belgium, Feb. 20, 1820; d. Mustapha, Algiers, June 6, 1881. Famous violinist; his first teacher was his father, a piano-tuner and instrument-maker, who soon turned him over to Lecloux, with whom he made a concert-tour at 8. From 1829–30 he studied with de Bériot at Brussels; played successfully at concerts in Paris; studied harmony with Sechter at Vienna in 1833, while on a German tour; visited London in 1834, and took a course in composition with Reicha at Paris in 1835, producing some original works next year in Holland. In 1837 he revisited Vienna, and made successful Russian tours in 1838–9; composed the Concerto No. 1, in E, and the Fantaisie-Caprice in A, making with the former, especially, a profound impression at

Antwerp (1840), and at Paris and London (1841). From 1844–5 he toured America; from 1846–52 he was solo violinist to the Czar, and prof. at the Petrograd Cons.; then recommenced his wanderings. He twice revisited America; in 1857, with Thalberg, and in 1870, with Christine Nilsson and Marie Krebs. From 1871–3 he was prof. of violin-playing at the Brussels Cons.; in the latter year a stroke of paralysis, affecting his left side, cut short his career as a virtuoso; though he still taught for a time, after partial recovery. In 1844 he married **Josephine Eder** (born Vienna, Dec. 15, 1815; d. Celle-St.-Cloud, June 29, 1868), an excellent pianist. With de Bériot he stood at the head of the modern French school of violin-playing; many of his compositions still grace the repertory of leading violinists.—Works: For vl. and orch., 6 concertos (op. 10, E; op. 19, F# m.; op. 25, A; op. 31, D m;. op. 37, A m.; op. 47, G); op. 11, *Fantaisie-Caprice;* op. 21, *Souvenirs de Russie*, fantasy; op. 35, *Fantasia appassionata;* op. 38, *Ballade et Polonaise;* op. 42, *Old England*, caprice on Engl. airs of the 16th and 17th centuries.—For vl. and pf., op. 9, *Hommage à Paganini;* op. 12, sonata in D; op. 27, *Grosse Fantasie über slavische Volksmelodien;* op. 29, *Andante und Rondo;* op. 43, Suite in B m.; op. 58, *Marche funèbre;* etc.; numerous brilliant transcriptions of operatic airs. Also wrote 3 cadenzas to Beethoven's violin-concerto; 2 'cello-concertos; an Elegy, and a sonata, f. viola or 'cello; a Grand duo f. violin and 'cello (w. Servais); an overture (op. 41) on the Belgian national hymn; etc.—Cf. M. Kufferath, *H. V.* (Brussels, 1882); Th. Radoux, *H. V., sa vie et ses œuvres* (Paris, 1891).

Vieuxtemps, Jean - Joseph - Lucien, brother of preceding; born Verviers, July 5, 1828; d. Brussels, Jan., 1901. Pianist and teacher in Brussels; publ. pf.-pcs. and songs.

Vieuxtemps, Jules - Joseph - Ernest, brother of preceding; born Brussels, Mar. 18, 1832; d. Belfast, Mar. 20, 1896. Was for years solo 'cellist at the Italian Opera, London; also in Hallé's orch. at Manchester.

Vilbac [-băhk′], (**Alphonse-Charles-**) **Renaud de,** born Montpellier, June 3, 1829; d. Paris, Mar. 19, 1884. Pianist and organist; studied at the Paris Cons. under Lemoine, Halévy and Benoist, winning the Grand prix de Rome in 1844; from 1856, organist at St.-Eugène, Paris.—Prod. 2 comic operas, *Au clair de lune* (1857), and *Almanzor* (1858); a method f. pf.; and numerous well-written pf.-pieces (*3 Morceaux de salon*, op. 23; *3 Caprices*, op. 25; *Elisir d'amore*, op. 24; *Les Amazones*, galop; etc.), besides a vast number of transcriptions from operas.

Villa′nis, Angelo, b. Turin, 1821; d. Asti, Sept. 7, 1865. Pupil of Luigi Rossi. Comp. of the operas *I Saltimbanchi in Spagna* (Turin, 1849); *La Spia, ossia Il Mercaiuolo americano* (ib., 1850); *La Figlia del Proscritto* (ib., 1851); *La Regina di Leone, ovvero Una Legge spagnuola* (Venice, 1851); *Il Matrimonio di una Cantante* (Turin, 1852; later given as *Alina*); *Giuditta di Kent* [*La Vergine di Kent*] (ib., 1856); *Vasconcello* (Venice, 1858); *Una Notte di Festa* (ib., 1859; later as *Emanuele Filiberto*); *Bianca degli Albizzi* (Milan, 1865).

Villanis, Luigi Alberto, distinguished writer and critic; born San Mauro, n. Turin, June 20, 1863; d. Pesaro, Sept. 27, 1906. After taking the degree of LL.D. at Turin Univ. in 1887, he gave up the law for music, studying composition under Thermignon at Turin, and finishing under Cravero. App. prof. of mus. esthetics and history at Turin Univ., 1890; gave well-attended lectures on the philosophy of music, 1895–7; in 1905 he was app. prof. of history of music and esthetics and librarian at the 'Liceo musicale Rossini' in Pesaro; from 1890, contributor to various papers, notably the 'Gazzetta Musicale' of Milan.—Publ. *Il contenuto della musica* (1891); *Il leit-motiv nella musica moderna* (1891); *Estetica del libretto nella musica* (1892); *L'estetica e la psiche moderna nella musica contemporanea* (1895); *Come si sente e come si dovrebbe sentire la musica* (1896); *L'arte del clavicembalo* (1901); *Lo spirito moderno nella musica* (1903); *Un compositore ignoto alla corte dei duchi di Savoia* (1903); *Saggio di psicologia musicale* (1904); *La psicologia della campagna* (1905); *Piccolo guida alla bibliografia musicale* (1906); *L'arte del pianoforte in Italia* [*da Clementi a Sgambati*] (1907).

Villaro′sa, Carlantonio de Rosa, marchese **di,** born Naples, Jan. 1, 1762; died there Jan. 30, 1847. App. Royal Historiographer in 1823.—Publ. *Memorie dei compositori di musica del regno di Napoli* (1840), now superseded by Florimo's *Cenni storici;* also *Lettera biografica intorno alla patria ed alla vita di G. B. Pergolesi* (1831; 2d ed. 1843 as *Biografia di G. B. P.*).

Villars [vē-lahr′], **François de,** b. Île Bourbon, Jan. 26, 1825; d. Paris, April, 1879, where he was mus. critic of 'l'Europe,' and writer for 'l'Art musical.'—Publ. '*La Serva Padrona,' son apparition à Paris 1752, son analyse, son influence* (1863); *Notices sur Luigi e Federico Ricci, suivies d'une analyse critique de 'Crispino e la Comare'* (1866); and *Les deux 'Iphigénie' de Gluck* (1868).

Villebois [vēl-bwăh′], **Konstantin Petrovitch,** born Petrograd, May 29, 1817; d. Warsaw, July 12, 1882. Although without adequate technical training, he was a prolific comp., especially of songs, some of which

enjoyed considerable popularity; also wrote some pf.-pcs. (Elegy on the death of Pushkin, Russian Fantasy, Nocturne, etc.), and ed. 2 colls. of Russian folk-songs. Of his 3 operas, *Natasha*, *Tarass Bulba* and *Tsÿganka* [The Gypsy], only the first was prod. (Moscow, 1861; Petrograd, 1863).

Villoing [vēl-wăn′], **Alexander Ivanovitch,** b. Petrograd, 1808; d. there in Sept., 1878. Known to fame as the pf.-teacher of Anton and Nicholas Rubinstein, and other pupils of note. He assisted at A. Rubinstein's début at Paris in 1841. His *École pratique du Piano* embodies his system of instruction; the technical exercises are very ingenious and practical. Comp. a concerto, and smaller pieces. For an account of his tour with Rubinstein (1840–3) and biogr. see Neustroiev in 'Russkaya Starina' (No. 1; 1890).

Villoing, Vassily Yulievitch, nephew and pupil of preceding; born Moscow, Oct. 28, 1850. St. at the Moscow Cons. (1867–73), and then settled in Nizhny Novgorod, where he establ. a branch of the Imp. Russ. Music Soc., of which he is still (1918) dir. Comp. of an opera for young people, *Prince Lelio;* a *Pastorale* for ob. and pf. (op. 8); *Chant-Fantaisie* for vl. and pf. (op. 9); pf.-pcs. and songs. Author of *Elements of the Theory of Music* (in Russian; 1900).

Villoteau [vē-loh-toh′], **Guillaume-André,** b. Bellême, Orne, Sept. 6, 1759; d. Tours, April 23, 1839. Choir-boy, then tenor, at Le Mans Cath.; later at Notre-Dame, Paris; chorus-singer at the Opéra. Having studied philosophy at the Sorbonne, he was qualified for election as a member of the scientific commission which accompanied Napoleon to Egypt, and made a special study of Oriental music.—Publ. 4 essays (in the great work issued by the government, 'Description de l'Égypte') entitled *Dissertation sur la musique des anciens égyptiens; Dissertation sur les diverses espèces d'instruments de musique que l'on remarque parmi les sculptures qui décorent les antiques monuments de l'Égypte . . .* (German transl., 1821); *De l'état actuel de l'art musical en Égypte . . .*; and *Description historique, technique et littéraire des instruments de musique des Orientaux;*—also a *Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique* (1807), being an introduction to his *Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage . . .* (1807; 2 vols.).

Vincent [văn-săhn′], **Alexandre-Joseph-Hydulphe,** b. Hesdin, Pas-de-Calais, Nov. 20, 1797; d. Paris, Nov. 26, 1868. Prof. of mathematics at the Collège St.-Louis, Paris; member of the Académie, and of the Soc. of Antiquaries; custodian of the library of learned societies at the Ministry of Public Instruction. An investigator of ancient Greek and Latin music, he championed the idea that the Greeks used chords (harmony); he likewise sought to revive the employment of the quarter-tone. On these subjects he publ. a great number of essays, some of which were reprinted in pamphlet-form, and reports of the Académie, scientific journals, etc. His musical activity was scathingly criticised by Fétis.

Vincent, Charles John, born Houghton-le-Spring, Durham, England, Sept. 19, 1852. Pupil of his father, Charles John V. [organist at St. Michael's]; from 1864, chorister at Durham Cath. under Dr. Armes; in 1869, organist at Monkwearmouth; from 1876–8, st. at Leipzig Cons.; then org. at Tavistock and Kelly College; graduated Mus. Bac., Oxon., 1878; Mus. Doc., 1885; org. of Christ Ch., Hampstead, London, 1883–91. As Examiner for Trinity College he has visited South Africa (1893) and Australia (1897). Joint-editor of the 'Organist and Choirmaster.'—Works: Oratorio *Ruth* (Hampstead, 1886); Psalm 68, *The Day of Rest* and *The Crowning of the Wheat*, cantatas f. soli, ch. and orch.; 6 cantatas f. female voices; *Honour and Praise to Music*, choral fugue in 8 parts; vocal duets; over 100 songs;—orchl. overture *The Storm* (1894); pieces f. 'cello and pf., violin and pf., and pf. solo; organ-music;—the text-books *A Year's Study at the Piano*, *First Principles of Music*, *Choral Instructor for Treble Voices*, *On Scoring for an Orchestra* (in 'The British Musician,' 1897); etc.

Vincent, George Frederick, brother of preceding; b. Houghton-le-Spring, Mar. 27, 1855. Pupil of Leipzig Cons. 1874–6; 1882–1900, organist and choirmaster at St. Thomas's, Sunderland; since then org. at St. Michael's, Cornhill; was also cond. of the Choral Soc., the Ladies' Orchl. Soc. and the Amateur Opera Soc., at Sunderland. Well-known concert-organist.—Works: Operettas; a cantata, *Sir Humphrey Gilbert*, f. bar. solo, ch. and orch. (1895); songs, anthems, etc.;—2 Fantasias and Fugues f. 2 pfs.; pf.-pieces; organ-pieces; etc.

Vincent [*recte* **Winzenhörlein**], **Heinrich Joseph,** b. Teilheim, n. Würzburg, Feb. 23, 1819; d. Vienna, May 19, 1901. Renouncing theology and law, he became a tenor singer in theatres at Vienna (1847), Halle and Würzburg; from 1872, singing-teacher, and cond. of the singing-society, at Czernowitz, Bukowina; later removed to Vienna.—Works: Operas *Die Bettlerin* (Halle, 1864) and *König Murat* (Würzburg, 1870); also operettas and popular songs. As a writer he is a warm defender of the 'Chroma' So-

ciety's 12-half-tone system; has publ. *Kein Generalbass mehr* (1860), *Die Einheit in der Tonwelt* (1862), *Die Neuklaviatur* (1874), *Die Zwölfzahl in der Tonwelt* (1885), *Ist unsere Harmonielehre wirklich eine Theorie?* (1894), *Eine neue Tonschrift* (1900), and articles on the chromatic keyboard and notation in various papers.

Vincent, Henry Bethuel, born Denver, Col., Dec, 28, 1872. St. with W. H. Sherwood and E. Pauer in Oberlin and Philadelphia; later with Widor in Paris and West in London; now (1918) living in Erie, Pa., as org. and choirm. of the Simpson Ch. and of the Temple, and cond. of the 'Erie Community Chorus' and 'Conneaut (O.) Choral Soc.'; also official org. and dir. of the organ-dept. of the Chautauqua Inst.—Works: An oratorio, *The Prodigal Son* (Erie, 1901); an opera, *Esperanza* (Washington, 1906); an operetta, *Indian Days*, and incid. music to *Savageland;* anthems, organ-pcs. and songs (a cycle, *The Garden of Kama*).

Vinci [vĭn'chē], **Leonardo,** b. Strongoli, Calabria, 1690; d. Naples, May 28, 1730. Pupil of Greco at the Cons. de' Poveri, Naples; maestro at the Royal Chapel, Naples. Much admired in Italy as an opera-composer, producing over 25 operas, of which *Ifigenia in Tauride* (Venice, 1725) and *Astianatte* (Naples, 1725) were particularly successful. Also comp. 2 oratorios, cantatas, motets, masses, songs, etc.—See Q.-Lex.

Vinograd'sky, Alexander Nikolaievitch, noted conductor; born Kiev, Russia, Aug. 3, 1854. Having completed the study of law in 1876, he st. music under Soloviev at the Petrograd Cons.; from 1884–6, Director of the school of the Imp. Russ. Mus. Soc. at Saratov; since 1888, Pres. and Dir. of the section of the Imp. Russ. Mus. Soc. at Kiev, and cond. of its symphony-concerts. Has given concerts, by invitation, in the chief Russian cities, and also in Paris, where he cond. Russian programs in the 'Concerts d'Harcourt,' 1894, and the 'Concerts Colonne,' 1896; since then also in Vienna, Berlin and Antwerp. Comp. of a symph. poem, *La Nonne;* vars. for orch.; *Air finnois* for vl. and orch.; a vl.-sonata; 2 str.-quartets; etc.

Vio'la, Alfonso della, maestro to Ercole II d'Este, is noteworthy as an early composer of pastorals and incidental music for the court of Ferrara:—*L'Orbacche* (1541), *Il Sacrifizio* (1554), *Lo Sfortunato* (1557) and *Aretusa* (1563), all in madrigal-style, the dialogue sung by a chorus. Published madrigals *a* 5 (1559).—He died after 1567.

Vio'le, Rudolf, b. Schochwitz, Mansfeld, May 10, 1825; d. Berlin, Dec. 7, 1867. Pianist and teacher, pupil of Liszt, who recommended his comps. and edited his 100 Études (op. 50); lived in Berlin as a teacher.—Works: 11 pf.-sonatas, op. 1 and 21–30; *Die musikalische Gartenlaube*, 100 studies f. pf.; *Caprice héroïque; Poésies lyriques;* a Polonaise, a Ballade, etc.; all of distinctly modern tendency.

Viot'ta, Henri, b. Amsterdam, July 16, 1848. Pupil of his father, **Johannes Josephus** [1814–1859], W. A. Smit (pf.) and R. Hol (comp.) in Amsterdam; later st. at the Cologne Cons. Law-student at Univ. of Leyden, winning the degree of *Dr. juris* in 1877 with the dissertation *Het auteursrecht van den componist.* In 1883 he gave up a successful legal practice; he organized and became cond. of the Amsterdam Wagner Society; also conducted the 'Excelsior' (1886) and the 'Caecilia' (1889); 1889–95, editor of the 'Maandblad voor Muziek'; wrote also for other papers. 1896–1917, Director of the Cons. at The Hague (succ. of F. W. Nicolai), cond. of the 'Residentieorkest' (which he founded) and ed. of 'Caecilia.' Retired from all activities in 1917. He publ. a valuable *Lexicon der Toonkunst* (1889; 3 vols., biogrs. and terms); also *Onze hedendaagsche Toonkunstenaars* (1896; 2d ed. 1901). Composed some choral and orchl. works (*Konzert-Fantasie* for vcl. and orch.).

Viot'ti, Giovanni Battista, eminent violinist and composer, was born at Fontaneto da Pò, Vercelli, Italy, May 23, 1753; he died in London, March 3, 1824. His father, a blacksmith, gave him a little violin, which he learned to play without tuition, and attracted the attention of the Bishop of Strambino, who recommended him to Alfonso Del Pozzo, Prince della Cisterna; the latter confided him to the teaching of Pugnani at Turin. V. soon entered the court orchestra; in 1780 he made a grand tour to Germany, Poland and Russia with Pugnani, and was fêted at the court of Catherine II. Repairing to London in 1782, he won signal triumphs; later, at Paris, he played repeatedly at the Concerts Spirituels, where his art was acknowledged as unrivalled. It happened that one of his concerts in 1783 was poorly attended, while in the next concert a mediocre violinist won great applause from a large audience; this so irritated V. that he abruptly closed his public appearances, and devoted himself to teaching and composing, at the same time acting as accompanist to Queen Marie Antoinette, and 'maître de chapelle' to the Prince de Soubise. Failing in his attempt to obtain the directorship of the Opéra in 1787, he joined Léonard, the Queen's hairdresser, in establishing an Italian opera, opened at the Tuileries in 1789, transferred to the Théâtre de la Foire St.-Germain in

1790, and to the newly erected Théâtre Feydeau, where the Revolution ruined their enterprise. V., obliged to recommence his virtuoso-career, went to London, and gave a series of most successful concerts at the Hanover Square Rooms; but a rumor gained credence that he was an emissary of the revolutionists, and he thought it advisable to leave England, retiring to Hamburg until 1794, when he resumed concert-giving in London; was manager of the Italian Opera in the ensuing winter, and director of the Opera Concerts in 1795. Ill success caused him to embark in the wine-trade. On a visit to Paris in 1802, he was persuaded to play before Cherubini and others, and, to their astonishment, outrivalled his earlier performances. He finally settled in Paris as Director of the Opéra from 1819–22, when he resigned with a pension of 6000 francs; he died while on a pleasure-trip.—On account of his influence as a player and teacher (especially through his two pupils Rode and Baillot), and the breadth and dignity of his works, V. has been styled 'the father of modern violin-playing.' His compositions, more particularly of the maturer period, show great refinement and skill in workmanship, and are classics of violin-literature; he was the first to write violin-concertos in the broad modern sonata-form, and displaying the full resources of the orchestra. He publ. 29 violin-concertos (No. 22, in A m., is still a favorite), 2 Concertantes f. 2 violins, 21 string-quartets, 21 trios f. 2 violins and viola, 51 violin-duos (many interesting and valuable), 18 sonatas with bass, 3 Divertissements (Nocturnes) f. pf. and violin, and a pf.-sonata.—Cf. F. Fayolle, *Notices sur Corelli . . . et Viotti* (Paris, 1810); F. Baillot, *Notice sur V.* (ib., 1825); E. F. Miel, *Notice historique* (1827); A. Pougin, *V. et l'école moderne du violon* (Paris, 1888).—See also Q.-Lex.

Vir'dung, Sebastian, priest and organist at Basel, wrote the historically important illustrated work *Musica getutscht und auszgezogen durch Sebastianum Virdung, Priester von Amberg, um alles Gesang aus den Noten in die Tabulaturen diser benannten dreye Instrumente der Orgeln, der Lauten und der Flöten transferiren zu lernen . . .* (1511; facsimile reprint by Breitkopf & Härtel, 1882). Four of his songs are in Schöffer's 'Teutsche Lieder mit 4 Stimmen' (1513).—Cf. B. A. Wallner, *S. V. von Amberg*, in 'Kchm. Jahrb.' (1911).

Viset'ti, Alberto Antonio, born Spalato, Dalmatia, May 13, 1846. Pupil of Mazzucato at Milan Cons., 1855–65. Concert-pianist at Nice; then proceeded to Paris, became Auber's friend, and was app. conductor to Empress Eugénie. On the fall of the empire he hastened to London, where he became director of the vocal department in the N. T. S. M.; 1878–90, cond. of the Bath Philh. Soc.; now (1918) prof. of singing at the R. C. M. and G. S. M. (among his pupils are Louise Kirkby-Lunn and Agnes Nicholls); made Knight of the Crown of Italy in 1880. The score of an opera, *Les trois Mousquetaires*, was barely completed, when it was burned during the siege of Paris (1871). Also wrote a cantata, *The Desert and the Praise of Song*. pf.-pcs. and songs (*La Diva*, waltz-song for Mme. Patti). Publ. a *History of the Art of Singing* and *G. Verdi* (1905); also Italian translations of Hullah's *History of Modern Music*, and Hueffer's *Musical Studies*.

Vita'li, Giovanni Battista, b. Cremona c. 1644; d. Modena, Oct. 12, 1692, as 2d maestro di capp. to the Duke (from 1674). Important instrl. comp., preceding Corelli. —See Q.-Lex.

Vitto'ria, Ludovico Tommaso da [*recte* **Luis Tomás de Victoria**], eminent contemporary and friend of Palestrina; born Ávila, Spain, c. 1540; d. Madrid (?), c. 1613. Pupil in youth of Escobedo and Morales, singers in the Papal Chapel at Rome; in 1573, maestro at the Collegium Germanicum; in 1575, at San Apollinare; from 1589–1602, vice-maestro of the Royal Chapel, Madrid.—Publ. works: *Liber primus, qui missas, psalmos, Magnificat, ad Virginem Dei Matrem salutationes aliaque complectitur, a* 6–8 (1576); Magnificats *a* 4, w. 4 antiphones to the Virgin *a* 5–8 (1581); *Hymni totius anni a* 4, w. 4 psalms *a* 8 (1581; 1600); masses *a* 4–8 (2 vols.: 1583; 1592); *Officium hebdomadae sanctae* (1585); *Motetta festorum totius anni cum communi sanctorum a* 5–8 (1585; often republ.; an ed. of 1589 has motets *a* 12); and his famous requiem for the Empress Maria, *Officium defunctorum sex vocibus* (1605).—In Proske's 'Musica divina' are many numbers by V.; Eslava's 'Lira Sacro-Hispana' contains the Requiem and several other works. V.'s complete works in 8 vols., ed. by Felipe Pedrell, were publ. by Breitkopf & Härtel (1902–13).—Cf. H. Collet, *Le Mysticisme musical espagnol au XVIe siècle* (Paris, 1913); id., *V.* (ib., 1914; in 'Maîtres de la Musique').

Vival'di, Abbate **Antonio,** celebrated violinist; born Venice, about 1675; d. there 1743. The son, and probably the pupil, of a violinist at San Marco, he early entered the priesthood, and was surnamed 'il prete rosso' on account of his red hair. After a period in the service of the Electoral court at Darmstadt, he returned to Venice in 1713, and became director for life of the Cons. della Pietà. Some of his sonatas and concertos for violin are still prized; the form of his concertos served Bach as a model for his concertos for clavichord and orch., and exerted a strong in-

fluence upon the later development of the instrl. concerto. He publ. 12 trios f. 2 violins and 'cello, op. 1; 18 violin-sonatas w. bass, op. 2 and 5 (one is in Jensen's 'Klassische Violinmusik'); *Estro poetico*, 12 concerti f. 4 violins, 2 violas, 'cello, and organ-bass, op. 3; *23 Concerti per violino principale, 2 violini di ripieno, viola e basso per l'organo*, op. 4, 6 and 7; *Le quattro stagioni*, 12 Concerti *a* 5, op. 8; *La cetra*, 6 do., op. 9; 6 Concerti f. flute, violin, viola, 'cello and organ-bass, op. 10; and *12 Concerti per violino principale, 2 violini concertanti, viola, violoncello e basso d'organo*, op. 12 and 22. In MS. there are 79 other concertos for vl., a number of cantatas and arias, and 38 operas (written between 1713–39; 22 prod. in Venice).—Cf. A. Schering, *Geschichte des Instrumental-Konzerts* (Leipzig, 1905).—See also Q.-Lex.

Vivell, Rev. **Cölestin,** b. Wolfach, Baden, Oct. 21, 1846. Having completed his university studies, he joined the order of Benedictines at Beuron; now (1918) living in the monastery at Seckau, Styria. Author of *Der gregorianische Gesang. Eine Studie über die Echtheit der Tradition* (1904); *Die liturgisch gesangliche Reform Gregors des Grossen* (1904); *Erklärung der vatikanischen Choralschrift* (1906); *Vom Musiktraktat Gregors des Grossen* (1911); *Initia Tractatuum musices ex codicibus . . . .* (1911; alphab. list of beginnings of treatises in Gerbert's and Coussemaker's 'Scriptores'); *Index rerum et verborum tractatuum de musica editorum* (1916).

Vivier [-v'yā'], **Albert-Joseph,** born Huy, Belgium, Dec. 15, 1816; d. Brussels, Feb., 1903. Pupil of Fétis at the Brussels Cons. Wrote an excellent *Traité complet d'Harmonie* (1862, and many later eds.), in which he draws a sharp distinction between fundamental and secondary chords, explaining the latter as accidental formations through anticipation and 'changing-notes' (Wechselnoten); also wrote some valuable essays (*Des vrais rapports des sons musicaux, Éléments d'acoustique musicale*, etc.). Also wrote an opera, *Padillo le Tavernier* (Brussels, 1857).

Vivier, Eugène-Léon, celebrated horn-virtuoso; born Ajaccio, 1821; d. Nice, Feb. 24, 1900. Even after his appointment as 1st hornist at the Opéra des Italiens in Paris he st. with J. F. Gallay; made successful tours, creating a sensation everywhere by his ability to produce 2 and even 3 tones simultaneously; in spite of much speculation on the subject no one has ever presented a satisfactory solution of this phenomenon.—Cf. Ch. Limouzin, *E. V. La Vie et les Aventures d'un Corniste* (Paris, 1900).

Vix, Geneviève, lyric soprano; born in Brittany, 1887. Pupil of the Paris Cons., winning 1st prize for opera in 1908; after a very successful début (1909) at the Opéra in Paris she was eng. there; sang several seasons at the R. Opera in Madrid and at the Teatro Colón in Buenos Aires; Amer. début with the Chicago Opera Co. in Chicago as Manon in Massenet's opera (Dec. 1, 1917); also sang in New York during the company's visit in Feb., 1918. On Feb. 9, 1918, she was married in N. Y. to Prince Cyril Narishkin, a banker of Petrograd. Besides possessing a voice of great volume and fine quality, she is an actress of more than ordinary ability.

Vleeshouwer [vlās'hower], **Albert de,** born Antwerp, June 8, 1863. Pupil of Jan Blockx. Has prod. 2 operas, *l'École des pères* (1892), and *Zryni* (Antwerp, 1895); a symphonic poem, *De wilde Jager;* an orchl. Idylle; etc.

Vock'erodt, Gottfried, born Mühlhausen, Thuringia, Sept. 24, 1665; d. Gotha, Oct. 10, 1727, as rector of the Gymnasium. It was his opinion that excessive enjoyment of music injures the intellect, and that Nero and Caligula became totally depraved through their passion for music. He advocated these ideas in *Consultatio . . . de cavenda falsa mentium intemperatarum medicina* (1696); *Missbrauch der freien Kunst, insonderheit der Musik* (1697); and *Wiederholtes Zeugniss der Wahrheit gegen die verderbte Musik und Schauspiele, Opern, etc.* (1698). [RIEMANN.]

Vock'ner, Josef, b. Ebensee, Austria, Mar. 18, 1842; d. Vienna, Sept. 11, 1906. Pupil of A. Bruckner; professor of organ at the Vienna Cons. Composed an oratorio, *Das jüngste Gericht;* a vl.-sonata in D m., op. 4; a pf.-quartet in C, op. 6; masses; fugues and other pcs. for org.; pf.-pcs. and songs.

Vo'gel, (Charles-Louis-) Adolphe, a grandson of Johann Christoph V.; born Lille, May 17, 1808; d. Paris, in Sept., 1892. Violinist; pupil of A. Kreutzer, and of Reicha (comp.) at Paris Cons. After winning popularity by his song *Les trois Couleurs*, for the July Revolution (1830), he prod. a series of successful operas: *Le Podestat* (Op.-Com., 1833); *Le Siège de Leyde* (The Hague, 1847); *La Moissonneuse* (Th.-Lyrique, 1853); *Rompons!* (Bouffes-Parisiens, 1857); *Le Nid de Cigognes* (Baden-Baden, 1858); *Gredin de Pigoche* (Folies-Marigny, 1866); *La Filleule du Roi* (Brussels and Paris, 1875). Also symphonies, chamber-music, church-music, pf.-pieces, etc.

Vo'gel, (Adolf) Bernhard, b. Plauen, Saxony, Dec. 3, 1847; d. Leipzig, May 12, 1898. After studying law and philosophy at Leipzig Univ., and graduating as *Dr. phil.*, he took the Conservatory course, and embraced a musico-literary career. He was for 25 years a contributor to the 'Neue Zeitschrift für Musik'

and the 'Leipziger Nachrichten'; also for many years to the Leipzig 'Tageblatt'; and edited the 'Deutsche Liederhalle' in 1885. His monographs on R. Volkmann, Wagner, von Bülow, Brahms, Rubinstein, Liszt, on *Schumann's Klaviertonpoesie*, etc., are interesting and valuable. He comp. male and mixed choruses, sacred songs, and pf.-music.

Vo'gel, Emil, born Wriezen-on-Oder, Jan. 21, 1859; d. Nikolassee, n. Berlin, June 18, 1908. Studied at Greifswald and Berlin, taking the degree of *Dr. phil.* in 1887. In 1883 he was sent by the Prussian government to Italy, as Haberl's assistant. In 1893 he organized the Peters Mus. Library in Leipzig and was librarian till 1901; at the same time he also edited the famous 'Peters Jahrbuch.' Ill health compelled him in 1901 to give up all work. He was hon. member of the R. Accademia at Florence. Published a monograph on Monteverde (1887), and on Marco da Gagliano and music in Florence from 1570–1650 (1889), both in the 'Vierteljahrsschrift für Musikwissenschaft'; also a catalogue of *Die Handschriften nebst den älteren Druckwerken der Musikabteilung der herzoglichen Bibliothek zu Wolfenbüttel* (1890), and *Bibliothek der gedruckten weltlichen Vokalmusik Italiens aus den Jahren 1500–1700* (1892).

Vo'gel, Friedrich Wilhelm Ferdinand, born Havelberg, Prussia, Sept. 9, 1807; d. Bergen, Norway, July 20, 1892. Organ-pupil of Birnbach at Berlin; made tours as an organ-virtuoso, taught in Hamburg 1838–41; lived in Copenhagen (1845–52) as teacher, cond. and org. at the Reformed Ch.; settled in Bergen in 1852, where he founded (with subvention from the state) a school for organ-playing and comp.—Publ. a concertino f. org., with trombones; 60 choral-preludes and 10 postludes; 2 preludes and fugues; symphony, overture, and suite in canon-form, f. orch.; chamber-music, choruses, etc. Also prod. 2 operettas.

Vo'gel, Johann Christoph, born Nuremberg, 1756; d. Paris, June 26, 1788. Pupil of Riepel at Ratisbon; went to Paris in 1776, and wrote two operas in Gluck's style: *La Toison d'or* (Paris, 1786; given later as *Médée à Colchis*), and *Démophoon* (1789).—Publ. 3 symphonies; 2 concertantes f. 2 horns, and 1 f. oboe and bassoon; a bassoon-concerto; 3 clarinet-concertos; 6 string-quartets; 6 quartets f. horn and strings; 3 quartets f. bassoon and strings; 6 trios f. 2 violins and bass; 6 duos f. 2 clars.; 6 duos f. 2 bassoons.

Vo'gel, (Wilhelm) Moritz, b. Sorgau, n. Freiburg, Silesia, July 9, 1846. Pianist; pupil of Leipzig Cons.; settled in Leipzig, becoming prominent as a teacher and mus. critic, conducting several choral societies, and publishing a series of excellent instructive comps. f. pf., including a Method (in 12 parts), rondos, sonatinas, études, etc.; besides songs (op. 24), duets (op. 15, 21) and organ-pcs. (op. 61, 64, 65, 74, 81). Ed. 'Deutsches Schulliederbuch' (a coll. of 200 part-songs); also wrote *Kleine Elementarmusiklehre* (1896), *Über Pflege und Schonung der Kinderstimme* (1896), *Geschichte der Musik* (1900), etc.

Vogeleis [foh'gĕl-is], **Martin,** b. Erstein, Alsatia, June 5, 1861. Was ordained priest in 1885; 1886–91, taught music at the episc. seminary, Zillesheim; 1891–6, chaplain and choirm. in Grafenstaden; 1896–1906, pastor in Behlenheim; since 1908 do. in Schlettstadt. Has made a specialty of music in Alsatia. Besides valuable monographs in various journals, he has publ. *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500–1800* (1911; the result of years of original research). He discovered the MS. of Königshofen's *Tonarius*, which he publ. in facsimile in connection with F. X. Mathias's *Der Strassburger Chronist K. als Choralist. Sein Tonarius . . . .* (1903). Together with E. Bronner he ed. a coll. of 50 Latin Hymns (*a* 2 and 3).

Vog'genhuber, Vilma von (Frau F. Krolop), noted dramatic soprano; born Pest, 1845; d. Berlin, Jan. 11, 1888. Pupil of Stoll at Berlin; début 1862, at the National Th., Pest, as Romeo in Bellini's opera; sang there until 1865, then visited Germany and Holland, and while starring at the Vienna Court Opera, was eng. for Berlin (1868); marrying Franz Krolop (q. v.) in that year, and remaining a member of the Court Opera till her death, with the title of 'Kammersängerin' after her interpretation of Isolde.—Chief rôles: Isolde, Elisabeth, Fidelio, Iphigenia, Armida, Donna Anna, Norma.

Vogl, Heinrich, famous dramatic tenor; born Au, suburb of Munich, Jan. 15, 1845; d. Munich, April 21, 1900. While a schoolmaster at Ebersburg, 1862–5, he pursued musical and vocal studies, continued at Munich under Fr. Lachner and Jenk; from his successful début as Max in *Der Freischütz*, Nov. 5, 1865, until his death he was a member of the Munich Court Opera. He succeeded Schnorr von Carolsfeld (d. 1865) as the model Tristan in Wagner's opera, and for several years was the only interpreter of that rôle. He was one of the greatest Wagner singers, and frequently sang at Bayreuth. In the first performances of *Rheingold* (1869) and *Walküre* (1870) in Munich he created the rôles of Loge and Siegmund, resp.; sang Loge in Bayreuth in 1876. In 1899 he prod. an opera, *Der Fremdling*, at Munich.—Cf. H. von der Pfordten, *H. V. Zur Erinnerung und zum Vermächtnis* (Munich, 1900); K. Pottgiesser, *H. V.*, in 'Allgem. Musikztg.' (May

4, 1900). His wife, **Therese** (*née* **Thoma**), born Tutzing, on the Lake of Starnberg, Nov. 12, 1845, a distinguished dramatic soprano, was trained in Munich Cons. by Hauser and Herger; eng. at Karlsruhe, 1864; at Munich, 1865–92, then retiring. Also a remarkable Wagner singer; her interpretation of Isolde was one of her best achievements. She married V. in 1868.

Vogl, Johann Michael, tenor singer, and the introducer of Schubert's songs to the public; born Steyr, Aug. 10, 1768; d. Vienna, Nov. 19, 1840. A law-student in Vienna, he was persuaded by Süssmayer, then Kapellm. at the Court Th., to join the opera-company (1794–1822).

Vo'gler, Georg Joseph, best known as **Abbé Vogler**; b. Würzburg, June 15, 1749; d. Darmstadt, May 6, 1814. Famous organist, theorist and composer; pupil of Padre Martini at Bologna (for a very short time), and of Vallotti at Padua, where he also studied theology. Going to Rome, he took holy orders, and received numerous high distinctions; returning to Mannheim, he founded the 'Mannheimer Tonschule,' and was app. court chaplain and 2d Kapellm. He prod. the operas *Der Kaufmann von Smyrna* at Mayence, 1780, and *Albert III. von Bayern* at Munich, 1781; from 1783–6 he travelled in France (his opera, *La Kermesse*, failed totally at Paris in 1783), Spain, and the East; from 1786–99 he was court cond. at Stockholm, where he founded a music-school. Having invented a system for the simplification of the organ, he travelled as a concert-organist, with a portable organ called 'orchestrion,' to Copenhagen, Hamburg, Amsterdam, London, Paris, etc., explaining his system, and obtaining various orders for remodeling organs according to it. By uniting an 8-foot pipe with a 5⅓-foot ('quint') pipe, he obtained a 16-foot tone through the tones of combination, an idea still put in practice by combining a 16-foot pipe with a 10⅔-foot pipe to get a 32-foot tone; most of his other 'simplifications,' such as discarding mixtures and display-pipes, have not found favor. In 1807 he became court Kapellm. at Darmstadt, where he establ. a third 'Tonschule,' in which Carl Maria von Weber and Meyerbeer were taught [at Vienna (1803–4) Weber had also been his pupil]; both were doubtless strongly influenced by the liberal and aggressive theories of their teacher.—Vogler's writings are *Tonwissenschaft und Tonsetzkunst* (1776), *Stimmbildungskunst* (1776), and *Churpfälzische Tonschule* (1778), all 3 republ. together as *Mannheimer Tonschule;* a monthly paper, 'Betrachtungen der Mannheimer Tonschule' (1778–81); *Inledning til harmoniens könnedom* (Stockholm, 1795); Swedish methods for pf., organ and thorough-bass (1797); *Choralsystem* (Copenhagen, 1800); *Data zur Akustik* (1800); *Handbuch zur Harmonielehre* (1802); *Über die harmonische Akustik* (1807); *Gründliche Anweisung zum Klavierstimmen* (1807); *Deutsche Kirchenmusik* (1807); *Über Choral- und Kirchengesänge* (1814); *System für den Fugenbau.*—Compositions: Operas (besides 3 mentioned above) *Erwin und Elvira* (Darmstadt, 1781; Paris, 1782); *Castor und Pollux* (in Ital. at Munich, 1784; in Ger. at Mannheim, 1791); *Eglé* (Stockholm, 1778); *Gustavus Adolphus* (Swedish opera, Stockholm, 1791); *Hermann of Unna* [also as *H. of Staufen*] (drama by Skjöldebrand; Copenhagen, 1800); *Samori* (Vienna, 1804); *Der Admiral* (Darmstadt, 1810); *Le Patriotisme* (written in 1778 for the Paris Opéra; not prod.);—overtures and entr'actes to *Hamlet;* choruses to *Athalia;* ballets, etc.;—much church-music (masses, a Requiem, Miserere, Te Deum, psalms, motets, etc.);—a symphony, overtures, a pf.-concerto, a pf.-quartet (called *Der eheliche Zwist*), *Polymelos, ou caractères de musique des différentes nations* (f. pf. and strings); a concerto, preludes, chorales, etc., f. organ, etc.—BIBLIOGRAPHY: J. Fröhlich, *Biographie des grossen Tonkünstlers Abt V.* (Würzburg, 1845); H. Künzel, *Abt V.* (Darmstadt, 1867); E. Pasqué, *Abt V. als Tonkünstler, Lehrer und Priester* (Darmstadt, 1884); K. E. von Schafhäutl, *Abt G. J. V. Sein Leben, sein Charakter und musikal. System* (Augsburg, 1888; with full list of works); M. Brenet, *L'abbé V. à Paris*, in 'Archives histor., art. et litt.' (Feb., 1891); J. Simon, *Abt V.'s kompositorisches Wirken, mit besonderer Berücksichtigung der romantischen Elemente* (Berlin, 1904).—See also Q.-Lex.

Vo'grich [vō'gritch], **Max (Wilhelm Karl),** pianist and poet-composer; born Szeben (Hermannstadt), Transylvania, Jan. 24, 1852; d. New York, June 10, 1916. Beginning the study of the pianoforte at 5, he played in public at 7; 1866–9, attended Leipzig Cons. as a pupil of Wenzel, Reinecke and Moscheles (pf.), Hauptmann and Richter (theory), and Reinecke (comp.). During 1870–8 he made pianistic tours through Germany, Austria, Russia, France, Spain, Italy, Mexico and South America; visited New York in 1878, toured the United States with Wilhelmj, and sojourned from 1882–6 in Australia, where he married. From 1886–1902 he resided in New York as a composer, making frequent trips to Europe to produce his works; then lived in Weimar till 1908, and in London till 1914; after the outbreak of the war he returned to New York.—Works: The operas (all on texts by V.) *Vanda* (Florence, 1875); *King Arthur* (Leipzig, 1893); *Der Buddha* (Weimar, 1904); incid. music to Wildenbruch's

Die Lieder des Euripides (Weimar, 1905); *The Highland Widow*, dram. scene; an oratorio, *The Captivity* (1884; M. O. H., New York, 1891); the cantatas *The Diver* [Schiller] (Detroit, 1890) and *The Young King and the Shepherdess;* Missa solemnis; 2 symphonies (E m., A m.); *Andante and Intermezzo* for vl. and orch., (1878; often played by Wilhelmj); pf.-concerto in E m (1886) *Memento Mori* for vl. and orch. (1910); *E pur si muove*, vl.-concerto (1913); 12 concert-studies f. pf.; *Romanzero*, cycle f. pf.; pf.-fugue; pf.-sonatinas; *Album of Ancient and Modern Dances* for pf. (20 dances, 2 books); many other pf.-pieces;—*Three Concert-Caprices* (after Paganini) for vl. and pf.; 2 sonatinas for do; numerous anthems, terzets, duets, and songs. —Editor of Schumann's complete pf.-works, Clementi's *Gradus ad Parnassum* (in progressive order), 'Modern Russian Composers,' etc.

Vogt, Augustus S., b. Washington, Ontario, Aug. 14, 1861. Pupil at the N. E. Cons. (1881–2) of Emery, Buckingham and Dunham, and at the Leipzig Cons. (1885–8) of Reinecke, Rehberg, Ruthardt, Papperitz and Jadassohn; 1888–92, teacher of pf. at the Toronto Coll. of Music; 1892–1913, do. at the Toronto Cons. of Music; since then its dir.; 1888–1906, also org. and choirm. at Jarvis St. Bapt. Ch.; several years mus. critic of 'Saturday Night.' He founded (1894) and (until 1917) cond. the Mendelssohn Choir, which has come to be recognized as one of the finest choral organizations not only in America, but also in Europe; it has been heard on tours of the principal cities of the U. S. (New York, Cleveland, Boston, Buffalo, etc.); after a specially successful tour in 1912 V. was made hon. member of the National Club of Toronto. Mus. Doc. (hon. c.; Univ. of Toronto, 1907). Has publ. some a capp. choruses and *Modern Pianoforte Technic* (1900).

Vogt, Gustave, b. Strassburg, Mar. 18, 1781; d. Paris, May 30, 1879. Oboist, pupil of Sallantin at Paris Cons.; 1st oboist at the Opéra-Comique; 1814–34 at the Opéra; 1828–44 in the Cons. Concerts, then retiring. Prof. at the Cons.—Works: 4 oboe-concertos; variations f. oboe w. orch.; concert-piece f. English horn; duos f. 2 oboes; pot-pourris and marches f. military band; etc.

Vogt, Johann [Jean], b. Gross-Tinz, n. Liegnitz, Jan. 17, 1823; d. Eberswalde, July 31, 1888. Pupil, at Berlin, of A. W. Bach and Grell; at Breslau of Hesse and Seidel. Taught pf.-playing in Petrograd, 1850–55; made long pianistic tours; lived in Dresden 1861–5, then in Berlin, becoming prof. at the Stern Cons.; went to New York in 1871, but returned to Berlin 2 years later.—Works: *Die Auferweckung des Lazarus* (Liegnitz, 1858); *Andante et Allegro* for pf. and orch. (op. 33); pf.-trio in C m. (op. 25); str.-quintet in A m. (op. 56); instructive pf.-pieces; also *Valse brillante* (op. 39), 3 Impromptus (op. 69), 6 Salonstücke (op. 73), etc., f. pf. (in all, over 150 opus-numbers).

Voigt [fōht], **Henriette** (*née* **Kuntze**), born Leipzig, Nov. 24, 1808; d. there Oct. 15, 1839. A talented amateur pianist, pupil of Ludwig Berger, she married the merchant Karl Voigt, whose house was the rendezvous of the most eminent musicians of the time. Schumann dedicated to her the pf.-sonata in G m. (op. 22).—Cf. *Acht Briefe* [to H. V.] *und ein Faksimile von F. Mendelssohn-Bartholdy* (Leipzig, 1871; Engl. tr. in 'Macmillan's Magazine' for June, 1871); J. Gensel, *Schumanns Briefwechsel mit H. V.* (Leipzig, 1892); id., *Aus Rochlitzens Briefen an H. V.* (ib., 1906).

Voigt, Johann Georg Hermann, born Osterwieck, Saxony, May 14, 1769; d. Feb. 24, 1811, as organist of the Thomaskirche, Leipzig.—Publ. 12 minuets f. orch., a Polonaise f. 'cello and orch., a viola-concerto, 7 string-quartets, a string-trio (w. viola), 6 Scherzi f. 4 hands, and 3 pf.-sonatas.

Vola'vy, Marguerite, pianist; b. Brünn, Moravia, Dec. 28, 1886. Pupil of A. Door at the Vienna Cons. (1898–1901), graduating as winner of the 1st prize; later st. further under E. Schütt and Leschetizky; successful début in 1902 with the Prague Philh. Orch. (Tchaikovsky's concerto in G); tours of Austria, Germany, France and Italy; especially successful in Russia, touring the principal cities with Safonov and the orch. of the Imp. Russ. Mus. Soc.; after a brief tour in the South of the U. S. with Jaroslav Kocian she made her Amer. début as soloist with the Russian Symph. Orch. (New York, Feb. 13, 1915), introducing a new concerto by S. Bortkiewicz; one week later she played the pf.-part in Skriabin's *Prometheus* given by the same orch. (only Amer. perf. with the color-keyboard); has since been heard frequently with orch. and in recital.

Volbach [fōhl'băhh], **Fritz,** born Wipperfürth, near Cologne, Dec. 17, 1861. Pupil of Hiller, Jensen and Seiss at Cologne Cons. (1879–80); then, after study at Heidelberg and Bonn, he resumed his musical course in the R. Acad. of Arts at Berlin (1885–6) under Haupt (org.), Grell and Taubert (comp.) and Loeschhorn (pf.), and in 1887 succeeded Commer as teacher of the history of music and Gregorian Chant at the R. Inst. for Church-music. Shortly after, he also became conductor of the Klindworth Chorus. Called to Mayence in 1891 as conductor of the Oratorio Soc., the 'Liedertafel,' and the 'Damengesangverein,' he brought out the best modern choral compositions, and

likewise Handel's works in Chrysander's new arrangements. In 1898 he was the cond. at the 'Tonkünstlerversammlung' of the 'Allgem. deutscher Musikverein.' In 1899 he received from Bonn Univ. the degree of *Dr. phil.* for the dissertation *Die Praxis der Händel-Aufführung* (publ. 1900). For the 5th centenary of the birth of Gutenberg (1900) he was commissioned by the city of Mayence to arrange an elaborate festival, for which he wrote a fest. cantata; shortly afterwards he was made Prof. In 1907 he was called to Tübingen as mus. dir., and prof. extraord. at the Univ. A talented composer, magnetic conductor, excellent pianist and organist, V. has also an astonishing command of almost every orchl. instrument.—Works: Instrl.: Op. 16, *Ostern*, symph. poem for orch. and org.; op. 21, *Es waren zwei Königskinder*, do. for orch.; op. 24, quintet in E♭ for pf., ob., clar., horn and bassoon; op. 29, *Alt Heidelberg, du feine*, 'Frühlingsgedicht' for orch.; op. 33, Symphony in B m.; op. 36, pf.-quintet in D m. Vocal: Op. 14, *Reigen* for 3-part fem. ch., ten. solo and pf.; op. 18, *Vom Pagen und der Königstochter* for sop. solo, ch. and orch.; op. 22, *Festkantate* for mixed ch., boys' ch., 2 orchs. and brass band (for Gutenberg celebration); op. 26, *Raffael* for ch., org. and orch.; op. 30, *Der Troubadour* for bar. solo, male ch. and orch.; op. 31, *Am Siegfriedbrunnen* for male ch. and orch.; op. 34, *Die Kunst zu lieben*, comedy-opera (Düsseldorf, 1910); op. 38, *König Laurins Rosengarten* for bar. solo, male ch. and orch.; songs (op. 20, 23, 25, 27, 28); incid. music to the tragedy *König Tulga*. Also numerous arrs. publ. by Schott.—Writings: *Lehrbuch der Begleitung des gregorianischen Gesangs* (1888); *Händel* (1898; in Reimann's 'Berühmte Musiker'); *Die Zeit des Klassizismus: Beethoven* (1905); *Die deutsche Musik im 19. Jahrhundert* (1909); *Das moderne Orchester in seiner Entwickelung* (1910); *Die Instrumente des Orchesters* (1913); also several analyses for Schlesinger's 'Musikführer' and numerous essays in divers journals.—Cf. J. Hagemann, *F. V.*, in 'Monographien moderner Musiker' (vol. iii, Leipzig, 1909).

Volck'mar, Wilhelm (Valentin), born Hersfeld, Kassel, Dec. 26, 1812; d. Homberg, n. Kassel, Aug. 27, 1887. *Dr. phil.*, Marburg; from 1835, music-teacher at the Homberg Seminary. A gifted organ-virtuoso, he wrote several organ-concertos, 20 organ-sonatas, an organ-symphony, an *Orgelschule*, a *Schule der Geläufigkeit* f. organ; pieces f. organ, f. pf., and f. violin; hymns, and songs.

Vol'kert, Franz, b. Heimersdorf (Bunzlau), Bohemia, Feb, 2, 1767; d. Vienna, Mar. 22, 1845, having been organist at the Schottenstift, and Kapellm. at the Leopoldstädter Th. (from 1821).—Works: Over 100 comic operas, Singspiele, melodramas, farces, etc., many very popular; also church-music, pf.-concertos, pf.-trios, organ-music, etc.

Volkmann, Hans, great-nephew of Robert V.; born Bischofswerda, Saxony, April 29, 1875. St. German philol., hist. of art and hist. of music in Munich and Berlin; living in Dresden as writer. Besides two books about his great-uncle (see bibliogr. under VOLKMANN, ROBERT), he has publ. *Neues über Beethoven* (1904) and *Emanuel d'Astorga* (vol. i, 1911; the first authentic biogr. of A.).

Volk'mann, (Friedrich) Robert, distinguished instrumental composer; born Lommatzsch, Saxony, April 6, 1815; d. Pest, Oct. 30, 1883. Pupil of his father, a cantor, on the organ and piano; of Friebel on the violin and 'cello; st. composition under Anacker at Freiberg (whither he had gone to prepare himself for school-teaching), and K. F. Becker at Leipzig, where Schumann greatly encouraged him. After teaching music at Prague 1839–42, he settled in Pest, where he remained for life, excepting 4 years (1854–8) in Vienna; from 1875 he was prof. of harmony and counterpoint at the National Academy of Music. In 1876 he was elected hon. member of the 'Ges. der Musikfreunde' in Vienna, and in 1883 (shortly before his death) member of the Kgl. Akademie in Berlin.—INSTRUMENTAL WORKS: 2 symphonies (op. 44, D m.; op. 53, B♭); 3 Serenades f. strings (op. 62, C; op. 63, F; op. 69, D m. [w. 'cello obbl.]); 2 overtures, (op. 50, *Festouvertüre;* op. 68, *Richard III.*); 6 string-quartets (op. 9, A m.; op. 14, G m.; op. 34, G; op. 35, E m.; op. 37, F m.; op. 43, E♭); 2 pf.-trios (op. 3, F; op. 5, B♭ m.); 'cello-concerto in A m., op. 33; *Romanze* f. 'cello, op. 7; *Chant du Troubadour* f. violin, op. 10; *Allegretto capriccioso* f. pf. and violin, op. 15; Rhapsody f. do., op. 31; 2 sonatinas f. do. (op. 60, 61); *Konzertstück* f. pf. and orch., op. 42; *Capriccio* for vcl. and pf., op. 74; *Schlummerlied* for harp, clar. and horn (also arr. for pf., vla. and vcl.), op. 76 [last completed work].—For pf. solo: *Phantasiebilder*, op. 1; *Dithyrambe und Toccate*, op. 4; *Souvenir de Mahroth*, op. 6; *Nocturne*, op. 8; pf.-sonata in C m., op. 12; *Buch der Lieder*, op, 17; *Deutsche Tänze*, op. 18; *Cavatine und Barcarole*, op. 19; *Visegrád*, op. 21; 4 marches, op. 22; *Wanderskizzen*, op. 23; *Fantasie* and *Intermezzo*, op. 25; vars. on a theme of Handel's, op. 26; *Lieder der Grossmutter*, op. 27; 3 Improvisations, op. 36; *Am Grab des Grafen Széchenyi*, op. 41; *Ballade und Scherzetto*, op. 51; transcriptions of songs by Mozart and Schubert, etc.—For pf. 4 hands: *Musikalisches Liederbuch*, op. 11; *Ungarische Skizzen*, op. 24; *Die Tageszeiten*, op. 39; 3 marches, op. 40; *Ron-*

dino and *Marcia-Capriccio*, op. 55; sonatina, op. 57; also transcriptions of his other works. —VOCAL WORKS: 2 masses f. male chorus (op. 28, D; op. 29, A♭); 3 sacred songs f. mixed ch., op. 38; 2 do. for do., op. 70; offertories f. soli, ch. and orch., op. 47; songs f. male ch., op. 30, 48, 58; Christmas Carol of the 12th century, op. 59; old German hymn f. double male chorus, op. 64; 6 duets on old German poems, op. 67; songs f. mixed ch. (op. 71, 75); alto solo w. orch., *An die Nacht*, op. 45; dram. scene f. soprano w. orch., *Sappho*, op. 49; *Kirchenarie* f. bass, w. flute and strings, op. 65; 2 songs f. mezzo-soprano, w. pf. and 'cello, op. 56; many songs (op. 2, 13, 16, 46, 52, 54, 66, 72).—Without op.-number: *Konzertouvertüre* in C; *Ariette* for vl. and pf.; vars. on the *Rheinweinlied* for pf.; *Capriccietto* for do.; *Weihnacht* for 3-part fem. ch.; *Im Wiesengrün* for mixed ch.; 4 male choruses; 2 songs (*Der träumende See, Der grüne Teich*).—Cf. B. Vogel, *R. V.* (Leipzig, 1875); H. Volkmann, *R. V. Sein Leben und seine Werke* (ib., 1902); id., *R. V.* (ib., 1915; a new work giving fuller biogr. data); C. Preiss, *R. V. Kritische Beiträge zu seinem Schaffen* (Graz, 1912); V. von Herzfeld, *R. V.*, in 'Mus. Quart.' (July, 1915).

Vol'kov, Fedor Grigorievitch, b. Kostroma, 1729; d. Petrograd, 1763. He is not only the 'founder of the Russian theatre,' but also the author of the libretto of the first opera in Russian, *Titovo miloserdie* [Titus the Merciful], music by Francesco Araja (Petrograd, 1751); the generally accepted belief that he is the comp. of the first Russian opera, *Taniusha ili stchastlivaya vstrietcha* [T., or The Fortunate Meeting] (Petrograd, Dec. 9, 1756) seems to rest on rather slender foundations.

Voll'hardt, Emil Reinhardt, b. Seifersdorf, Saxony, Oct. 16, 1858. Pupil of Leipzig Cons.; 1883–6, org. in Hirschberg, Silesia; since then in Zwickau as cantor at St. Mary's and cond. of the 'Lehrergesangverein' and librarian of the 'Ratsschulbibliothek'; 1887–1907, also cond. of the a cappella section of the 'Musikverein'; made Kgl. Prof. in 1915. Has publ. much a capp. music (sacred and secular) and songs. Author of *Bibliographie der Musikschätze in der Zwickauer Ratsschulbibliothek* (1896), *Geschichte der Kantoren und Organisten in den Städten Sachsens* (1899).

Voll'weiler, Karl, b. Offenbach, Nov. 27, 1813; d. Heidelberg, Jan. 27, 1848. Pupil of his father, a Frankfort music-teacher (d. Nov. 17, 1847); piano-teacher in Petrograd, then at Heidelberg.—Publ. 2 pf.-trios, op. 2, 15; a pf.-sonata, op. 3; 6 melodic pf.-études, op. 4; lyric études, op. 9 and 10; other pf.-music; Variations on Russian themes, f. string-quartet, op. 14; etc.

Vol'pe, Arnold, b. Kovno, Russia, July 9, 1869. St. vl. under I. Lotto at the Warsaw Inst. of Music (1884–7) and under L. Auer at the Petrograd Cons. (1887–91), where he also st. comp. under N. Soloviev (1893–7); came to New York in 1898. For the purpose of training orchl. players he organized, in 1902, the Young Men's Symph. Orch.; after 2 years' rehearsing he formed the most advanced performers into the V. Symph. Orch., with which he has since then given regular series of symph. concerts; 1910, cond. of the orch. of the Brooklyn Inst. of Arts and Sciences; 1910–14, cond. of the munic. orchl. concerts in N. Y. In the autumn of 1916 he opened his own Cons. in N. Y. (V. Inst. of Music).

Von der Hei'de, John Frederic, b. Cincinnati, Feb. 28, 1857. Was taught singing from early childhood, and the violin at 7; appeared in public as a vocalist and violinist in his tenth year. Choir-boy for 5 years; before the age of 17 he had practically studied nearly all orchl. instrs. Taught 3 years in a Pittsburgh school; studied voice-culture and piano for 2 years in Cincinnati, then for several years in Europe. Director of the Buffalo School of Music 1882–4; then settled in New York, teaching 1885–91 at the N. Y. Cons., then privately till 1897.—1891, secr. and treas. of the N. Y. M. T. A.; reëlected, 1892; president, 1893; reëlected, 1894.

Von Ende, Herwegh, b. Milwaukee, Wis., Feb. 16, 1877. St. in Chicago, pf. with B. Ziehn (1883–6) and vl. with A. Gyger, R. Meyer and J. Vilim (1886–96); 1897–9, in Berlin with E. E. Taubert (comp.) and K. Halir and A. Witek (vl.). 1st vl. in the Berlin Philh. Orch. for one season (1898–9); in 1899 in charge of the musicales given by the Amer. Delegation to the Peace Conference at The Hague; 1899–1900, tour of the U. S. (East and Middle West) with Adrienne Reményi (sop.), a daughter of Eduard R.; settled in New York in 1900; 1903–10, head of vl.-dept. at the Amer. Inst. of Applied Music; 1904–8 he gave chamber-music concerts of new and rarely heard works. In 1910 he establ. a school for violin, enlarged in 1911 to comprise a full cons. course (Von E. School of Music). In 1900 he married Adrienne Reményi, who since the foundation of the school has had charge of the vocal dept.

Voss, Charles, b. Schmarsow, n. Demmin, Pomerania, Sept. 20, 1815; d. Verona, Aug. 29, 1882. Pianist; studied in Berlin, and went to Paris in 1846, where he gained a high reputation as a player and composer, and found ready sale for a great number of brilliant and effective pf.-pieces (*salon*-pieces, fantasias, transcriptions, paraphrases, etc., for piano, together with pf.-music of a higher order, such

as concertos, and études). His concerto No. 1, op. 52, in F m., was warmly commended by Mendelssohn.

Vret'blad, Viktor Patrik, b. Svartnäs, Sweden, April 5, 1876. Pupil of Stockholm Cons. (1895–1900); private pupil of Hilda Thegerström (pf.) and J. Dente (cpt. and comp.); won a stipend in 1901, and spent the next year in Berlin. Until 1907 he was org. at the French Ref. Ch. in Stockholm; since 1907, do. at St. Oscar's, where since 1909 he has given elaborate motet soirées. Has publ. *Humoreske* for vl. and pf., op. 15; pf.-pcs. (op. 3, *Skizzer;* op. 8, *Stämningar;* op. 10, *Impromptu;* etc.); organ-pcs. (op. 9, *Méditation;* op. 11, *Élégie* and *Pastorale;* op. 16, *In Memoriam;* etc.); songs. Author of *Johan Helmich Roman, Svenska musikens fader* (2 vols., 1914; very important).—His wife **Katarina** (*née* **Bodman;** born Dec. 29, 1883), pupil of Zetterquist in Stockholm and Marteau in Geneva, is an excellent violinist.

Vreuls [vröls], **Victor,** born Verviers, Feb. 4, 1876. St. at the Cons. there and at Liège, later privately with V. d'Indy in Paris; won in 1903 the Prix Picard of the Belgian Académie libre; for several years prof. of harm. at the Schola Cantorum.—Works: *Jour de Fête,* symph. poem; a symphony with vl. solo; *Adagio* for str.-orch.; *Poème* for vcl. and orch.; *Triptyque* for voice and orch.; a pf.-trio in D m.; a vl.-sonata in B; pf.-pcs. and songs.

Vrieslander [frēs'-], **Otto,** born Münster, July 18, 1880. Pupil of J. Buths in Düsseldorf and of O. Klauwell and M. van de Sandt at the Cologne Cons. (1901–2); now (1918) living as composer in Munich. He attracted attention with songs set after the manner of H. Wolf in cycles devoted to one poet. Has publ. *Pierrot lunaire* (46 poems by A. Guiraud), *Lieder und Gesänge aus ‚Des Knaben Wunderhorn'* (22 poems), *Lieder von Goethe* (12); also separate songs by various poets.

Vroye [vrwăh'], **Théodore-Joseph de,** born Villers-la-Ville, Belgium, Aug. 19, 1804; d. Liège, July 19, 1873, as canon and 'grand-chantre' at the Cathedral. Erudite reformer of plain-song.—Publ. *Vesperal* (1829); *Graduel* (1831); *Traité du plain-chant à l'usage des séminaires* (1839); *Manuale cantorum* (1849); *Processionale* (1849); *Rituale Romanum* (1862); *De la musique religieuse* (1866; with Elewyck).

Vuillaume [vüē-yohm'], **Jean-Baptiste,** famous violin-maker; born Mirecourt, Dept. of Vosges, France, Oct. 7, 1798; d. Paris, Feb. 19, 1875. He came of a family of violin-makers, and learned the trade from his father, **Claude V.** [1772–1834]. At 19 he went to Paris, and worked with Chanot till 1821, and from 1821–5 for Lété, with whom he then entered into partnership. After Lété's retirement in 1828, V. worked alone, and put his own name on several instrs. which he had constructed with the greatest care; but sales were slow, as the craze for old Italian violins had just set in. Unable to make headway against the prevailing fashion, he deftly turned it to account; after long and patient labor he placed a 'Stradivarius' violin on the market for 300 francs, bearing the master's label, and possessing a full, sonorous tone. Thenceforward he could hardly keep pace with the orders for similar instrs.; he also built 'celli for 500 francs. The sight of a Duiffopruggar viola da gamba inspired him with the idea of further imitations; hence the hundreds of 'Duiffopruggar' violins and 'celli with their quaint shape, carved scrolls, inlays, and the motto 'viva fui in sylvis, etc.' By dint of indefatigable researches and experiments, V. carried the construction of these various instrs. to the highest perfection. His own inventions were numerous:—in 1851 the huge 'Octobasse,' a double-bass 4 metres in length, 3-stringed (CC-GG-C), with a special lever-mechanism to aid the left hand (an 'octobasse' is in the Museum of the Paris Cons.); in 1855 a viola of broader and higher model, the 'contre-alto,' with double strength of tone, but clumsy to play; in 1867 a kind of mute, the 'pédale sourdine'; also a machine for manufacturing gut-strings of perfectly equal thickness. He likewise formulated the laws governing the tapering of the stick of the Tourte bow.

W

Waack, Karl, born Lübeck, Mar. 6, 1861. Pupil of the grand-ducal Musikschule in Weimar; 1882–3, cond. in Åbo, Finland; settled in 1883 in Riga as teacher and cond. of the 'Harmonie' (orchl. soc.); 1890–1, studied further with H. Riemann in Hamburg and Sondershausen (pf. and theory); on his return to Riga he was chosen cond. of the 'Wagnerverein' (Pres., K. F. Glasenapp), and became critic of the 'Düna-Zeitung' (now 'Rigasche Z.'); 1903–14, also cond. of the 'Liedertafel' and 'Bachverein'; 1897–1900 he took part in the Bayreuth Festivals as violinist in the orch. and assistant on the stage; after the outbreak of the war he fled to Lübeck, where he has been cond. (since 1915) of the 'Verein der Musikfreunde.' Has ed. *Tristan und Isolde* (1904) and *Lohengrin* (1907) for B. & H.'s 'Textbibliothek' (with leading-motives in notation and references to the full and pf.-scores); also wrote historical introductions and prepared the table of motives for all the Wagner operas in B. & H.'s new editions (1913).

Wachs, Paul, pianist; born Paris, Sept. 19, 1851. Pupil, at Paris Cons., of Massé, Marmontel, César Franck and Duprato; won 1st prize for organ-playing in 1872. Has written a large number of *salon*-pieces f. pf., many of which enjoy popularity.

Wach'tel, Theodor, famous stage-tenor; born Hamburg, Mar. 10, 1823; d. Frankfort-on-Main, Nov. 14, 1893. According to W.'s own account, his father was a 'Fuhrherr' (livery-stable keeper), not a 'Droschken-kutscher' (cabman). He carried on the business from the age of 17, after his father's death. His voice was 'dicovered' by some customers of his, with whom he happened to join in quartet-singing; it was trained by Fräulein Grandjean of Hamburg, and his successful début followed in about 18 months. After singing heroic parts in the chief German cities, he went to Vienna for further study. In 1862, and often thereafter, he appeared in London. In 1865 he was eng. for the Berlin Royal Opera. In 1869 he sang in Paris; went to the United States in 1871, at first as a concert-singer, later for a season of opera at the Stadt Theatre, New York; and re-appeared in America in 1875, singing in Italian and German opera. After this, having accumulated quite a fortune, he accepted no fixed engagement. His voice was a powerful and brilliant lyric tenor of delightful timbre, brought under good control by long routine; he was admirable in theatrical rôles like that of the Postillion in Adam's *Postillon de Longjumeau*, which he sang over 1,200 times, George Brown in *La Dame blanche*, Manrico in *Trovatore*, Lyonel in *Martha*, Arnold in *Tell*, Raoul in *Les Huguenots*, Stradella and Eleazar; his sole attempt as a Wagner singer, in *Lohengrin* (Leipzig, 1876), was a dismal failure.

Wachtmeister [vähht'mī-stĕr], **Axel Raoul,** born London (son of the Swedish ambassador there). Pupil of d'Indy at the Schola Cantorum in Paris; has lived in the U. S. at various periods; since 1916 in New York.—Publ. works: *The Fountain Song* for sop. solo, fem. ch. and orch.; *The Frozen Grail* for male ch. and orch.; a vl.-sonata; a vcl.-sonata; *Fantasietta* for vl. and pf.; *Redowa* for vcl. and pf.; *Prelude and Fugue* for pf.; songs and part-songs. In MS., *Sappho* for ch. and orch. (prod. N. Y., 1917); *Moon Hymn* for bar. solo, ch. and orch.; a ballet, *The Soul of the Vine*.

Wack'ernagel, Philipp, born Berlin, June 28, 1800; d. Dresden, June 20, 1877. Historian of literature; also publ. *Das deutsche Kirchenlied von Luther bis N. Hermann* (1841; 2 vols.); *Bibliographie des deutschen Kirchenliedes im 16. Jahrhundert* (1855); and *Das deutsche Kirchenlied von den ältesten Zeiten bis zu Anfang des 17. Jahrh.* (5 vols., 1863–77).

Waddington, Sidney Peine, born Lincoln, England, July 23, 1869. St. at the R. C. M. on a scholarship from 1883–8; was sent in 1889 for further study to Frankfort and Vienna, and on his return elected to the Mendelssohn Scholarship, which he held from 1890–2; choirm. at St. Mary of the Angels, Bayswater, 1894–1905; in 1896 app. cond. of an amateur operatic soc. (initial perf. St. George's Hall, London, May, 27, 1896), and chorusmaster at Cov. Garden; since 1905 prof. of harm. and cpt. at R. C. M.; has also acted as examiner for the Assoc. Bd. of the R. A. M. and R. C. M.—Works: *Whimland*, operetta for children; *John Gilpin* for ch. and orch.; *Ode to Music* for soli, ch. and orch.; a concert-overture; a pf.-concerto; a quintet for pf. and strings; a str.-quartet; a str.-trio; *Suite de Pièces* for pf. 4 hands; *Fantasy* for pf. solo; a vl.-sonata; a vcl.-sonata; etc. He finished the score of G. Thomas's posth. opera *The Golden Web* (Liverpool, 1893).

Waelput [vahl'-], **Hendrik,** born Ghent, Oct. 26, 1845; d. there July 8, 1885. Pupil of Brussels Cons., winning the Prix de Rome with the cantata *Het Woud*. In 1869, Director of Bruges Cons., also acting as cond. of the theatre and the Popular Concerts. Lived 1871–5 in Dijon; then became cond. at the Grand Théâtre, Ghent; and, finally, prof. of harmony at Antwerp Cons.—Works: 4 symphonies; the cantatas *De zegen wapens* [The Blessing of the Weapons], *La pacification de Gand*, *Memling;* a festival march; songs; an opera (not perf.), *Berken de diamantslyper* [B. the Diamond-cutter]; etc.

Waelrant [vahl'-], **Hubert,** born Tongerloo, Brabant, c. 1517; d. Antwerp, Nov. 19, 1595. Pupil of Willaert at Venice; founded a music-school at Antwerp in 1547, and was Jean Laet's partner in music-publishing. As a teacher he broke with the old system of solmisation by hexachords, introducing a new system of the 7 tone-names *bo ce di ga lo ma ni* (hence called 'Bocedisation'; also 'Voces belgae').—Publ. comps.: Motets *a* 5–6 (1557); chansons and madrigals *a* 5 (1558); *Canzoni alla napoletana a* 3–5 (1565); others in colls.—Cf. G. Becker, *H. W. . . . Notice biographique et bibliographique* (Paris, 1881).—See also Q.-Lex.

Wagenaar [vah'gĕ-nahr], **Johan,** born Utrecht, Nov. 1, 1862. Pupil of Richard Hol at the 'Muziekschool-Maatschappij tot bevordering van Toonkunst' in Utrecht (1875–85) and of H. von Herzogenberg in Berlin (1889); since 1888 org. at the Utrecht Cath., and since 1904 also dir. of the Muziekschool, munic. music-dir. and cond. of the choral soc.

'Toonkunst'; an eminent Bach player.—Works: 2 operas, *De Doge van Venedie* [The Doge of Venice], op. 20 (Utrecht, 1904) and *De Cid*, op. 27 (ib., 1916); op. 5, concert-overture; op. 23, *Cyrano de Bergerac*, overture; op. 24, *Saul und David*, symph. poem; op. 25, overture to *Der Widerspänstigen Zähmung;* op. 26, *Trauermarsch* for orch.; op. 19, *Fantasie* for male ch. and orch. (on an old Dutch folk-song); fem. choruses with pf. (op. 8, 16, 22, 28); pcs. for vl. and pf. (op. 1); pf.-pcs. (op. 2, 15); songs (op. 6).

Wa'genmann, Josef Hermann, born Endingen, Baden, 1876. Having completed a course in jurisprudence at the univs. of Heidelberg and Leipzig, he st. singing with L. E. Törsleff in Leipzig and with several masters in Italy; settled in Leipzig as singing-teacher, and later removed to Berlin. Has publ. *Neue Ära der Stimmbildung für Singen und Sprechen* (1903); *Umsturz in der Stimmbildung* (1904); *Lilli Lehmann's Geheimnis der Stimmbänder* (1905); *Ein automatischer Stimmbildner, die Öffentlichkeit* (1906); *Ernst von Possart ein Stimmbildner?* (1908); *Enrico Caruso und das Problem der Stimmbildung* (1911).

Wagenseil [vah'gĕn-zīl], **Georg Christoph,** born Vienna, Jan. 15, 1715; d. there Mar. 1, 1777. Pupil of J. J. Fux; music-teacher to Maria Theresa and her children, and chamber-comp. to the latter.—Publ. 18 Divertimenti di cembalo, op. 1–3; a Divertimento f. 2 harpsichords, and 2 f. harps., 2 violins and 'cello, op. 5; 10 symphonies f. harps., 2 violins and 'cello, op. 4, 7, 8; six violin-sonatas w. harps., op. 6.—16 operas, 3 oratorios, 30 grand symphonies, 27 harpsichord-concertos, etc., in MS.—See Q.-Lex.

Wagenseil, Johann Christoph, b. Nuremberg, Nov. 26, 1633; d. Altdorf, Oct. 9, 1708, as prof. of history and librarian.—Publ. *De sacri Rom. Imp. libera civitate Norimbergensi commentatio. Accedit de Germaniae phonascorum origine . . . .* (1697; w. 140-page treatise on the Meistersinger, and melodies by Frauenlob, Mügling, Marner and Regenbogen).

Wag'halter, Ignaz, became Kapellm. at the 'Komische Oper' in Berlin in 1910; since 1912 1st Kapellm. at the 'Deutsches Opernhaus' in Charlottenburg. Has written the operas *Der Teufelsweg* (Berlin, 1912), *Mandragola* (Charlottenburg, 1914); *Wem gehört Helene* and *Jugend* (finished 1916) have not yet (1918) been prod.; *Rhapsodie* for vl. and orch. op. 9; vl.-concerto in A, op. 15; str.-quartet in D, op. 3; vl.-sonata in F m., op. 5; pf.-pcs. and songs.

Wag'ner, Cosima, the wife of Richard W., daughter of Franz Liszt and the Countess Marie d'Agoult (pen-name Daniel Stern); born Bellaggio, on Lake Como, Dec. 25, 1837. She received an excellent education in Paris; married Hans von Bülow on Aug. 18, 1857, and was divorced from him on July 18, 1869; married W. on Aug. 25, 1870. A woman of high intelligence, indomitable energy and marked executive ability, she was admirably qualified to undertake the general direction of the Bayreuth festivals, which have become events of international importance. She has written *Franz Liszt. Ein Gedenkblatt von seiner Tochter* (1911).—Cf. Wagner's auto-biography, *Aus meinem Leben* (Munich, 1911); M. Strauss, *Wie ich Frau C. W. sehe* (Magdeburg, 1912).

Wag'ner, Ernst David, born Dramburg, Pomerania, Feb. 18, 1806; d. Berlin, May 4, 1883. Pupil, in Berlin, of A. W. Bach at the R. Inst. for Church-music, and of Rungenhagen at the School of Comp. (R. Acad.); in 1838, cantor of the Matthäikirche; 1848, organist of the Trinitatiskirche; 1858, R. Mus. Dir.—Publ. motets, psalms, songs, organ-pieces, pf.-pieces, a 'Choralbuch,' and an essay, *Die musikalische Ornamentik* (1868); comp. an oratorio, *Johannes der Täufer.*

Wag'ner, Franz, b. Schweidnitz, Saxony, Dec. 17, 1870. St. at the Akad. Inst. für Kirchenmusik in Berlin; org. and choral cond. in Neumittelwalde (1890), Bunzlau (1895) and Guben (1899); since 1903, teacher of singing at the 'Realgymnasium' and the 'Höhere Mädchenschule' in Grunewald (Berlin); for some years also cond. of the 'Berliner Liedertafel' (male ch.), with which he made succ. tours of Scandinavia, Russia and the Orient; made Kgl. Prof. in 1910.—Works: Op. 8, *Das Märchen vom Glück* for sop. solo, ch. and orch.; op. 12, *Donaulieder* for male ch. and orch.; op. 71, *Glückliche Zeiten* for do.; organ-pcs. (op. 58, *Postludium* in E m.; op. 59, *Andante doloroso;* op. 60, *Fantasia eroica;* etc.); pcs. for vl. and pf.; do. for vcl. and pf.; do. for vl., vcl. and pf.; many male and mixed choruses a capp.; also a 3-act operetta, *Kognak-König.*

Wag'ner, Gerrit Anthonie Alexander, born Amsterdam, Mar. 8, 1862; d. Antwerp, Nov. 24, 1892. Pupil of H. Brandts-Buys and the Antwerp Cons.; cond. of the 'Mannenkoor' and 'Deutsche Liedertafel' in Antwerp. Comp. of *Babylonische Gefangenschaft* for soli, ch. and orch.; *Lentezang* [Spring Song] for ch. and orch.; songs and part-songs.

Wag'ner, Hans, born Schönkirchen, Lower Austria, Dec. 19, 1872. Living in Vienna as a teacher at the 'Lehrerbildungsanstalt' (since 1898) and cond. of the 'Akademischer Gesangsverein' (since 1901); founder (1912) and cond. of the 'Lehrer-a-cappella-Chor'; since 1911 also editor of the 'Musik-

pädagogische Zeitung' and pres. of the 'Musikpädagogischer Reichs-Verband.'—Works: Op. 16, *Ernste Mahnung*, cantata for soli, male ch. and orch.; op. 26, *Flatterrose* for 3-part fem. ch. and orch.; op. 32, *Gesang des deutschen Heeres* for male ch. and orch.; op. 43, *Spanisches Ständchen* for ten. solo, male ch. and orch.; op. 63, *Soldaten-Serenade* for male ch. and orch.; *Loos des Menschen* for alto and bar. soli, male ch. and strings; many male choruses a capp. (op. 72, *Dänische Volkslieder;* op. 73, *Norwegische* do.; op. 74, *Finnische* do.; op. 75, *Schwedische* do.; etc.).

Wag'ner [Jachmann-Wagner], Johanna, niece of Richard, being the daughter of his brother **Albert** [1799–1874]; born near Hanover, Oct. 13, 1828; d. Würzburg, Oct. 16, 1894. Dramatic soprano; at first took children's rôles at Würzburg and Bernberg, and was eng. as leading soprano at Dresden in 1844, creating the rôle of Elisabeth in 1845; studied under the Viardot-Garcia in Paris, 1846–8; eng. at Hamburg, 1849, and at the Court Opera, Berlin, 1850–62, with the title of 'Kammersängerin' in 1853. In 1859 she married the district judge Jachmann. After 1862 she appeared as an actress, chiefly in tragedy; though at Bayreuth in 1876 she still assumed the parts of Schwertleite and the First Norn. Taught dramatic singing at the Munich School of Music, 1882–4; thereafter gave private lessons.

Wag'ner, Karl Jakob, born Darmstadt, Feb. 22, 1772; d. there Nov. 25, 1822. Horn-virtuoso; pupil of Portmann and Abbé Vogler; in 1790 1st horn in the Darmstadt orch., making many tours; in 1808 Konzertmeister, 1811 court conductor.—Prod. the operas *Pygmalion* (1809), *Der Zahnarzt* (1810), *Herodes von Bethlehem* (1810), *Nitetis* (1811), and *Chimene* (1821), all at Darmstadt; the melodrama *Adonis* (1811); dram. cantatas, etc.;—publ. 2 symphonies, 4 overtures, trios f. violin, flute and 'cello, duos f. flute and violin, 40 horn-duos, 3 violin-sonatas, variations f. pf., etc.; also an augm. ed. of Portmann's *Kurzer musikal. Unterricht* as *Handbuch zum Unterricht für die Tonkunst* (1802). —See Q.-Lex.

Wag'ner, Peter Josef, born Kürenz, n. Trèves, Aug. 19, 1865. From 1876–86 pupil at the 'Dommusikschule' and chorister at the Cath. there; st. musicology under G. Jacobsthal at Strassburg Univ. (1886–90); *Dr. phil.* with the dissertation *Palestrina als weltlicher Komponist* (1890); st. further in Berlin under Bellermann and Spitta; 1893, 'Privatdozent' for hist. of music and church-music at Freiburg (Baden) Univ.; made prof. extraord. in 1897, and full prof. in 1902. In 1901 he establ. at the Univ. the 'Gregorianische Akademie' for theoretical and practical study of the choral melodies, in which field he is one of the foremost authorities.—Works: *Das Madrigal und Palestrina,* in 'Vschr. f. M.-W.' (1892); *Francesco Petrarcas ‚Vergini' in der Komposition des Cipriano de Rore* (1893); *Einführung in die gregorianischen Melodien* (1895; 2d ed. in 2 parts, I. *Ursprung und Entwickelung der liturgischen Gesangsformen bis zum Ausgange des Mittelalters* [1901; Fr. tr. by Bour, 1904], II. *Neumenkunde* [1905; repr. 1912]); *Das Freiburger Dreikönigspiel* (1903); *Über traditionellen Choral und traditionellen Choralvortrag* (1905); *Der Kampf gegen die ‚Editio Vaticana'* (1907); *Elemente des gregorianischen Gesangs* (1909); *Geschichte der Messe* (vol. i, 1914); numerous essays in 'Gregorius-Blatt,' 'Gregorianische Rundschau,' 'Rassegna gregoriana,' etc. Has also publ. *Kyriale, sive Ordinarium Missae* (w. org.), litanies and motets (a capp. and w. org.).

Wagner [vahg'ner], **(Wilhelm) Richard,** the grandest and most original dramatic composer of all times, was born at Leipzig, (Brühl, No. 88,) May 22, 1813; died in Venice, Feb. 13, 1883. His father, clerk in the city police-court, died when W. was but six months old; his mother, Johanne Rosine, *née* Peetz, soon after married the actor and playwright Ludwig Geyer of Dresden. In that city W. attended the Kreuzschule until 1827; he was a good Greek scholar, and showed special aptitude for German verse, writing a grand tragedy, *Leubald und Adelaïde,* in Shakespearian style at the age of 14; but evinced no particular talent for music. His stepfather died in 1821; in 1827 W. entered the Nikolai Gymnasium in Leipzig, whither the family had returned when his sister Rosalie obtained a favorable engagement at the City Theatre there. In Dresden, Weber's music had already made a strong impression on Wagner; at Leipzig, as he himself writes, he was 'overpowered' on hearing a Beethoven symphony at the Gewandhaus. He studied Logier's Thoroughbass by himself, and then had regular lessons in theory from the organist Gottlieb Müller, writing a string-quartet, a sonata, and an aria, but profited little from this teacher's pedantic instructions. In 1830, after matriculation as a student of philology and esthetics at Leipzig University, he took a six-months' course in composition under Theodor Weinlig, then cantor of the Thomasschule; two works of this period, a pf.-sonata in 4 movements (op. 1) and a 4-hand Polonaise (op. 2), were printed by Breitkopf & Härtel, and show, both in melody and harmony, indications of W.'s later individuality. He also gave himself up to a thorough and enthusiastic study of Beethoven's symphonies; and in 1832 wrote a symphony in 4 movements

in C major, which he offered for performance at Vienna and Prague; it was produced at the Gewandhaus, Leipzig, on Jan. 10, 1833. While in Prague, he wrote his first opera-libretto, *Die Hochzeit*, of which he composed an introduction, a septet, and a chorus, afterwards abandoning the work on account of objections raised by his sister Rosalie. In 1833 he began his career as a professional musician, being invited by his brother Albert, stage-manager and singer at the Würzburg Theatre, to take the position of chorusmaster there. He found leisure to compose a romantic opera in 3 acts, *Die Feen*, to a libretto of his own after *La Donna serpente* by Gozzi; it was accepted, but never performed, by the Leipzig theatre-director Ringelhardt (first given at Munich, June 29, 1888). In 1834 he was made conductor of the Magdeburg Th.; he brought out two overtures, to *Die Feen* and *Columbus* [Apel], songs to the farce *Der Berggeist*, etc.; and finished book and score of a 2-act opera, *Das Liebesverbot* [after Shakespeare's *Measure for Measure*], the performance of which, on March 29, 1836, after hurried rehearsals, ended in chaos. Failing to bring it out at Leipzig and Berlin, he repaired to Königsberg, became conductor of the theatre, and married (Nov. 24, 1836) the actress Wilhelmine Planer. His sole new work here was the overture *Rule Britannia*. Next year he was appointed conductor of the Riga opera, newly opened under Holtei; he also conducted orchestral concerts, and completed the libretto of *Rienzi, der letzte der Tribunen*, a tragic opera in five acts, of which he composed the first two in Riga. Inspired by the hope of equalling Meyerbeer's triumphs on the stage of the Grand Opéra at Paris, W. set out for that city in July, 1839, his contract at Riga having expired; the events of the stormy voyage, heightened by his previous perusal of the legend of the Flying Dutchman, made an indelible impression on his mind. He passed 4 weeks at Boulogne in Meyerbeer's society, who gave him letters to musicians and publishers in Paris; he arrived there with his wife in September, and remained there until 1842. Unsuccessful in his attempts to get a hearing for *Rienzi*, he found himself in dire straits, and supported himself by song-writing, arranging dances for piano and cornet, preparing the piano-score of Halévy's *Reine de Chypre*, and other operas, writing articles for musical papers, etc. In 1840, in the midst of his troubles, he wrote the grand *Faust-Ouvertüre*, intended for the first movement of a 'Faust Symphony'; in November of that year, the score of *Rienzi* was finished, and sent to the Intendant of the Dresden Court Theatre. Sketches for *Der fliegende Holländer* had also been submitted to the Director of the Opéra, who viewed them with approval, but ended by giving the libretto to Foucher for versification, and forcing W. to accept 400 francs for his share in the work. W. lost no time in setting his own poem, completing the score in 7 weeks; on Meyerbeer's recommendation it was accepted at Berlin, but not performed; applications to other German theatres were equally unsuccessful. [On Nov. 9, 1842, the French version, *Le Vaisseau fantôme*, set to music by Dietsch, chef d'orchestre at the Opéra, was unsuccessfully produced.] *Rienzi*, however, had finally been accepted at Dresden, and in April, 1842, W. left Paris to superintend the rehearsals; it was produced on Oct. 20 with great success, which induced the direction to bring out *Der fliegende Holländer* on Jan. 2, 1843. But the step from the grandiose grand-opera style of *Rienzi* to the fervent romanticism of the *Holländer* was too long for the average critic and musician to take; the protests raised against the almost crudely realistic instrumentation, the pathetic declamation, the suppression of the traditional divisions of musical numbers and scenes, etc., started the opposition to Wagner which grew in intensity for the next quarter of a century. Nevertheless, in the same month W. was appointed conductor of the Dresden Opera, succeeding the deceased Morlacchi. In this position he developed great activity for the following 6 years, bringing out the best operas (*Iphigenie in Aulis*, *Der Freischütz*, *Euryanthe*, *Don Giovanni*, *Die Zauberflöte*, *Fidelio*, etc.) in masterly fashion; he also conducted the Dresden Liedertafel, for which he wrote a 'biblical scene,' *Das Liebesmahl der Apostel*, for 3 choirs of male voices singing at first a cappella, finally with full orch. The 3-act opera *Tannhäuser und der Sängerkrieg auf Wartburg*, was finished in 1844; the first performance took place at Dresden, Oct. 19, 1845, arousing more strenuous opposition than the *Holländer*; now the critics discovered that W. had neither 'melody' nor 'form,' a phrase on which the changes have been rung *ad nauseam* ever since; still, the opera made its way slowly to the principal German stages (Weimar, 1849; Wiesbaden, 1852; Kassel, 1853; Munich, 1855; Berlin, 1856; Vienna, 1857; etc.). It was Wagner's misfortune to be within the peculiar sphere of the conservative (not to say narrow-minded) Dresden critic Schladebach, whose opinions were echoed by the press of other German capitals, and created a strong prejudice among theatre-managers and influential musicians. Liszt and Spohr did, however, recognize W.'s lofty aims; the first-named later became his foremost champion. After *Tannhäuser*, W. began work on the 3-act romantic opera *Lohengrin;* even the book for *Die Meistersinger*, and tentative sketches for *Der Ring des Nibelungen*, were progressing

at the same time. Early in 1848 *Lohengrin* was finished; but the direction of the Opera did not care to experiment with the work, and only the Finale to Act 1 was performed at the 300th anniversary of the court orchestra, on Sept. 22, 1848. Studies on the Barbarossa legend resulted in the curious essay *Die Wibelungen, Weltgeschichte aus der Sage;* W. does not appear to have approached the subject musically. A prose study on *Der Nibelungen-Mythus als Entwurf zu einem Drama* (1848) was followed by *Siegfrieds Tod*, a 3-act drama with Prologue, written in alliterative verse, and subsequently utilized, in an altered form, for *Götterdämmerung;* some of the musical themes were also conceived at this time. Full of these plans, and penetrated by the conviction of the impossibility of carrying them out under the existing theatrical conditions, Wagner drew up, and sent in to the Saxon Ministry, a 'Proposition for a National Theatre of the Kingdom of Saxony'; it remained unnoticed, and W., already chafing under secret and open hostility, and the irksome details incident to his position, incautiously expressed sympathy with the revolutionary tendencies of the period, and had to leave Dresden after the suppression of the May Revolution (1849), in order to escape arrest. For a brief space he found asylum at Weimar with Liszt, who was rehearsing *Tannhäuser;* but was again forced to flee, Liszt providing him with a passport and accompanying him as far as Eisenach on the way to Paris. This second visit to the French capital was quite barren of results, and in June, 1849, W. proceeded to Zurich. Here followed a period of literary activity. The exiled composer, finding his music slighted, now took up the pen to defend himself in earnest against the attacks of prejudice, malice, and ignorance, and to enlighten the public with regard to his own aims and motives. Within 3 years a remarkable series of essays appeared: *Die Kunst und die Revolution* (1849); *Das Kunstwerk der Zukunft, Kunst und Klima, Das Judenthum in der Musik* (1850); *Oper und Drama, Eine Mittheilung an meine Freunde, Über die Goethe-Stiftung, Ein Theater in Zürich, Erinnerungen an Spontini* (1851); *Über die Aufführung des Tannhäuser, Bemerkungen zur Aufführung der Oper Der fliegende Holländer* (1852). He also completed the 3-act prose drama *Wieland der Schmiedt*, hoping to bring it out in Paris as an opera in French verse; in 1852 the poems of the Nibelungen trilogy were finished, and privately printed in 1853; the full score of *Das Rheingold* was finished in 1854, and that of *Die Walküre* in 1856. In the meantime he conducted orchestral concerts, lectured on the musical drama, rehearsed and produced *Tannhäuser* at Zurich, 1855; in the spring of 1855 he likewise conducted eight concerts of the London Philharmonic Society. In 1857 he laid aside the half-finished score of *Siegfried*, and took up *Tristan und Isolde*, the poem being completed in that year, with the full score of Act I; the score of Act II was finished in Venice, March, 1859, and of Act III in Lucerne, August, 1859. He now gave concerts of his own works at Paris (1860), making many enthusiastic friends, but also stirring up active opposition, and incurring heavy debts. Two concerts in Brussels were even less successful. However, powerful interests in Paris were enlisted in his favor; the Emperor ordered that *Tannhäuser* should be put in rehearsal at the Grand Opéra; and it was brought out on March 13, 1861, though in the face of such tumultuous opposition by a hostile clique that it was withdrawn after the third performance. Upon this disaster followed a gleam of sunshine; W. was amnestied and returned to his native country in hopes of soon producing *Tristan;* the work was, indeed, received at the Vienna Court Opera, but given up as 'impracticable' after 57 rehearsals. He was partially conconsoled by hearing, for the first time, his own opera *Lohengrin* (Vienna, May 31, 1861); and he was greeted with effusion by Liszt and other leaders of German music at the Tonkünstler-Versammlung at Weimar in August. The design of a comic opera, *Die Meistersinger von Nürnberg*, sketched as far back as 1845, was now taken up with energy; he finished the poem at Paris, 1862, though the score was not completed until 1867. Up to 1864 he supported himself chiefly by giving concerts of his compositions, meeting with greatest success in Petrograd and Moscow. Despite all efforts, however, his situation became desperate; in 1863 he published the poems of the *Nibelung* cycle, having lost hope of finishing the musical setting. At this crisis King Ludwig II of Bavaria, who had just ascended the throne, sent for W. in 1864, inviting him to Munich with the promise of the amplest aid in carrying out his projects. Von Bülow was summoned as court Kapellmeister, to produce *Tristan und Isolde* (June 10, 1865). But court cabals, and persistent opposition on the part of leading musicians, rendered W.'s position so unpleasant that he left Munich in December, and settled in the village of Triebschen on the Lake of Lucerne, busying himself with the completion of the scores of *Die Meistersinger* (prod. Munich, June 21, 1868) and *Der Ring des Nibelungen, Siegfried* being finished in 1869, and *Götterdämmerung* in 1874. King Ludwig's plan for a special Wagner Theatre in Munich having fallen through, W. fixed upon Bayreuth, in 1871, as the place for it; the cornerstone was laid in 1872, on W.'s 59th birthday. The

fund required for erecting the new theatre, which was built according to W.'s original plans, was raised by private subscription, by the contributions of 'Wagner Societies' (Wagner-Vereine) formed all over the world, and by a series of concerts arranged by W. in various German cities. At length, in August, 1876, the dream of his life was realized; three complete performances of the *Der Ring des Nibelungen* were given at the Bayreuth theatre, attended by musical notabilities from the four quarters of the globe, and honored by the presence of Emperor William I and King Ludwig. Hans Richter conducted the orchestra, in which Wilhelmj led the violins. Musically a grand success, the undertaking left W. again heavily involved in debt; concerts given at the Albert Hall, London, in 1877, gave meagre pecuniary returns; but he was finally relieved by the setting aside of the royalties derived from performances of the cycle at Munich. The next few years were occupied with literary work, and with the completion of his last dramatic composition, the 'Bühnenweihfestspiel' *Parsifal*, finished in 1882, and produced for the first time on July 26 of that year, other performances following through July and August, all under the master's personal supervision. He also made arrangements for the performances of 1883; in the autumn of 1882 ill health compelled him to seek relief in Venice, where he spent the winter; death overtook him suddenly on Feb. 13, 1883. His remains were interred in the garden of his villa 'Wahnfried' at Bayreuth.

In 1861 Wagner separated from his first wife, who went to Dresden, and died there Jan. 27, 1866. On Aug. 25, 1870, he married Cosima, the daughter of Liszt, after her divorce from her first husband, Hans von Bülow.

In comprehensiveness and grandeur of conception, originality and boldness of execution, vividness of characterization, intensity of expression and sustained power Wagner towers like a colossus above all other dramatic composers. From the outset he penned his own poems according to his own ideas. He wasted no time in searching for libretti from which to borrow ideas, or for a librettist to cast his ideas in the conventional mould. When he wrote a work, he was so filled with his subject that it was a natural necessity for him to put it into concrete shape, and so disburden his teeming imagination. His was a thoroughly poetic nature. And in true dramatic instinct he was so far in advance of his musical contemporaries, that many of them never could appreciate his preëminence. Of his first operas, *Die Feen*, *Das Liebesverbot* and *Rienzi*, it may be said briefly that they represent his immature, formative, imitative period. With *Der fliegende Holländer* the individual Wagner, the genius, is unveiled, almost abruptly. The plain, straightforward mythical tale, a conflict of stormy emotions and the apotheosis of love and self-sacrifice, appeals to every heart; the music, radiating from the central ballade sung by Senta, of an elementary power enhanced by the (already) original employment of leading-motives [Leitmotive], is as wildly romantic, as tenderly pathetic, and as sternly tragic, as the successive situations—and, above all, a music not written to exhibit the beauty and agility of the singers' voices, but to follow the drama into its least details without the customary breaks made by set numbers (arias, duets, ensembles); here the heroine has only one solo, the Ballade, and the hero none, in the customary sense. And all these innovations—the derivation of the dramatic and musical whole from a central source; the preservation of dramatico-musical unity by the use of *Leitmotive;* the subordination of the singers to dramatic requirements; and the absolute melodic and harmonic freshness and vigor, combined with daring orchestration—all these at once in one work! No wonder that there was a rattling of dry bones.—In *Tannhäuser* and *Lohengrin* (1848) Wagner's second period, the romantic, closes. In these two operas he employs like means, in substantially the same manner, though with growing variety and refinement.—The third period opens six years later, with *Das Rheingold* (1854). The intermediate time has been one of profound self-searching and reflection. W.'s ideas concerning the union of the arts have been fully matured and formulated (cf. *Das Kunstwerk der Zukunft*, *Oper und Drama* and *Eine Mittheilung an meine Freunde*); and in this period they are carried out to their ultimate logical conclusion. He assumes the rôle of a reformer of the musico-dramatic stage; unsparingly criticizes and condemns the faulty and illogical plan of the Italian 'opera' and the French 'grand opera,' and naturally discards these titles, calling his own subsequent works 'music-dramas,' adding specific titles ('Handlung' [action] for *Tristan und Isolde;* 'Bühnenfestspiel' [stage festival-play] for the *Nibelungen;* 'Bühnenweihfestspiel' [stage-consecrating festival-play] for *Parsifal*). To quote his own words, "the mistake in the art-form of the opera consists in this, that a means of expression (music) was made the end, and the end to be expressed (the drama) was made a means." Only in a coördinated coöperation of musical and scenic means of expression with the end to be expressed, the dramatic action, could a genuine and perfect musical drama be achieved. The choice of subject is of the utmost importance, for not all subjects lend themselves to musical characteri-

zation. The study of his own sketches, *Friedrich der Rothbart* and *Siegfrieds Tod* (both written in 1848) convinced him that the former (historical) was absolutely complete as a spoken drama, whereas the latter (legendary) imperatively demanded the aid of music. This conviction he formulated thus: "The subject to be treated by the word-tone poet (Worttondichter) is the purely human, freed from all convention and from everything historically formal." The new art-work also begot its own artistic form: continuous thematic development of leading-motives. Wagner's orchestra now became an exponent of the dramatic action; the highly individualized and pregnant leading-motives, now singly, in bold relief, now subtly intertwined and varied, plastically present the ever-changing soul-states of the characters of the drama and form the connecting-links for the dramatic situations; the singing of the actors is resolved into a lofty declamation ('Sprechsingen,' Wagner calls it) of telling dramatic force. In richness, variety, and novelty of effect, W.'s theatre-orchestra stands unrivalled; in chromatic and enharmonic modulation, rhythmic multiformity, and fertility and originality of contrapuntal combination and thematic exploitation, he is wholly *sui generis*. *Tristan und Isolde*, *Die Meistersinger*, *Der Ring des Nibelungen* and *Parsifal* differ widely in their subjects, and consequently in the character of their music, each presenting a distinctive physiognomy; but all exhibit those striking characteristics which are immediately recognized as typically Wagnerian. Whatever one's personal preference for one or the other of these works, one always has the feeling that the music of each drama is the perfect and only possible expression of that particular subject. All represent an elevation of sustained dramatic energy undreamed of before the advent of Wagner, and not attained since.

Wagner's reform was incomparably more far-reaching in aim, import and effect than Gluck's. The latter's chief purpose was to counteract the arbitrary predominance of the singers, and this he tried to accomplish through insistence upon the drama and dramatic truth. But he failed to recognize the fact that the very form of the opera with its set numbers (arias, recitatives, ensembles, etc.), each musically complete in itself and not connected one with the other, was directly antagonistic to the very principle he sought to emphasize. Less than half a century after his death the abuses he had temporarily remedied flourished more than ever in the operas of Rossini, Bellini, Donizetti and Meyerbeer. Wagner struck at the root of the evil. When he turned away from opera, he did so with the conviction that this artifical form could never serve as a basis for true dramatic expression. In its place he has given the world a new form, the music-drama, founded on the dramatic side upon the drama of Shakespeare and Schiller, and on the musical side upon the art of Bach and Beethoven. So entirely new was Wagner's art, that, with a few exceptions, contemporaries failed to comprehend it, and W. was obliged to train singers and conductors in the new style of interpretation demanded by his works. Thus he became the founder of interpretative conducting and of a new school of dramatic singing.—As time passes, the figure of Wagner seems to assume more colossal proportions. He is one of those master-minds that belong to no time and to no nation, whose work lives as one of the vital forces of civilization.

Out of the extensive collection of Nikolaus Oesterlein (q. v.), who devoted his life to the acquisition of Wagneriana of every description, there has grown the **Wagner-Museum**, opened at Vienna in 1887. In 1897 it was transferred to Eisenach, where, pending the erection of a building on a magnificent scale, the treasures are housed in the villa formerly occupied by Fritz Reuter. The collections are being constantly increased, special attention being given to the enormous W.-library, which contains practically everything written about W. The directors are N. Oesterlein (1887–98), Hans Buhmann (1898–1904), Philipp Kühnert (since 1904).—See BIBLIOGRAPHY, under M and N.

WORKS.

WRITINGS.—Wagner spent a large amount of his enormous productive activity in writing. Besides the dramatic works he set to music, he wrote the texts of a 2-act comic opera, *Männerlist grösser als Frauenlist, oder Die glückliche Bärenfamilie* (1837), a 4-act tragic opera, *Die hohe Braut, oder Bianca und Giuseppe* (first sketch, 1836; completed 1842; comp. by J. F. Kittl, and prod. Prague, 1848) and a 3-act 'grosse Heldenoper' *Siegfrieds Tod* (1848; later expanded into *Götterdämmerung*); a 2-act comedy in ancient style, *Eine Kapitulation* (1871); dramatic sketches, *Die Bergwerke zu Falun* (1841), *Die Sarazenin* (1841), *Friedrich der Rothbart* (1846; enlarged 1848), *Jesus von Nazareth* (1848), *Wieland der Schmiedt* (1856), *Die Sieger* (1856). He expounded his theories on music and the music-drama in several works, the more important of which are *Die Kunst und die Revolution* (1849), *Das Kunstwerk der Zukunft* (1850), *Kunst und Klima* (1850), *Oper und Drama* (1851), *Eine Mittheilung an meine Freunde* (1851), *Über das Dirigieren* (1869), *Beethoven* (1870). In his later years he also touched upon a large number of religious, social and

economic subjects in essays of more or less value. The merits of his dramatic poems aroused only less dispute than his music; but to-day his name is found in every history of German literature as one of the great German dramatic poets. The first edition of his collected writings, edited by himself, was publ. at Leipzig in 9 vols. (1871–3) as *Gesammelte Schriften und Dichtungen;* it contains the dramatic works from *Rienzi* to *Der Ring des Nibelungen*, the above-mentioned essays, besides numerous others written between 1840–71. The second ed. (1882–3), with an additional vol. (*Parsifal* and essays), was also prepared by W. personally; the 3d (1887) and 4th (1897) editions are only reprints. Not contained in these editions, and publ. separately, are: *Entwürfe, Gedanken, Fragmente* (ed. by H. von Wolzogen; Leipzig, 1885); *Jesus von Nazareth* (ib., 1887); *Nachgelassene Schriften und Dichtungen* (ib., 1895; 2d ed. 1902); *Gedichte* (ed. by K. F. Glasenapp; Berlin, 1905); *Entwürfe zu ‚Die Meistersinger,' ‚Tristan und Isolde' und ‚Parsifal'* (ed. by H. von Wolzogen; Leipzig, 1907); essays and criticisms of the first Paris period ed. by R. Sternfeld as *Aus R. W.'s Pariser Zeit* (Berlin, 1907); the texts of *Die Feen, Die hohe Braut, Das Liebesmahl der Apostel*, a fragment of *Die Hochzeit*, the sketch to *Die Bergwerke zu Falun*, and early essays ed. by J. Kapp as *Der junge W.* (Berlin, 1910). All these works were included in the 5th edition, ed. by H. von Wolzogen and R. Sternfeld (12 vols.; Leipzig, 1911). Engl. transl. by W. A. Ellis, *The Prose Works of R. W.* (8 vols.; London, 1892–1900); French tr. by J.-G. Prod'homme, F. Caillé and L. van Vassenhove, *Œuvres en Prose de R. W.* (9 vols.; Paris, 1907–13).—A detailed autobiography, *Mein Leben* (only up to May, 1864) was privately printed (15 copies, 1870) for distribution among intimate friends; publ. in 2 vols. at Munich, 1911 (simultaneously in Engl., Fr. and Russian).—Very valuable and important is W.'s voluminous published correspondence. See BIBLIOGRAPHY, under B.—Cf. also K. F. Glasenapp and H. von Stein, *W.-Lexikon. Hauptbegriffe der Kunst- und Weltanschauung W.'s in wörtlichen Ausführungen aus seinen Schriften zusammengestellt* (Stuttgart, 1883) and K. F. Glasenapp, *W.-Enzyklopädie. Haupterscheinungen der Kunst- und Kulturgeschichte im Lichte der Anschauung W.'s in wörtlichen Ausführungen aus seinen Schriften dargestellt* (2 vols.; Leipzig, 1891).

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Mar. 13, 1861; *L.*, Paris, Th. Éden, May 3, 1887; *T. u. I.*, Aix-les-Bains, Th. du Cercle, Sept. 10, 1896; *M.*, Lyons, Grand Th., Dec. 29, 1896; *Rh.*, Paris, Opéra, Nov. 17, 1909; *W.*, ib., ib., May 12, 1893; *S.*, ib., Opéra, Jan. 3, 1902; *G.*, ib., Th. Château d'Eau, May 17, 1902; *P.*, ib., Opéra, Jan. 2, 1914. ITALY: *R.*, Venice, La Fenice, Mar. 15, 1874; *H.*, Bologna, T. Comunale, Sept. 10, 1877; *T.*, ib., ib., Nov. 7, 1872; *L.*, ib., ib , Nov. 1, 1871; *T. u. I.*, ib., ib., June 2, 1888; *M.*, Milan, La Scala, Dec. 26, 1889; *Rh.*, Venice, La Fenice, Apr. 14, 1883; *W.*, ib., ib., Apr. 15, 1883; *S.*, ib., ib., Apr. 17, 1883; *G.*, ib., ib., Apr. 18, 1883; *P.*, Milan, La Scala, Jan. 1, 1914.

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SONGS: *Glockentöne* (comp. 1832; unpubl.); *Sieben Kompositionen zu Goethes Faust:* 1, *Lied der Soldaten.* 2, *Bauern unter der Linde.* 3, *Branders Lied.* 4, *Lied des Mephistopheles* [*Es war einmal ein König*]. 5, do. [*Was machst du mir*]. 6, *Gesang Gretchens* [*Meine Ruh ist hin*]. 7, *Melodram Gretchens* [*Ach neige, du Schmerzensreiche*] (comp. 1832; publ. 1914); *Carnevalslied* from *Das Liebesverbot* (comp. 1835; publ. 1885); *Der Tannenbaum* (comp. 1838; publ. 1871); *Les deux Grenadiers* [Fr. tr. by Heine himself] (comp. and publ. 1839); *Trois Romances:* 1, *Dors, mon enfant.* 2, *Attente.* 3, *Mignonne* (comp. 1839–40; publ. as suppl. to Lewald's 'Europa,' 1841–2); *Les Adieux de Marie Stuart* (comp. 1840; publ. 1913); *Tout n'est qu'images fugitives* (comp. 1840; publ. 1914); *Fünf Gedichte:* 1, *Der Engel.* 2, *Schmerzen.* 3, *Träume.* 4, *Stehe still.* 5, *Im Treibhaus* (Nos. 1–3 comp. Dec., 1857; No. 4, Feb., 1858; No. 5, June, 1858; all publ. 1862); *Kraftliedchen* (comp. 1871; publ. in 'Wiener Illustrierte Zeitung,' Oct. 14, 1877).

INCIDENTAL MUSIC: Allegro inserted in Aubry's Aria in Marschner's *Der Vampyr* (Würzburg, 1833; publ. 1914); incid. music to Gleich's farce *Der Berggeist* (Magdeburg, 1835 or '36; unpubl.; authenticity questioned by Glasenapp); *Oper- und Beschwörungsszene* for some unknown drama (probably prod. at Königsberg, 1837; unpubl.); *Romanze* in G, inserted in K. Blum's Singspiel *Marie, Max und Michel* (Riga, 1837; publ. 1914); Aria of Orovisto, for insertion in Bellini's *Norma* (Paris, 1841; publ. 1914).

ARRANGEMENTS: Pf.-score of Beethoven's Ninth Symphony (1830; unpubl.); do. of Donizetti's *La Favorita* and *Elisir d'Amore* (both publ. 1840); do. of Halévy's *La Reine de Chypre* and *Le Guitarrero* (both publ. 1841); Gluck's *Iphigénie en Aulide*, new translation and new close to overture (1846; prod. Dresden, Feb. 22, 1847; full score of new close, and complete pf.-score [by von Bülow] publ. 1859); Palestrina's *Stabat Mater*, with indications for performance (1848; prod. Dresden, Mar. 8, 1848; publ. 1877); Mozart's *Don Giovanni*, version of dialogues and recitatives and, in parts, new translation (1850; not prod.; unpubl.).

The first complete edition (including all hitherto unpubl. works), in 18 volumes, ed. by Michael Balling, was begun by Breitkopf & Härtel in 1914. Contents: I, *Rienzi*. II, *Der fliegende Holländer*. III, *Tannhäuser*. IV, *Lohengrin*. V, *Tristan und Isolde*. VI, *Die Meistersinger*. VII, *Das Rheingold*. VIII, *Die Walküre*. IX, *Siegfried*. X, *Götterdämmerung*. XI, *Parsifal*. XII, *Die Hochzeit*. XIII, *Die Feen*. XIV, *Das Liebesverbot*. XV, Part 1, Vocal works for solo voice; Part 2, Pf.-works. XVI, Part I, Orchestral works; Part 2, Choral works a capp. and with orch. XVII and XVIII, Posthumous orchestral works.—Up to June, 1918, vols. IV, XII, XIII, XV (1) and XVI (2) had appeared.

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Wag'ner, Siegfried, son of Richard W., born Triebschen, June 6, 1869. Intended for an architect, he attended a polytechnic school, but afterwards took up music, studying under Kniese and Humperdinck. After 1893, as a concert-conductor, he travelled through Germany, Austria, Italy and England, meeting with success; in 1894 asst.-cond. in Bayreuth; since 1896 one of the regular conductors. He conducts without score, and left-handed. On Sept. 21, 1915, he married Winifred Klindworth, a daughter of Karl K.—Works: A symphonic poem

Sehnsucht, based on Schiller's poem (1895); *Fahnenschwur* for male ch. and orch. (1914); a vl.-concerto (1915). The operas [texts by himself] *Der Bärenhäuter* (Munich, 1899); *Herzog Wildfang* (ib., 1901); *Der Kobold* (Hamburg, 1904); *Bruder Lustig* (ib., 1905); *Sternengebot* (ib., 1908); *Banadietrich* (Karlsruhe, 1910); *An Allem ist Hütchen Schuld* (Stuttgart, 1917);—not yet prod. are *Schwarzschwanenreich*, *Sonnenflammen*, *Der Haidekönig* and *Der Friedensengel*.—Cf. L. Karpath, *S. W. als Mensch und als Künstler* (Leipzig, 1902); K. F. Glasenapp, *S. W. und seine Kunst* (Leipzig, 1911; 2d ed. 1913).

Wal'cker [văhl'-], **Eberhard Friedrich,** born Kannstadt, July 3, 1794; d. Ludwigsburg, Oct. 4, 1872. Trained in the workshops of his father, a skilled organ-builder, he set up for himself in 1820, and won great renown by his excellent work and numerous inventions. After his death the business passed to his five sons, **Heinrich** [b. Oct. 10, 1828; d. Kirchheim, Nov. 24, 1903], **Friedrich** [b. Sept. 17, 1829; d. Dec. 6, 1895], **Karl** [b. Mar. 6, 1845; d. Stuttgart, May 19, 1908], **Paul** [b. May 31, 1846], and **Eberhard** [b. April 8, 1850]. The two surviving sons are the present (1918) heads of the firm. Of more than 1500 organs turned out by the firm, some of the largest are those in Ulm Cathedral (1856; 95 speaking stops; rebuilt and enlarged in 1914 to 171), Music Hall, Boston [now removed] (1863; 86 stops); Paulskirche, Frankfort (1833; 74 stops); St. Peter's, Petrograd (1840; 65 stops); Olaikirche, Reval (1842; 65 stops); Votivkirche, Vienna (1878; 61 stops); Riga Cathedral 1885; 124 stops); St. Stephen's Cath., Vienna (1886; 90 stops); St. Michael's, Hamburg (1912; 163 stops).

Waldersee [văhl'dĕr-zā], **Paul,** Graf **von,** born Potsdam, Sept. 3, 1831; d. Königsberg in Franken, June 14, 1906. A Prussian officer from 1848–71, he later turned to music; was co-editor of Breitkopf & Härtel's complete eds. of Beethoven and Mozart, and edited a valuable 'Sammlung musikalischer Vorträge,' to which he contrib. *Die Gesammtausgabe der Werke Mozarts* (No. 7; 1879), *Robert Schumann's Manfred* (No. 13; 1880), *Giov. Pierluigi da Palestrina und die Gesammtausgabe seiner Werke* (No. 52; 1884).

Waldstein [văhlt'stīn], **Ferdinand Ernst Gabriel,** Graf **von,** born Dux, Bohemia, Mar. 24, 1762; d. Vienna, Aug. 29, 1823. While serving his novitiate in the 'Deutscher Orden' at Bonn (1787–8) he became acquainted with Beethoven, whose unusual gifts he at once recognized; he presented B. with a piano, and on several occasions aided him materially, pretending that the sums were extra allowances from the Elector; after B.'s removal to Vienna the count introduced him to the circles of the aristocracy; in later life their intimacy seems to have cooled. W. was an excellent amateur musician; B. wrote a set of vars. in C for pf. 4 hands on a theme of W.'s (publ. 1794), and later (1805) dedicated to him the great sonata in C, op. 53. W. also planned the *Ritter-Ballet* (1791), to which B. wrote the music (score publ. 1872).—Cf. A. Thayer, *Beethoven's Leben* (vol. i; 2d ed. Leipzig, 1901, p. 213 et seq.).

Waldteufel [văhlt'toi-fĕl], **Emil,** born Strassburg, Dec. 9, 1837; d. Paris, Feb. 16, 1915. Received his first instruction from his father, Nathan W. (1806–70), prof. at the Cons.; then sent to the Paris Cons. (Marmontel and Laurent), leaving before completing his studies to accept a position with the pf.-manufacturer Scholtus. The success of his first waltzes, *Joies et Peines* and *Manola* (publ. at his own expense) determined him to devote himself entirely to writing dance-music; lived all his life in Paris, making several very succ. concert-tours to London, Berlin, Vienna, etc., conducting his own music. In 1865 he was app. chamber-musician to the Empress Eugénie and dir. of the court balls. He publ. 268 dances, mostly for orch.; a selection of the most popular ones appeared in 5 vols.; several waltzes (*Les Sirènes*, *Mon Rêve*, *Les Violettes*, *Estudiantina*, *Dolores*, *Toujours ou Jamais*, etc.) for a time almost rivalled in popularity those of Strauss.

Waley, Simon, born London, Aug. 23, 1827; d. there Dec. 30, 1875. St. pf. with Moscheles, Bennett and G. A. Osborne, and comp. with Horsley and Molique; although an excellent pianist and talented composer, he devoted himself to a mercantile career (member of the Stock Exch.). His comps. show the influence of Mendelssohn.—Works: Op. 16, pf.-concerto in E♭; 2 pf.-trios (op. 15, B♭; op. 20, G m.); pf.-pcs. (2 and 4 hands); songs and part-songs. Settings of Psalms 117 and 118 are in vol. i of 'Musical Services of the West London Synagogue.' Several orchl. comps. have remained MS.

Walker, Edyth, dramatic contralto; born Hopewell, N. Y., Mar. 27, 1870. Pupil of Orgeni at the Dresden Cons.; début at a Gewandhaus concert in 1895; same year operatic début as Fides at the Hofoper in Vienna, and eng. there until 1903; also sang 'Gastrollen' at many of the larger German theatres; 1903–6, at the M. O. H. (début as Amneris); 1906–12, alternating at the R. Opera (Berlin) and the Stadtth. in Hamburg; since then at the Hofoper in Munich; sang at Cov. Garden in 1900, '08, '10 (creating Klytemnestra in the London première of

Strauss's *Elektra*, Feb. 19) and '12; has sung in many important concerts and festivals in Germany. Although a real contralto, she has sung successfully Elisabeth, Venus, Isolde, Kundry (at Bayreuth) and the 3 Brünnhildes.

Walker, Ernest, born Bombay, July 15, 1870. Educated at Balliol Coll., Oxford; entirely self-taught in music; Mus. Doc., Oxon., 1898; since 1900 dir. of music at Balliol Coll., member of the Board of Musical Studies for Oxford Univ. and inspector of music for Girls' Public Day School Trust; 1899–1902, editor of 'The Musical Gazette.' —Works: For soli, ch. and orch., *Hymn to Dionysus, Ode to a Nightingale, Stabat Mater;* concert-overture in F m.; *Intermezzo* for str.-orch.; pf.-quintet in A; quintet for horn and strs. in B♭; pf.-quartet in D; *Fantasia* in D for str.-quartet; pf.-trio in C m.; vl.-sonata in A; vla.-sonata in C; vars. for pf. and vla.; *Ballade* in D m. for vl. and pf.; do. in F for vcl. and pf.; *Prelude and Fugue* in D for org.; songs and part-songs. Author of *Beethoven* (1905) and *A History of Music in England* (1907).

Walker, John, the English lexicographer; born Colney Hatch, Middlesex, Mar. 18, 1732; d. London, Aug. 1, 1807. Wrote *The Melody of Speaking Delineated* (1787; often republ.), with an original notation for representing the musical inflexions of the speaking voice.

Walker, Joseph Cooper, born Dublin, Nov., 1760; d. St.-Valéry, France, April 12, 1810.—Publ. *Historical Memoirs on the Irish Bards*, with notes on Irish music (1786); *An Historical Account and Critical Essay on the Opera . . .* (1805); etc.

Wallace, William, born Greenock, Scotland, July 3, 1860. After finishing his education at Fettes Coll., Edinburgh, he st. medicine at Glasgow Univ. (M.D. 1888); intending to specialize in ophthalmology, he st. some time at Moorfields and Vienna, but finally abandoned medicine for music; returned to medicine after the declaration of war (1914), receiving a commission in the R. Army Medical Corps as specialist in ophthalmology. In music he is practically self-taught, having attended the R. A. M. only a few months (1889). As Honorary Secretary of the Society of British Composers and of the R. Philh. Soc. he has been deeply interested in the welfare of British music and the status of the British composer; was instrumental in securing for the composer substantial benefits under the Copyright Act of 1912; served on the Composers' Copyright Committee of the Soc. of British Authors. His wife, Ottilie Helen (daughter of the late Lord McLaren; pupil of Rodin, Paris), is a well-known sculptress, having exhibited in the Paris Salon and at the principal English exhibitions.—Works: 6 symph. poems, *The Passing of Beatrice* (1892; regarded by English critics as the turning-point of the new British school), *Amboss oder Hammer* [*Anvil or Hammer*] (after Goethe; 1896), *Sister Helen* [after Rossetti; 1899), *Greeting to the New Century* (written for the Philh. Soc.; 1901), *William Wallace* (for the 6th centenary of his death; 1905), *François Villon* (1909); 2 symphonies, *The Creation* (1899) and *Koheleth* (choral; unfinished); 3 suites for orch., *The Lady from the Sea* (Ibsen; 1892), *Pelléas and Mélisande* (Maeterlinck; 1900), *Moidart;* prelude to *The Eumenides* of Æschylus (1893); overture, *In Praise of Scottish Poesie* (1894); *The Massacre of the Macpherson*, burlesque cantata for male ch. and orch.; *The Outlaw*, scena for bar. and orch.; *The Rhapsody of Mary Magdalene*, vocal scene; *My Soul is an Enchanted Boat*, trio for voice, vl. and pf.; a pf.-trio; *Spanish Songs*, vocal quartets; song-cycles, *Freebooter Songs* (w. orch.), *Lords of the Sea* and *Jacobite Songs;* songs (many to his own words).—Author of *The Divine Surrender*, a mystery play (1895); *The Threshold of Music: An Inquiry into the Development of the Musical Sense* (1908); *The Musical Faculty: Its Origins and Processes* (1914). Has transl. the texts of Berlioz's *Damnation de Faust*, Missa's *Muguette*, Strauss's *Feuersnot* and Leroux's *Le Chemineau;* also many songs by Sibelius, Weingartner, and others.

Wallace, William Vincent, born Waterford, Ireland, June 1, 1813; d. Château de Bages, Haute Garonne, Oct. 12, 1865. The family removed to Dublin, where W. played with the violins in the orch., and later appeared as a soloist. He left Ireland in 1835, and for some years led an adventurous life in Australia, the East Indies, South America, Mexico and the United States, giving concerts at intervals with sensational success. In 1845 he was in London, and prod. the opera *Maritana* (Drury Lane, Nov. 15), which is still played; *Matilda of Hungary* followed in 1847. He resumed his wanderings, and revisited N. and S. America. From 1853 he lived chiefly in London and Paris. The opera *Lurline* (Covent Garden, Feb. 23, 1860) had tremendous success; his others are *The Amber Witch* (1861), *Love's Triumph* (1862), and *The Desert Flower* (1863); his last opera, *Estrella*, remained unfinished. His pf.-music had great vogue; some noted numbers are *La Gondola*, op. 18; 2 Nocturnes, op. 20; *Chant d'amour*, op. 26; *Nocturne mélodique*, op. 30; *Mélodie irlandaise*, op. 53; *Music murmuring in the trees; Valse brillante de salon; Tarentelle;* etc.—Cf. A. Pougin, *W.*

V. W., étude biographique et critique (Paris, 1866); W. H. G. Flood, *W. V. W., a Memoir* (London, 1912).

Wallaschek, Richard, born Brünn, Nov. 16, 1860. St. law and philosophy in Vienna, Heidelberg and Tübingen; 1886–90, 'Privatdozent' of philos. at Freiburg, Baden; 1890–5, in London eng. in research work in the British Museum; 1896, 'Privatdozent' of musicology at Vienna Univ., later becoming prof. extraord.; 1896–1909, mus. critic of 'Die Zeit'; 1900–2, prof. of esthetics at the Cons. of the 'Ges. der Musikfreunde'; since 1908 member of the Bd. of Directors of the 'k. k. Akad. f. Musik u. darst. Kunst.'—Works: *Ästhetik der Tonkunst* (1886); *Primitive Music: An Inquiry into the Origin and Development of Music, Songs, Instruments, Dances and Pantomimes of Savage Races* (1893; Ger. ed., enlarged, as *Anfänge der Tonkunst*, 1903); *Psychologie und Pathologie der Vorstellung. Beiträge zur Grundlegung der Ästhetik* (1905); *Geschichte der Wiener Hofoper* (4 parts; 1907–9). The valuable essays *Über die Bedeutung der Aphasie für den musikalischen Ausdruck*, in 'Vschr. f. M.-W.' (1891); *Das musikalische Gedächtnis*, ib. (1892); *On the Origin of Music*, in 'Mind' (1891); *On the Difference of Time and Rhythm in Music*, ib. (1893); *Natural Selection and Music*, in 'Report of Internatl. Congr. of Exper. Psychol.' (1892); *Die Bedeutung der Aphasie für die Musikvorstellung*, in 'Ztschr. f. Phys. u. Psych. der Sinnesorgane' (1893); *How We Think of Tones and Music*, in 'Contemp. Rev.' (1894); *Musikalische Ergebnisse des Studiums der Ethnologie*, in 'Globus' (1895); *Anfänge unseres Musiksystems*, in 'Mitteilungen d. Anthropol. Ges.' (1897); *Urgeschichte der Saiteninstrumente*, ib. (1898); *Entstehung der Skala*, in 'Sitzungsber. d. k. k. Akad. d. Wiss.' [Vienna] (1899); *Das ästhetische Urteil und die Tageskritik*, in 'Jahrb. Peters' (1904); *Der Wert phonographischer Aufnahmen von Gesängen der Naturvölker*, in Report of the 16th Amer. Congress [Vienna] (1908); *Die physiologischen Grundlagen des musikalischen Hörens*, in 'Schrften d. Vereins zur Verbr. naturw. Kenntnisse' [Vienna](1911); *Beethoven und Erzherzog Rudolf*, in 'Österr. Rundschau' (1911).

Wal'lenstein, Martin, born Frankfort-on-Main, July 22, 1843; d. there Nov. 29, 1896. Pianist, pupil of Dreyschock at Prague, and Hauptmann and Rietz at Leipzig. Made many concert-tours; was noted as a master of phrasing.—Prod. a 2-act comic opera, *Das Testament*, at Frankfort (1870), and an overture; publ. a pf.-concerto in D m., pf.-studies, solo pieces, etc.

Wal'lerstein, Anton, born Dresden, Sept. 28, 1813; d. Geneva, Mar. 26, 1892. Violinist and popular dance-comp.; made concert-tours as a child, joined the Dresden court orch. in 1829, was a member of the Hanover orch. 1832–41, lived there in retirement till 1858, thereafter in Dresden.—Publ. about 300 pieces of dance-music; variations f. violin w. orch. (op. 2); songs.

Wall'ner, Leopold, born Kiev, Russia, Dec. 9, 1847. Writer and music-teacher in Brussels. Publ. *De la Mathésis dans la musique* (1891).

Wall'nöfer, Adolf, b. Vienna, April 26, 1854. Pupil of Waldmüller, Krenn and Dessoff for comp.; of Rokitansky for singing. Baritone concert-singer in Vienna; his voice developing into a tenor in 1880, he sang at the Olmütz City Th., then (1882) joined Neumann's Wagner troupe, went later to the Bremen City Th., and thence to the German Landestheater at Prague. Sang in opera in the N. Y. season of 1897–8. Works: The opera *Eddystone* (Prague, 1889; Berlin, 1894; succ.); op. 10, *Die Grenzen der Menschheit* for alto (bar.) solo, ch. and orch.; op. 25, *Gersprenz* for bar. solo, male ch. and orch.; op. 31, *Der Blumen Rache* for ch. and orch.; op. 67, *Hymne an die Erde* for ten. solo, ch. and orch.; male choruses (op. 26); fem. choruses (op. 106, 107); pf.-pcs. (op. 34, 37, 38); numerous fine songs and ballads, a selection of which was publ. in 5 vols. Author of *Resonanztonlehre* (1911).

Walmisley, Thomas Attwood, son of Thomas Forbes W.; born London, Jan. 21, 1814; d. Hastings, Jan. 17, 1856. Pupil of Attwood. Organist of Croydon Ch., 1830; of Trinity and St. John's Colleges, Cambridge, 1833. Mus. Bac., Cantab., 1833; Mus. Doc., 1848; Prof. of Music at Cambridge, 1836.—Works: 2 Installation-Odes; a 4-part choral hymn; songs; edited colls., e. g., 'Cathedral Music, a Coll. of Services and Anthems' (1857); 'Coll. of Chants with the Responses in use at the Chapels of King's, Trinity and St. John's Colleges, Cambridge' (1845).

Walmisley, Thomas Forbes, born London, May 22, 1783; d. there July 23, 1866. Pupil of Thomas Attwood; 1814–54, organist St. Martin-in-the-Fields. Popular glee-composer; publ. 4 colls. of 6 glees each; also 'A Coll. of Glees, Trios, Rounds and Canons' (1826); many single glees; church-music; songs.

Wal'ter, August, born Stuttgart, 1821; d. Basel, Jan. 22, 1896. Pupil of Sechter at Vienna; mus. dir. at Basel from 1846, where his labors, especially in the cause of good church-music, have borne fruit.—Works: Op. 1, 3 str.-quartets (D, C m., F); op. 7, octet for strs., ob., clar., horn and bassoon; op. 9, symphony in E♭; op. 13, *Fantasie und Ca-*

priccio for cl. and pf.; op. 16, concert-overture in D; op. 18, *Lustige Musikanten*, male ch. with horn-quartet; male choruses, songs.

Wal'ter, Bruno, born Berlin, Sept. 15, 1876. Pupil at Stern's Cons. of H. Ehrlich, L. Bussler and R. Radecke; after serving short terms as Kapellm. at Cologne, Hamburg, Breslau, Presburg, Riga and Berlin he entered on a brilliant career at the Vienna Hofoper (1901–13); on Jan. 1, 1914, he succ. Mottl as Hofkapellm. and Generalmusikdirektor in Munich.—Works: *Das Siegesfest* for soli, ch. and orch.; 2 symphonies; a pf.-quintet; a str.-quartet; a pf.-trio; a vl.-sonata; songs.—Cf. M. Komorn-Rebhan, *Was wir von B. W. lernten* (Vienna, 1914).

Walter, Friedrich Wilhelm, born Mannheim, Sept. 3, 1870. *Dr. phil.*, Heidelberg, 1892. Living in Mannheim as a writer; contributes to various periodicals, and is mus. critic for the 'Mannheimer Generalanzeiger.' Has publ. a series of monographs on music in Mannheim: *Die Entwickelung des Mannheimer Musik- und Theaterlebens* (1897); *Geschichte des Theaters und der Musik am Kurpfälzischen Hofe* (Leipzig, 1898); and *Archiv und Bibliothek des Grossherzoglichen Hof- und National-theaters in Mannheim* (2 vols.; Leipzig, 1899); also the chapters on mus. history in Hans Kraemer's *Das 19. Jahrhundert in Wort und Bild* (3 vols.; Berlin, 1898).

Wal'ter, George William, born New York, Dec. 16, 1851; d. Washington, D. C., Mar. 11, 1911. At the age of 5 he played the organ at Trinity Chapel; studied further under J. K. Paine (Boston) and S. P. Warren (New York); lived in Washington from 1869. Was especially noted for his skill as an improviser and in registration. Received the degree of Mus. Doc. from Columbian College, Washington, in 1882. His mus. library was one of the finest in the country.

Wal'ter, Gustav, born Bilin, Bohemia, Feb. 11, 1836; d. Vienna, Jan. 30, 1910. Stage-tenor, pupil of Prague Cons.; sang at first in Brünn, and from 1856–87 at the Vienna Court Opera as principal lyric tenor. He was especially famous as a Lieder singer.

Wal'ter, Ignaz, born Radowitz, Bohemia, 1759; d. Ratisbon, April, 1822. Comp. and tenor singer; pupil of Starzer at Vienna; eng. at the Court Th. in 1779; at Prague, 1783; at Mayence, 1789, and with the Grossmann company at Halle and Bremen, undertaking its management after G.'s death, and travelling to Frankfort and Ratisbon. For this troupe he wrote the 'Singspiele' *Der ausgeprügelte Teufel, 25,000 Gulden, Die böse Frau, Der Trank der Unsterblichkeit, Doctor Faust*, etc.; also comp. a cantata for the coronation of Leopold II, a *Friedenskantate*, a *Weihnachtskantate*, 6 masses, 6 motets, a quartet f. harp, flute, violin and 'cello, etc.

Wal'ter, Karl, born Cransberg, Taunus, Oct. 27, 1862. Pupil of Meister and Schmetz at the Teachers' Seminary, Montabaur (1880–2), later of the Ratisbon School for Church-music (1886–8); then became teacher, organist, and choirmaster at Biebrich-on-Rhine; from 1893, music-teacher at Montabaur Seminary; since 1903 also instr. of church-music at the Priests' Seminary in Limburg. Contributor to Haberl's 'Musica sacra,' and the 'Kirchenmusikalisches Jahrbuch'; writer for the 'Monatshefte für Musikgeschichte'; has comp. motets *a* 3–6, organ-music, and a triple fugue (prize). Author of a valuable *Glockenkunde* (1913).

Waltershausen [văhl'ters-how-zen], (**Hermann**) **Wolfgang,** Freiherr **von,** b. Göttingen, Oct. 12, 1882. Pupil of M. J. Erb in Strassburg and L. Thuille (1900) in Munich, where he settled. Has composed the operas *Elsa Klapperzehen* (Dresden, 1909), *Oberst Chabert* (Frankfort-on-M., 1911), *Richardis* (Karlsruhe, 1915); also songs (8 w. orch.).

Wal'ther von der Vogelweide, the foremost Minnesinger, and the greatest lyric poet of mediæval Germany; born in the Tyrol (?), about 1160; d. Würzburg, after 1227. In Wagner's *Tannhäuser* he appears as one of the rival singers at the Wartburg. Among editions of his works cf. Lachmann (5th ed. Berlin, 1885); High German translation by Simrock (7th ed. Leipzig, 1883); also cf. Wilmanns, *Leben und Dichten Walthers v. d. V.* (Bonn, 1882) and Leo, *Die gesammte Litteratur Walthers v. d. V.* (Vienna, 1880).

Wal'ther, Johann, born Cola (Kahla?), Thuringia, 1496; d. Torgau, April, 1570. In 1524, singer in the Electoral chapel at Torgau, and was summoned to Wittenberg by Luther to assist in the composition and regulation of the German Mass. Court Kapellm. at Torgau 1525–30; from 1548–54, Kapellm. to Moritz of Saxony of the Dresden Court Chapel.—Publ. *Geystlich Gesangk Buchleyn* (Wittenberg, 1524; the first Protestant singing-book, *a* 4; often republ.; reprinted in vol. vii of 'Publ. Ges. Mfschg.'); *Cantio septem vocum in laudem Dei omnipotentis et Evangelii ejus* (ibid., 1544); *Magnificat 8 tonorum* (1557); *Ein newes christliches Lied* (1561); *Ein gar schöner geistlicher und christlicher Bergkreyen* (1561); *Lob und Preis der himmlischen Kunst Musica* (1564); *Das christlich Kinderlied Dr. Martin Luthers ‚Erhalt uns Herr bei deinem Wort'* (1566). Various numbers in colls.—Cf. K. Winterfeld, *Der Evangelische Kirchengesang* (vol. i; Leipzig, 1843).—See also Q.-Lex.

Wal'ther, Johann Gottfried, b. Erfurt, Sept. 18, 1684; d. Weimar, Mar. 23, 1748. A pupil of Adlung, Kretschmar and J. B. Bach at Erfurt, where he was app. organist of the Thomaskirche in 1702; in 1707, town-organist at Weimar, and music-master to the children of the Ducal family; from 1720, court musician. A near relative and close friend of J. S. Bach's, he nevertheless hardly more than mentions him in his Lexicon. He stands next to Bach as a master of chorale-variations for organ. Mattheson called him a second Pachelbel. His greatest work is the *Musikalisches Lexikon oder Musikalische Bibliothek*, the first mus. encyclopædia of biography, bibliography and terms (1732); he had previously publ. the 64-page *Alte und neue musikalische Bibliothek oder musikalisches Lexikon* (1728).—Also publ. a *Clavierconcert* (unaccompanied; 1741); Prelude and Fugue (1741); 4 chorale-variations (*Jesu meine Freude, Meinen Jesum lass' ich nicht, Allein Gott in der Höh' sei Ehr', Wie soll ich dich empfangen);* many chorale-variations, preludes, fugues, and toccatas, in MS.; also 5 colls. of 'Choralbearbeitungen' by other composers. His organ-works were ed. by M. Seiffert in vols. xxvi and xxvii of 'Dkm. d. Tonk.'—Cf. H. Gehrmann, *J. G. W. als Theoretiker*, in 'Vschr. f. M.-W.' (1891).—See also Q.-Lex.

Walthew, Richard Henry, born London, Nov. 4, 1872. St. for a short time at the G. S. M.; winning a scholarship, he studied under Sir H. Parry at the R. C. M. (1890–4); 1900–4, mus. dir. of the Passmore Edwards Settlement; in 1905 app. dir. of the operatic class at the G. S. M., and in 1907 prof. of music at Queen's Coll.; since 1909 also cond. of the South Place Orch., Finsbury. —Works: 2 operettas, *The Gardeners* and *The Enchanted Island; The Pied Piper of Hamelin* (Browning) and *Ode to a Nightingale* (Keats) for soli, ch. and orch.; *Three Night Scenes* for orch.; *Variations* for do.; pf.-concerto in E♭; *Konzertstück* for vl. and orch.; a pf.-quintet; a pf.-quartet; 3 str.-quartets; 2 pf.-trios; a vl.-sonata; suites for clar. (or vla.) and pf.; vocal quartets w. pf.; songs.

Wäl'zel, Camillo [pseudonym **F. Zell**], born Magdeburg, 1829; d. Vienna, Mar. 17, 1895. At first intended for a military career, he became a steamboat-captain on the Danube; at the end of the '50's he began literary work as a translator of French comedies and writer of short stage-pieces (e. g., *Die Büste*); later, usually in collaboration with Richard Genée, he wrote libretti for Strauss, Suppé, Millöcker, Genée, Max Wolf, Czibulka, Dellinger, etc., on which not only his fame, but, in great measure, the success of German operetta in the 19th century, rests.

Wambach, Émile (-Xavier), born Arlon, Luxemburg, Nov. 26, 1854. Pupil of Benoît, Mertens and Callaerts at the Antwerp Cons. In 1902 app. inspector of the music-schools of Belgium; in 1913 succ. Jan Blockx as dir. of the R. Flemish Cons. at Antwerp.—Works: *Aan de boorden van de Schelde* [On the Banks of the S.], symphonic poem; orchl. fantasias, pf.-pieces;—the Flemish drama *Nathans Parabel;* 2 oratorios, *Moses op den Nyl*, and *Yolande;* cantata *Vlaanderland* [Flanders] f. male chorus; *De Lente* (Spring) f. female ch. and orch.; cantata for the Rubens Festival; a children's cantata; *Memorare*, and a Hymn, f. ch. and orch.; a mass, a Te Deum, and other church-music; choruses and songs.

Wang'emann, Otto, born Loitz-on-the-Peene, Jan. 9, 1848. Pupil of G. Flügel at Stettin, and Fr. Kiel at Berlin; 1878, organist and singing-teacher at the Demmin Gymnasium; 1886, org. at the Luisenkirche and singing-teacher at the Kaiserin Augusta-Gym. in Charlottenburg; since 1905 do. at the 1st Realschule in Berlin.—Publ. *Grundriss der Musikgeschichte* (1878); *Geschichte der Orgel* (1879; 3d ed. 1887); *Geschichte des Oratoriums* (1880); *Leitfaden für den Singunterricht an Gymnasien;* also a *Weihnachtsmusik* f. soli, ch. and orch.; school-songs; pf.-pieces. Edited 'Der Organist' in 1879; in 1880 succ. Hahn as editor of 'Tonkunst.'

Wanhal [van Hal], Johann Baptist, b. Neu-Nechanitz, Bohemia, May 12, 1739; d. Vienna, Aug. 26, 1813. Son of a peasant, and self-taught until sent to Vienna by Countess Schaffgotsch. Studied later in Italy, and settled in Vienna; he was a favorite composer, especially for amateur pf.-players, before the advent of Mozart and Beethoven. —Publ. 12 symphonies for strings, 2 oboes and 2 horns; 12 string-quartets; 12 trios f. 2 violins and 'cello; quartets (concerti) f. pf. and strings; quartets f. pf., flute, violin and 'cello; pf.-trios; 5 pf.-sonatas f. 4 hands, and 6 f. 2 hands; violin-duos; 6 violin-sonatas w. pf.; characteristic sonatas (*militaire, The Battle of Würzburg, The Battle of Trafalgar);* many pf.-sonatinas, among them an interesting set of 12; 70 books of variations f. pf.; fantasias, dances, and other pf.-pieces; fugues, preludes, etc., for organ; 2 orchl. masses; 2 offertories f. high soprano w. orch.; also prod. 2 operas, and left 88 symphonies, 94 string-quartets, etc., in MS.—See Q.-Lex.

Wan'ski, Johann Nepomuk, Polish violinist, born c. 1800; son of Jan W., a popular Polish song-composer; studied in Warsaw, and later under Baillot at Paris. Made extended concert-tours in Southern France, Spain, Italy and Switzerland; then, with impaired health, settled in Aix in Provence as a teacher.—Works: A method for violin; method for viola; *Gymnastique des doigts et*

de l'archet; l'Harmonie, ou la science des accords; a concertino, études, variations, fugues, fantasias, romances, etc., f. violin.

Ward, Frank Edwin, born Wysox, Pa., Oct. 7, 1872. Pupil at N. Y. Coll. of Music (1892–6) of A. Spanuth (pf.), J. P. Lawrence (org. and theory) and S. A. Pearce (theory); also st. organ with W. C. Macfarlane at the Scharwenka Cons. (1896–7); 1898–1903, pupil of MacDowell at Columbia Univ., where he held the Mosenthal fellowship in music (1902–4); was Univ. organist (St. Paul's Chapel) from 1902–13; since 1909 assoc. prof. of music; since 1915 also teacher of theory at the Trinity School of Church-music. Has filled several positions as org. and choirm.; since 1902 at Temple Israel, and since 1906 at the Ch. of the Holy Trinity. A. A. G. O., 1898.—Works: Op. 1, vl.-sonata in E m. (MS.); op. 9, do. in G; op. 10, *Rhapsody* in F m. for vl. (or vcl.) and pf.; op. 13, *Scherzo* in E♭ for orch. (MS.); op. 15, organ-sonata in F m.; op. 18, pf.-quartet in F m. (MS.); op. 20, *The Saviour of the World*, Lenten cantata; op. 22, str.-quartet in C m. (MS.; won prize of Nat. Fed. of Mus. Clubs, 1917); op. 23, *The Divine Birth*, Christmas cantata; op. 31, *An Ocean Rhapsody* in A♭, for orch.; services, anthems; org.-pcs.; pf.-pcs.; songs and part-songs; without opus-number, a second organ-sonata and an orchl. suite (both MS.).

Ward, John Charles, born Upper Clapton, London, Mar. 27, 1835. Began his public career as a soloist on the concertina, in 1846; was a chorister in the Temple Ch. until 1848; since 1852, organist successively at several London churches, last at St. Mary the Virgin, Primrose Hill (since 1890). Member of the Leslie Choir from its foundation in 1855; org. and asst.-cond. 1856–85.—Works: A motet, and a Sanctus, both f. double choir; cantata *The Wood; A Psalm of Life* f. male ch. and orch.; services, anthems, hymn-tunes, etc.; an orchl. fugue on 'The Sailor's Hornpipe'; organ-music; cantata *The Swedish Singers*, f. female voices; a Polonaise f. pf. and concertina; Minuet f. 3 concertinas; etc.

Ware, Harriet, born Waupun, Wis., Aug. 26, 1877. She received her first musical instruction at the Pillsbury (Minn.) Academy; then st. pf. with Dr. W. Mason in New York (1893–5); went to Paris in 1896 and st. pf. and comp. with Sigismund Stojowski and singing with M. Juliano; for a time she also st. pf. with Mme. Grunewald (1903) and comp. with H. Kaun (1905) in Berlin; in 1906 she settled in New York, devoting herself to composition; married to Hugh M. Krumbhaar, Dec. 8, 1913; now (1918) living in Garden City, N. Y., as dir. of the 'Musical Art Society of Long Island.' Some of her songs (*Boat Song, Joy of the Morning, The Call of Radha, A Day in Arcady* [cycle for 2 voices], *Mammy's Lullaby*, etc.) have achieved considerable popularity; *The Cross* (Edwin Markham) was arr. for 2-part ch. by Mary K. Rogers and orchestrated by R. Jungnickel. Has also written choruses, pf.-pcs. and 2 cantatas, *Sir Oluf* and *Undine* (perf. as a 1-act opera in Philadelphia, 1915).

Wareing, Herbert Walter, b. Birmingham, Eng., April 5, 1857. Pupil of S. Heap, and at Leipzig Cons. of Reinecke, Jadassohn and Papperitz; Mus. Doc., Cantab., 1886. Filled several positions as organist and choirm.; became prof. of pf. at Malvern Coll. in 1909, since 1911 also org. and choirm. at Christ Ch., Malvern.—Works: Operettas for children, *Princess Snowflake* [*The Fate of the Fairy Nicoletta*], *The Court of Queen Summergold, A Garden of Japan, A Day in Roseland*, etc.; cantatas for soli, ch. and orch., *The Wreck of the Hesperus, The Angel Reapers, The Nativity, The Good Shepherd, New Year's Eve;* organ-pcs., *Allegretto Pastorale, Concert-Fantasia, Marche funèbre, Legende, Klostergesang bei Sonnenaufgang*, etc.; pcs. for vl. and pf.; services; anthems; songs and part-songs.

Warlich [vahr'liyh], **Reinhold von**, fine concert-baritone; b. Petrograd, May 24, 1879. St. pf., vl. and comp. at the Hamburg Cons.; singing in Florence with G. Sulli and I. Braggiotti, and in Cologne with R. Thiele; début Florence, 1899; tours of England, Germany and France; some years in Paris as teacher; several Amer. tours (first in 1909); has appeared in opera in England and Germany.

War'necke, (Johann Heinrich) Friedrich, eminent double-bass virtuoso; born Bodenteich, Hanover, Nov. 19, 1856. Pupil of G. Bontemps in Ülzen and Walther in Hanover; 1874–89, member of various military bands and orchs.; settled in Hamburg as a teacher; since 1893 member of the Philh. Orch. and prof. at the Cons.—Publ. *Das Studium des Kontrabass-Spiels* (2 parts; with Ger. and Engl. text); pf.-pcs. and songs. Author of *Ad infinitum: Der Kontrabass, seine Geschichte und seine Zukunft. Probleme und deren Lösung zur Hebung des Kontrabass-Spiels* (1909).

Warnery [vährn-rē'], **Edmond**, dramatic tenor; born (of Swiss parentage) Elbeuf, France, Aug. 9, 1876. St. at the Paris Cons. under Tasquin, Lhérie and Melchissédec, winning 1st medal for solfège and 1st prize in opera; début, as baritone, in the première of Lacome's *Maréchal Chaudron* (Th. de la Gaîté, April 27, 1898); 1899–1907, member of the Opéra-Comique, singing also at

Marseilles, Nantes, Pau, Nice, Monte Carlo; created the principal bar. rôles in Massenet's *Cendrillon* (1899) and *Jongleur de Notre-Dame* (1902), Erlanger's *Juif polonais* (1900), Leroux's *La Reine Fiammette* (1903), and several other (less important) works; all this time he sang under the assumed name of 'Edwy.' In 1908 he retired temporarily to perfect the natural evolution of his voice; was then selected by Debussy to create Pelléas in the London première of *Pelléas et Mélisande* (Cov. Garden, May 21, 1909); since then he has sung under his real name, and with increasing success, as a genuine tenor; sang Loge (*l'Or du Rhin*) and Siegfried (*Crépuscule des dieux*) at Monte Carlo; since 1910 regular member of the Chicago Opera Co. (Amer. début as Pelléas, Nov. 5, 1910). His voice ranges from *A*-*b'*♭; his répertoire comprises almost 100 rôles (tenor and bar.).

Warnke, Heinrich, distinguished violoncellist; b. Wesselburen, Holstein, Aug. 30, 1870. Pupil at the Hamburg Cons. of A. Gowa, and at the Leipzig Cons. of J. Klengel; began his career in 1890 as solo 'cellist at Baden-Baden; after similar engagements at Hamburg and Frankfort (Museums-Gesellschaft), in Munich 1898–1905 as solo 'cellist of the Kaim Orch. and 'cellist of the Weingartner Trio (Felix Weingartner, pf.; R. Rettich, vl.), which made several tours of Germany; since 1905 solo 'cellist of the Boston Symph. Orch.; also 'cellist of the Boston Symph. Quartet (1905–7).

Warnots [văhr-noh'], **Henri,** born Brussels, July 11, 1832; d. St. Josse ten Noode, near Brussels, Mar. 3, 1893. Opera-singer (lyric tenor); pupil of his father [**Jean-Arnold W.,** 1801–61], and the Brussels Cons. Début at Liège, 1856; then eng. at the Opéra-Comique, Paris; at Strassburg (producing an operetta, *Une heure de mariage*, in 1865); and at Brussels (1867), there becoming singing-teacher at the Cons., and cond. of the 'Société de musique.' In 1870 he founded a music-school in a suburb of Brussels.—His daughter and pupil, **Elly,** born Liège, 1857, was an excellent stage-soprano; début at the Th. de la Monnaie, Brussels, in 1878, as Anna in *La Dame blanche;* sang there for two years; eng. thereafter at the Pergola Th., Florence, the Opéra-Comique, Paris, etc. On May 17, 1881, she sang the rôle of Marguerite de Valois at the R. Italian Th., London; after that time she frequently appeared at the Promenade Concerts, the Crystal Palace, etc.

Warot [vah-roh'], **Victor-Alexandre-Joseph,** dramatic tenor; b. Verviers, Sept. 18, 1834; d. Paris, April, 1906. Début 1858 at the Opéra-Comique; sang there several years; then went to the Grand Opéra, where he created the leading rôle in Massé's *La Mule de Pedro* (1863) and Boulanger's *Le Docteur Magnus* (1864); 1865–74, principal tenor at La Monnaie, Brussels; retired at the height of his success, and settled in Paris as a teacher (1874); from 1886 prof. at the Cons. Publ. *Le Bréviaire du Chanteur* (1901).

Warren, George William, b. Albany, N. Y., Aug. 17, 1828; d. New York, Mar. 17, 1902. Was a self-taught organist, holding positions at St. Peter's (1846–58) and St. Paul's (1858–60), Albany; 1860–70, at Holy Trinity, Brooklyn; 1870 till his death organist and mus. dir. of St. Thomas's Ch., New York.—Works: Church-music (Te Deum, anthems, hymns, etc.); 'Warren's Hymns and Tunes, as Sung at St. Thomas's Church' (1888); pf.-pieces; etc.

Warren, Richard Henry, son of preceding; b. Albany, N. Y., Sept. 17, 1859. Pupil of his father; visited Europe in 1880 and 1886; org. and choirm. in New York, All Souls' Ch. (1880–6), St. Bartholomew's (1886–1905), Ch. of the Ascension (since 1907). Founded in 1886 the 'Church Choral Soc.', which he cond. till 1895, and again from 1903–7, producing many important works (Amer. premières of works by Dvořák, Liszt, Gounod, Saint-Saëns, Stanford, etc.; Horatio Parker wrote his *Hora Novissima* [1894] for this soc.). During the summer of 1905 he gave a series of orchl. concerts at St. Nicholas Garden. —Works: The operettas *Igala* (1880), *All on a Summer's Day* (1882), *Magnolia* (1886), *The Rightful Heir* (1899); a romantic opera, *Phyllis* (N. Y., 1900); *Ticonderoga*, cantata for soli, ch. and orch. (1894); minor orchl. works; a str.-quartet; services; anthems; songs.

Warren, Samuel Prowse, born Montreal, Canada, Feb. 18, 1841; d. New York, Oct. 7, 1915. Noted organist; from 1861–4 pupil of Haupt at Berlin, studying the pf. under Gustav Schumann, and instrumentation under Wieprecht. Organist of All Souls' Ch., New York, 1866–8; of Grace Ch., 1868–74 and 1876–94. While filling the post at Trinity Ch. (1874–6) he began to give series of recitals which established his reputation as one of the foremost concert-organists in the U. S. From 1895 till his death he was org. at the First Presb. Ch. in East Orange, N. J. From 1880–8 he was cond. of the N. Y. Vocal Union.—Publ. works: Church-music, organ-pcs. (preludes, fugues, etc.), pf.-pcs., songs; many excellent concert transcriptions for organ (Weber, Beethoven, Schumann, Wagner).

Wartel [văhr-tĕhl'], **Pierre-François,** born Versailles, April 3, 1806; d. Paris, Aug., 1882. Pupil of Choron's Inst. for Church-music, and of Banderali at the Cons., taking 1st prize

for singing in 1829; studied further under Nourrit till 1831; was then eng. as a tenor at the Opéra until 1846, after which he made tours, and settled in Paris as a singing-teacher (Trebelli and Nilsson were among his pupils).

Wasielewski [vah-s'yā-lĕhf'skē], **Joseph Wilhelm von,** born Gross-Leesen, n. Danzig, June 17, 1822; d. Sondershausen, Dec. 13, 1896. Violinist; private pupil of David at Leipzig, also studying in the Cons. under David, Hauptmann and Mendelssohn (1843–6). He joined the Gewandhaus Orch., was critic for the 'Signale,' and wrote for the 'Leipziger Zeitung' and the 'Dresdner Journal'; was Konzertmeister under Schumann at Düsseldorf 1850–52, then conducted the new Choral Society at Bonn, and other singing-societies, till 1855; settled in Dresden as a writer, in which capacity he greatly distinguished himself. In 1869 he became town mus. dir. at Bonn, receiving the title of Kgl. Musikdir. in 1873; he retired to Sondershausen in 1884. —Writings: *Robert Schumann's Biographie* (1858; 4th ed. 1906; Engl. tr. by A. L. Alger, 1878), with important supplementary matter in *Schumanniana* (1884); *Die Violine und ihre Meister* (1869; 2d augm. ed., 1883; 5th ed., 1911); *Die Violine im 17. Jahrhundert und die Anfänge der Instrumentalkomposition* (1874); *Geschichte der Instrumentalmusik im 16. Jahrhundert* (1878); *Beethoven* (1888; 2 vols.); *Das Violoncell und seine Geschichte* (1889; 2d ed. [by his son Waldemar] 1911); *Carl Reinecke, sein Leben, Wirken und Schaffen* (Leipzig, 1892); and *Aus 70 Jahren*, memoirs (Stuttgart, 1896). To Waldersee's 'Samml. mus. Vortr.' he contrib. *Musikalische Fürsten vom Mittelalter bis zum Beginne des 19. Jahrhunderts* (1879) and *Goethe's Verhältniss zur Musik* (1880). Shorter articles in the 'Musikalisches Centralblatt' and the 'Vierteljahrsschrift für Musikwissenschaft.'—Among his compositions (over 30 opus-numbers) are *Herbstblumen*, a set of 9 violin-pieces (op. 30); a Nocturne f. violin w. pf. (op. 21); the *Kaiserlied im Volkston*, and other patriotic songs.

Was'sermann, Heinrich Joseph, born Schwarzbach, n. Fulda, April 3, 1791; d. Richen, n. Basel, in Aug., 1838. Violinist, pupil of Spohr; cond. of orchestras at Geneva and Basel.—Works: Op. 4, *Thème original varié* in D for str.-quartet; op. 14, str.-quartet in G; op. 18, quartet for fl., vl., vla. and vcl.; op. 19, *Air varié* for bassoon and str.-orch.; op. 21, *Divertissement* (on the Tyrolian 'Alma-Lied') for vl. and orch.; also dances for orch. and pieces for guitar.

Watson, Henry, b. Burnley, Lancashire, April 30, 1846; d. Salford, Jan. 8, 1911. St. with private teachers; was org. at various churches, finally at the Congr. Ch., Withington, Manchester; Mus. Doc., Cantab. (1887). In 1867 he founded (with Henry Wilson) the 'Manchester Vocal Union,' becoming its cond. in 1885 (after Wilson's death); also cond. several other choral societies, and the choral class at the Manchester R. C. M. In 1899 he presented his valuable library (30,000 vols.) to the Corporation of Manchester.—Works: An opera, *Fair Rosine* (Manchester, 1882); incid. music to *Antony and Cleopatra; A Shakespearian Cantata; The Deliverance of Israel*, cantata for soli, ch. and orch.; Psalm CIII for soli, ch. and str.-orch.; part-songs; songs; etc.—Cf. 'M. T.' (June, 1909).

Watson, William Michael (pen-name **Jules Favre**), English composer and poet; b. Newcastle-on-Tyne, July 31, 1840; d. E. Dulwich, London, Oct. 3, 1889. He establ. the 'West End School of Music,' London, in 1883.—Works: Cantata *Aladdin* (1885); part-songs, songs, and pf.-pieces.

Webb, Daniel, born Taunton, England, 1735; d. Bath, Aug. 2, 1815.—Publ. *Observations on the Correspondence between Poetry and Music* (London, 1769; repr. in his 'Miscellanies,' 1803; Ger. ed. by Eschenburg, 1771).

Webb, Frank Rush, born Covington, Indiana, Oct. 8, 1851. St. 1871 in the New Engl. Cons., Boston, later in Indianapolis, where he was org. at St. Paul's Ch. 1873–6; org. and choirm. of Trinity M. E. Ch., Lima, O., 1876–83; and from 1881 head of the pf.-dept. at the N. W. Ohio Normal School, Ada; 1883–1910, teacher of pf. and dir. of School of Music in the Virginia Female Inst. (now Stuart Hall), Staunton, Va., and org. and mus. dir. at Trinity Episc. Ch.; since 1910 on the staff of the 'Baltimore News'; 1883–92, bandmaster of the Stonewall Brigade Band.—Publ. works: Nearly 200 pieces for military band; also (reaching op. 108) much salon-music f. pf.; church-music (*Morning and Evening Service*, anthems, etc.); and songs.

Webb, George James, born Rushmore Lodge, n. Salisbury, Engl., June 24, 1803; d. Orange, N. J., Oct. 7, 1887. Organist at Falmouth; in 1830 he settled in Boston, Mass., becoming organist of the Old South Church, a co-founder of the Boston Acad. of Music in 1836, and pres. of the Handel and Haydn Society in 1840. In 1870 he went to Orange; taught in New York from 1876–85, and then retired to Orange. He edited 2 periodicals: 'The Mus. Library' (1835–6) with L. Mason, and 'The Mus. Cabinet' (1837–40) with W. Hayward; publ. *Vocal Technics* (Boston, n. d.), and *Voice Culture* (w. C. G. Allen); edited the 'Young Ladies' Vocal Class Book' (Boston, 1853); 'The Glee Hive' and 'The New Odeon' (both w. L. Mason); and 'Cantica laudis' (New York, 1850; w. Mason).

Webbe, Samuel, Sr., b. London [not Minorca], 1740; d. there May 25, 1816. He began life as a copyist for the London publr. Welcker, who enabled him to st. music with the organist Barbandt; app. org. and chapelmaster at the Chapel of the Portuguese Embassy in 1776, and later obtained a similar appointment at the Sardinian Embassy (holding both positions); from 1784 until his death he was sec. of the Catch Club, also librarian of the Glee Club (from 1787). In 1766 his canon *O that I had wings* won the prize of the Catch Club, and subsequently he carried off 26 other prizes with various catches and glees. Publ. 9 vols. of Catches and Glees (repr. later with 3 additional vols.), a *Cecilian Ode a* 6, a concerto for harpsichord, a *Divertissement* for wind-band, and several colls. of masses and motets.—See Q.-Lex.

Webbe, Samuel, Jr., born London, 1770; d. there Nov. 25, 1843. Pupil of his father and Clementi; org. at various churches in Liverpool; later organist at the chapel of the Spanish Embassy, and teacher at Kalkbrenner and Logier's School of Music in London; the last years again in Liverpool as org. of St. Nicholas's Ch. and St. Patrick's R. C. Chapel. Besides glees, duets, hymn-tunes, organ-voluntaries, sonatas for harpsich., etc., he wrote *L'Amico del principiante* (28 short solfeggî), and *Harmony Epitomised, or Elements of the Thorough-bass* (London, n. d.); also ed. 'Convito Armonico' (4 vols.; a coll. of glees, catches, canons, etc. by prominent composers).

Webber, Amherst, b. Cannes, Oct. 25, 1867. While pursuing the classical course at Oxford, he also st. music, taking the degree of Mus. Bac.; cont. his studies under Nicodé at Dresden and Guiraud at the Paris Cons. (1889–90); was for several seasons Repetitor at Cov. Garden and the M. O. H. Composed an opera, *Fiorella* (London, 1905); a symphony (prod. at Warsaw and Boston); *Scherzo sinfonico* for organ; part-songs; songs and duets.

We'ber, Bernhard Anselm, born Mannheim, April 18, 1766; d. Berlin, Mar. 23, 1821. Pianist, pupil of Abbé Vogler, Einberger and Holzbauer. Studied law, etc., at Heidelberg, then travelled as a concert-performer on Röllig's Xänorphica; became mus. dir. of the Grossmann opera-troupe at Hanover in 1787, travelled with Abbé Vogler to Stockholm in 1790, and in 1792 was app. Kapellm. of the Königstädter Th., Berlin, remaining as Royal Kapellm. after its union with the Italian Opera. A great admirer of Gluck, he was the first to introduce the master's works to Berlin; his own works are but weak imitations of G. He prod. several operas, operettas and melodramas.—See Q.-Lex.

We'ber [vā'ber], **Carl Maria (Friedrich Ernst),** Freiherr **von,** the founder of the German Romantic school; born Eutin, Oldenburg, Dec. 18, 1786; d. London, June 5, 1826. His father, **Franz Anton von Weber** (1734–1812), formerly an army-officer, had taken up the profession of music when about 40, and at the time of Carl Maria's birth was cond. of the Eutin town-orch.; he came of a musical family, and it was his darling ambition that one of his children should become a great musician like Mozart, the husband of his niece Constanze Weber (Carl Maria was Mozart's first cousin by marriage). His mother was a dramatic singer of talent. The year after his birth, his father left Eutin as the director of a travelling dramatic troupe; and for years the family led a wandering life, during which the boy obtained that insight into the technicalities of the stage which so conspicuously aided him in his dramatic career. W.'s first teacher was his stepbrother Fritz, a pupil of Jos. Haydn; under his instruction progress was slow. At Hildburghausen, in 1796, W. received thorough instruction on the piano from J. P. Heuschkel, and here laid the foundation for his future virtuosity. As a chorister in the cathedral at Salzburg in 1797, he attracted Michael Haydn's attention, from whom he had gratuitous lessons in composition for some months, and to whom he dedicated his first published compositions, six fughettas (1798). At Munich (1798–1800) he was taught singing by Valesi, and made excellent progress in composition under Kalcher, later court organist, writing his first opera, *Die Macht der Liebe und des Weins*, in 1799 (never perf.; the MS., with other early works, was burned by accident or design). He also appeared as a concert-pianist. Here, too, he fell in with Aloys Senefelder, the inventor of lithography; this invention interested W. deeply, so that he gave much time and thought to its improvement, worked at it practically (he engraved his op. 2, variations f. pf., himself in 1800), and (apparently) so improved the process that his father removed to Freiberg in Saxony in 1800 for the purpose of exploiting the new ideas. Here W.'s zeal for dramatic composition was reawakened by the libretto of *Das Waldmädchen;* the opera had fair success at Freiberg (Nov. 24, 1800), and much better fortune at Chemnitz, Prague, Vienna, and Petrograd; meantime the lithographic venture failed, and in 1801 they were all in Salzburg again, where W. studied further under M. Haydn, and composed a third opera, *Peter Schmoll und seine Nachbarn* (Augsburg, Mar., 1803). In 1802 they were in Hamburg; in Nov. going to Augsburg, and thence to Vienna early in 1803, where W. made a serious study of the works of the great masters under the guidance of Abbé Vogler. In 1804 the lat-

ter recommended W. for the post of Kapellm. of the Breslau City Th. He resigned early in 1806, supported himself for some months by music-lessons, and was then Music-Intendent to Duke Eugen of Württemberg at Schloss Karlsruhe, Silesia, till Feb., 1807, when he became private secretary to Duke Ludwig at Stuttgart, and music-master to his children. He remained here until his banishment by royal edict in 1810, after spending two weeks in prison on the charge of having practised a deception of which he was proved innocent. The preparations for bringing out his grand opera *Silvana* were nearing completion at the time, and were, of course, abandoned; W. repaired to Mannheim, meeting Gottfried Weber, and bringing out his first symphony; he then rejoined his old teacher, Abbé Vogler, at Darmstadt. *Silvana* was given at Frankfort-on-Main, Sept. 16, 1810, and *Abu Hassan*, a comic one-act Singspiel, at Munich, June 4, 1811. In February of that year W. had left Darmstadt, making a concert-tour through Frankfort, Würzburg, Nuremberg, etc., to Munich, where he stayed 5 months. In 1812 *Silvana* was staged at Berlin, with additional numbers. After short stays here, in Leipzig, Weimar, and Gotha, he was appointed (1813) Kapellm. of the National ('Landständisches') Theatre at Prague; went to Vienna to engage a company (among the singers was Caroline Brandt, his future wife), thoroughly reorganized the opera, and became a conductor of such mark that in 1816 the King of Saxony called him to Dresden to reorganize the Royal Opera. His conductor's début in this new position was on Jan. 14, 1817. A few weeks later he suggested to Friedrich Kind (a lawyer, but then living as a writer in Dresden) the idea of writing him a libretto; they fixed on Apel's novel, *Der Freischütz*, and on Mar. 1 Kind handed the finished libretto to W. The composition of this work occupied 3 years, the overture being finished in May, 1820; directly after, he wrote the music to *Preciosa* in 3 weeks, and also began work on a comic opera, *Die drei Pintos*. Although well known as a conductor, a finished pianist, and a song-composer (his settings of Körner's *Leyer und Schwert* had won him the hearts of the students), he had not yet attained to national renown. But with the tremendous success of *Der Freischütz* at Berlin, June 18, 1821 (New York, Mar. 3, 1825), a triumph emphasized by the contrast of that opera with the French and Italian works then dominating the German stage, he became a sort of national hero; everywhere in Germany *Der Freischütz* won triumph on triumph, culminating in a grand ovation to the composer at Vienna. It was followed by *Euryanthe*, which, produced at the Kärnthnerthor Theatre, Vienna, on Oct. 25, 1823 (New York, Dec. 23, 1887; in Ital. c. 1863) was by no means equally successful there, in rivalry with Rossini, though warmly received at Berlin and elsewhere. For some years W.'s health had been gradually declining; in 1824 he was obliged to take a vacation at Marienbad, and in January, 1825, had recovered sufficiently to begin the composition of *Oberon*, a new opera which Kemble had commissioned him to write for Covent Garden, London. But his illness, consumption, interrupted the progress of the work; he was obliged to go to Ems for treatment, after which he recommenced his work, finishing the score in London, where *Oberon* was brought out on April 12, 1826 (New York, Oct. 9, 1829). Worn out by the overexertion incident to rehearsals, concert-giving and social life, he passed away only eight weeks afterward. His remains were removed to Dresden, Dec. 15, 1844. On that occasion Richard Wagner delivered an oration and conducted a funeral march on motives from *Euryanthe* and a funeral ode (original) for double chorus. A statue to his memory, by Rietschel, was unveiled in 1860.

Weber's fame as a dramatic composer still shines undimmed in his two masterworks, *Der Freischütz* and *Euryanthe*. In subject and conception essentially German, the vivid melodic originality, sustained dramatic vigor, and tender lyrical charm of W.'s music have invested them with a poetic glamour fittingly styled 'romantic.' His piano-works have been unduly neglected. He was a player and composer of fascinating originality. As an executant, his large hands gave him an unusual command of the keyboard (he could stretch a twelfth), which he improved for novel and striking effects in chords and passage-work. He wrote for the piano as a pianist, thoroughly conversant with the nature and resources of the instrument; in these pieces he is not only the first 'romanticist,' but also distinctly foreshadows the later 'orchestral' school. His influence on the development of German music, through men like Schumann, Marschner and Wagner, cannot be adequately expressed in a few lines.

BIBLIOGRAPHY.—A. BIOGRAPHY: H. Barbedette, *Ch. M. de W. Sa vie et ses œuvres* (Paris, 1862); M. M. von Weber [son of the comp.], *C. M. von W. Ein Lebensbild* (3 vols. Leipzig, 1864–8; Engl. tr. by J. P. Simpson, London, 1865–8; new ed. by R. Pechel, Berlin, 1912; still the standard biogr.); F. W. Jähns, *C. M. von W., eine Lebensskizze* (Leipzig, 1873); Sir J. Benedict, *W.* (London, 1881; 2d ed. 1913); A. Reissmann, *C. M. von W. Sein Leben und seine Werke* (Berlin, 1883); L. Nohl, *W.* (Leipzig, 1883); F. Skalla, *C. M. von W.* (Prague, 1895); H. Gehrmann, *W.* (Berlin, 1899; in the series

'Berühmte Musiker'); G. Höcker, *Drei grosse Tondichter* [W., Schubert, Mendelssohn] (Glogau, 1903); G. Servières, *W.* (Paris, 1906; in the series 'Musiciens célèbres').—B. CRITICISM, APPRECIATION, ETC.: H. Rau, *C. M. von W. Kulturgeschichtlich-biographischer Roman* (3 parts; Leipzig, 1865); A. Jullien, *W. à Paris en 1826* (Paris, 1877); H. A. Krüger, *Pseudoromantik. Fr. Kind und der Dresdener Liederkreis* (Leipzig, 1904); G. Kaiser, *Beiträge zu einer Charakteristik K. M. von W.'s als Musikschriftsteller* (Berlin, 1910); G. Servières, *Le Freischütz de W.* (Paris, 1913); W. Georgii, *W. als Klavierkomponist* (Leipzig, 1914).—C. CORRESPONDENCE: L. Nohl, *Musikerbriefe* (Leipzig, 1870; 2d augm. ed. 1873); K. von Weber [grandson of the comp.], *Reisebriefe W.'s an seine Gattin Karoline* (Leipzig, 1886); E. Rudorff, *Briefe von C. M. von W. an Heinrich Lichtenstein*, in 'Illustr. deutsche Monatshefte' (Brunswick; Oct.-Dec., 1899); G. Kaiser, *Briefe K. M. von W.'s an den Grafen Karl von Brühl* (Leipzig, 1911).—A complete thematic catalogue was publ. by F. W. Jähns, *C. M. von W. in seinen Werken* (Berlin, 1871).

WORKS.

N.B.—In several instances different works bear the same opus-number. Where no opus-number is given, none was assigned by W.

DRAMATIC WORKS: Besides the operas enumerated above, *Rübezahl*, begun in Breslau, 1804, was not completed; the revised overture was prod. as *Der Beherrscher der Geister*. *Die drei Pintos*, the libretto rearranged by W.'s last grandson, Karl von Weber [d. Dresden, Dec. 16, 1897], the music completed by G. Mahler after W.'s sketches, was prod. at Leipzig, Jan. 20, 1888. The music to Wolff's *Preciosa* consists of an overture, 4 choruses, 1 song, 3 melodramas, and dances; he also wrote music to Schiller's *Turandot*, Müllner's *König Yngurd*, Gehe's *Heinrich IV.*, Rublack's *Lieb' um Liebe*, Houwald's *Der Leuchtturm*.

OTHER VOCAL WORKS: The cantata *Der erste Ton*, f. declamation, chorus and orch. (1808); op. 36, *In seiner Ordnung schafft der Herr*, f. soli, ch. and orch. (1812); op. 44, *Kampf und Sieg*, cantata on the battle of Waterloo for do. (1815); *L'Accoglianza* for 6 solo vcs., ch. and orch. (1817); op. 58, *Jubel-Kantate* for soli, ch. and orch.; op. 61, *Natur und Liebe*, cantata f. 2 sopranos, 2 tenors and 2 basses, w. pf. (1818); other occasional cantatas; 2 masses (E♭, G), also 2 offertories, f. soli, ch. and orch.; 19 part-songs for male voices (op. 42 [*Leyer und Schwert*], 53, 68); five scenes and arias f. soprano w. orch. (op. 16, 'Il momento s'avvicina'; op. 50, 'Misera me', *Atalia*, 1811; op. 51, 'Non paventar, mia vita.' for *Ines de Castro*, 1816; op. 52, 'Ah, se Edmondo fosse l'uccisor.' for Méhul's *Hélène*, 1815; op. 53, scena f. tenor, double ch. and orch., 'Signor, se padre sei,' for *Ines de Castro;* op. 56, 'Was sag' ich? Schaudern macht mich der Gedanke,' for Cherubini's *Lodoiska*); scena and aria f. tenor, male ch. and orch., 'Qual altro attendi'; recitative, 'Doch welche Töne steigen jetzt hernieder,' for Spontini's *Olympia*; many songs (op. 13, 15, 23, 25, 29, 30, 41, 43, 46, 47, 54, 64, 66, 71, 80); 8 part-songs f. mixed voices, w. and without accomp.; 6 canons *a* 3-4; duets (op. 31); 10 Scotch folk-songs arr. with acc. of fl., vl., vcl. and pf.

INSTRUMENTAL WORKS. FOR ORCHESTRA: Op. 27, *Der Beherrscher der Geister*, overture (see above, DRAMATIC WORKS); op. 59, *Jubel-Ouvertüre;* 2 symphonies, both in C; march for wind-instrs.; waltz for do.—Concerted pcs.: 2 pf.-concertos (op. 11, C; op. 32, E♭) and a Konzertstück in F m. (op.79); concertino for clar. and orch. in E♭ (op.26) and 2 clar.-concertos (op. 73, F m.; op. 74, E♭); *Andante und Rondo* in C m. for bassoon and orch. (op. 35); concerto in F for do. (op. 75); concertino in E m. for horn and orch. (op. 45); *Romanza siciliana* for fl. and orch.; 6 vars. on a German folk-song for vcl. and orch.; Potpourri for vcl. and orch.; Andante and vars. in D m. for vcl. and orch.; Adagio and Rondo for 'Harmonichord' and orch.

CHAMBER-MUSIC: Op. 8, pf.-quartet in B♭; op. 13, 6 sonatas for vl. and pf. (F, G, D m., E♭, A, C); op. 22, vars. on a Norwegian theme for vl. and pf., in D m.; op. 33, vars. for clar. and pf., in B♭; op. 34, quintet in B♭ for clar. and str.-quartet; op. 47. *Duo concertant* in E♭ for clar. and pf.; op. 63, pf.-trio in G m.—For PF. SOLO: 4 sonatas (op. 24, C; op. 39, A♭; op. 49, D m.; op. 70, E m.); op. 1, *Sechs Fughetten;* op. 2, vars. on an orig. theme; op. 4, *Douze Allemandes;* op. 5, *Thème original varié*; op. 5, vars. on an Air de ballet from Vogler's *Castor et Pollux;* op. 6, vars. on a theme from Vogler's *Samori;* op. 7, vars. on Bianchi's *Vien qua, Dorina;* op. 9, vars. on an orig. theme; op. 12, *Momento capriccioso;* op. 21, *Grande Polonaise* in E♭; op. 28, vars. on a theme from Méhul's *Joseph;* op. 37, vars. on *Schöne Minka;* op. 40, vars. on a Russian theme; op. 50, *Polonaise brillante* in E (for orch. by Th. Parmentier); op. 53, Caprice and vars. on a theme from *Preciosa;* op. 55, vars. on a Gypsy theme; op. 62, *Rondo brillant* in E♭; op. 65, *Aufforderung zum Tanz* (in 2 orchl. versions by Berlioz and Weingartner, and in innumerable arrs. for various instrs.); op. 72, *Polacca brillante* (for pf. and orch. by Liszt); op. 81, *Les Adieux*, fantasy; *6 Écossaises; 18 Valses favorites de l'Impératrice de France.*—For pf. 4 hands: Op. 3, *Sechs leichte Stücke;* op. 10, *Six sonates progressives et agréables;* op. 60, *Acht leichte Stücke.*

WRITINGS: An unfinished novel, *Künstlerleben;* excellent criticisms, explanatory remarks on the novelties prod. by him in Dresden, poems, etc., were publ. by Th. Hell as *Hinterlassene Schriften von C. M. von W.* (3 vols.; Dresden, 1828; 2d ed. 1850). A more complete and better edited ed. is that of G. Kaiser, *Sämtliche Schriften von K. M. von W.* (Berlin, 1908). R. Kleinecke publ. *Ausgewählte Schriften von K. M. von W.* (Leipzig, 1892).

We'ber, (Friedrich) Dionys, b. Welchau, Bohemia, Oct. 9, 1766; d. Prague, Dec. 25, 1842. Pupil of Abbé Vogler; a founder (1811) and the first Director of the Prague Cons.; Moscheles, Dessauer and Kalliwoda were his pupils.—Works: Operas, 18 cantatas, masses, military marches, a sextet f. 6 trombones, a sextet f. 6 cornets à pistons, quartets f. 4 cornets, variations f. violin and 'cello, numerous popular quadrilles, Ländler, etc., f. pf.;—also *Das Kons. der Musik zu Prag* (1817), *Allgemeine theoretische Vorschule der Musik* (1828), *Theoretisch-praktisches Lehrbuch der Harmonie und des Generalbasses* (1830–41; four parts).—See Q.-Lex.

We'ber, Edmund von, stepbrother of Carl Maria; born Hildesheim, 1766; d. Würzburg, 1828. Clever composer and experienced musical director; lived in the latter capacity at Kassel, Bern, Lübeck, Danzig, Königsberg, Cologne, etc.

We'ber, Ernst Heinrich, born Wittenberg, June 24, 1795; d. Jan. 26, 1878, as prof. of physiology at Leipzig Univ.—Publ. *De aure et auditu hominis et animalium* (1820); *Die Wellenlehre* (1825; w. his brother Wilhelm Eduard [1804–1891], prof. at Göttingen); essays on acoustics in G. Weber's 'Cäcilia,' and Schweizer and Poggendorff's 'Annalen.'

We'ber, Franz, born Cologne, Aug. 26, 1805; d. there Sept. 18, 1876. Pupil of B. Klein at Berlin, and from 1838 organist of the Cologne Cath.; later also cond. of the Männergesangverein.—Works: Psalm 57, *a* 4; *Kriegsgesang der Rheinpreussen* f. male ch. and orch.; many male choruses. Also publ. several song-books ('Kommersbuch,' 'Turner-Liederbuch,' 'Des deutschen Soldaten Liederbuch,' etc.).

We'ber, Friedrich August, practising physician and amateur musician at Heilbronn, where he was born Jan. 24, 1753, and d. Jan. 21, 1806.—Works: 2 operettas, 2 oratorios, many cantatas f. chorus and orch., symphonies, chamber-music, pf.-sonatas f. 4 hands, etc.; also wrote for mus. journals.

We'ber, Georg Viktor, born Ober-Erlenbach, Upper Hesse, Feb. 25, 1838. Pupil of Schrems, Ratisbon; took holy orders in 1863; since 1866, Kapellm. of Mayence Cath., giving fine concerts of a cappella music of the 15th–16th centuries with his excellent choir. Expert on organ-building.—Works: *Manuale cantus ecclesiastici juxta ritum S. Rom. ecclesiae* (1878; 2d ed. 1897); *Orgelbuch zum Mainzer Diocesan-Gesangbuch* (1880; 3d ed. 1896); *Über Sprachgesang* (1883); *Über Orgeldispositionen* (1890); *Die Verbesserung der ‚Medicaea'* (1901); articles in Böckeler's 'Gregorius-Blatt' and Haberl's 'Cäcilien-Kalender';—also masses, motets, psalms, etc.

We'ber, Gottfried, theorist and composer; born Freinsheim, n. Mannheim, Mar. 1, 1779; d. Kreuznach, Sept. 21, 1839. He studied law at Heidelberg and Göttingen, practised at Mannheim, Mayence and Darmstadt, where he was app. Public Prosecutor (State Attorney) by the Grand Duke in 1832. An excellent amateur pianist, flutist and 'cellist, he also conducted a mus. society at Mannheim and founded the Cons. there, and was opera-director at Mayence; founded there (1824) the 'Cäcilia,' of which he was editor till his death; studied the theories of Marpurg, Kirnberger, Vogler, Knecht, etc., which led him to write his important and valuable *Versuch einer geordneten Theorie der Tonsetzkunst* (3 vols.; 1817–21; 3d ed. 1830–2), introducing the system of indicating chords by capitals (major) and small letters (minor), seventh-chords by adding a small 7 (e. g., C^7), etc. It was transl. into English by J. F. Warner and ed. by J. Bishop (London, 1851). He also wrote *Über chronometrische Tempobezeichnung* (1817); *Beschreibung und Tonleiter der G. Weber'schen Doppelposaune* (1817); *Versuch einer praktischen Akustik der Blasinstrumente* (in Ersch and Gruber's 'Encyclopädie'; also in the 'Allg. mus. Zeitung,' 1816–17); *Allgemeine Musiklehre* (1822); *Über Saiteninstrumente mit Bünden* ('Berliner Musikzeitung,' 1825); *Die Generalbasslehre zum Selbstunterricht* (1833); and many essays for the 'Allgem. mus. Zeitung' and his own paper, the 'Cäcilia.' In the latter (vol. iv; 1826) he first questioned the authenticity of Mozart's Requiem. He comp. 3 masses, a Requiem, and a Te Deum (all w. orch.); part-songs and songs, variations f. guitar and 'cello, a trio, a pf.-sonata, etc.—See Q.-Lex.

We'ber, Gustav, born Münchenbuchsee, Switzerland, Oct. 30, 1845; d. Zurich, June 12, 1887. Pupil of Leipzig Cons. from 1861; in 1865, of Vincenz Lachner at Mannheim. Cond. at Aarau and Zurich; then studied 1869–70 with Tausig at Berlin; his symphonic poem *Zur Iliade* was prod. by Liszt at the Beethoven Festival in 1870. From 1872, organist at St. Peter's, Zurich, teacher at the Cons., and cond. of the 'Harmonie.'—Publ. op. 1, pf.-sonata in B♭; op. 2, five duets f. sopr. and alto; op. 3, 4-hand pf.-waltzes; op. 4, pf.-quartet in C m.; op. 5, pf.-trio in B♭; op. 6, Elegies f. pf.; op. 7, five *Idyllen* f. pf.; op. 8, violin-sonata in D; op. 9, two books of pf.-pieces; *Prinz Carneval*, little pf.-pieces for small players; many choruses; choral arrangements of old German songs; edited, and contributed to, Vol. ii of Heim's coll. of male choruses. Was editor for several years of the 'Schweizerische Musikzeitung.'—Cf. A. Schneider, *G. W.* (Zurich, 1888); A. Steiner, *G. W.*, in 'Neujahrsblatt der Allg. Mus. Ges.' (No. 98; 1910).

We'ber, Josef Miroslaw, born Prague, Nov. 9, 1854; d. Munich, Jan. 2, 1906. Violinist; taught by his father, and at 10 played before the Emperor of Austria, and made tours. Pupil of Blazek at the Prague Organ-School; also of the Cons. from 1870–3. Joined the Sondershausen court orch. in 1873; became Konzertmeister at Darmstadt in 1875, organizing a quartet-party; succeeded Řebiček as 1st Konzertmeister of the royal orch. at Wiesbaden, and 2d cond. at the opera (resigned 1893); from then Konzertmeister at the Hofoper in Munich. Made Kgl. Musikdir. in 1889.—Works: The operas *Der selige Herr Vetter* (Wiesbaden, 1894) and *Die neue Mamsell* (Munich, 1896); incid. music to Fels's *Olaf* (1884), and Schulte's *Prinz Bibus;* a ballet, *Die Rheinnixe* (Wiesbaden, 1884); 2 orchl. suites; a vl.-concerto in G m.; septet f. vl., vla., vcl., clar., bassoon and 2 horns (won prize of Vienna 'Tonkünstlerverein,' 1896); a str.-quintet in D (won prize in Prague, 1898); 2 string-quartets (No. 2, in D, won prize at Petrograd, 1891); etc.

We'ber, Karl Heinrich, son of Eduard W., town-musician at Frankenberg; born there Aug. 9, 1834. Pupil of Leipzig Cons. 1846–9; asst.-teacher at Moscow Cons. 1866–

70; 1877–81, director of the Imp. Russian Mus. Soc. at Saratov; 1881–99, teacher at the Alexander-Inst. in Tambov; since then dir. of the Imp. Russ. Mus. Soc. there.—Publ. a method f. pf. (Russian); a *Short Sketch of the Present State of Mus. Culture in Russia* (1885; in Russian); etc.

We'ber, Wilhelm, b. Bruchsal, Baden, Nov. 16, 1859. Ent. the Stuttgart Cons. in 1880; app. teacher at the Augsburg Musikschule in 1884, becoming dir. in 1905; Kgl. Prof., 1907. Since 1892, conductor of the 'Oratorienverein,' famous for its numerous German premières of works by foreign composers and through active propaganda for Chrysander's arrs. of Handel's choral works; in recognition of his services W. was made Officer of the Académie and Officer of Public Instruction; has also cond. a number of important festivals.—Publ. 2 books of *Landsknechtslieder* (Op. 10, 15) and other songs; choruses; pf.-pcs. Author of *Beethovens Missa solemnis* (1897; 2d ed. 1903) and *Händels Oratorien, übersetzt und bearbeitet von F. Chrysander* (I. *Israel in Ägypten* [1898]; II. *Der Messias* [1900]; III. *Saul* [1902]).

Webster, Joseph Philbrick, born Manchester, N. H., Mar. 22, 1819; d. Elkhorn, Wis., Jan. 18, 1875. For years a member of the Handel and Haydn Soc., and other mus. associations, at Boston.—Works: Cantata *The Beatitudes;* many songs; also a coll. of Sunday-school songs, 'The Signet Ring' (1868).

Weckerlin, Jean-Baptiste-Théodore, b. Gebweiler, Alsatia, Nov. 9, 1821; d. there May 10, 1910. He was trained for, and entered on, his father's business of cotton-dyeing; but went over to music in 1844, studying under Ponchard (singing) and Halévy (comp.) at the Paris Cons., producing an heroic symphony, *Roland,* for soli, ch. and orch., in 1847; on leaving the Cons. in 1849, he gave music-lessons, took part with Seghers in the direction of the Société Sainte-Cécile, which brought out some of his works; and achieved success in 1853 with a 1-act comic opera, *l'Organiste dans l'embarras* (100 performances at the Th.-Lyrique). This was followed by several privately performed operettas, 2 comic operas in Alsatian dialect, *Die dreifach Hochzitt im Bäsethal* (Colmar, 1863), and *D'r verhäxt' Herbst* (ibid., 1879), and the 1-act opera *Après Fontenoy* (Th.-Lyrique, 1877). Meantime he had become asst.-librarian to the Cons. (1869), in 1876 succeeded Félicien David as librarian, and in 1885 publ. a bibliographical catalogue; was also chosen librarian of the 'Société des compositeurs,' for whose Bulletins he wrote important articles. He retired in 1909. He won distinction as a composer of grand choral works, e.g., 2 oratorios, *Le jugement dernier* and *Naissance du Christ;* the cantatas *l'Aurore* and *Paix, charité, grandeur* (Opéra, 1866); the 'ode-symphonie' *Les Poèmes de la mer,* f. soli, ch. and orch. (Th. Italien, 1860; conducted by the comp.); *l'Inde* (1873), *La fête d'Alexandre* (1873); also choruses a cappella (*25 chœurs pour voix de jeunes filles; Soirées parisiennes,* f. mixed chorus; *6 quatuors de salon,* f. do.), and songs; and a grand *Symphonie de la forêt,* f. orch.—His *Histoire de l'instrumentation depuis le seizième siècle jusqu'à l'époque actuelle* won the gold medal of the Académie in 1875. His 'Échos du temps passé' (1853–5), and 'Souvenirs du temps passé' (1864), are colls. of chansons, noëls, madrigals, etc., from the 12th–18th century, interesting and historically valuable, with biographical notes; the 'Musiciana' (3 vols.; 1877, '90, '99) is a coll. from rare and curious works on music, with anecdotes, etc.; other colls. are 'Les Échos d'Angleterre' (1877; folk-songs with pf.); 'Chansons et rondes populaires' (children's songs w. pf.); 'Les poètes français mis en musique' (1868); 'Chansons populaires des provinces de la France'; 'L'ancienne chanson populaire en France' (1887); 'Chansons populaires du Pays de France' (2 vols.; 1903). A catalogue of his private library was publ. in 1910.

Wedekind [vā'dĕ-kĭnt], **Erika,** soprano stage-singer; born Hanover, Nov. 13, 1872. Pupil at Dresden Cons. of Fräulein Orgeni (1891–4); début Dresden Court Opera, Mar. 15, 1894, as Frau Fluth in Nicolai's *Lustige Weiber von Windsor,* and was immediately eng. there for 5 years; her success was such that she has remained there since, appearing as a star at many of the larger German opera-houses. She has also distinguished herself in oratorio and on the concert stage. Among her favorite rôles are Eva, Nedda, Mimi, Cio-Cio-San, Elvira, Zerlina, Mignon, Violetta, Gilda, Rosina. On July 10, 1898, she married Oberfinanzrat Oschwald, of Basel.

Weelkes, Thomas, distinguished English madrigal-writer; in 1600, organist of Winchester College; in 1602, Mus. Bac., Oxon.; in 1608, org. of Chichester Cath. Dates of birth and death unknown.—See Q.-Lex.

Wegeler [vā'-], **Franz Gerhard,** born Bonn, Aug. 22, 1765; d. Koblenz, May 7, 1848. Physician in Bonn and Koblenz, knowing Beethoven as a youth. With Ries he wrote *Biographische Notizen über L. van Beethoven* (1838; supplem., 1845; repr. by A. Kalischer in 1908; Fr. tr. by Lepetit, 1862).

Wegelius [vā-gā'-], **Martin,** born Helsingfors, Nov. 10, 1846; d. there Mar. 22, 1906. Student of philosophy and Magister (1869); 1869–70 cond. of the academical choral society; pupil of Rudolf Bibl in Vienna (1870–1), and of Richter and Paul in Leipzig

(1871–3), where he again studied (1877–8), then becoming Repetitor of the Finnish Opera at Helsingfors. In 1882 he was app. dir. of the newly founded Cons., which post he held till his death. Under his administration the institution became one of the prime factors in advancing the cause of the young national school of composers; Järnefelt, Melartin, Palmgren and Sibelius were among W.'s personal pupils. Works: Overture *Daniel Hjort;* a *Rondo quasi fantasia* f. pf. and orch.; a Christmas cantata; a festival cantata, *The 6th of May;* a ballade f. tenor solo w. orch.; *Mignon,* f. sopr. solo w. orch.; pf.-pcs. and songs. He wrote (in Swedish) *Foundations of General Musical Science* (1887); *Treatise on General Musical Science and Analysis* (2 vols.; 1888–9); *The Main Features of Western Music* (1891–3); *Course in Keyfinding* (1893–5); *Singing Course for Common Schools* (1897); *Course in Homophonic Writing* (1897).—Cf. K. Flodin, *M. W.* (in Swedish; Stockholm, 1916).

Wehle [vā'lĕ], **Karl,** born Prague, Mar. 17, 1825; d. Paris, June 3, 1883. Trained for a mercantile career, he abandoned it for music; studied pf.-playing with Moscheles at Leipzig, and Kullak at Berlin, made extended tours to Asia, Africa, America and Australia, but resided chiefly in Paris. Among his brilliant comps. f. pf. are a suite, op. 89; 2 sonatas, op. 38 and 58; a Ballade, op. 11; a *Sérénade napolitaine,* op. 31; an *Allegro à la hongroise,* op. 81; 3 Tarentelles, op. 56, 76, 98; Impromptus, op. 10, 73; Ballade and Nocturne, op. 79; *Berceuse javanaise; Marche cosaque; Fête bohémienne; Un songe à Vaucluse;* etc.

Weidig [vī'dĭg], **Adolf,** born Hamburg, Nov. 28, 1867. Pupil at the Cons. there of Bargheer (vl.) and Riemann (theory); won the Mozart stipend in Frankfort (1888; with a str.-quartet); then studied (until 1891) at the Kgl. Musikschule in Munich under L. Abel (vl.) and Rheinberger (comp.); settled in Chicago in 1892; member of the Chicago Symph. Orch. 1892–6; 2d vl. of the Spiering Quartet 1892–1901; since 1898 asst. dir. of the Amer. Cons. of Music. Has appeared as cond. of his own works in Chicago, Minneapolis, and several German cities (1908–9; Hamburg, Berlin, Munich, Frankfort, etc.). —Works: 2 symphonies; *Semiramis,* symphonic poem; *Drei Episoden* (*Im Freien, Trauer, Liebesglück*) for orch.; *Symphonic Suite* for do.; *Capriccio* for do.; *Serenade* for str.-orch.; a str.-quintet; 3 str.-quartets; a pf.-trio; pcs. for vl. and pf.; songs and choruses.

Weidt [vīt], **Heinrich,** b. Koburg, 1828; d. Graz, Sept. 16, 1901. Filled positions as th.-cond. at Zurich, Aix-la-Chapelle, Hamburg, Kassel, Pest, etc.; comp. numerous operettas, smaller operas and male choruses (96 opus-numbers); also a 4-act grand opera, *Adelma* (Temesvar, 1873).

Weidt, Karl, born Bern, March 7, 1857; 1889–97, conductor of the Klagenfurt Männergesangverein; since then of the Liederkranz in Heidelberg. Noted comp. of male choruses (over 100 op.-numbers): Op. 12, *Im Mondenschein* for male ch. and orch.; op. 41, *Aus der Bergwelt* for ten. solo, male ch. and orch.; op. 60, *O Geist der Töne* for mixed ch., soli and orch.; op. 68, *Die schönste Frau vom Rhein* for bar. solo, male ch. and orch.; op. 70, *Nun tanzen sie unter der Linde* for male ch. and orch.; also a *Festmarsch* for orch. (op. 80).

Weidt, Lucy, dramatic soprano; daughter of Heinrich W.; b. Troppau, Silesia, 1880. St. pf. and singing with her father; then for 3 years a pupil of Rosa Papier at the 'Akademie für Musik' in Vienna; début as Elisabeth at the Hofoper there (1904) led to an immediate eng., and 3 years later she was made 'k. k. Kammersängerin'; has appeared at the principal German opera houses as 'Gast'; 1908–10, at the Wagner festivals at the Prinzregententh. in Munich; 1910–1, at the M. O. H., making her Amer. début as Brünnhilde (*Walküre,* Nov. 18); in 1913 at the Teatro Colón in Buenos Aires, singing Isolde and Brünnhilde in Italian; in 1914 she created Kundry in the Italian première of *Parsifal* at La Scala, Milan. In 1909 she married Baron Joseph von Urmenyi. Her voice, ranging from g-$e^3\flat$, is of great beauty and unusual power. Besides all the Wagner rôles, her répertoire comprises the works of the classic and modern German, and those of the modern Italian and French composers.

Weigl [vīgl], **Bruno,** b. Brünn, June 16, 1881. Pupil there of R. Wickenhausser, O. Kitzler and R. von Mojsisovics; living in Brünn as comp. and writer.—Works: 3-act comedy-opera, *Mandragola* (Brünn, 1912); op. 3, Psalm 144 for male ch. and org.; op. 6, *Serenade* for orch.; op. 10, *Fasching,* song-cycle for bar. and orch.; organ-pcs. (op. 9, 12 [*3 Choral-Stimmungsbilder*], 16 [*Orgelfantasie*]); male choruses (op. 11); pf.-pcs. (op. 1). Has written *Geschichte des Walzers, nebst einem Anhang über die moderne Operette* (1910), and *Handbuch der Violoncell-Litteratur* (1911).

Weigl, Joseph, born Eisenstadt, Hungary, March 28, 1766; d. Vienna, Feb. 3, 1846. A pupil of Albrechtsberger and Salieri, he wrote his first opera, *Die unnütze Vorsicht,* at the age of 16; the first to be performed, *Il pazzo per forza* (1788), was so successful that up to 1825 he brought out over 30 more, German and Italian, besides nearly a score of ballets. Two of his operas were written for La Scala, Milan. The most popular of

all, *Die Schweizerfamilie* (Vienna, 1809), kept the stage for almost a century. He also wrote two oratorios, and a great number of German and Italian cantatas, besides chamber-music and songs. In 1825, on Salieri's death, he was app. 2d court cond., and thenceforward wrote only church-music (masses, graduals, offertories).—See Q.-Lex.—Cf. also A. de Eisner-Eisenhof, *J. W.*, in 'Riv. Mus. Ital.' (vol. xi, 1904).—His brother **Taddäus,** born Vienna, 1776, d. there Feb. 19, 1844, prod. 4 operettas and 13 ballets from 1799–1805; was custodian of the mus. section of the Imperial Library, and carried on a music-business.

Weigl, Karl, b. Vienna, Feb. 6, 1881. Pupil of the Vienna Cons. and of Zemlinsky; st. musicology under Adler at the Univ. (*Dr. phil.*, 1903); 1904–6, Repetitor at the Hofoper; since then living in Vienna as teacher. Talented composer; has written a symphony in E♭, op. 5; *Sinfonische Fantasie*, op. 16; 2 str.-sextets (MS.); 3 str.-quartets (No. 1, in A [op. 4], won prize of the 'Ges. der Musikfreunde'); choruses a capp. (op. 6, 7); pf.-pcs. and songs.

Weil [vīl], **Hermann,** distinguished dramatic baritone; b. Karlsruhe, May 29, 1877. Pupil at the Cons. there of Smolian (pf.), Krehl (theory) and Mottl (score-reading, instr. and cond.); st. singing with Adolf Dippel in Frankfort (1900–1); début as Wolfram at Freiburg, Baden (Sept. 6, 1901); sang there until 1904; since then at the Kgl. Hofth. in Stuttgart; has also sung at many other German theatres, at Brussels, Amsterdam, Rotterdam, Milan, London, etc.; took part in the Bayreuth festivals of 1909, '10, '11 and '12; 1911–7, member of the M. O. H., making his Amer. début as Kurwenal (Nov. 17). He is 'Kgl. Kammersänger' and Knight of several orders. The unusual compass (3 full octaves) of his fine, sympathetic voice, perfectly equalized throughout its entire range, enables him to undertake baritone and bass parts with equal success (more than 80 rôles sung on the stage); his favorites are Wagner's heroes, especially Hans Sachs. His extensive concert-répertoire bears further testimony to his versatility; he has participated in several Nether-Rhenish festivals (Cologne, Aix-la-Chapelle), and in others at Munich, Heidelberg, Zurich, St. Gall, Brussels, etc.

Weinberger [vīn'bâr-ger], **Karl Friedrich,** born Wallerstein, Bavaria, June 22, 1853; d. Würzburg, Dec. 29, 1908. St. under Buonamici, Rheinberger and Wüllner at the Kgl. Musikschule in Munich; began his career as school-teacher in Wallerstein; was called to the Teachers' Sem. in Würzburg in 1881; since 1886 Kapellm. at the Cath. there. Composer of numerous male choruses a capp., 2 masses (op. 18 and 70), organ-works (op. 10, sonata in C; op. 30, fugue in C), and some pf.-pcs. Author of *Handbuch für den Unterricht in der Harmonielehre* (1895; 3d ed. 1910).

Weinberger, Karl Rudolf, born Vienna, April 3, 1861. Pupil of H. Kling in Geneva and of C. Wolf and A. Leitermeier in Vienna; very successful composer of operettas: *Pagenstreiche* (Vienna, 1888), *Der Adjutant* (Baden-Wien, 1889), *Angelor* (Troppau, 1890), *Die Ulanen* (Vienna, 1891), *Lachende Erben* (ib., 1892), *Münchener Kindl* (Berlin, 1893), *Die Karlsschülerin* (Vienna, 1895), *Prima Ballerina* (ib., 1895), *Der Schmetterling* (ib., 1896), *Die Blumen-Mary* (ib., 1897), *Adam und Eva* (ib., 1899), *Der Wundertrank* (ib., 1900), *Die Diva* (ib., 1900), *Das gewisse Etwas* (ib., 1902), *Schlaraffenland* (Prague, 1904), *Die romantische Frau* (Vienna, 1911), *Der Frechling* (ib., 1913), *Die Nachtprinzessin* (Hamburg, 1914).

Weiner [vī'nĕr], **Leo,** b. Budapest, April 16, 1885. Pupil of H. Kössler at the Landesmusikakademie there (1901–6); winning the 'Franz-Josef Jubiläumspreis,' he studied at Vienna, Berlin, Leipzig and Paris; was Repetitor at the Komische Oper in Budapest; since 1913 teacher of theory at the Landesmusikakad.—Works: Op. 1, *Scherzo* for orch. (MS.); op. 2, *Passacaglia* for pf. (do.; not finished); op. 3, *Serenade* for orch.; op. 4, str.-quartet in E♭; op. 5, *Fasching*, Humoreske for orch.; op. 6, str.-trio in G m.; op. 7, 3 pf.-pcs.; op. 8, *Ballade* for pf. and clar.; op. 9, sonata for vl. and pf.; op. 10, incid. music to Vorösmartý's *Gongor é Tünde* (MS.; prod. Pest, 1915).

Weingartner [vin'-], **(Paul) Felix,** Edler **von Münzberg,** b. Zara, Dalmatia, June 2, 1863. After his father's death (1867) his mother moved to Graz, where the boy attended the Gymnasium, and st. pf. and comp. under W. A. Remy. As a pupil, he began to write pf.-pcs., songs, dramatic scenes w. orch., etc., and publ. his op. 1–3 (pf.-pcs.) in 1879. For these he received (1881, on Brahms's recommendation) a stipend from the state, enabling him to continue his studies at the Leipzig Cons. (1881–3) under Reinecke, Jadassohn and Paul. Having graduated as winner of the Mozart prize, he went to Liszt, upon whose recommendation his first opera, *Sakuntala*, was prod. at Weimar (1884). Then began his brilliant career as cond.; 1884 in Königsberg; 1885–7, in Danzig; 1887–9, in Hamburg; 1889–91, Hofkapellm. at Mannheim; 1891–8, 1st Kapellm. at the R. Opera and cond. of the symph. concerts of the R. Orch. in Berlin. From 1898–1903 he lived in Munich as cond. of the Kaim Orch., retaining also the conductorship of the symph.

concerts in Berlin; extended tours with the orch. established his fame as one of the world's foremost conductors; at the same time he won a reputation as an unsurpassed ensemble-player, when he visited the principal German cities with the W. Trio (W., pf.; R. Rettich, vl.; H. Warnke, vcl.). In 1908 he succ. Mahler as dir. of the Vienna Hofoper, and cond. of the symph. concerts of the opera-orch.; the former post he resigned in 1910, but still (1918) holds the latter. From 1912–14 he was again in Hamburg as 1st Kapellm. at the Stadtth. Since April 1, 1914 he has been in Darmstadt as 'Generalmusikdir.,' Hofkapellm., and dir. of the Grand-ducal Cons. As cond. he has visited France, Italy, Spain, Scandinavia, the Netherlands and the U. S. In 1905 the N. Y. Philh. Soc. invited him to cond. 2 of its concerts (Feb. 10, 11), which were followed by 2 extra concerts (Feb. 14, 16); in 1906 he accepted a similar invitation from the N. Y. Symph. Soc., making a tour of the principal cities (Jan.–Mar.). On Feb. 12, 1912, he made his Amer. début as operatic cond. with the Boston Opera Co. (*Tristan und Isolde*), he and his wife, Lucille Marcel (q. v.), having been eng. for a series of special perfs.; both returned under the same conditions in 1913. In 1891 W. married Marie Juillerat, in 1903 the Baroness Feodora von Dreifus, and [after divorce from her] Lucille Marcel in 1911).—W.'s fame as an interpreter has caused a rather undeserved neglect of his compositions. They are lacking, it must be admitted, in real inspiration and compelling utterance; nevertheless, they represent the finely-wrought expression of an impressive personality. W.'s orchl. works, unquestionably, establish W.'s place among the masters of instrumentation.—BIBLIOGRAPHY: E. Krause, *F. W. als schaffender Künstler* (Berlin, 1904); P. Riesenfeld, *F. W. Ein kritischer Versuch* (Breslau, 1906); W. Hutschenruyter, *Levensschets en portret van F. W.* (Haarlem, 1906); P. Stefan, *G. Mahlers Erbe. Ein Beitrag zur neuesten Geschichte der deutschen Bühne und des Herrn F. W.* (Munich, 1908); J. C. Lusztig, *F. W. Persönlichkeiten* (Berlin, 1908); O. Taubmann, *F. W.*, in vol. iii of 'Monographien moderner Musiker' (Leipzig, 1909).

WORKS.

DRAMATIC [All texts by W.]: Op. 8, *Sakuntala* (Weimar, Mar. 23, 1884); op. 10, *Malawika* (Munich, June 3, 1886); op. 14, *Genesius* (Berlin, Nov. 15, 1892); op. 30, *Orestes*, trilogy after Æschylus: *Agamemnon, Das Totenopfer, Die Erinnyen* (Leipzig, Feb. 15, 1902); *Kain und Abel* (Darmstadt, May 17, 1914); *Die Dame Kobold* (ib., Feb. 23, 1916). Incid. music to Sophocles' *Antigone*, for wind-instrs. and harp (Riga, Feb. 8, 1895); do. [on themes of Liszt's] to Richard Voss's *Frühlingsmärchenspiel* (Weimar, Jan. 11, 1908; for the opening of the new Hofth.); do. to Karl Weiser's arr. of Goethe's *Faust* [Parts I and II] (Weimar, April 19, 20, 1908).—VOCAL W. ORCH.: Op. 12, *Die Wallfahrt nach Kevlaar* for low voice; op. 35, *Zwei Gesänge* for do. (*Unruhe der Nacht, Stille der Nacht*); op. 36, *Vier Gesänge* for high voice (*Er weiss es besser, Letzter Tanz, Des Kindes Scheiden, Lied der Walküre*); op. 38, *Traumnacht* and *Sturmhymnus* for 8-part mixed ch.; op. 39, *Aus fernen Welten* for medium voice (*The Spring, The Bird of Melancholy, The Earth Giant, Moonrise*).—FOR ORCH.: Op. 6, *Serenade* for str.-orch.; op. 20, *König Lear*, symph. poem; op. 21, *Das Gefilde der Seligen*, symph. poem after Böcklin; op. 23, Symphony No. 1, in G; op. 29, do. No. 2, in E♭; op. 49, do. No. 3, in E (in 'Einheitspartitur,' i.e., all transposing instrs. written as non-transposing); op. 52, vln.-concerto in G; op. 53, *Lustige Ouvertüre; Aus schwerer Zeit*, overture (perf. Vienna, Nov., 1914).—CHAMBER-MUSIC: Op. 24, str.-quartet in D m.; op. 26, do. in F m.; op. 33, pf.-sextet in E m.; op. 34, str.-quartet in F; op. 40, str.-quintet in C; op. 42, 2 vl.-sonatas in D and F♯ m.; op. 50, quintet for clar., vl., vla., vcl. and pf. in G m.—FOR PF.: Op. 1, *Skizzen;* op. 2, *Tonbilder zu Stifters 'Studien';* op. 3, *Aus vergangener Zeit;* op. 4, *Lose Blätter;* op. 5, *Fantasiebilder*.—SONGS: Op. 7, 9, 11, 13, 15, 16, 17, 18 (*Severa*), 19 (*Hilaria*), 22, 25 (No. 5, *Lied der Ghawäze* w. orch.), 27 (No. 1, *Plauderwäsche* w. orch.), 28, 31, 32 (*Mädchenlieder*), 37 (2 ballads), 41 (*Frühlings- und Liebeslieder*), 45 (*Japanische Lieder*), 46, 47, 48, 51.—3 male choruses, op. 44.—He has ed. Weber's *Oberon*, Wagner's *Der fliegende Holländer* and Méhul's *Joseph* (with recitatives); has orchestrated Weber's *Invitation à la Valse;* co-ed. of the works of Berlioz (B. & H.; in course of publ. since 1899) and Haydn (do.; do. since 1907).—WRITINGS: *Die Lehre von der Wiedergeburt und das musikalische Drama* (1895); *Über das Dirigieren* (1895; 4th ed. 1913); *Bayreuth 1876–96* (1896; 2d rev. ed. 1904); *Die Symphonie nach Beethoven* (1897; 3d ed., entirely rewritten, 1909; Fr. tr. by C. Chevillard, 1900; Engl. tr. by M. B. Dutton, 1904); *Ratschläge für Aufführungen der Sinfonien Beethovens* (1906; Engl. tr. by J. Crosland, 1907); *Musikalische Walpurgisnacht* (1907; a satirical comedy); *Golgatha* (1908; drama in 2 parts); *Akkorde* (1912; coll. essays); *Erlebnisse eines Kgl. Kapellmeisters in Berlin* (1912; an attack upon the Berlin intendancy [refuted by A. Wolff, *Der Fall W.*, 1912]).

Wein'lig [vīn'-], **Christian Ehregott**, born Dresden, Sept. 30, 1743; d. there Mar. 14, 1813. Organist; pupil of Homilius, at the Kreuzschule; in 1767, organist of the Evangelical Church, Leipzig; in 1773, at Thorn; in 1780, accompanist at the Italian Opera, Dresden, and organist of the Frauenkirche; in 1785, succeeded Homilius as cantor of the Kreuzschule.—Publ. sonatas f. pf. w. flute and 'cello; he brought out several oratorios, a Passion, a cantata, an operetta, etc.—See Q.-Lex.

Weinlig, (Christian) Theodor, nephew and pupil of preceding; born Dresden, July 25, 1780; d. Leipzig, Mar. 7, 1842. Also studied under Padre Mattei at Bologna; from 1814–17, cantor at the Dresden Kreuzschule; in 1823, succeeded Schicht as cantor of the Thomaskirche, Leipzig. In high repute as a teacher of theory; Richard Wagner was his pupil.—Publ. a *Deutsches Magnificat* f. soli, ch., and orch.; vocalises for the several voices; do. f. 2 sopranos; and a practical *Anleitung zur Fuge für den Selbstunterricht* (1845: 2d ed. 1852).—Cf. A. Kurz, *Geschichte der Familie W. von 1580–1850* (Bonn, 1912). —See also Q.-Lex.

Weinmann [vīn'-], **Karl,** b. Vohenstrauss, Upper Palatinate, Dec. 22, 1873. Pupil of

Haberl and Haller at the Kirchenmusikschule in Ratisbon; after further study under P. Wagner in Freiburg, Switzerland, he obtained (1905) the degree of *Dr. phil.* with the dissertation *Das Hymnarium Parisiense.* After his ordination to the priesthood he was called as Kapellm. to the 'Kollegiatkirche,' and prof. of esthetics and hist. of music at the Kirchenmusikschule in Ratisbon; succeeded Haberl in 1910 as dir. of the latter; in 1909 he also became librarian of the Episcopal Library (formerly Proske's), which he opened to the public. He is editor of the 'Kirchenmusikaliches Jahrbuch' (since 1908) and 'Musica Sacra' (since 1911); has ed. for Pustet (after the 'Editio vaticana') *Römisches Gradualbuch* (1909), *Graduale* (1910), *Kyriale* (1911), *Das Totenoffizium mit Messe* (1912), *Graduale parvum* (1913), *Römisches Vesperbuch mit Psalmenbuch* (1914); ed. of the coll. 'Kirchenmusik,' for which he wrote *Geschichte der Kirchenmusik* (1906; 2d augm. ed. 1913; Engl. tr. by H. Bewerunge, 1910; also tr. into Fr., Ital., Polish and Hungarian), *Karl Proske, der Restaurator der klassischen Kirchenmusik* (1908).

Weinwurm [vīn'vŏŏrm], **Rudolf,** born Schaidldorf-on-the-Thaja, Lower Austria, April 3, 1835; d. Vienna, May 26, 1911. Was trained musically as a chorister in the Imperial Chapel, Vienna; in 1858, as a law-student in the Univ., he founded the academical 'Gesangverein,' conducting it until 1866; in 1864, he became cond. of the Vienna 'Singakademie'; in 1866, of the 'Männergesangverein,' succeeding Herbeck, and director of mus. instruction in the Imp. Teachers' Seminary. In 1880, mus. dir. of the Univ.—Publ. *Allgemeine Musiklehre* (1870); *Musikalische Lehrmittel* (1873); *Methodik des Gesangunterrichts* (1876).—Comps.: *Deutsches Requiem* for male ch. a capp.; do. for 3-part fem. ch. w. org.; *Messe solennelle;* many male choruses a capp.

Weinzierl [vīn'tsērl], **Max,** Ritter **von,** b. Bergstadtl, Bohemia, Sept. 16, 1841; d. Mödling, n. Vienna, July 10, 1898. He was Kapellm. at the Comic Opera and the Ringtheater, Vienna; from 1882, chorusmaster of the Vienna 'Männergesangverein.'—Works: The operettas *Don Quixote* (Vienna, 1879; w. L. Roth); *Die weiblichen Jäger* (1880); *Madlemas* (1880); *Fioretta* (Prague, 1886); *Page Fritz* (Prague, 1889; 3 acts); *Der Schwiegerpapa* (Berlin, 1893); the oratorio *Hiob* (Vienna, 1870); the choral works w. orch. op. 17, *Nachtgruss;* op. 31, *Liedesweihe;* op. 70, *Gesang der Nixen* (3-part fem. ch.); op. 77, *Die Sphinx;* op. 88, *Der Zigeuner;* op. 122, *Donausage;* op. 130, *Hubertus;* many male choruses a capp. and w. orch.

Weis [vīs], **Karel,** b. Prague, Feb. 13, 1862. Comp. of the Czech opera *Viola* (Prague, 1892; after *Twelfth Night*); the German operas *Die Zwillinge* (Frankfort, 1902), *Der polnische Jude* (Prague, 1901), *Die Dorfmusikanten* (ib., 1904), *Der Sturm auf die Mühle* (Vienna, 1914); an operetta, *Der Revisor* (Prague, 1907); a vaudeville, *Der Extrazug nach Nizza* (Berlin, 1913); a symphony in C and *Smutečni pochod* [Funeral March] for orch.

Weismann [vīs'-], **Julius,** b. Freiburg, Baden, Dec. 26, 1879. St. there with E. H. Seyffardt (1888–91), in Munich with Bussmeyer and Rheinberger (1891–2), in Freiburg with H. Dimmler (1893–6), in Berlin with von Herzogenberg (1898–9), and again in Munich with Thuille (1899–1902); living in Freiburg as comp.—Works: Op. 10, *Schnitterlied* and *Hymnus an den Mond* for ch. and orch.; op. 11, *Über einem Grabe,* symph. poem for ch. and orch.; op. 12, *Fingerhütchen,* fairy ballad for bar. solo, fem. ch. and orch.; op. 34, *Macht hoch die Tür,* sacred cantata for sop., solo, ch. and orch.; op. 19, symphony in B m.; op. 35a, *Tanzfantasie* for orch.; op. 36, vln.-concerto in D m.; op. 14, str.-quartet in F; op. 26, pf.-trio in D m.; op. 28, vl.-sonata in F; op. 30, sonata in D m., for vl. solo; op. 37, vars. and fugue on an old Ave Maria for vl. and pf.; op. 39, vars. for ob. and pf.; op. 47, vl.-sonata in F♯ m.; pf.-pcs. (op. 21, vars. and fugue; op. 25, *Passacaglia;* etc.); male choruses (op. 31); numerous songs.—Cf. W. Thomas-San Galli, *J. W.,* in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Weiss, Amalie. See AMALIE JOACHIM.

Weiss, Franz, born Silesia, Jan. 18, 1778; d. Vienna, Jan. 25, 1830. Virtuoso on the viola; chamber-musician to Prince Razumovsky at Vienna, and a member of the Schuppanzigh Quartet.—Works: Music to ballets; symphonies and overtures; symphonies concertantes f. flute, bassoon and trombone, w. orch.; Variations brillantes f. violin w. orch.; 1 quintet and 6 quartets f. strings; duos f. violins; duos f. flutes; pf.-sonatas.

Weiss, Johann, fine organist and expert on organ-building; b. St. Ruprecht-on-Raab, Styria, Nov. 20, 1850. After completing his theol. studies he attended the Kirchenmusikschule at Ratisbon (1875–6); in 1881 app. teacher of hymnology at the priests' seminary in Graz; 1884–91, Kapellm. at the Cath.; since then prof. at the Univ. and episcopal 'Konsistorialrat'; since 1902 also co-editor of 'Gregorianische Rundschau.' Has publ. *Die musikalischen Instrumente in den hl. Schriften des Alten Testaments* (1895).

Weiss, Julius, born Berlin, July 19, 1814; d. there 1898. Violinist, pupil of Henning;

teacher, writer and critic; publ. instructive works f. violin. On his father's death in 1852 he succeeded to the music-business establ. by the latter.

Weiss, Karl, born Mülhausen, Alsatia, c. 1738; d. London, 1795. Went to Rome with an English lord, and later entered George the Third's private orch. as flutist. Works: 6 symphonies; 10 quartets f. flute and strings; trios f. flutes.—His son and pupil, **Karl**, born 1777, travelled as flute-virtuoso on the Continent, and later settled in England. Wrote a concerto f. flute, also trios, duos, and solos, and a *New Methodical Instruction Book for the Flute.*

Weissheimer [vīs'hī-mĕr], **Wendelin**, b. Osthofen, Alsatia, Feb. 26, 1838; d. Nuremberg, June 16, 1910. Pupil of Leipzig Cons. 1856–7; theatre-cond. at Würzburg, 1866, later at Mayence; then music-teacher at Strassburg. Composer of strong Wagnerite leanings. His book, *Erlebnisse mit R. Wagner, F. Liszt und vielen anderen Zeitgenossen nebst deren Briefen* (Stuttgart, 1898), gives full information about his own works; many of the letters are valuable.—Works: *Theodor Körner*, 5-act grand opera with Prologue (Munich, May 28, 1872); *Meister Martin und seine Gesellen*, 3-act opera (Karlsruhe, Feb. 22, 1879; later at Baden-Baden and Leipzig); *Das Grab im Busento* for bass solo, male ch. and orch.; *König Sifrid* and *Deutsche Kaiserhymne* for male ch. and orch.; songs.

Weissmann [vīs'-], **Adolf**, b. Rosenberg, Silesia, Aug. 15, 1873. Mus. critic of the 'Berliner Tageblatt' (1900–4), 'Der Roland von Berlin' (1904–10); since then of 'Zeitung am Montag' and 'Die Musik.' Author of *G. Bizet* (1907); *Berlin als Musikstadt. Geschichte der Oper und des Konzerts von 1740–1911* (1911; valuable); *Chopin* (1912).

Weitzmann [vīts'-], **Karl Friedrich**, b. Berlin, Aug. 10, 1808; d. there Nov. 7, 1880. Pupil of Henning (vl.) and Klein (theory); later, at Kassel, of Spohr and Hauptmann; in 1832, chorusmaster and violinist in the Riga theatre, and founded the 'Liedertafel' with Dorn; in 1834, chorusmaster at Reval; in 1836, leader of the Imp. orch. at Petrograd, and mus. dir of St. Ann's Church. Studied in the libraries of Paris and London 1846–8; then settled in Berlin as a teacher of composition. Intimate friend of Liszt. Among his posth. papers was found the orig. MS. of a double fugue for pf. by R. Wagner (probably comp. 1831), with corrections in Weinlig's handwriting; publ. by E. Istel in 'Die Musik' (vol. 44; July, 1912).—Works: The operas *Räuberliebe* (1834), *Walpurgisnacht* (1835) and *Lorbeer und Bettelstab* (1836) [all at Reval]; 2 books of canonic *Rätsel* f. pf. 4 hands; 2 books of *Kontrapunkt-Studien* f. pf.; 1800 Preludes and Modulations f. pf. (Book i, 'Classic'; Book ii, 'Romantic'); 3 books of *Valses nobles* f. pf.; sacred songs f. mixed chorus; several sets of songs f. solo voice w. pf.;—also *Der übermässige Dreiklang* (1853); *Der verminderte Septimenakkord* (1854); *Geschichte des Septimenakkords* (1854); *Geschichte der Harmonie und ihrer Lehre* (in the 'Allgem. mus. Zeitung,' 1849); *Harmoniesystem* (1860; won a prize; a full exposition of his theories may be found in Bowman-Weitzmann's *Manual of Musical Theory* [cf. BOWMAN]); *Die neue Harmonielehre im Streit mit der alten* (1861); *Geschichte des Klavierspiels und der Klavierlitteratur* (1863, as Part iii of the Lebert-Stark pf.-method; 2d ed., 1879, printed separately, w. added *Geschichte des Klaviers* [Engl. transl. New York, 1893]; 3d German ed. Leipzig, 1899, as *Geschichte der Klaviermusik*, edited by M. Seiffert, with a suppl., *Geschichte des Klaviers*, by O. Fleischer; only vol. i [1450–1750] has appeared so far [1918]); *Der letzte der Virtuosen* [Tausig] (1868); many essays in various mus. periodicals.

Wel'cker von Gontershausen, Heinrich, born Gontershausen, Hesse, 1811; d. Darmstadt, June 15, 1873. Court pf.-maker to the Grand Duke of Hesse.—Publ. *Der Flügel, oder die Beschaffenheit des Pianos in allen Formen* (1853; augm. ed. 1856); *Neueröffnetes Magazin musikalischer Tonwerkzeuge, dargestellt in technischen Zeichnungen . . .* (1855); *Der Ratgeber für Ankauf, Behandlung und Erhaltung der Pianoforte* (1857); *Der Klavierbau und seine Theorie, Technik und Geschichte* (4th ed. 1870); *Über den Bau der Saiteninstrumente und deren Akustik, nebst Übersicht der Entstehung und Verbesserung der Orgel* (1876).

Weldon, Georgina (*née* **Thomas**, which name she later changed to **Treherne**), b. Clapham, May 24, 1837. A talented amateur singer, she made her first public appearances for charitable purposes at London in 1870; made a tour of Wales, and sang as soloist with Leslie's choir and in other important concerts (Crystal Palace, Philh. Soc., Popular Concerts, etc.); also appeared with success in opera at Florence, Brussels, etc.; last public appearance in 1884. Special interest attaches to her because of her romantic friendship with Gounod, who during his London stay (1870–5) lived at her house, and whom she assisted in training the 'Gounod Choir'; she transl. his autobiography [going only as far as 1859] into English (1875). She publ. some songs and wrote *Hints for Pronunciation in Singing* (1872) and *Musical Reform* (1875).

Weldon, John, born Chichester, England, Jan. 19, 1676; d. London, May 7, 1736. Pupil of John Wilton, at Eton College; later

of Purcell. In 1694, organist of New College, Oxford; Gentleman Extraordinary of the Chapel Royal, 1701; succeeded Blow as org. of the Ch. Royal, 1708; second composer to do., 1715; organist of St. Bride's, Fleet St., and (1726) of St. Martin's-in-the-Fields. A few anthems, and 3 books of songs, were publ.; his setting of Congreve's masque *The Judgment of Paris* won 1st prize in 1700.

Wellesz, Egon, b. Vienna, Oct. 21, 1885. Pupil there of K. Frühling (harm.), A. Schönberg (cpt.) and B. Walter (comp.); st. musicology at the Univ. under Adler, obtaining the degree of *Dr. phil.* in 1908 with a study on *Giuseppe Bonno* (publ. 1910 in 'Sbd. I. M.-G.', vol. xi). Since 1911, teacher of hist. of music at the 'Neues Kons.' in Vienna. As a composer he is a follower of Schönberg. Has publ. a str.-quartet in C (op. 14), pf.-pcs. and songs; ed. Fux's *Constanza e Fortezza*, in vol. xvii of 'Dkm. der Tonk. in Österreich' (1910). Wrote *Renaissance und Barock* ('Ztschr. I. M.-G.', 1909); *Cavalli und der Stil der venetianischen Oper, 1640–60* ('St. zur M.-W.', 1913); *Schönberg and Beyond* ('Mus. Quart.', Jan., 1916); and other essays.

Wels, Charles, born Prague, Aug. 24, 1825; d. New York, May 12, 1906. Pupil of Tomaček; in 1847, court pianist in Poland; in 1849, settled in New York as a concert-pianist and teacher; 1852–9, org. at St. Stephen's; then at St. Cecilia's, Ch. of the Disciples and All Saints'; again at St. Stephen's from 1896–1901, when he retired.—Works: Concert-overture and suite f. orch.; 5 masses, op. 47, 111, 127, 134, 167; a pf.-concerto; fantasias, pieces, transcriptions and arrangements f. pf., 2 or 4 hands; part-songs (*Stromfahrt*, f. male quartet); songs.

Welsh, Thomas, born Wells, Somerset, c. 1780; d. Brighton, Jan. 24, 1848. English bass singer; chorister in Wells Cath., and pupil of J. B. Cramer and Baumgarten. London début in opera, 1792; eng. for oratorio at the Haymarket, 1796. Gentleman of the Chapel Royal. Noted teacher of singing; publ. *Vocal Instructor, or the Art of Singing Exemplified in 15 Lessons leading to 40 Progr. Exercises* (1825); pf.-sonatas (1819); glees, duets and part-songs; prod. dramatic pieces. —His wife and pupil **Mary Anne,** *née* **Wilson** [1802–1867], was a noted soprano singer in opera and concert; début at Drury Lane, Jan. 18, 1821, in Arne's *Artaxerxes*.

Welte, Michael, b. Unterkirnach, Black Forest, Sept. 29, 1807; d. Freiburg, Baden, 1880. Having served a 5-year apprenticeship with Josef Blessing, a maker of musical clocks, he establ. himself at Voehrenbach (1832); exhibited his first 'orchestrion' at Karlsruhe in 1849; later took his sons (Emil, Berthold and Michael, Jr.) into partnership. First prizes at London (1862), Paris (1867), Munich (1885), Vienna (1892), Chicago (1893), St. Louis (1904), Leipzig (1909), Turin (1911); in 1872 the factory was removed to Freiburg, Baden.—His oldest son, **Emil** (b. Voehrenbach, April 20, 1841), establ. a branch in New York (1865); he improved the then newly invented paper roll (taking the place of the earlier wooden cylinders), and was the first to use it, in connection with a pneumatic action, in a large orchestrion built for Theiss's Alhambra Court (N. Y. City), an exact duplicate of which he installed a few years later in Patti's residence, Craig-y-Nos. A son of Berthold, **Edwin** (b. Freiburg, 1875), applied the paper roll to the pf., producing the 'Welte-Mignon' (first exhibited in Freiburg, 1904), an instrument recording with great accuracy the performances of eminent pianists, thus preserving their art for posterity; the application of the same principle to the organ resulted in the invention of the 'Philharmonic Organ' (1912); his latest patent (1916) is the 'Synchronizing Device,' connecting a phonographic record with either the 'Welte-Mignon' or 'Philh. Organ.'

Wendel, Ernst, b. Breslau, 1876. Pupil in Berlin of Wirth and Joachim (vl.) and Succo and Bargiel (theory); 1896–8, violinist in the Chicago Symph. Orch. (Thomas); 1898–1909, cond. of the 'Musikverein' in Königsberg; since then cond. of the 'Philh. Gesellschaft' in Bremen (succ. Panzner), and do. of the 'Berliner musikal. Ges.'—Has publ. *Das deutsche Lied* for male ch. and orch.; male choruses a capp. and songs.

Wendland, Waldemar, b. Liegnitz, May 10, 1873. Mainly self-taught, he st. for a short time with Humperdinck, while acting as Repetitor and asst.-cond. at the Frankfort opera; now living in Berlin as composer.—Works: The operas *Das kluge Felleisen* (Magdeburg, 1909), *Das vergessene Ich* (Berlin, 1911), *Der Schneider von Malta* (Leipzig, 1912), *Peter Sukoff* (not yet prod.); 2 pantomimes, *Die beiden Pierrots* and *Die Tanzfee;* songs.

Wen'dling, Karl, born Frankenthal, Rhine Palatinate, Nov. 14, 1857. Pianist; pupil of the Leipzig Cons.; has made a specialty of the Jankó keyboard, on which he is a finished performer, and the technique of which he has taught since 1887 at the Leipzig Cons., besides being regular prof. of the pf. Court pianist to the Prince of Waldeck. Has publ. 'Meisterwerke aus der Etüden-Litteratur' (4 books; in progressive order).

Wendt, Eduard, born Berlin, 1807; d. Magdeburg, Dec. 23, 1890. Violinist, and an excellent quartet-player (publ. string-quartets); from 1824–50 in Magdeburg,

where he was a co-founder of the 'Tonkünstler-Verein'; thereafter in Berlin.

Wendt, Ernst Adolf, born Schwiebus, Prussia, Jan. 6, 1806; d. Neuwied, Feb. 5, 1850, as teacher at the Teachers' Seminary. Pupil of Zelter, Klein and A. W. Bach, at Berlin.—Publ. Vars. f. pf. and orch.; a pf.-trio; a 4-hand pf.-sonata; organ-pieces; symphonies and str.-quartets in MS. A W.-Album (coll. of org.-pcs.) was publ. by Karl Becker.

Wen'zel, Ernst Ferdinand, born Walddorf, n. Löbau, Jan. 25, 1808; d. Bad Kösen, Aug. 16, 1880. A student of philosophy at Leipzig Univ., he also had private piano-lessons with Fr. Wieck, became the fast friend of his fellow-pupil Schumann, and adopted music as his profession, being a frequent contributor to the 'Neue Zeitschrift für Musik' during S.'s editorship (till 1844). Also an intimate of Mendelssohn's, he was a teacher of pf.-playing at the Leipzig Cons. from its foundation in 1843 until his death, and highly distinguished himself in this capacity; the majority of English-speaking students there were in his classes, or had private instruction from him.

Wen'zel, Leopold, born Naples, Jan. 23, 1847; pupil of the Cons. S. Pietro a Majella, leaving it at 13, travelling as a violinist to Athens, Turkey, Egypt and France, and joining Metra's orch. at Marseilles in 1866; became cond. of the Alcazar there in 1871, later of the Alcazar at Paris. In 1889 he settled in London as cond. of the orch. at the Empire Th. until 1911; then do. at the Gaiety Th. until 1914, when he retired.—Works: 3-act operetta *Le chevalier Mignon* (Paris, 1884); 3-act ballet *La cour d'Amour* (do.); 4-act ballet *Blondes Ivresses* (Paris, 1887); 3-act operetta *l'Élève du Conservatoire* (Paris, 1894); about 20 ballets (the most succ. being *Dream of Wealth*, *Katrina* and *The Girl I left behind me*); also many songs.

Werck'meister, Andreas, b. Beneckenstein, Nov. 30, 1645; d. Halberstadt, Oct. 26, 1706, as organist from 1696 of the Martinskirche. He is interesting as the author of the earliest treatise on equal temperament, *Musikalische Temperatur* . . . . (1691). Also publ. numerous works on theory, esthetics, organ, etc. Of his comps. only a coll. of vl.-pcs. with continuo have been preserved (*Musikalische Privatlust*, 1689).—See Q.-Lex.

Werkenthin [vâr'kĕn-tēn], **Albert,** born Berlin, Mar. 6, 1842; d. there June, 1914. Pianist; pupil of von Bülow, Weitzmann, Ulrich and Stern; also st. organ with K. Haupt. Has publ. pf.-pieces, songs, and *Die Lehre vom Klavierspiel, Lehrstoff und Methode* (3 vols.; 1889; 2d ed. 1897).

Wermann [vâr'-], **Friedrich Oskar,** born Neichen, n. Trebsen, Saxony, April 30, 1840; d. Oberloschwitz, n. Dresden, Nov. 22, 1906. Pianist and organist; pupil of J. Otto, K. Krägen, Fr. Wieck, and Merkel; later of Leipzig Cons. (Hauptmann, Richter, Reinecke); became mus. dir. and organist at Wesserling, Alsatia, later at Neufchâtel, where he was also prof. at the Music-School; in 1868, teacher at the R. Seminary in Dresden; in 1876 he succeeded J. Otto as mus. dir. of the 3 principal evang. churches, and cantor of the Kreuzschule; also cond. for several years of the 'Lehrergesangverein.' Made Kgl. Musikdir. in 1873, Prof. in 1883, and Kgl. Hofrat in 1905.—Works: A 'Weihnachtsmärchen,' *Die Wunderglocke; König Witichis*, symphonic poem; several overtures; op. 75, *Die Mette von Marienburg*, ballade for soli, male ch. and orch.; op. 35, *Reformationskantate* for soli, mixed ch. and orch.; op. 110, *Weihnachtsoratorium* for do.; op. 138, *Passionskantate* for sop. solo, ch. and orch.; 2 masses (op. 60, for double ch. and soli a capp.; op. 116, for male ch. and soli a capp.); psalms for double ch. and soli a capp. (op. 23, 54, 77, 121); op. 22, Psalm 5 for alto solo, ch. and organ; op. 56, Psalm 98 for double ch. a capp.; op. 109, Psalm 51 for mixed ch. a capp.; op. 24, *Largo religioso* for vl., vcl., horn and organ; op. 58, sonata for vcl. and organ; organ-works (4 sonatas, op. 45, 70, 114, 134; concert-pieces, op. 83, 93, 102, 103, 123; op. 94, *Charfreitag und Golgatha;* op. 95, *Passacaglia;* op. 146, *Drei Präludien und Fugen*); études for pf. (op. 3, 5, 6, 7, 29); numerous motets (mostly a capp.), sacred and secular songs, part-songs.

Werner [vâr'nĕr], **Johann Gottlob,** born Grossenhain, 1777; d. Merseburg, July 19, 1822, as cathedral-organist and mus. dir. An organ-pupil of Hoffmann and an excellent teacher.—Publ. an *Orgelschule* (1805; Part ii as *Lehrbuch, das Orgelwerk kennen, etc., zu lernen* [1823]; both often republ.); *Musikalisches ABC* for beginners on the piano (1806; often republ.); *Choralbuch zum holländischen Psalm- und Gesangbuch* (1814); *Choralbuch zu den neuern sächsischen Gesangbüchern* (Leipzig); *Versuch einer kurzen und deutlichen Darstellung der Harmonielehre* (2 parts, 1818, '19); colls. of chorales; many chorale-preludes; 40 organ-pieces for beginners; etc.

Wer'ner, Josef, born Würzburg, June 25, 1837. Violoncellist; studied in the Cons. there, joined the Munich court orch., and became a teacher in the Munich School of Music. Has publ. a method f. 'cello (with 7 suppls.), a quartet f. 4 'celli, *Elegie* f. 'cello, duos f. 'celli, and various solo pieces f. 'cello.

Werrekoren, (Hermann) Matthias, maestro at Milan Cath. 1538–55. The re-

searches of Haberl, Elsa Bienenfeld and Cecie Stainer prove that this composer is not identical with Matheus Le Maistre, as assumed by Fétis and Kade. His principal work is a tone-painting (a capp.), *Die Schlacht vor Pavia* (publ. in Schmeltzel's coll. 'Guter seltzamer . . . teutscher Gesang . . . ,' Nuremberg, 1544; repr. by Gardane in Venice, 1549, as *La Battaglia Taliana*); also publ. a book of motets (1555) and various other motets in colls. of the time.—Cf. 'Monatshefte für Musikgeschichte' (1871 and '72); 'Kchm. Jahrb.' (1871 and '73); 'Sbd. I. M.-G.' (vol. vi); the article W., in Grove's 'Dictionary.' —See also Q.-Lex. (under MATTHIAS).

Wer'renrath [-raht], **Reinald,** concert-baritone; b. Brooklyn, N. Y., Aug. 7, 1883. Pupil of his father, a tenor; then with Carl Dufft (1905–7), F. K. Clark (1907), Dr. A. Mees (1907–13) and P. R. Stephens (1913); début at the Worcester (Mass.) Fest., Oct., 1907; since then has made succ. tours of the entire U. S. (tour with Farrar, Oct.–Dec., 1915; first tour of Pacific Coast, Jan.–Feb., 1918); eng. for M. O. H. for season 1918–9. His fine, sonorous voice ranges from *G♭-a¹♭*; favorite parts are Jesus (Bach's St. Matthew Passion), Elijah (Mendelssohn) and Caractacus (Elgar). Has written some male choruses; ed. of 'New Arion' (male choruses) and 'Modern Scandinavian Songs.'

Wert, Jacob van, famous Flemish contra puntist; born 1536; d. Mantua, May 23, 1596. Went to Italy when a youth; succeeded Continuo as maestro to the Duke of Mantua about 1566; was vice-maestro at Novellara, 1568–74; then maestro at the church of Santa Barbara, Mantua. Very prolific composer.—Extant works: 11 books of madrigals *a* 5, one *a* 4, and one *a* 5–6; 1 book of canzonets; 3 of motets *a* 5–6; publ. from 1558–1633, and often reprinted.—See Q.-Lex.

Wesembeek. See BURBURE DE W.

Wesendonk [vā'zĕn-dŏhnk], **Mathilde** (*née* **Luckemeyer**), the friend of Wagner; b. Elberfeld, Dec. 23, 1828; d. at her villa Traunblick, n. Altmünster on the Traunsee, Austria, Aug. 31, 1902. [The name is universally misspelled **Wesendonck.** W. Golther, who publ. both Mathilde and Otto W.'s correspondence with Wagner from the original letters, invariably writes **Wesendonk,** which is also the form used by Dr. Karl Wesendonk, the son, Privatdozent at Berlin Univ., who is now in possession of the originals.] The first meeting of Frau W. with Wagner (at Zurich, Feb., 1852) soon developed into a deep and noble mutual friendship, which inspired *Tristan und Isolde.* She wrote the famous *Fünf Gedichte* (*Der Engel, Stehe still, Träume, Schmerzen, Im Treibhaus*), which Wagner set to music as studies to *Tristan.* On May 19, 1848, she married **Otto W.** (b. Mar. 16, 1815; d. Berlin, Nov. 18, 1896); he gave Wagner the use of a beautiful house on his estate on Lake Zurich (which the latter named 'Das Asyl auf dem grünen Hügel'), where the first act of *Tristan* was written, and the second act sketched; the master lived there from April, 1857, to Aug., 1858.—Cf. A. Heintz, *Meine* [M. W.'s] *Erinnerungen,* in 'Allgem. Musikztg.' (Feb. 14, 1896); W. Golther, *Richard Wagner an M. W. Tagebuchblätter und Briefe* (Berlin, 1904; 54th ed., 1915; Engl. tr. by W. A. Ellis, London, 1905); id., *Briefe R. Wagners an O. W.* (Berlin, 1905; Engl. tr. by W. A. Ellis, London, 1911); H. Bélart, *R. Wagners Liebestragödie mit M. W.* (Dresden, 1912).

Wesley, Charles, born Bristol, England, Dec. 11, 1757; d. London, May 23, 1834. Teacher in London; organist of St. George's, Hanover Square; organist in ordinary to George IV.—Publ. *A Set of Eight Songs* (1784); *A Set of Six Concertos for the Organ or Harpsichord;* anthems; hymns.—See Q.-Lex.

Wesley, Samuel, born Bristol, England, Feb. 24, 1766; d. London, Oct. 11, 1837. Pupil of his brother Charles, and became the foremost English organist of his time. Deputy org. at the Abbey Church, Bath; from 1824, org. of Camden Chapel, London. He is especially noteworthy as a warm admirer of J. S. Bach, and the first to make his works known in England.—For pf. (harpsichord) he publ. *8 Harpsichord Lessons* (1777); 11 sonatas; 2 sonatinas; 16 rondos; 4 marches; a trio f. 3 pfs.; a Polacca; a Grand Fugue; 7 sets of Variations; 4 waltzes, etc.; also comp. a Church Service in F; numerous anthems, motets and hymns; fugues and voluntaries f. organ; many glees, choruses and songs; 4 symphonies, 3 overtures, 11 organ-concertos; etc.—Cf. W. Winters, *Account . . . of the Wesley Family* (London, 1874); E. Wesley, *Letters of S. W. to Mr. Jacobs, relating to the introduction into this country of the works of Bach* (London, 1875; 2d ed. 1878); W. B. Squire, *Some Novello Correspondence,* in 'Mus. Quart.' (April, 1917). —See also Q.-Lex.

Wesley, Samuel Sebastian, son of preceding; distinguished organist and composer; born London, Aug. 14, 1810; d. Gloucester, April 19, 1876. Held several appointments as organist in London churches; then at Hereford Cath., 1832; Exeter Cath., 1835; Leeds Parish Ch., 1842; Winchester Cath., 1849; Gloucester Cath., 1865. Mus. Bac. and Mus. Doc., Oxon., 1839.—Works: 4 Church Services; many anthems; glees, songs and part-songs; exercises and pieces f. organ; also *A Few Words on Cathedral Mu-*

sic and the Mus. System of the Church, with a Plan of Reform (1849).

Wes'selack, Johann Georg, born Sattelpeilestein, Upper Palatinate, Dec. 12, 1828; d. Ratisbon, Dec. 12, 1866, as Mettenleiter's successor as 'regens chori' and Inspector of Seminaries. Edited Vol. iv of Proske's 'Musica divina,' with biogr. sketch of Proske.

Wes'sely, (Karl) Bernhard, born Berlin, Sept. 1, 1768; d. Potsdam, July 11, 1826. Pupil of J. A. P. Schulz; in 1788, mus. dir. at the National-Theater; in 1796, Kapellm. at Rheinsbeck to Prince Heinrich of Prussia, after whose death he entered the government service at Berlin, then at Potsdam, where he organized in 1814 a society for classical music.—Prod. 4 operas; wrote music to ballets and dramas; numerous 'occasional' cantatas; 3 string-quartets; songs. Also contributed to the 'Archiv der Zeit' and the 'Allgem. mus. Zeitung.'—See Q.-Lex.

Wessely, Hans, b. Vienna, Dec. 23, 1862. Pupil of J. Grün (vl.) at the Cons. there; début with the Vienna Philh. Soc., 1883; then toured Europe, visiting England in 1888; since 1889 prof. at the R. A. M.; founded the excellent W. Quartet. Has publ. *A Practical Guide to Violin Playing*, and *Comprehensive Scale Manual;* ed. Kreutzer's Studies (with a 2d vl.).

Wes'selý, Johann, born Frauenburg, Bohemia, June 24, 1762; d. Ballenstedt, 1814, as violinist in the orch.—Works: 2 comic operas; 14 string-quartets; 3 string-trios; 3 quartets f. clar. and strings; 10 vars. f. horn and violin w. orch.; 6 do. f. clar. w. orch.; etc.

West, John Ebenezer, born South Hackney, London, Dec. 7, 1863. Concert-organist and pianist; pupil of Dr. Bridge (org.) and E. Prout (comp.) at the R. A. M.; from 1884–91, org. and choirm. at St. Mary's, Berkeley Square; since 1891, at S. Hackney Parish Ch.—Works: 2 cantatas, *The Healing of the Canaanite's Daughter* (1882) and *Seed-time and Harvest* (1892); Psalm 130 (1891); Evening Services in E♭ and A; Te Deum in B♭; anthems, part-songs, songs;—incid. music and overture to Longfellow's *King Robert of Sicily;* march f. orch., *Victoria, Our Queen;* organ-music (sonata; fugue; march; postlude; etc.).

Westbrook, William Joseph, born London, Jan. 1, 1831; d. Sydenham, Mar. 24, 1894. Org. of several churches; 1865–78, cond. of the S. Norwood Mus. Soc.; Mus. Bac., Cantab., 1876; Mus. Doc., 1878. In 1862, with Hammond and Crowdy, he founded the 'Musical Standard.'—Works: Oratorio *Jesus* (1877); cantata *The Lord is my Shepherd* (1875); services, anthems, part-songs, trios, songs; sonatas and voluntaries f. organ; several text-books on the organ, etc.; transl. the violin-methods of Alard, Dancla, and de Bériot.

Westerhout, Niccolò. See VAN WESTERHOUT.

Westlake, Frederick, born Romsey, Hampshire, Feb. 25, 1840; d. London, Feb. 12, 1898. St. at the R. A. M. 1855–62 under W. Macfarren (pf.), and G. A. Macfarren (harm.); was app. sub-prof. of pf. in 1862, and full prof. in 1863.—Works: Several masses, a Duo concertante f. pf. and 'cello, a prelude and fugue f. organ, 9 Episodes f. pf., a pf.-fugue, hymns, part-songs, songs, etc.

West'meyer, Wilhelm, born Iburg, n. Osnabrück, Feb. 11, 1832; d. Bonn, Sept. 4, 1880. Pupil of Leipzig Cons., and of Lobe (in dram. comp. and instrumentation). Prod. the successful operas *Amanda, oder Gräfin und Bäuerin* (Koburg, 1856), and *Der Wald bei Hermannstadt* (Leipzig, 1859); a *Kaiser-Ouvertüre* perf. annually on the birthday of Emperor Franz Josef of Austria (Aug. 18); an octet for wind and strings; symphonies; quartets; songs.

Westmoreland, John Fane, Earl of [previously Lord **Burghersh**], born London, Feb. 3, 1784; d. Apthorpe House, Oct. 16, 1859. After passing through the Spanish campaign, he studied composition at Lisbon 1809–12 under Marcos Portugal, then fought in the Prussian army, became British Envoy at Florence, and from 1841–51 was British Minister at Berlin. Founded the R. A. M. in 1822.—Works: 7 Italian operas for Florence and London: *Bajazet*, 1821; *L'Eroe di Lancastro*, 1826; *Il Torneo*, 1826; *Fedra*, 1828 [publ. Berlin, 1848]; *Catarina*, 1830 [in English as *Catherine, the Austrian Captive*]; *Lo scompiglio teatrale*, 1836 [publ. 1846]; *Il ratto di Proserpina*, 1845;—also 3 symphonies; string-quartets; pf.-pieces;—Cathedral Service; solemn mass; Requiem; 6 cantatas by Metastasio, f. solo voice and pf. (1831); madrigals, glees, songs, canzonets, etc.

West'phal, Rudolf (Georg Hermann), b. Oberkirchen, Lippe-Schaumburg, July 3, 1826; d. Stadthagen, July 11, 1892. Philologian; student at Marburg, qualified as lecturer at Tübingen, from 1858–62 was prof. extraordinary at Breslau, taught in Jena, Livland and Moscow, and after 1880 lived in Leipzig, Bückeburg and Stadthagen. His exposition of Greek rhythms and metres is clear and systematic; in his treatment of Greek music he is less happy, concluding that the Greeks employed polyphony, a theory which he himself finally abandoned as untenable. Unfortunately B. von Sokolovsky followed W.'s theories in the revision of vol. i of Ambros's *Geschichte der Musik* (1887).—Works: *Metrik der griechischen*

Dramatiker und Lyriker (w. Rossbach; 3 vols., 1854–65; 2d ed. 1868; 3d ed. as *Theorie der musischen Künste der Hellenen*, 1885); *Die Fragmente und Lehrsätze der griechischen Rhythmiker* (1861); *System der antiken Rhythmik* (1865); *Geschichte der alten und mittelalterlichen Musik* (1865; unfinished; includes *Plutarch über die Musik*, 1864); *Theorie der neuhochdeutschen Metrik* (1870; 2d ed. 1877); *Die Elemente des musikalischen Rhythmus mit Rücksicht auf unsre Opernmusik* (1872); *Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach* (1880); *Die Musik des griechischen Altertums* (1883); *Allgemeine Metrik der indo-germanischen und semitischen Völker auf Grundlage der vergleichenden Sprachwissenschaft* (1892; with addendum by R. Kruse, *Der griechische Hexameter in der deutschen Nachdichtung*); and *Die Melik und Rhythmik des griechischen Altertums* (1893; 3 vols.).

Westrop, Henry, b. Lavenham, Suffolk, July 22, 1812; d. London, Sept. 23, 1879. First public appearance as pianist at Norwich in 1822; later was heard as a violinist and singer; held several positions as organist, the last (1834 till his death) at St. Edmund's, London; cond. of the 'Choral Harmonists' Soc.', and asst.-cond. to Costa of the 'Sacred Harmonic Soc.'—Works: Op. 1, pf.-trio in F; op. 2, pf.-quartet in A♭; op. 3, pf.-quintet in E♭; op. 4, pf.-sonata in B♭; op. 5, pf.-quintet in C m.; op. 6, sonata in F for fl. and pf.; op. 7, do. in E♭ for vla. and pf.; *Winter*, scene for bar. and orch.; a symphony (lost); a waltz for orch.; pf.-pcs. and songs; also 2 operas, *The Maid of Bremen* (not prod.) and *The Mariners* (unfinished).

Wetz, Richard, b. Gleiwitz, Silesia, Feb. 26, 1875. For a short time a pupil of the Leipzig Cons.; studied privately with A. Apel and R. Hofmann there, and Thuille in Munich (1899), also attending courses in philosophy and literature at the Univ. In 1906 he settled in Erfurt as cond. of the 'Musikverein' and 'Singakademie,' later also becoming cond. of the 'Arion' (male ch.) and 'Lehrergesangverein,' and prof. of comp. and hist. of music at the Cons. there (1911); for 2 seasons he cond. (by invitation) the concerts of the 'Musikverein' at Gotha, and those of the 'Riedelverein' at Leipzig (1913–4). —Works: An opera, *Das ewige Feuer*, op. 19 (Düsseldorf, 1907); op. 16, *Kleist-Ouvertüre* for orch.; op. 14, *Traumsommernacht* for fem. ch. and orch.; op. 29, *Gesang des Lebens* for male ch. and orch.; op. 31, *Nicht geboren ist das Beste* (from Œdipus Coloneus) for mixed ch. and orch.; op. 32, *Hyperion* for bar. solo, ch. and orch.; op. 33, sonata in G for vl. solo; op. 34, 3 male choruses a capp.; about 100 songs.—Cf. G. Armin, *Die Lieder von R. W.* (Leipzig, 1911).

Wetz'ler, Hermann Hans, b. Frankfort-on-Main, Sept. 8, 1870; studied from 1885–92 at the Hoch Cons., Frankfort, under Frau Schumann (pf.), Heermann (vln.), Scholz (comp.), Knorr (cpt.) and Humperdinck (score-reading). In 1892 he came to New York; was organist at Old Trinity, 1897–1901; in 1902 cond. his first grand orchl. concerts at Carnegie Hall; 1903, founded the Wetzler Symphony Concerts (95 pieces; L. Lichtenberg, leader), which had some success and introduced renowned soloists; R. Strauss conducted a series of four concerts of his own works in Feb. and March, 1904. From 1905–8, Kapellm. at the Stadtth., Hamburg; cond. a series of concerts at Petrograd (1908); 1908–9, 1st Kapellm. at the Stadtth. in Elberfeld; 1909–13 do. at do. in Riga; 1913–5, do. in Halle, and cond. of the symph. concerts; since 1915 1st Kapellm. in Lübeck. —Works: Op. 1, ballade, *The Faery Queene;* op. 2, *5 deutsche Lieder;* op. 3, *Scotch Ballads;* op. 4, 12 *Tonbilder; Variationen* f. pf.;—in MS., Variations f. oboe, clar., 2 violas and 'cello; Concert-overture (Thomas Orch., Chicago); *Christi Tod und Auferstehung*, Easter music for wind-instrs. and organ; *Engelskonzert*, symph. poem f. orch. (after a painting by Hans Thoma).

Weweler [vā'-], **August,** b. Recke, Westphalia, Oct. 20, 1868. Pupil of Coccius and Jadassohn at the Leipzig Cons. Settled in Detmold in 1898 as a teacher; since 1908 cond. of the 'Oratorienverein.'—Works: The operas *Dornröschen* (Kassel, 1903) and *Der grobe Märker* (Detmold, 1908); the oratorio *Die Sintflut* (ib., 1914); a ballet, *Des Malers Traumbild; Sankt Hubertus, Vom Bäuerlein, das Alles in Gold verwandelte* and *Frau Musika in Freud und Leid* for declamation w. ch. and pf.; male choruses and pf.-pcs. Author of *Ave Musica! Das Wesen der Tonkunst und die modernen Bestrebungen* (1913).

Weymarn [vī'-], **Pavel [Paul] Platonovitch,** b. Petrograd, 1857. Pupil of van Ark (pf.) and Haller (theory). In 1888 he abandoned the military career; 1888–90, ed. of the musical journal 'Baian'; since then mus. critic for several papers; collaborator in the Russian ed. of Riemann's 'Musiklexikon.' Has publ. songs, pf.-pcs. and pcs. for vcl. and pf. Author of *M. I. Glinka* (with Count Obolensky); *Short History of the Opera 'The Life for the Tsar'* (1886); *E. F. Naprawnik* (1889); *M. I. Glinka, a Biographical Sketch* (1892); *César Cui as a Song-writer* (1897) [all in Russian].

Weyrauch [vī-rowh], **August Heinrich von,** b. Riga, April 30, 1788; d. (?). In 1824 he publ. (under his own name) a song,

Nach Osten (words by Wetzel). About 1840 an anonymous Paris publr. reprinted it, with Schubert's name on the title-page, as *Adieu* (Fr. words by Bélanger); a pf.-transcription of it, also crediting the authorship to Schubert, was publ. by Döhler (op. 45, No. 3) in Germany, in 1843; Schlesinger of Berlin repr. the song, with a German transl. of the French text, as Schubert's, in 1845; since then it has been repr. many times, but invariably as Schubert's, by European and American publrs. It is not found in B. & H.'s complete ed. of S.'s works, nor in Peters's ed. of the songs.—Cf. G. Nottebohm, *Thematisches Verzeichnis der im Druck erschienenen Werke von Franz Schubert* (Vienna, 1874; p. 254).

Weyse [vī'sĕ], **Christoph Ernst Friedrich,** born Altona, Mar. 5, 1774; d. Copenhagen, Oct. 8, 1842. Taught by his grandfather, a cantor in Altona; after his parents' removal to Copenhagen in 1789, by J. A. P. Schulz, J. H. Tiemroth and H. O. Zinck. In 1794, organist at the Reformed Ch.; 1805, at the Ch. of Our Lady (Fruekirke). Through court cond. Kunzen he became interested in a movement for the establishment of a national school of opera, for which his works (together with those of Kuhlau) effectively prepared the way.—Works: The operas *Sovedrikken* [The Sleeping-Potion] (1809), *Faruk* (1812), *Ludlams Hule* [L.'s Cave] (1816), *Floribella* (1825), *Eventyr i Rosenborgs Have* [Adventure in R.'s Garden] (1827), *Balders Död* [B.'s Death] (1832: the music arr. from W.'s symphonies), *Festen paa Kenilworth* [Festival in K.] (1836); about 30 cantatas; *Miserere* for double ch. and orch.; *Te Deum* for ch. and orch.; 4 symphonies (1795); preludes and fugues for organ; pf.-pcs. (sonatas, op. 16 and 50; études, op. 51, 60; etc.); songs. He coll. 100 Danish folk-songs, of which he harmonized 59; they were published by his pupil A. P. Berggren as '100 gamle Kämpevisemelodier' [Old ballad-melodies].—Cf. A. P. Berggren, *C. E. F. W.* (Danish; Copenhagen, 1876); R. von Liliencron, *W. und die dänische Musik seit dem vorigen Jahrhundert,* in Raumer-Riehl's 'Historisches Taschenbuch' (Leipzig, 1878); W. Behrend, *W. und Kuhlau,* in 'Die Musik' (iii, 22; 1904).

Whelpley, Benjamin Lincoln, b. Eastport, Maine, Oct. 23, 1864. Studied in Boston 1879–80 with B. J. Lang (pf.), Sidney Homer (comp.), and others; also in Paris in 1890 with E. M. Delaborde. First appearance as pianist at a recital in Chickering Hall, Boston, Mar. 19, 1886. He was organist of the South Congr. Ch., Boston, and of the Cecilia Society; now (1918) org. of the Arlington Street Ch. Has given many recitals and concerts. His works include an *Intermezzo* for orch.; pf.-pcs. (op. 2, 3, 4, 11, 13, 18); 2 preludes for vl., vcl. and organ (op. 15); songs (op. 5, 6, 7, 9, 12, 17, 19); 5 anthems for male ch. (op. 16); mixed choruses; etc.

Whist'ling, Karl Friedrich, bookseller in Leipzig. In 1817 he publ. Vol. i of the *Handbuch der musikalischen Litteratur,* continued later by Fr. Hofmeister and A. Röthing. —See HOFMEISTER.

White, Alice Mary. See SMITH, ALICE MARY.

White, Carolina, lyric soprano; b. Boston, Dec. 2, 1886. Pupil there of Weldon Hunt (2 years); completed her studies at Naples under Paolo Longone, whom she married in Sept., 1910; début as Aida at the San Carlo Th., Naples (1908); then sang 2 seasons in various Italian opera houses (Venice, Rome, Milan, etc.); 1910–4, member of the Chicago Opera Co., making her Amer. début as Santuzza (Nov. 5, 1910); in the Amer. premières of Wolf-Ferrari's *Il Segreto di Susanna* (New York, Mar. 14, 1911) and *I Gioielli della Madonna* (Chicago, Jan. 16, 1912) she created the rôles of the Countess and Maliella, resp.; 1915–7, concert-tours of the U. S. from coast to coast. In 1917 she entered the field of light opera, appearing in *Her Regiment* (specially written for her). Chief among the 26 rôles which she has sung are Salomé (*Hérodiade*), Manon (Massenet), Manon Lescaut (Puccini), Tosca, Mimi, Micaëla, Nedda, Violetta, Louise, Cio-Cio-San, Iris.

White, John, born W. Springfield, Mass., Mar. 12, 1855; d. Bad Nauheim, July 18, 1902. Pupil 1861–3 of Dudley Buck; then, in Berlin, of Aug. Haupt (org. and cpt.). Organist of St. Francis Xavier, New York, 1880–3; studied composition with Rheinberger at Munich, gave organ-concerts in various German cities, was organist and choirm. 1887–96 of the Ch. of the Ascension, New York, and from that time lived in Munich, studying and composing.—Publ. works: *Missa solemnis; Requiem; Te Deum;* many Latin hymns for mixed ch. a capp.; and an oratorio, *Alpha and Omega.*

White, Maude Valérie, born Dieppe, of English parents, June 23, 1855. Pupil of O. May and W. S. Rockstro; entered R. A. M. in 1876, was elected Mendelssohn Scholar in 1879 (the first woman to win this honor), and cont. her studies under Sir G. Macfarren and F. Davenport until 1881; after two years of travel in South America she was a pupil for 6 months (in 1883) of R. Fuchs in Vienna; returned to London in 1884, but soon after began to travel extensively (all European countries, Asia Minor and South America); at intervals between trips she lived either in London or Florence.—Works: Mass (1888);

Pictures from Abroad, 14 pf.-pieces; *Scherzetto* f. pf.; *Naissance d'amour*, f. pf. and 'cello; other pf.-music; numerous songs (Engl., Ger., Fr. and Ital.).

Whitehill, Clarence Eugene, distinguished dramatic bass; b. Marengo, Iowa, Nov. 5, 1871. Pupil of H. D. Phelps in Chicago; held positions as soloist in several churches until 1896, when, upon the advice of Melba, he went to Paris, preparing himself for the stage under Giraudet and Sbriglia; début as Friar Lawrence in Gounod's *Roméo et Juliette* at La Monnaie, Brussels (Nov., 1899); was immediately eng. at the Opéra-Comique (the first Amer. male singer heard there); a member of Savage's 'Grand English Opera Co.' at the M. O. H. (Oct. and Nov., 1900), appearing in 17 rôles; then went for further study to Stockhausen in Frankfort, and from there to Bayreuth, where he st. the entire Wagnerian répertoire with Frau Wagner; after short engagements at Lübeck and Elberfeld he sang principal rôles at Cologne (1903–8); 1909–11, at the M. O. H., appearing for the first time with the regular company as Amfortas (Nov. 25, 1909); 1911–5, with the Chicago Opera Co.; since 1916 again at the M. O. H. He has sung the Wagner parts at Cov. Garden (1905–9), Bayreuth (3 seasons) and Munich (2 seasons). For sheer beauty of voice, perfect enunciation and splendid acting, especially in Wagner's works, he ranks with the greatest artists of the present day.

Whitehouse, William Edward, eminent 'cellist; b. London, May 20, 1859. At a very early age he began the study of the vl. under A. Griesbach; st. vcl. under Walter Pettit (1873–7); cont. at the R. A. M. (1877–81) under Piatti and Pezze, winning the Bonamy Dobree prize in 1878, the bronze medal (1879) and the silver medal (1880); app. sub-prof. there in 1882, and full prof. in 1883, which post he has held ever since; in 1886 also app. prof. at Cambridge Univ. and at the R. C. M., and in 1892 at King's Coll.; elected A. R. A. M. (1884) and F. R. A. M. (1895). His success as a soloist is eclipsed by his superb ensemble-playing; with Achille Simonetti (vl.) and Amina Goodwin (pf.) he formed in 1889 the 'London Trio,' which made many succ. tours of England, France and Italy (dissolved 1904); at different times he also was 'cellist of the 'Bath Quartet Soc.' (the oldest in England), the 'String Club' and the Jacoby and Ludwig Quartets. A remarkable teacher, he has formed many distinguished pupils (P. Ludwig, W. Evans, E. Mason, F. Salmond, T. Weist-Hill, Kate Ould, Beatrice Harrison, Adelina Leon, etc.). His instr. is a valuable Francesco Ruggeri. Has publ. pcs. for vcl. and pf. (*Allegro perpetuo, Gedanken, Remembrance, Serenade*, etc.).

Whithorne (real name **Whittern**), **Emerson,** b. Cleveland, O., Sept. 6, 1884. St. there with J. Hartmann (pf. and harm., 1896) and J. H. Rogers (pf. and comp., 1897–1902); 1904–6, in Vienna with Leschetizky (pf.) and R. Fuchs (cpt. and comp.); 1906–7, in Berlin with A. Schnabel (pf.); lived in London from 1907–14 as a teacher and writer for various periodicals, contributing chiefly essays on Oriental and Elizabethan music; also correspondent of 'Musical America' and mus. critic of the 'Pall Mall Gazette' (1913–4). Since Aug., 1915, executive editor for the 'Art Publication Soc.' of St. Louis, Mo. In July, 1907, he married the pianist Ethel Leginska (separated 1909).—Works: Op. 40, *Japanese Suite* for orch.; op. 48, *Ranga*, symph. poem; op. 51, *The City of Ys*, do.; several minor works for orch.; op. 5, str.-quartet in A m.; op. 20, *Three Greek Impressions*, str.-quartet (prod. London, 1914); op. 21, *Quartettino orientale* (prod. by Kneisel Quartet, Jan. 27, 1916); op. 43, *Songs of Sappho*, song-cycle for vocal quartet (London, 1913); for vl. and pf., a sonata, a suite and *Three Elizabethan Melodies;* for pf., a sonata, vars. and fugue, *Valse de Concert*, and minor pcs.; about 40 songs.

Whiting, Arthur, born Cambridge, Mass., June 20, 1861. Pf.-pupil of W. H. Sherwood; pianistic début Mechanics' Hall, Boston, 1880; studied with Chadwick and J. C. D. Parker; then in Munich Music-School under Rheinberger. Lived in Boston until 1895; since then in New York. Since 1907 he has been giving annually a series of 'University Concerts' (at Harvard, Yale, Princeton, etc.), educational in their nature and devoted to chamber-music. Of the highest artistic value are his concerts of early music which he began in 1911 with Constance Edson (vl.), G. Barrère (fl.), P. Kefer (vla. da gamba), himself at the harpsichord.—Works: Many pf.-pieces (*Bagatelles; Fantasy* w. orch.; *Concert-étude; Valse-Caprice; Suite moderne;* etc.); church-service in A; anthems; songs; organ-music; *Melodious Technical Exercises* and *Pedal Studies* (Engl. and Ger.) for pf.—In MS. Concert-overture f. orch., 2 pf.-concertos (perf. by comp. with Boston, Chicago and Pittsburgh Symph. orchs.), suite for str.-orch. with horn-quartet, pf.-trio, sonata f. pf. and violin, etc.

Whiting, George Elbridge, born Holliston, Mass., Sept. 14, 1842. Organist; played at Worcester when 13; in 1858 succeeded D. Buck as org. of the North Congr. Ch., Hartford, Conn., where he founded the Beethoven Soc. Went to Boston in 1862 as org. in various churches; studied with G. W. Mor-

gan, New York, and Best, Liverpool (1863); was org. in Albany and Boston (King's Chapel and Music Hall), studied with Haupt and Radecke in Berlin (1874); taught at the New England Cons., Boston, till 1879, then at the Cincinnati Coll. of Music till 1882, and at the New Engl. Cons. from 1883–97; also org. at the Ch. of the Immaculate Conception from 1883–1910 (having served there also 1876–8).—Works: 2 orchl. masses w. organ (C m. and F m.); Te Deum; Vesper services; the cantatas *Tale of the Viking, Dream Pictures, March of the Monks of Bangor, Midnight, Henry of Navarre;* 1-act opera *Lenora* (Ital., 1893); *Free Lances*, f. male ch. and military band. Symphony in C, Suite in E, Allegro brillant, overture to Tennyson's *The Princess* for orch.; pf.-concerto in D m.; suite f. 'cello and orch.; suite f. 'cello and pf.; many pieces f. organ and pf.; songs;—*The Organist* (Boston, 1870); and *The First Six Months on the Organ* (1871).

Whitmer, T. Carl, b. Altoona, Pa., June 24, 1873. St. pf. with C. Jarvis (1893–5), organ with S. P. Warren (1894–6) and comp. with W. W. Gilchrist (1893–6). 1898–9, org. at Pine Street Presb. Ch., Harrisburg, Pa.; 1899–1909, dir. of School of Music, Stephens Coll., Columbia, Missouri; 1909–16, do. at Penna. Coll. for Women, Pittsburgh; since 1916 org. and choirm. at Sixth Presb. Ch., Pittsburgh, and on faculty of Pittsburgh Musical Inst. On May 19, 1898, he married the painter Helen Crozier of Phila. Has publ. organ-pcs., songs and anthems; in MS., *Elegiac Rhapsody* for alto solo, ch. and orch.; *Six Mysteries* for orch.; *Poem of Life* for pf. and orch. (Pittsb., Dec. 30, 1914); a vl.-sonata in D; pf.-pcs., songs and choruses. Is a frequent contrib. to musical journals.

Whitney, Myron William, bass vocalist; b. Ashby, Mass., Sept. 5, 1836; d. Sandwich, Mass., Sept. 19, 1910. Pupil of E. H. Frost in Boston, Randegger in London and Vannucini in Florence, Italy. Début in oratorio in Boston (*Messiah*, Dec., 1858), and sang in concert and oratorio, also in chief Festivals in America and Great Britain; took leading bass rôles with the Boston Ideal Opera Co. at Boston Theatre (1879) in *Pinafore, Fatinitza, Bohemian Girl, Figaro, Tsar and Carpenter, Chimes of Normandy;* with the American Opera Co. (1885–6) in *Lohengrin, Flying Dutchman, Huguenots, Magic Flute, Aida, Merry Wives of Windsor*, etc. Retired in 1900.

Whitney, Samuel Brenton, born Woodstock, Vermont, June 4, 1842. Organist; pupil of Chas. Wels in New York, and J. K. Paine at Cambridge, Mass., where he was organist at Appleton Chapel; 1871–1908, organist and choirdirector of the Ch. of the Advent, Boston. Organizer and cond. of many church-choir festivals; prof. of organ-playing, and lecturer, at the Boston Univ. and the New Engl. Cons.; excellent Bach-player.—Works: Anthems and songs; a pf.-trio; sonatas and transcrs. f. organ; pf.-music.

Whittlesey, Walter R., b. Hartford, Ct., Jan. 5, 1861. Upon the opening of the new building of the Library of Congress (Sept. 1, 1897) he organized the Music Division, and subsequently assisted the chief, O. G. Sonneck, in the work of development; since the latter's resignation (1917) he has been acting chief. Has publ. *The First Editions of Stephen C. Foster* (1915; with O. G. Sonneck); in MS., *Music of the South, 1860–9*, and *Negro Music.*

Wichmann [vĭyh′-], **Hermann,** born Berlin, Oct. 24, 1824; d. Rome, Sept., 1905. Studied at the R. Akademie; also under Taubert, Mendelssohn and Spohr; from 1857 for a short time cond. of the Bielefeld Mus. Soc.; settled later in Berlin.—Works: Symphonies; 7 str.-quartets (op. 6, A m.; op. 12, E m.; op. 17, F m.; op. 19, E♭; op. 33, F; op. 40, C m.; G); str.-quintet in C, op. 35; pf.-trio in E♭, op. 10; vl.-sonata in D, op. 16; sonatas f. pf. (op. 1, 55); psalms and songs; also *Gesammelte Aufsätze* (2 vols.; 1884, '87).

Wichtl, Georg, born Trostberg, Bavaria, Feb. 2, 1805; d. Bunzlau, Silesia, June 3, 1877. Violinist, studied at Munich, and played in the orch. of the Isartor Th.; in 1826 he joined the orch. of Prince of Hohenzollern-Hechingen at Löwenberg, Silesia, as 1st violin; from 1852, R. Mus. Dir. and 2d Kapellm. there; lived on pension at Breslau, 1870–6, then at Bunzlau.—Works: An opera, *Almaïda;* a melodrama; an oratorio, *Die Auferstehung und Himmelfahrt Jesu ;* a mass; songs; symphonies and overtures; a string-quartet; violin-concertos; many instructive pieces for violin; etc.

Wick′ede, Friedrich von, born Dömitz-on-Elbe, July 28, 1834; d. Schwerin, Sept. 11, 1904. Army-officer, then post-office official; music-pupil of J. Vieth (a pupil of Fr. Schneider). Living in Leipzig since 1872, later in Munich, employing his leisure for composition.—Works: Opera *Ingo;* funeral-march for Emperor Wilhelm I; overture *Per aspera ad astra* (1875); pf.-pieces; songs (highly praised).

Wickenhausser [vĭk′-], **Richard,** born Brünn, Feb. 7, 1867. Pupil of O. Kitzler, and at the Leipzig Cons. (1890–3) of Jadassohn and Paul; won a state stipend in 1894 (awarded by Brahms and Hanslick); became in 1895 cond. of the 'Deutsch-Akademischer Gesangverein' in Brünn, and in 1902 do. of the

'Steiermärkischer Musikverein' in Graz; since 1907 do. of the Vienna 'Singakademie.' Besides numerous male choruses and songs, he has publ. *Sang fahrender Schüler* for male ch. and orch. (op. 67); suite in F for str.-orch. (op. 24); a vl.-sonata in E m. (op. 13); a vcl.-sonata in F (op. 18); *10 Choralvorspiele* for organ (op. 40).

Wickham, Florence (Pauline), dramatic contralto; b. Beaver, Pa., 1882. Pupil of Alice Groff at Philadelphia, later studying 3 years at Berlin with Frau Mallinger and Franz Emerich. Operatic début as Fides (*Prophet*) at Wiesbaden, Spring of 1902; second appearance as Amneris (*Aida*) at Munich. 1904–5 eng. for the Savage troupe to sing Kundry in the production of *Parsifal* in English (over 50 performances) in chief towns of the U. S.; 1905–6 at the Th. des Westens, Berlin; then 3 years at the Schwerin opera, also singing at Covent Garden (1907, Waltraute) and the Royal Opera, Berlin (1909); engaged 1909–12 for the M. O. H. She has sung 45 rôles on the stage, in 4 languages, including the German repertory for contralto (the Erdas, Ortrud, Fricka, Brangäne, Magdalene [*Meistersinger* and *Holländer*], down to the Landlord's Daughter in *Königskinder*, which she created in New York, 1910); further, Laura (*Gioconda*), Emilia (*Otello*), Pauline and the Shepherd-boy (*Pique-Dame*), La Nourrice (*Ariane et Barbe-Bleue;* N. Y., 1911), etc. Favorites are Amneris, Orpheus, Adriano (*Rienzi*), Waltraute. Her voice, a fine mezzo-soprano, has a compass from *e* to b^2. 'Kammersängerin' to the Duke of Mecklenburg-Schwerin. In private life she is Mrs. Eberhard Lueder.

Wid'mann, Benedikt, born Bräunlingen, n. Donaueschingen, Mar. 5, 1820; d. Frankfort-on-Main, Mar. 4, 1910. Rector at Frankfort.—Publ. *Formenlehre der Instrumentalmusik* (1862); *Katechismus der allgemeinen Musiklehre* (2d ed. 1879); *Grundzüge der musikalischen Klanglehre* (1863); *Praktischer Lehrgang für einen rationellen Gesangunterricht; Handbüchlein der Harmonie-, Melodie- und Formenlehre* (5th ed. 1889); *Generalbass-Übungen* (2d ed. 1867); *Die kunsthistorische Entwicklung des Männerchors* (1884); *Alberich Zwyssig als Komponist* (1905).

Wid'mann, Joseph Viktor, born Nennowitz, Moravia, Feb. 20, 1842; d. Berne, 1912. Came as a child (1845) to Switzerland; a distinguished poet and dramatist, from 1880 literary editor of the Bernese 'Bund'; wrote the libretto of Goetz's opera *Der Widerspenstigen Zähmung*, and others; also *Johannes Brahms in Erinnerungen* (Berlin, 1898; 2d ed. 1900).

Widor, Charles (-Marie), distinguished organist and composer; b. Lyons, Feb. 22, 1845. His father, an Alsatian of Hungarian descent, was organist at the church of St.-François, Lyons; as a boy, W. was a skilful improviser on the organ, and studied later at Brussels under Lemmens (organ) and Fétis (comp.); became organist at St.-François, Lyons, in 1860, gained high repute by concerts there and in other cities, and since 1869 has been organist at St.-Sulpice, Paris. In 1890 he succeeded César Franck as prof. of organ-playing at the Paris Cons.; in 1896 he replaced Dubois as prof. of cpt., fugue and comp. For many years mus. critic for the paper 'l'Estafette' (pen-name 'Aulétès'); also director and cond. of the society 'La Concordia.' In 1910 he was elected member of the Institute, succeeding Lenepveu; since 1913 secretary; is Chev. of the Legion of Honor.—DRAMATIC WORKS: The ballet *La Korrigane* (Opéra, Dec. 1, 1880); a 3-act pantomime, *Jeanne d'Arc* (Hippodrome, June 25, 1890); the operas *Maître Ambros* (Op.-Com., May 6, 1896), *Les Pêcheurs de St.-Jean* (ib., Dec. 26, 1905), *Nerto* (not yet prod.); incid. music to Dorchain's *Conte d'Avril* (Odéon, Sept. 22, 1885) and Coppée's *Les Jacobites* (ib., Nov. 21, 1885).—FOR ORCH.: Op. 10, *Sérénade;* op. 16, Symphony No. 1, in F; op. 54, do. No. 2, in A; op. 60, *Nuit de Sabbat* (*Walpurgisnacht*), caprice symphonique; op. 69, Symphony No. 3, in F m., w. org.; *Symphonie antique* (w. final ch.); *Sinfonia sacra* (w. org.); *Ouverture espagnole; Fragments symphoniques des 'Pêcheurs de St.-Jean';* 3 orchl. suites arr. from *La Korrigane, Maître Ambros* and *Conte d'Avril;* 2 pf.-concertos (op. 39, F m.; op. 77, C m.); vcl.-concerto in E m., op. 41; *Fantaisie* for pf. and orch., op. 62; *Choral et variations* for harp and orch. —CHAMBER-MUSIC: 2 pf.-quintets (op. 7, 68; both in D); a str.-quartet in A m., op. 66; a pf.-trio in B♭, op. 19; *Soirs d'Alsace* for pf.-trio, op. 52; 2 vl.-sonatas (op. 50, C m.; op. 79); suite for vcl. and pf., op. 34; vcl.-sonata, op. 80; *Trois Valses* for vl. and pf., op. 18; *Cavatina* for do., op. 57; *Trois Pièces* for vcl. and pf., op. 21; suite after *La Sulamite* for vl. and pf.—FOR ORGAN: 8 symphonies [sonatas] (op. 13, C, D, E, F; op. 42, F, G, A, B); *Symphonie romane*, op. 70; *Symphonie gotique.*—FOR PF.: Op. 4, *Airs de ballet;* op. 7, *La Prière;* op. 9, *Caprice;* op. 11, *Trois Valses;* op. 12, *Impromptu;* op. 15, *Six Morceaux;* op. 17, *Prélude, Andante et Finale;* op. 20, *Scènes de Bal;* op. 26, *Six Valses caractéristiques;* op. 31, *Douze Feuillets d'album;* op. 44, *Dans les Bois;* op. 46, *Romance;* op. 51, *Suite polonaise;* op. 58, Suite in B m.; op. 78, *Suite écossaise.*—VOCAL MUSIC: Op. 36, Mass for 2 choirs and 2 organs; Psalm 83 for ch. and str.-quintet; Psalm 112 for 2 choirs, 2 organs and orch.; *Tu es Petrus* for double ch. and org.; *Sacerdos et Pontifex*

and *Surrexit a mortuis* for 3-part ch. and org.; *Tantum ergo* and *Regina Coeli a* 5; *O Salutaris* for bar. and org.; do. for ten., vcl. and org.; etc.; *Chant séculaire* for sop. solo, ch. and orch., op. 49. Songs (op. 14, 22, 28, 32, 35, 37, 43, 47, 53, 63 [*Soirs d'été*]); duets (op. 30, 40); 3 choruses a capp. (op. 25).—Wrote *La Musique grecque et les Chants de l'église latine*, in 'Revue des Deux Mondes' (1895) and *Technique de l'orchestre moderne* [a suppl. to Berlioz's treatise] (1904; 2d ed. 1906; Ger. tr. by H. Riemann, Leipzig, 1904; Engl. tr. by E. Suddard, London, 1906); is editor of 'l'Orgue moderne' (a coll. of comps. for organ); editor, with Schweitzer, of the definitive edition of Bach's Organ Works, in 8 vols. (5 publ. down to 1918; N. Y., G. Schirmer).—Cf. H. Imbert, *Portraits et Études* (Paris, 1894); H. Reynaud, *l'Œuvre de C.-M. W.* (Lyons, 1900); J. F. E. Rupp, *C.-M. W. und sein Werk* (Bremen, 1912).

Wieck [vēk], **Alwin,** son of Friedrich W.; b. Leipzig, Aug. 27, 1821; d. there Oct. 21, 1885. Pupil of his father (pf.) and David (vl.); member of the Italian Opera orch. at Petrograd; then lived in Dresden as teacher of pf. Publ. *Materialien zu F. Wiecks Pianoforte-Methodik* and *Vademecum perpetuum für den ersten Pianoforte-Unterricht nach F. Wiecks Methode;* also some pf.-pcs.

Wieck, Friedrich, born Pretzsch, near Torgau, Aug. 18, 1785; d. Loschwitz, n. Dresden, Oct. 6, 1873. Studied theology at Wittenberg, but became a private tutor in order to obtain leisure for musical study; establ. a pf.-factory and a mus. circulating library at Leipzig, but gave up both to devote himself to teaching the piano, in which profession he had extraordinary success (among his pupils were his daughters Clara and Marie, also R. Schumann, H. von Bülow, Anton Krause, Fritz Spindler, I. Seiss, B. Rollfuss, and G. Merkel). He removed to Dresden in 1840, studied Mieksch's singing-method, and taught singing also. In 1843 Mendelssohn offered him a professorship at the newly establ. Leipzig Cons., which W. declined. His first wife (*née* Tromlitz) was the mother of Clara Schumann (q. v.) and Alwin; after her divorce she married Bargiel, the father of Woldemar B. (q. v.); Marie W. (q. v.) was the daughter by W.'s second wife (Clementine Fechner). Besides 2 books of pf.-studies, he publ. *Klavier und Gesang* (1853; 3d ed. 1878) and *Musikalische Bauernsprüche* (2d ed. 1876, by Marie Wieck).—Cf. A. von Meichsner, *Fr. W. und seine Töchter Clara und Marie* (Leipzig, 1875); A. Kohut, *Fr. W.* (Dresden, 1887); V. Joss, *Fr. W. und sein Verhältnis zu Rob. Schumann* (Dresden, 1900); id., *Der Musikpädagoge F. W. und seine Familie* (Dresden, 1902); M. Wieck, *Aus dem Kreise W.-Schumann* (Dresden, 1912; 2d augm. ed. 1914).

Wieck, Marie, daughter and pupil of preceding; b. Leipzig, Jan. 17, 1832; d. Dresden, Nov., 1916. At the age of 11 she made her début at a concert of her sister, Clara Schumann; app. court pianist to the Prince of Hohenzollern in 1858; after succ. tours of Germany, England and Scandinavia, she settled in Dresden as a teacher of pf. and singing; made Kgl. Prof. in 1914. Her last public appearance was with the Dresden Philh. Orch. in Nov., 1915 (playing the Schumann concerto). Publ. pf.-pcs. and songs; ed. her father's *Pianoforte-Studien;* and wrote *Aus dem Kreise Wieck-Schumann* (1912; 2d ed. 1914).

Wiedemann [vē'-], **Ernst Johann,** born Hohengiersdorf, Silesia, Mar. 28, 1797; d. Potsdam, Dec. 7, 1873, as singing-teacher to the cadets. Organist 1818–52 of the R. C. Church; founder and cond. of 2 singing-societies. Comp. a Te Deum for soli, ch. and orch. (op. 12); masses, motets, hymns.

Wiederkehr [vē'-], **Jacob Christian Michael,** born Strassburg, April 28, 1739; d. Paris, April, 1823. From 1783 in Paris; 'cellist at the Concerts spirituels, bassoonist at the Th.-Lyrique, trombonist at the Opéra; from 1795–1802, singing-teacher at the Cons.—Works: 12 concertantes f. wind; 2 quintets and 10 quartets f. strings; 6 quintets f. pf. and wind; 6 pf.-trios; 6 violin-sonatas; etc.—See Q.-Lex.

Wiegand [vē'-], **(Josef Anton) Heinrich,** dramatic bass; b. Fränkisch-Crumbach in the Odenwald, Sept. 9, 1842; d. Frankfort, May 28, 1899. While engaged in commercial pursuits in Paris, he had private vocal lessons, and in 1870 joined the opera at Zurich; then sang in Cologne, and from 1873–7 was leading bass at Frankfort, touring America in the latter year with the Adams-Pappenheim troupe. At Leipzig, 1878–82; at the Vienna Court Opera, 1882–4; then eng. at Hamburg. At Bayreuth in 1886 he sang the rôles of Gurnemanz and König Marke; also appeared in the *Nibelung* cycle at Berlin, 1881, and London, 1882.

Wiehmayer [vē'mī-ĕr], **(Johann) Theodor,** pianist; born Marienfeld, Westphalia, Jan. 7, 1870; studied in Leipzig Cons. 1886–9 under Jadassohn (comp.), Reinecke (comp. and pf.) and Coccius (pf.); then pf. one year under Martin Krause in Leipzig, where his first concert took place autumn of 1890, followed by a winter tour through Sweden (33 concerts). He now settled in Leipzig as a teacher, also giving concerts in other towns; 1902–6, teacher of pf. in the Leipzig Cons. Since 1908 at the Stuttgart Cons.; made Kgl.

Prof. in 1909.—Publ. works: Prelude (canon) and Fugue f. organ, op. 1; *Petite Valse* and *Albumblatt* f. pf., op. 2; canon f. 4 solo voices, *Die Bäume blüh'n*, op. 5; *Schule der Finger-Technik; 5 Spezial-Etüden* (of Kalkbrenner, Cramer and Ries); *Tonleiter-Schule; Universal-Etüden*. Also publ. new eds. of Czerny's *Schule des Virtuosen* and Tausig's *Tägliche Studien*.

Wiel [vēl], **Taddeo,** distinguished musicologist; b. Oderzo, Treviso, Sept. 24, 1849. St. law and philology, and harm. and cpt. with P. Tonassi and F. Maggi in Venice; prof. in secondary schools there, later becoming asst.-librarian at San Marco, member of the committee on studies at the Liceo musicale Benedetto Marcello and pres. of the Venice section of the 'Associazione dei Musicologi italiani.' Has publ. *I Codici Continiarini . . . . nella R. Biblioteca di San Marco in Venezia* (1888); *I Teatri musicali Veneziani del Settecento* [1701–1800] (1897); *Francesco Cavalli*, in 'Mus. Antiquary' (Oct., 1912). Has also written several operas and publ. pf.-pcs. and songs.

Wielhorski [v'yĕhl-hŏhr'skē], Count **Matvei Yurievitch,** born Volhynia, Oct. 31, 1787; d. Petrograd, 1863. Excellent 'cellist, pupil of B. Romberg; one of the founders and first Director of the Imp. Russian Mus. Soc., Petrograd. To the Cons. he left his fine library, and to Davidov his Stradivari 'cello. Of his comps. a *Lied mit Variationen* for vcl. and orch. was publ. posth.—His brother, Count **Michail Yurievitch,** b. Volhynia, Nov. 12, 1788, d. Moscow, Sept. 9, 1856, was a liberal patron of the fine arts, whose home was the gathering-place of the most eminent musicians of the time. He publ. a str.-quartet and some songs (some with vcl. obbl.). —A third brother, **Joseph,** publ. pf.-pcs. and songs (48 op.-numbers).

Wieniaw'ski [v'yā-ñăhv'skē], **Henri,** distinguished violinist; b. Lublin, Poland, July 10, 1835; d. Moscow, Mar. 31, 1880. At the age of 8 he entered Clavel's class in the Paris Cons., and the advanced class of Massart in 1845, winning 1st prize for violin-playing in 1846. He gave his first concerts at Petrograd and Moscow in 1848, and from 1849–50 studied harmony at the Paris Cons. under Colet. He then began a series of concert-tours with his brother Joseph, the pianist, through Poland, Russia, Germany, Scandinavia, Belgium, Holland, England, etc.; in 1860 he was named solo violinist to the Czar, living chiefly in Petrograd until 1872, and teaching at the Cons. there 1862–7. With Anton Rubinstein he toured the United States in 1872, then extending his travels alone to California; in 1874 he succeeded Vieuxtemps as prof. of violin-playing at the Brussels Cons., resigning in 1877, and continuing his tours, with rapidly failing health, until death. Among modern violinists W. is one of the most imposing figures. Technical difficulties did not exist for him; his magnificent, large tone, coupled with boldness of execution and a fiery, at times volcanic, temperament carried away his listeners. He was equally great as an ensemble-player. His compositions are well written, brilliant and very effective, and several (the concertos, the Legend, the 2d mazourka, etc.) are still in the répertoire of every violinist.—Works: For vl. and orch., op. 4, *Polonaise* in D; op. 6, *Souvenir de Moscou;* op. 14, Concerto No. 1 in F♯ m.; op. 16, *Scherzo-Tarentelle;* op. 17, *Légende;* op. 19, *Deux Mazourkas caractéristiques;* op. 20, *Fantaisie brillante* (on themes from *Faust*); op. 21, *Polonaise brillante;* op. 22, Concerto No. 2 in D m. For vl. and pf., op. 1, *Caprice fantastique;* op. 3, *Souvenir de Posen;* op. 5, *Adagio élégiaque;* op. 7, *Capriccio-Valse;* op. 9, *Romance sans paroles et Rondo élégant;* op. 11, *Le Carnaval russe;* op. 12, *Deux Mazourkas;* op. 15, orig. theme with vars.; op. 23, *Gigue;* op. 24, *Fantaisie orientale* (posth.). For vl. solo, op. 10, *Étude-Caprice;* op. 18, *Études-Caprices* (with a 2d vl.). With his brother Joseph he wrote *Allegro de sonate* (op. 2) and *Grand Duo polonais* (op. 5).

Wieniaw'ski, Joseph, famous pianist, brother of preceding; b. Lublin, May 23, 1837; d. Brussels, Nov. 11, 1912. Entered the Paris Cons. in 1847, studying under Zimmerman, Marmontel and Alkan (pf.), and Le Couppey (comp.); in 1850 he went on tour with his brother, Henri; studied with Liszt at Weimar in 1855–6, then taking a course in theory under Marx at Berlin, and returning to Paris in 1857. In 1866 he settled in Moscow as a teacher at the Cons.; but soon established a pf.-school of his own, which flourished. 1875–6 he was dir. of the Warsaw Music Soc., and then settled in Brussels, teaching at the Cons. On very numerous concert-tours throughout Europe, he won fame rivalling that of his gifted brother.—Works: *Suite romantique* f. orch. op. 41; *Guillaume le Taciturne*, overture, op. 43; pf.-concerto in G m., op. 20; string-quartet in A m., op. 32; pf.-trio in G, op. 40; *Grand Duo polonais* f. pf. and violin, op. 5 (with his brother); sonata in D m., op. 24; sonata f. pf. and 'cello in E, op. 26; *Fantasia* f. 2 pfs., op. 42. For Pf. solo: Polonaises (op. 13, 21, 27, 48); Waltzes (op. 3, 7, 18, 30, 46); Sonata in B m., op. 22; Mazurkas, op. 23; *Fantaisie et fugue*, op. 25; *Sur l'Océan*, op. 28; *Barcarole*, op. 29; *Ballade*, op. 31; *Notturno*, op. 37; etc.; 4 concert-studies (op. 9 [*Barcarole-Caprice*], 10 [*Romanze-Etüde*], 33, 36); also *24 Études de*

mécanisme et de style, op. 44.—Cf. L. Delcroix, *J. W. Notices biographiques et anecdotiques* (Brussels, 1908).

Wieprecht [vē'prĕhyht], **Friedrich Wilhelm,** born Aschersleben, Aug. 8, 1802; d. Berlin, Aug. 4, 1872. He studied in Dresden and Leipzig, where he was already famous as a trombonist; lived in Berlin from 1824, at first as a violinist in the court orch., finally as Director-General of all the Prussian military bands. He invented the Bass Tuba (1835, with the instrument-maker Moritz), the Bathyphon, a sort of bass clarinet (1839, with Skorra), the 'piangendo' on brass instrs. with pistons, and an improved contrabass bassoon; his claim of priority over Sax, in the invention of the Saxhorns, was not upheld by the courts.

Wietrowetz [v'yā'-], **Gabriele,** violinist; b. Laibach, Carniola, Jan. 13, 1866. Pupil of Joachim at the Berlin Hochschule for 3 years; the first year (1883) she won the Mendelssohn prize of 1500 marks. Début at Münster 1885, with Brahms's concerto, followed by concert-tours through Switzerland, Norway and Sweden; since then over all Europe. For several years she was teacher at the Berlin Hochschule—the first woman to hold such a position there. She is leader of the W. Quartet (W., Gertrud Schuster-Woldan, Helene Bornemann-Ferchland, Eugenie Stoltz).

Wihan [vē'hăhn], **Hans [Hanuš],** born Politz, n. Braunau, Bohemia, June 5, 1855. Excellent 'cellist, pupil of Prague Cons.; 1873, prof. of 'cello at the Mozarteum, Salzburg; 1877–80, chamber-virtuoso to the Prince of Schwarzburg-Sondershausen; 1880, 1st solo 'cellist in Court Orch., Munich, and member of King Ludwig's private string-quartet, which frequently played at Wagner's soirées at Wahnfried; since 1888 prof. of vcl. at the Prague Cons. and dir. of the chamber-music class. In 1891 he formed the 'Bohemian String Quartet,' selecting his four most talented pupils (Karel Hoffmann, Josef Suk, Oscar Nedbal and Otto Berger); after Berger's retirement, owing to ill health, in 1897 W. himself took his place as 'cellist; for homogeneity and perfection of ensemble the organization has for years enjoyed the highest reputation.

Wihtol [vē'tŏhl], **Joseph Ivanovitch,** born Volmar, Livonia, July 26, 1863. St. music 1880 at Mitau; from 1881–6 at Petrograd Cons. under Johansen (harm.), and Rimsky-Korsakov (comp. and instrumentation); since 1886, prof. of harm. there; since 1897 also mus. critic of the 'St. Petersburger Zeitung' (publ. in Ger.).—Works: For orch., op. 4, *La Fête Ligho*, symph. picture; op. 21, *Ouverture dramatique;* op. 37, overture to a Lettish fairy-tale, *Spriditis;* op. 42, *Phantasie über lettische Volkslieder* for vl. and orch. Op. 28, *Beverinas dzeedonis* [The Bard of Beverin] for ch. and orch.; op. 35, *Das Lied* for sop. solo, ch. and orch.; op. 27, str.-quartet in G; op. 12, *Esquisse* for vcl. and pf.; op. 14, *Récitative* for vla. (vcl.) and pf.; op. 39, *Rhapsodie über lettische Volkslieder* for vl. and pf.; pf.-pcs. (op. 1, sonata; op. 2, *Humoresque;* op. 24, *Valse-Caprice;* op. 38, *Drei Silhouetten;* etc.); songs (op. 5, 7, 32, 36, 40, 41). Also publ. 100 Lettish folk-songs for voice and pf. and for pf. solo.

Wild [vīlt], **Franz,** born Niederhollabrunn, Lower Austria, Dec. 31, 1792; d. Oberdöbling, n. Vienna, Jan. 1, 1860. Chorister at Klosterneuburg and later in the court chapel; sang as tenor soloist at Eisenstadt, in the Theater an der Wien (Vienna) and the Court Opera (1813); then at Berlin, Darmstadt, Kassel, and finally, from 1830, again in Vienna.

Wild, Harrison Major, b. Hoboken, N. J., Mar. 6, 1861. Pupil of A. J. Creswold, and at the Leipzig Cons. (1878–9) of Maas, Rust and Richter; studied in Chicago (1879–83) with E. Liebling (pf.), C. Eddy (org.) and F. G. Gleason (comp.). He has filled positions in several Chicago churches; since 1895 org. and choirm. at Grace Episc. Ch.; also cond. of the 'Mendelssohn Männerchor,' 'Apollo Club' and 'Mendelssohn Club' (Rockford).

Wilder [vīl'der], **(Jérôme Albert) Victor van,** born Wettern, n. Ghent, Aug. 21, 1835; d. Paris, Sept. 8, 1892. Known as a writer for 'Le Ménestrel,' etc.; as a translator, into French, of German songs and opera-texts; and as the author of *Mozart, l'homme et l'artiste* (1880; 4th ed. 1889; Engl. tr. by L. Liebich, 1908); *Beethoven, sa vie et ses œuvres* (1883).

Wilhelm, Karl Friedrich, composer of *Die Wacht am Rhein* [poem by M. Schneckenberger]; b. Schmalkalden, Sept. 5, 1815; d. there Aug. 26, 1873. Pupil at Kassel, 1834–6, of Bott, Baldewein and Spohr; later of André and Aloys Schmitt in Frankfort; from 1839–64, director of the Crefeld 'Liedertafel,' for which he composed many male choruses, among them *Die Wacht am Rhein*, now a national song of the Germans; it was first perf. by the 'Liedertafel' on June 11, 1854, and first publ. in the 'Chorliedersammlung,' of Erk and Greef (Essen, 1854). In 1860 he received the title of 'R. Prussian Mus. Dir.'; in 1870 Queen (later Empress) Augusta presented him a gold medal, and in the same year he was granted a pension of 3,000 marks. – Cf. K. Gollmick, *K. F. W.* (Frankfort, 1848).

Wilhel'mj [vil-hĕhl'mē], **August (Emil Daniel Ferdinand),** eminent violin-virtuoso; b. Usingen, Nassau, Sept. 21, 1845; d. Lon-

don, Jan. 22, 1908. Taught by Konzertmeister Fischer at Wiesbaden, he played in concerts at 8; in 1861 he played before Liszt, who introduced him to David at Leipzig as a second Paganini. He studied 1861–4 at the Leipzig Cons. under David (violin), Hauptmann and Richter; in 1862 he played in the Gewandhaus; in 1864 he went for further study to Raff at Frankfort, and in 1865 made his first concert-tour, to Switzerland; he then visited Holland and England (1866), France and Italy (1867), Russia, Switzerland, France and Belgium (1869), England, Scotland and Ireland (1869–70); then travelled through Holland, Scandinavia, Germany and Austria (1871–4), to England (1875–7), and America (1878), making a 4-year tour of the world to S. America, Australia, and Asia (1878–82). In 1876 he was leader of the Bayreuth orch. at the production of *Der Ring des Nibelungen*. For several years he lived chiefly at Biebrich-on-Rhine, where he established, with R. Niemann, a 'Hochschule' for violin-playing. In 1886 he removed to Blasewitz, near Dresden; and in 1894 was app. head-prof. of violin-playing in the Guildhall School of Music, London. His first wife, whom he married in 1866, was baroness Liphardt, a niece of Ferd. David; in 1895 he married the pianist Mariella Mausch. He was one of the greatest among the world's violinist.—Works: *Hochzeits-Kantate* f. soli, ch. and orch.; 2 Konzertstücke (No. 2, *In Memoriam*) for vl. and orch.; *Alla Polacca* for do.; Theme and vars. for do. (after 2 caprices of Paganini); a cadenza to Beethoven's vl.-concerto; solo pieces and transcriptions (Bach, Chopin, Wagner) f. violin; *Romanze* f. pf.; songs. With J. Brown he wrote *A Modern School for the Violin* (6 parts).—Cf. E. Frassinesi, *A. W. Violinista. Memorie* (Mirandola, 1913).—His son, **Adolf**, (b. Mar. 31, 1872), an excellent violinist, was app. in 1898 violin-prof. at Belfast Cons.—His sister-in-law, **Maria W.**, *née* **Gastell**, b. Mayence, July 27, 1856, is a noted concert-soprano, a pupil of Mme. Viardot-Garcia.

Wilhem [*recte* **Bocquillon**], **Guillaume-Louis**, born Paris, Dec. 18, 1781; d. there April 26, 1842. The son of an army-officer, he himself entered active service at the age of 12; but from 1795–1801 studied at the school of Liancourt (founded by the Duke de Larochefoucauld), and then for 2 years in the Paris Cons. He taught music in the military school of Saint-Cyr; and in 1810 was app. teacher of music at the Lycée Napoléon (later Collège de Henri IV), occupying this position until death. The system of *enseignement mutuel* (mutual instruction) which had been introduced into the popular schools of France, attracted W.'s attention, and in 1815 he began to apply it in mus. teaching, with such marked success, that in 1819 he was chosen to organize a system of mus. instruction for the primary schools in Paris, was app. singing-teacher to the Polytechnique in 1820, and likewise Director of a Normal School of Music. In 1830 ten elementary schools were under his supervision; in 1833 he conceived the happy idea of instituting regular reunions of the pupils in one grand chorus, to which he gave the name of 'Orphéon,' the performances of which were marked by wonderful confidence, precision and animation. In 1835 he was made Director-General of mus. instruction in all primary schools of Paris, and was created a Chevalier of the Legion of Honor. Besides his school-classes, he formed classes of adults, chiefly workingmen, in which the success of his system was equally conspicuous, and which now, under the name of 'Orphéons,' include scores of popular singing-societies. He publ. numerous songs and choruses; also a great coll. of a cappella choruses, 'Orphéon,' in 5 (later 10) vols. His first exposé of his method, *Guide de la méthode élémentaire et analytique de musique et de chant* (1821–4), was followed by *Tableaux de lecture musicale et d'exécution vocale* (1827–32), *Nouveaux tableaux de lecture musicale et de chant élémentaire* (1835), *Manuel musical à l'usage des collèges, etc., comprenant, pour tous les modes d'enseignement, le texte et la musique en partition des tableaux de la méthode de lecture musicale et de chant élémentaire* (2 vols., 1836).—Cf. E. Niboyet, *Notice historique sur la vie et les œuvres de G. L. B. W.* (Paris, 1843); J. A. Lafage, *Notice sur B. W.* (ib., 1844).

Wil'ke, Christian Friedrich Gottlieb, b. Spandau, Mar. 13, 1769; d. Treuenbrietzen, July 31, 1848. In 1791, organist at Spandau; 1809, at Neu-Ruppin; in 1820, 'R. Mus. Dir.'; in 1821, government expert on organ-building.—Publ. *Beiträge zur Geschichte der neuern Orgelbaukunst* (1846); *Über Wichtigkeit und Unentbehrlichkeit der Orgelmixturen* (1839); articles in the 'Allgem. mus. Zeitung' and the 'Cäcilia'; etc.

Willaert [vĭl'lahrt], [**Wigliardus, Vigliar, Vuigliart**], **Adrian**, called **Adriano**; born Flanders (Bruges or [according to Van der Straeten] Roulers) between 1480–90; d. Venice, Dec. 7, 1562. A pupil of Jean Mouton and Josquin Deprès, he went to Rome in 1516, thence to Ferrara, later entered the service of Ludovic II, King of Bohemia and Hungary, and was app. maestro at San Marco, Venice, on Dec. 12, 1527. Here he founded a music-school, among whose distinguished alumni were Zarlino, Cipriano de Rore, and Andrea Gabrieli; W., as the teacher of these famous pupils, is considered the

founder of the great Venetian school of composition. He is also regarded as the creator of the style of writing for 2 choirs, prompted thereto by the 2 opposed organs at San Marco, preceding Agostini by over half a century.—He publ. masses, motets, vesper-psalms, madrigals, canzone, etc. Detached pieces are in Scotto's, Petrucci's, Montan-Neuber's, and other contemporary colls.—Cf. E. Gregoir, *A. W.* (Brussels, 1869); Eitner's monograph on W. in the 'Monatshefte für Musikgeschichte' (1887).—See Q.-Lex.

Wille, Georg, fine 'cellist; b. Greiz, Reuss, Sept. 20, 1869. 1885–9, pupil at the Leipzig Cons. of Klengel (vcl.) and Rust (comp.); joined the Gewandhaus orch. in 1889, succ. Schröder as solo 'cellist in 1891; since 1899 do. at the Dresden Opera and prof. at the Cons.; also 'cellist of the Petri Quartet; made 'Hofkonzertmeister' in 1902, and Kgl. Prof. in 1909; has made succ. tours of Germany and England. Publ. *Tonleiterstudien* for vcl.

Willent-Bordogni [vĭ-lăhn′bŏhr-dŏh′ñē], **Jean-Baptiste-Joseph,** born Douai, Dec. 8, 1809; d. Paris, May 11, 1852. Bassoon-virtuoso; pupil of Delcambre at Paris Cons.; played at the Italian Opera, London, and the Théâtre Italien, Paris; in 1834 he married Bordogni's daughter at New York, travelled with her, was app. bassoon-teacher at the Brussels Cons., and in 1848 at the Paris Cons. —Works: Method f. bassoon; 4 Fantasias f. bassoon w. orch. (or pf.); a Concertante f. bassoon and clarinet; a Duo f. bassoon and oboe; he prod. the operas *Le Moine* (Brussels, 1844) and *Van Dyck* (ibid., 1845).

Williams, (Charles Francis) Abdy, b. Dawlish, S. Devon, July 16, 1855. While pursuing his studies at Trinity Coll., Cambridge (1875–8; A. B.) he played vl. and vla. in the orch. of the 'Cambridge Univ. Musical Soc.'; after graduation went for his health to Auckland, New Zealand, where he was org. at a church, violinist in the orch. of the Auckland Choral Soc., and cond. of a Glee Club; returned to England in 1881, and became org. and music-master at Dover Coll.; having taken the degree of A. M. at Cambridge (1882), he went for further study to the Leipzig Cons.; 1885–91, org. at St. Mary's, Boltons, S. W.; took degree of Mus. Bac. at Oxford (1889) and Cambridge (1891); 1895–1901, dir. of music at the Greek Th. at Bradfield Coll., making a specialty of Greek music; wrote choruses for the productions of *Antigone*, *Agamemnon* and *Alcestis*, and had reproductions made of ancient instrs. (aulos, lyra), which he taught the students to play. Owing to ill health he retired in 1901, and devoted himself to literary work and scholarly research; in 1904 he introduced the system of Plain-Chant of the Benedictines of Solesmes at the priests' seminary in Capri, which won him recognition from the Pope. Besides the Greek choruses mentioned, he publ. some services. In MS., a str.-quartet in D m., a vcl.-sonata in F, 4 canons for clar., vl. and pf. (all prod. at the 'Musical Artists' Soc.,' 1887–8).—Literary works: *An Historical Account of Musical Degrees at Oxford and Cambridge* (1893); *Bach* (1900) and *Handel* (1901), in the series 'The Master Musicians'; *The Story of the Organ* (1903); *The Story of Notation* (1903); *The Story of Organ-Music* (1905); *The Rhythm of Modern Music* (1909); valuable essays on Greek music and Plain-Chant in various journals (*The Music of the Greek Drama*, as introd. to his music for *Antigone; The Aristoxenian Theory of the Rhythmical Foot*, in 'Mus. Antiquary' [July, 1911]; etc.).

Williams, Charles Lee, b. Winchester, May 1, 1853. Chorister at New Coll. (1862–5), and pupil (later asst.-org.) of Dr. Arnold at Winchester Cath.; 1872–5, org. at St. Colomba's Coll., Ireland; Mus. Bac., Oxon., 1876; 1876–82, org. and choirm. at Llandaff Cath.; 1882–98, do. at Gloucester Cath. During that time he cond. 5 of the 'Three Choirs Festivals' held at Gloucester, and participated in all the others (at Worcester and Hereford); resigned in 1898 because of ill health; is a member of the Assoc. Board of the R. A. M. and R. C. M.—Comp. the cantatas *Gethsemane, Bethany, A Harvest Song, A Dedication; King shall rejoice*, coronation anthem for ch. and orch.; much church-music; wrote (with H. G. Chance) a continuation [1864–94] of D. Lysons's *History of the Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester and Hereford* [1724–1819] (2d ed., cont. by J. Amott [to 1864], as *The Annals of the Three Choirs* . . . .).

Williams, David Christmas, b. Llanwrtyd, Wales, Sept. 12, 1871. Pupil of Dr. J. Parry at the South Wales School of Music; cond. of the 'Merthyr Musical Soc.' and the 'North Glamorgan Orchl. Soc.'—Works: *The Sands of Lavan* (prize cantata, Cardiff, 1893); *The Battle of the Severn*, ballad for ch. and orch.; *Psalms of Praise;* an overture and a suite for orch.; male choruses, songs and pf.-pcs.

Williams, Frederic Arthur, b. Oberlin, O., Mar. 3, 1869. Pupil in Cleveland of J. H. Rogers (pf. and org.), W. G. Smith (pf. and comp.), C. E. Clemens (org.) and W. H. Sherwood (pf., 1899); living in Cleveland as a teacher. Has publ. many pf.-pcs. (chiefly instructive); also *Wrist and Forearm Studies*, and *Octave and Chord Studies*.

Williams, H. Evan, distinguished concert-tenor; b. Mineral Ridge, O., Sept. 7,

1867; d. Akron, O., May 24, 1918. Pupil of Louise von Freilitsch (4 years), J. Sauvage (3 years) and J. D. Mehan (do.); début at the Worcester (Mass.) Fest. of 1896; sang from then, with ever-growing succ., at the principal festivals; gave nearly 1000 recitals; for 5 years he was soloist at the Marble Collegiate Ch. in N. Y. City. His répertoire included almost all the oratorios perf. to-day, and many operas (in concert-form). One of the first American vocalists to introduce English translations, he used the vernacular exclusively in all his recitals after 1900.

Williams, Ralph Vaughan, born Down Ampney, Wiltshire, Oct. 12, 1872. From 1890–2 pupil at the R. C. M. of H. Sharpe and G. P. Moore (pf.), Parratt (org.), Parry and Stanford (comp.); then attended Trinity Coll., Cambridge (A.B., 1895) and returned for another year to R. C. M.; 1897–8, pupil of Bruch in Berlin; Mus. Doc., Cantab., 1901. In order to familiarize himself with the methods of impressionism he worked for some time with M. Ravel in Paris. Excepting the position as org. at South Lambeth Ch. (1896–9) and that of extension lecturer at Oxford Univ., he has held no posts; is devoting his entire time to comp.—Works: For orch.: *Serenade* for small orch.; *The Solent*, orchl. impression; *Bucolic Suite; Heroic Elegy; 3 Norfolk Rhapsodies* (E m., D m., G m.); *Harnham Down* and *Boldrewood*, 2 orchl. impressions; *In the Fen Country*, symph. impression; *A London Symphony* (selected for publication by the 'Carnegie Trust,' 1917); Fantasia on a theme of Tallis's for str.-orch.; *The Wasps*, suite; Fantasia for pf. and orch. —Chamber-music: 2 pf.-quintets (G m., w. vl., clar., vcl. and horn; C m., w. vl., vla., vcl. and double-bass); 2 str.-quartets (C m., G m.); 2 small pcs. for str.-quintet; *Three Studies in Engl. Folk-song* for vl. and pf.—Vocal w. orch.: *Toward the Unknown Region* (Whitman) for mixed ch.; *Willow-Wood* (Rossetti), cantata for bar. solo, fem. ch.; *A Sea Symphony* (Whitman) for soli and ch.; *The Garden of Proserpine* (Swinburne) for mixed ch.; *Five Mystical Songs* for bar. solo and mixed ch.; 3 *Nocturnes* for bar. solo; choruses and incid. music to Aristophanes's *The Wasps* and Ben Jonson's masque *Pan's Anniversary*. Numerous part-songs and songs (several cycles, *The House of Life* [Rossetti], *Songs of Travel* [Stevenson], *On Wenlock Edge* [from Housman's *A Shropshire Lad*, for ten., str.-quartet and pf.]).—Has ed. 'Fifteen Folk-Songs from the Eastern Counties' for voice and pf., in 'The Journal of the Folk-Song Soc.' (vol. i, No. 8) and H. Purcell's 'Welcome Songs' (vols. xv and xviii of the ed. of the P. Soc.).

Wil'ling, Johann Ludwig, born Kühndorf, n. Meiningen, May 2, 1755; d. Nordhausen, Sept., 1805, as organist of the Hauptkirche.—Publ. sonatas f. pf., f. violin, and f. 'cello; a 'cello-concerto, a violin-concerto, duos f. violins, 24 English Dances f. pf.; etc. —See Q.-Lex.

Willis, Henry, famous organ-builder; b London, April 27, 1821; d. there Feb. 11, 1901. From 1835–42 he was articled to John Gray (later Gray & Davidson), and even during his apprenticeship he invented the special manual and pedal couplers which he later used in his own instruments; worked from 1842–5 for Evans at Cheltenham, and in 1845 establ. his own business in London. His rebuilding of the organ in Gloucester Cath. proved the stepping-stone to his subsequent fame; the instrument exhibited at the Crystal Palace during the Exhib. of 1851 attracted wide attention, won the Council Medal, and was installed in Winchester Cath. in 1853; it also brought him the commission for the great organ in St. George's Hall, Liverpool (1855). In 1878 he took his sons Vincent and Henry into partnership, and adopted the firm name of 'Henry Willis & Sons'; he became generally known as 'Father W.' Vincent left the firm in 1894, but Henry became the head of the business after the founder's death, and later took his own son, Henry Jr., into partnership. W. won prizes at all the great expositions in England and France, and the organs of almost half the cathedrals in England were built or rebuilt by him; he himself regarded the magnificent organ in St. Paul's, London (1891), as his masterpiece (77 speaking stops, 19 couplers); his successors built the organ in Liverpool Cath. (167 speaking stops, 48 couplers) in 1912–4 (at the time the largest in the world).—Although W. was entirely self-taught in music, he became a remarkably fine organist; before his 20th year played at Christ Ch., Hoxton; then went to Hampstead Parish Ch., and for nearly 30 years was org. at the Chapel of Ease, Islington. At the Gloucester Fest. of 1847, and on several other occasions, he played double-bass in the orch. —Cf. 'M. T.' (May, 1898).

Willis, Richard Storrs, born Boston, Mass., Feb. 10, 1819; d. Detroit, May 7, 1900. A student (1837) at Yale, he was elected pres. of the 'Beethoven Soc.,' for which he wrote orchl. pieces and choruses. Studied (1841) at Frankfort-on-Main under Schnyder von Wartensee (harm. and form), and at Leipzig under Hauptmann (cpt. and instrumentation). Returning to New York, W. contributed to the press, and later edited 'The Musical Times,' 'The Mus. World,' and 'Once a Month'; publ. *Our Church Music;* and comp. much vocal music (*Church Chorals*,

Student Songs, Miscellaneous Lyrics, besides many patriotic songs afterwards collected as *Waif of Song*, and publ. by Galignani, Paris, 1876). Also a vol. of lyrics, *Pen and Lute*.

Will'mers, Heinrich Rudolf, born Berlin, Oct. 31, 1821; d. Vienna, Aug. 24, 1878. Fine pianist, pupil of Hummel at Weimar and Fr. Schneider at Dessau. After concert-tours (1838–53), he lived in Vienna until called to Berlin in 1864 as prof. at the Stern Cons.; resigned 1866, and returned to Vienna. His technical specialty was the trill; in the performance of 'chains of trills' he was unrivalled.—Works: Op. 85, pf.-quartet in G m.; 2 vl.-sonatas (op. 11, C♯ m.; op. 94, B♭); brilliant pf.-solos: Op. 1, *Six études;* op. 5, *Sérénade érotique* (for the left hand); op. 8, *Sehnsucht am Meere;* op. 27, *Un jour d'été en Norvège*, op. 28, two études de concert (*La pompa di festa* and *La danza delle Baccanti*); op. 29, Northern National Airs; op. 33, *Sonate héroïque;* op. 35, *Tarantella giocosa;* op. 49, *La Sylphide;* op. 69, *Trillerketten;* op. 78, *Aus der Geisterwelt*, tremolo-caprice; op. 127, *Allegro symphonique;* also fantasias, etc.

Willy. See GAUTHIERS-VILLARS.

Wilm, Nicolai von, born Riga, Mar. 4, 1834; d. Wiesbaden, Feb. 20, 1911. Pianist and composer; pupil 1851–6 of the Leipzig Cons. (Hauptmann, Richter, Rietz, Plaidy, etc.); from 1857–8, 2d Kapellm. at the Riga City Th.; then went to Petrograd, becoming, in 1860, on Henselt's recommendation, teacher of pf. and theory at the Imp. 'Nicolai Inst.,' retiring 1875 to Dresden, and living from 1878 in Wiesbaden. A very prolific composer (243 opus-numbers), he is best known through his chamber-music.—WORKS: CHAMBER-MUSIC: Op. 27, str.-sextet in B m.; op. 4, str.-quartet in C m.; op. 165, pf.-trio in E m.; op. 111, vcl.-sonata in A m.; 2 vl.-sonatas (op. 83, D; op. 92, G m.); 2 suites for vl. and pf. (op. 88, D m.; op. 95, C); op. 156, sonata for vl. and harp in D m. For Pf. 4 hands: 8 suites (op. 25, B♭; op. 30, C m.; op. 44, D [*Ball-Suite*]; op. 53, *Eine Nordlandfahrt;* op. 100, G m.; op. 130, *Schweizer-Suite;* op. 180, E m.; op. 199, A); 4 'Walzer-Suiten' (op. 86, C; op. 90, E; op. 93, E♭; op. 126, F); op. 18, *Reisebilder aus Schlesien;* op. 28, *Musikalische Federzeichnungen;* op. 32, *Das Märchen von der schönen Magelone;* op. 39, *Kalendarium;* op. 118, *Musikalische Dichter-Silhouetten.*—FOR 2 Pfs.: Op. 62, *Präludium und Sarabande;* op. 64, *Variationen.* For Pf. solo: 5 suites (op. 155, G; op. 160, D m.; op. 166, C; op. 192, C; op. 207, G [*Kleine Suite*]); op. 1, *Sechs Präludien;* op. 16, *Herbstfrüchte;* op. 20, 3 instructive sonatinas; op. 31, *Völker und Zeiten im Spiegel ihrer Tänze;* op. 37, *Im russischen Dorf;* op. 50, *Deutsche Poesie in musikalischem Gewand;* op. 74, *Stimmungen;* op. 109, *Auf der Olafsburg;* op. 116, *Trifolium;* op. 179, *Dorf- und Waldidyllen;* op. 225, *Musikalisches Dekameron;* etc.—*Konzertstück* for harp and orch., op. 122; motets, op. 40; male choruses; songs.

Wilms, Jan Willem, born Witzhelden, Schwarzburg-Sondershausen, Mar. 30, 1772; d. Amsterdam, July 19, 1847. Teacher and organist in Amsterdam.—Publ. 2 pf.-concertos, 2 flute-concertos, 2 string-quartets, 2 pf.-trios, 3 violin-sonatas, 2 flute-sonatas, a clarinet-concerto, 3 symphonies, etc.

Wilsing [vĭl'zing], **Daniel Friedrich Eduard,** born Hörde, n. Dortmund, Oct. 21, 1809; d. Berlin, May, 2, 1893. Organist in Wesel 1829–34; then removed to Berlin.—Works: Oratorio *Jesus Christus*, in 2 parts (prod. Bonn, 1889, by W.'s pupil, Arnold Mendelssohn); a *De profundis a* 16 (won the gold medal for Art at Berlin); sonatas f. pf.; songs.

Wilson, Grenville Dean, b. Plymouth, Conn., Jan. 26, 1833; d. Nyack, N. Y., Sept. 20, 1897. His teachers were his mother, and a German tutor named Donheim, for piano, and A. W. Johnson at Boston for harmony and comp.; some pieces were publ. before he was ten. From 18 he taught in Lenox, Mass., New York, Saratoga and Lasell Seminary; in 1871 he took charge of the musical department of Rockland Inst., Nyack; in 1877 he organized the Nyack Symphony Society, with annual concerts; and in 1880 founded the Nyack Choral Society.—Publ. works number 178, chiefly popular piano-pieces (*The Shepherd-boy, Wayside Chapel, Chapel in the Mountains, Moonlight on the Hudson, Voix du matin*, etc.).

Wilson, John, famous English lutenist; b. Faversham, Kent, April 5, 1594; d. London, Feb. 22, 1673. Mus. Doc., Oxon., 1644; prof. of music at Oxford Univ., 1656–62; then Gentleman of the Chapel Royal, and chamber-musician to Charles II.—Publ. *Psalterium Carolinum* (1657); *Cheerful Ayres or Ballads a* 1 or 3 (1660); also glees and catches in Playford's 'Musical Companion' (1667), and songs in 'Select Musical Ayres and Dialogues' (1652, '53, '69).—Cf. E. F. Rimbault, *Who Was Jack W., the Singer of Shakespeare's Stage?* (London, 1846).

Wilson, Mortimer, b. Chariton, Iowa, Aug. 6, 1876. St. in Chicago with S. E. Jacobsohn (1894–1900), F. G. Gleason (comp.; 1894–1901) and W. Middleschulte (org.; 1900); 1901–7, dir. of theory-dept., Univ. of Nebraska; then st. a year at the Leipzig Cons. (1907) with Reger and Sitt; 1908–10, in Leipzig as private teacher; 1911–5, cond.

of the Atlanta Symph. Orch.; in 1916 succ. Dr. Hanchett as head of theory-dept. at the Brenau Cons., Gainesville, Ga. Has publ. a pf.-trio (op. 5); 2 vl.-sonatas (op. 14, D; op. 16, E); *Echoes from Childhood* and *Romance* for vl. and pf.; *In Plantation Style*, suite for pf.; 2 books of organ-comps. In MS., *Symphonic Suite* in A m.; an orchl. version of op. 5; 5 symphonies; 2 pf.-trios; 3 vl.-sonatas; etc. Author of *The Rhetoric of Music* (1907) and *Harmonic and Melodic Technical Studies*.

Wilson, Mrs. **William.** See HOPEKIRK, HELEN.

Wilt, Marie [*née* **Liebenthaler**], dramatic soprano; b. Vienna, Jan. 30, 1833; d. there (by suicide) Sept. 24, 1891. After her marriage with the civil engineer Franz Wilt, she studied singing under Gänsbacher and Wolf; début Graz, 1865, as Donna Anna; in 1866 she sang in Vienna and Berlin; and was eng. for the seasons of 1866 and '67 at Covent Garden, London, first appearing as Norma on May 1, 1866. She then sang in opera and concert at Vienna for ten years; also at London (1874, '75); on account of a family agreement which prevented her from singing on the stage at Vienna, she went to Leipzig in 1877, and later to Brünn, Pest, etc., but afterwards appeared again at Vienna. Her voice was rich, voluminous, and of great compass; in *bravura* singing she had few rivals.

Wiltberger, August, born Sobernheim, Rhine Prov., April 17, 1850. St. at the Teachers' Seminary in Boppard (1868–71) under P. Piel; since 1873 teacher in various cities of Alsatia. A prolific comp., chiefly of church-music.—Works: Op. 53, *Die heilige Cäcilia*, sacred cantata for soli, ch. and orch.; op. 58, *Barbarossas Erwachen*, secular do. for male ch., boys' ch. and orch.; op. 66, *Der heilige Bonifazius*, oratorio (1896); op. 129, *Festgesang zum Priester-Jubiläum;* organ-works (op. 61, 65, 87); a vl.-sonata (op. 92, G); more than 30 masses, many vespers, litanies, motets, sacred songs, etc. Author of *Harmonielehre zum Gebrauch in Lehrerbildungsanstalten* (1906; 3d ed. 1912).

Wiltberger, Heinrich, brother of preceding; b. Sobernheim, Rhine Prov., Aug. 17, 1841. Pupil of his father, an organist; taught in various seminaries in Alsatia; co-founder of the Alsatian branch of the 'Cäcilienverein'; his settings of Alsatian folk-songs for male ch. are very popular.—Other works: For str.-orch., op. 58, *Märchen;* op. 63, *Idylle;* op. 79, *Festmarsch;* op. 101, *Requiem* for 3-part male ch. and org.; motets (op. 1 and 5); about 12 masses; colls. of Latin and German hymns; wrote *Der Gesangsunterricht in der Volksschule* (1907).

Winderstein [vĭn'der-stīn], **Hans (Wilhelm Gustav),** born Lüneburg, Hanover, Oct. 29, 1856. St. 1877–80 at Leipzig Cons. under Henry Schradieck and Fr. Hermann (vln.), E. Fr. Richter and W. Rust (theory); also playing in the Gewandhaus Orch. From 1880–4, leader in Baron von Derwies' private orch. at Nice; then till 1887 violin-teacher at the Winterthur (Switzerland) Cons., after which he cond. a concert-orch. at Nuremberg for 3 years, and 1890–3 the concerts of the Philharm. Societies of Nuremberg and Fürth. 1893–6, director of the newly establ. Philharm. Orch. at Munich, and of the Kaim Concerts. In 1896 he organized, at Leipzig, the 'Winderstein Orch.' of 60 pieces which he has cond. without suspension until now (1918); founded the Philharm. concerts at Leipzig and Halle, and made successful concert-tours to other cities. 1898–9, cond. of the Leipzig 'Singakademie'; made Kgl. Prof. in 1910. —Works: *Trauermarsch, Valse-Caprice* and *Ständchen*, f. orch.; pieces f. violin and pf.;—has an orchl. suite, etc., in MS.

Win'ding, August (Henrik), born Taaro (Laaland), Denmark, Mar. 24, 1835; d. Copenhagen, June 16, 1899. Pianist; pupil of Reinecke and Ree at Copenhagen, Dreyschock at Prague, and of Gade. Was app. prof. in the Copenhagen Cons. in 1867; from 1891 till death he was dir.—Works: *Pingsthymn* [Hymn for Pentecost] for soli, ch. and orch. For orch.: op. 7, *Nordische Ouvertüre;* op. 14, *Konzertouvertüre* in D m.; op. 16, pf.-concerto in A m.; op. 29, *Konzert-Allegro* for pf. and orch.; op. 39, Symphony in C m.; cadenzas to Beethoven's pf.-concertos in C m. and G; do. to all pf.-concertos of Mozart. Chamber-music: Str.-sextet in D, op. 23; pf.-quartet in D, op. 17; *Fantasiestücke* for clar. and pf., op. 19; 2 vl.-sonatas (op. 5, G m.; op. 35, F m.). For pf.: Op. 1, *Drei Fantasiestücke;* op. 3, *Reisebilder;* op. 9, *Ländliche Szenen;* op. 10, *Studien und Stimmungen;* op. 15, *Genrebilder;* op. 25, *Tonbilder;* op. 26, *Präludien in allen Tonarten;* op. 37, *Idyllen und Legenden;* op. 45, *Aus Nah und Fern;* op. 46, *Albumblätter;* etc. Songs, op. 30 and 50.

Wingham, Thomas, born London, Jan. 5, 1846; d. there Mar. 24, 1893. At ten, organist of St. Michael's Mission Ch., Southwark; pupil of Dr. Wylde's London Acad. of Music; entered the R. A. M. in 1867, studying under Bennett and Harold Thomas, and becoming prof. of pf.-playing in 1871. From 1864, organist at All Saints', Paddington. Successful teacher and composer.—Works: 2 masses (1876, 1887); Te Deum for soli, ch., orch. and organ (1884); motets, offertories, etc.; 4 symphonies (D m., 1869; B♭, 1872; E m. [w. final ch.], 1873; D, 1883); 6 overtures (C; E [*Eros*], D, F [*Fair laughs*

the morn], A, D [*Mors Janua Vitae*]); *Serenade* in E♭; an *Elegy* (on Sterndale Bennett), f. orch.; *Concert-Capriccio* f. pf. and orch.; 2 string-quartets (B♭, G m.); septet for pf., strs. and wind; *Barcarolle* for pf.; songs. An opera, *Nala and Damayanti*, remained unfinished.

Winkelmann, Hermann, eminent dramatic tenor; b. Brunswick, Mar. 8, 1849; d. Vienna, Jan. 18, 1912. He began life as a pianoforte-maker; to perfect himself, he went to Paris, but became interested in singing; completed his vocal studies with Koch at Hanover, and made a succ. début at Sondershausen (1875); then was eng. at Altenburg, Darmstadt and Hamburg, where his fine voice and splendid acting attracted special attention in the première of Rubinstein's *Nero* (Nov. 1, 1879). His interpretation of Tannhäuser and Lohengrin (in special engs. at Vienna) induced Richter to recommend him to Wagner, who chose him to create Parsifal at Bayreuth (July 26, 1882); from 1883–1906, when he retired on a pension, he was one of the brightest stars of the Vienna Hofoper, where one of his first and most brilliant achievements was the creation of Tristan (with Materna as Isolde) in the Vienna première of Wagner's drama (Oct. 4, 1883). London début as Lohengrin at Drury Lane (May 18, 1882), and in that season created Walther von Stolzing (May 30) and Tristan (June 20) in the Engl. premières. In 1884 he sang in the U. S. (with Materna and Scaria) at the Wagner festivals given by Th. Thomas in New York, Boston, Philadelphia, Cincinnati and Chicago. Although he excelled as an interpreter of Wagner, he had a remarkably wide répertoire, and was scarcely less famous as a concert-singer.

Winkler, Alexander Adolfovitch, born Charkov, Mar. 3, 1865. St. law at the Univ. there until 1887, at the same time attending the music-school of the Imp. Russ. Mus. Soc.; cont. his studies in Paris with Duvernoy, and in Vienna with Leschetizky (pf.) and Navrátil (comp.); 1890–96, teacher of pf. at the Charkov music-school; since then do. at the Petrograd Cons. Talented composer.—Works: For orch., op. 13, *En Bretagne*, overture; op. 16, vars. on a Russian folk-song; op. 18, do. on a Finnish do. (with vl. solo); a str.-quintet in E (op. 11); 3 str.-quartets (op. 7, C; op. 9, D m.; op. 14, B♭); a pf.-quartet in G m. (op. 8); a pf.-trio in F♯m. (op. 17); a vla.-sonata in C m. (op. 10; also arr. for vl.); vars. and fugue on a theme of Bach's (op. 12) for 2 pfs.; for pf. solo, op. 1, vars. and fugue on an orig. theme; op. 3, *Deux Morceaux;* op. 4, *Drei Klavierstücke im alten Stil;* op. 6, *Trois Morceaux;* songs (op. 2, 5; on French texts). Has also publ. pf.-arrs. for 4 hands of works by Glinka and Glazunov.

Win'ter, Peter von, dramatic composer; b. Mannheim, 1754; d. Munich, Oct. 17, 1825. Violinist in the Electoral orch., and a pupil of Abbé Vogler; in 1776, mus. dir. at the court theatre; went with the court to Munich in 1778, and from 1788 till death was court Kapellm., with frequent leave of absence, which he improved to bring out operas in Naples, Venice, Prague, Paris, London, Milan and Genoa.—Operas: *Armida* (Munich, 1778); *Cora ed Alonzo* and *Leonardo e Blandine* (ib., 1779); *Helena und Paris* (ib., 1780); *Der Reisende, oder der Bettelstudent* (ib., 1781); *Bellerophon* (Munich, 1782); *Das Hirtenmädchen* (ib., 1784); *Scherz, List und Rache* and *Jery und Bätely* (ib., 1790); *Catone in Utica* (Venice, 1791); *Antigone* (Naples, 1791); *I fratelli rivali* and *Il sacrifizio di Creta* (Venice, 1792); *Psyche* and *Der Sturm* (Munich, 1793); *Armida und Rinaldo* (Vienna, 1793); *Das Labyrinth* (ib., 1794; sequel to Mozart's *Zauberflöte*); *Arianna* (ib., 1795); *Ogus, ossia il trionfo del bel sesso* (Prague, 1795); *Die Sommerbelustigungen* (Berlin, 1795); *Die Thomasnacht* (Bayreuth, 1795); *I due vedovi*, and his most celebrated opera, *Das unterbrochene Opferfest* (Vienna, 1796, given in Ital. as *Il sacrifizio interrotto*); *Elisa* and *Babylon's Pyramiden* (ib., 1797); *Marie von Montalban* (Munich, 1800); *Tamerlan* (Paris, 1802); *Calypso* (London, 1803); *Il ratto di Proserpina* (ib., 1804); *Zaira* (ib., 1805); *Der Frauenbund* (Munich, 1805); *Castor et Pollux* (Paris, (1806); *Colmal* (Munich, 1809); *Die beiden Blinden* (ib., 1810); *Belisa, Gräfin von Huldburg* (ib., 1812); *Die Pantoffeln* (Hamburg, 1816); *Maometto II* and *I due Valdomiri* (Milan, 1817); *Etelinda* (ib., 1818); *Der Sänger und der Schneider* (Munich, 1820). Of these, *Tamerlan*, and parts of *Das unterbrochene Opferfest*, were publ. in full score; *I fratelli rivali*, *Der Sturm*, *Das unterbrochene Opferfest*, *Das Labyrinth*, *Ogus*, *Calypso* and *Marie von Montalban*, in pf.-score. He also wrote 3 oratorios and 17 sacred cantatas for the court chapel; 26 masses, and a vast amount of other church-music; several secular cantatas with orch. or pf.; 9 symphonies (incl. the grand choral symphony *Die Schlacht*), overtures, 2 septets, 6 string-quartets, 2 string-quintets, an octet f. strings and wind, a sextet f. strings and 2 horns, concertos f. clar., bassoon, etc.; and a celebrated *Vollständige Singschule* in 3 parts. Some of his chamber-music was republ. by H. Riemann in 'Dkm. der Tonk. in Bayern' (vols. xv and xvi; with thematic cat.).—Cf. V. Frensdorf, *P. W. als Opernkomponist* (Munich, 1908).—See Q.-Lex.

Win'terberger, Alexander, born Weimar, Aug. 14, 1834; d. Leipzig, Sept. 23, 1914. Pianist, pupil of Leipzig Cons. 1848–9, later of Liszt. In 1861 he went to Vienna; in 1869 he followed A. Dreyschock as pf.-prof. at the Petrograd Cons.; in 1872 he settled in Leipzig; 1903–7, music critic of 'Leipziger Neueste Nachrichten.' Has publ. interesting and original pf.-pieces (*Alinen-Tänze* [waltzes, mazurkas, minuets, etc.], op. 20; 3 Pieces, op. 25; Concert-étude, and Valse-Caprice, op. 27; Concert-Adagio, op. 63; 23 instructive and characteristic pieces, op. 72; 2 sonatinas, op. 93) and songs (*Britannias Harfe*, op. 33; German and Slavonic duets, op. 59, 62, 66, 67, 68, 71, 76).—Cf. O. Foerster, *A. W. Seine Werke, sein Leben* (Hanover, 1905; with complete list of works).

Win'terfeld, Karl Georg August Vivigens von, born Berlin, Jan. 28, 1784; d. there Feb. 19, 1852. Law-student at Halle; in 1811, 'Assessor' in Berlin; in 1816, judge at Breslau, and keeper of the mus. section in the Univ. library; in 1832, 'Geheimer Obertribunalrat' at Berlin; pensioned 1847. He left his valuable coll. of old music to the Berlin Library. Learned and original writer on musical history.—Works: *Johannes Pierluigi von Palestrina* (1832, w. critical notes on Baini's *Palestrina*); *Johannes Gabrieli und sein Zeitalter* (1834; 2 vols. letterpress, 1 vol. mus. illustrations; of high interest and importance); *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (1843–7; three large quarto vols.; indispensable source for the study of evangelical church-music of the 16th–17th centuries); *Über K. Fr. Chr. Fasch's geistliche Gesangswerke* (1839); *Dr. Martin Luthers deutsche geistliche Lieder* (1840); *Über Herstellung des Gemeinde- und Chorgesangs in der evangelischen Kirche* (1848); *Zur Geschichte heiliger Tonkunst* (2 parts; 1850, '52); *Musikleben und Musikempfinden im 16. und 17. Jahrhundert* (1851); *Allegorisch-poetische Festopern am Kaiserl. Hofe zu Wien in der letzten Hälfte des 17. Jahrhunderts* (1852).—Cf. A. Prüfer, *Briefwechsel zwischen K. v. W. und Eduard Krüger* (Leipzig, 1898).

Wintzer, Richard, b. Nauendorf, n. Halle, Mar. 9, 1866. Having studied painting in Leipzig and Berlin, he became a pupil of Bargiel at the Kgl. Hochschule für Musik (1888–90); living in Berlin as a painter and composer.—Works: The operas *Die Willis* (1895; not prod.) and *Marienkind* (text by W.; Halle, 1905); *Auf hohen Bergen* for bar. solo, ch. and orch.; pf.-pcs. (op. 22, 24); fine songs (op. 14, *Ernste Gesänge;* op. 15, *Kinderlieder;* op. 20, *Sturmlieder;* op. 23, *Heitere Kinderlieder;* etc.). Has also publ. essays on music and the plastic arts.

Winzenhörlein. See VINCENT, HEINRICH JOSEPH.

Wirth [vĭrt], **Emanuel,** born Luditz, Bohemia, Oct. 18, 1842. Violinist, pupil of Kittl and Mildner at Prague Cons., 1854–61. Teacher at Rotterdam Cons., and orchestra-leader, 1864–77; then succeeded Rappoldi as viola-player in the Joachim Quartet, Berlin, and violin-prof. at the Hochschule; with R. Hausmann (vcl.) and H. Barth (pf.) he formed a trio which became famous. Retired 1910.

Wirth, Hermann Felix, b. Utrecht, May 6, 1885. St. at the Univ. there, and under Riemann in Leipzig (1906–7); *Dr. phil.*, Basel, 1910; since 1909 lecturer on the Dutch lang. and lit. at Berlin Univ. In 1909 he establ. there the 'Niederländisch-Historische Konzerte.' Has publ. *Der Untergang des niederländischen Volksliedes* (1911) and *Nationaalnederlandsche Muziekpolitiek* (1912); has ed. for the 'Vereeniging voor nederlandsche Muziekgeschiedenis' orchl. comps. by Dutch masters of the early 17th century (Borchgrevina, Grep, Gistow); also a coll. of early Dutch military marches; is preparing an important collection, 'Corpus musicorum ecclesiasticorum Batavorum et Belgicorum XVII saeculi.'

Wirtz, Conrad, b. Rotterdam, Nov. 27, 1858. Educated in New York; pupil of A. Franken in Brooklyn (1874); after that entirely self-taught. Began to teach in Brooklyn in 1876; 1882–90, dir. of music at Stamford (N. Y.) Sem.; 1890–2, do. at Seaside Coll., Brunswick, Ga.; 1892–5, taught pf. and theory at the Grand Cons., N. Y. City; 1898–1917, dir. of his own pf.-school in N. Y.; has filled several positions as org., now (1918) at Grace Emmanuel Ch., N. Y. Has publ. *Song of the Winds* (op. 9) for soli, ch. and orch.; *The Way to the Cross* (op. 29), cantata; pf.-pcs. (op. 5, *Valse-Impromptu;* op. 7, *Mazurka-Caprice;* op. 17, fugue in F; etc.); songs and church-music (services, anthems).

Wiske [wīs'kē], **C. Mortimer,** born Bennington, Vt., Jan. 12, 1853. St. pf. at Troy, N. Y., with F. Davis and F. J. Guy; at 12, organist, later becoming an excellent choral cond. Th. Thomas selected him to drill the monster chorus (3000 voices) for the great May Fest. held at New York in 1882; also was chorusmaster and asst.-cond. to Thomas during the latter's series of Wagner festivals given in the chief cities of the U. S. in 1884; then he cond. for several years the 'N. Y. Chorus Soc.', producing such works as *Parsifal* (in concert-form), Schumann's *Faust*, Bach's B minor mass, Brahms's *Deutsches Requiem*, Massenet's *Ève*, etc.; since 1902 he has been cond. of the annual Paterson (N. J.) Fest. In 1915 he arr. a similar festival at

Newark, N. J., the success of which led to his being chosen cond. of a four-day fest. (1916) to commemorate the 250th anniversary of the founding of the city (3000 singers and 250 instrumentalists); since then the Newark Fest. has become an annual event, with W. as conductor.

Wit, Paul de, born Maestricht, Jan. 4, 1852. Violoncellist; in 1880 he founded, w. O. Laffert, the 'Zeitschrift für Instrumentenbau' (Leipzig). Opened a Museum of mus. instrs. in 1886, selling the collection to the Berlin Hochschule in 1890; he then made a second coll., which he sold in 1906 to W. Heyer (q. v.). He is also a virtuoso on the viola da gamba. Has written *Geigenzettel alter Meister vom 16. bis Mitte des 19. Jahrhunderts* (1902; 2d augm. ed. 1910); *Weltadressbuch der gesammten Musikinstrumenten-Industrie* (1903; 8th ed. 1912); *Katalog des musikhistorischen Museums von P. de Wit* (1904).

Wita'sek, Johann Nepomuk August, b. Horzin, Bohemia, Feb. 20, 1771; d. Prague, Dec. 7, 1839. In 1814 he succeeded his teacher, Koželuch, as Kapellm. at the Prague Domkirche; in 1826, director of the Organ-School. His interpretation of Mozart's concertos was warmly praised by the composer himself. W.'s own pf.-works had considerable vogue in Prague, but are now forgotten. —See Q.-Lex.

Witek [vē'-], **Anton,** b. Saaz, Bohemia, Jan. 7, 1872. From 1877–82, violin-pupil of his father, Joseph W. (vlnst. and cond.); then of A. Bennewitz at the Prague Cons. (1883–9); at 8 he played de Bériot's 9th concerto in public; 1894–1910, Konzertmeister of the Berlin Philh. Orch.; since then do. of the Boston Symph. Orch. In 1895 he formed a sonata-ensemble with Vita Gerhardt (now Mrs. W.), and in 1902, with her and Joseph Malkin (vcl.), the 'Berliner Philharmonisches Trio' (since W.'s residence in Boston cont. as the 'Witek-Malkin Trio'); 1894–1910, tours of Germany, Austria, Holland, England, Scandinavia and Russia, as soloist and with his ensemble; as soloist with the Philh. Orch. (Berlin, 1907) he attracted wide attention by his performance in one evening of 3 concertos (Beethoven, Brahms, Paganini); also introduced in Berlin a newly discovered concerto in A by Mozart (1907), and one in C by Haydn (1909). Taught at the Von Ende School of Music, N. Y. (1910–6); since then at the Manfred Malkin Music School, N. Y.

Witek, Vita (*née* **Friese**), pianist, wife of preceding; b. Copenhagen, Sept. 27, 1868. Began to study the pf. there under Annie Beckwith-Nielsen; 1880–3, pupil of Grabow at the Kgl. Hochschule für Musik (Berlin), also studying vl. and playing in the student orch. under Joachim; 1883–4, pupil of Leschetizky in Vienna; début Berlin, 1884; 1892–4, st. further under von Bülow and Carreño; 1895–1910, tours as soloist and in ensemble with Anton W. (q. v.), whom she married in Berlin, May 31, 1910 (her first husband was Oscar Gerhardt); her career as teacher coincides with that of her husband.

Witherspoon, Herbert, eminent dramatic and concert-bass; b. Buffalo, N. Y., July 21, 1873. While pursuing the classical course at Yale Univ. (A. B., 1895), he attended the harm. and theory classes of Profs. Stoeckel and Parker, and st. pf. with private teachers; after graduation cont. study under MacDowell; his vocal teachers were M. Treumann and W. J. Hall (New York), Dubulle, Faure and Bouhy (Paris, 1897–8), Henry Wood (London) and G. B. Lamperti (Berlin). He made his concert début in a recital at New Haven, Oct. 21, 1895, and the next year appeared with the N. Y. Symph. Soc. in a concert-perf. of *Parsifal;* operatic début as Ramfis (*Aida*) with the Castle Square Opera Co. in N. Y. (1898); for the next few years sang chiefly in concert with leading orchestras and choral societies (14 times with the Mendelssohn Choir of Toronto), and at festivals (Worcester [6 times], Cincinnati [4 times], etc.); 5 tours of England, appearing with the Liverpool Philh. Soc., at the Norfolk, Norwich and Sheffield festivals, etc.; 1908–16, sang leading rôles at the M. O. H. (chiefly Wagner), choosing Titurel for his initial appearance (Nov. 26, 1908); created the rôle of Arth in the première of Parker's *Mona* (Mar. 14, 1912). On June 22, 1916, he married the soprano Florence Hinkle (2d wife). His fine, sonorous voice has a range from E-f♯; favorite rôles are Friar Lawrence (*Roméo et Juliette*), Landgraf Hermann, König Marke, Pogner and Gurnemanz.

Witkowski [-kŏhf'skē], **Georges-Martin,** b. Mostagneux, Algiers, Jan. 6, 1867 (of a French father and Polish mother). Educated at St.-Cyr, he ent. the army in 1887; had written a symph. poem and a 1-act opera before taking up music seriously under d'Indy at the 'Schola Cantorum' (1894–7); then left the army, and settled in Lyons, where he founded the 'Schola Cantorum' (1902; mixed chorus) and the 'Société des Grands Concerts' (1905) for the production of oratorios and other large choral works.—Works: The 1-act opera *Le Maître à chanter* (Nantes, 1891); *Sarabande, Menuet, Ronde de Nuit* and *Carillon* for orch.; 2 symph. poems, *Harold* and *Marche d'Arthur;* prelude to *Myrdhinn* (an unfinished opera); symphony in D m. (1898); do. in A (1911); pf.-quintet (1898); str.-

quartet (1903); vl.-sonata (1907); *Poème de la Maison* for ch. and orch. (1917).

Witt, Franz Xaver, born Walderbach, Bavaria, Feb. 9, 1834; d. Schatzhofen, n. Landshut, Dec. 2, 1888. A pupil of Proske and Schrems at Ratisbon, he took holy orders in 1856; was parish priest at Schatzhofen from 1873–5. In 1866 he established and edited the 'Fliegende Blätter für katholische Kirchenmusik,' and 'Musica sacra'; in 1867 he founded the 'Allgemeiner deutscher Cäcilienverein' for the improvement of Cath. church-music, which, while opposing the introduction of orchl. instrs. into the church, became very influential in reawakening interest in the works of the earlier masters; nevertheless, in his earlier masses (up to op. 14) W. himself employs the orch. He publ. numerous masses, 2 requiems, many litanies, offertories, motets and hymns (55 opus-numbers); also some secular male choruses. Author of *Der Zustand der katholischen Kirchenmusik* (1865); *Über das Dirigiren der katholischen Kirchenmusik;* and *Das bayerische Kultusministerium* (1886).—Cf. Karl Walter, *Dr. F. W. Ein Lebensbild* (Ratisbon, 1889; 2d ed. 1906 [with full list of works]).

Witt, Friedrich, born Halen-Bergstetten, 1771; d. Würzburg, 1837. Violinist, pupil of Rosetti at Wallerstein; at 19, 1st violin in Prince von Oettingen's orch.; from 1802 he was Kapellm. at Würzburg, at first to the Prince-Bishop, then to the Grand Duke, finally to the city.—Works: The historical opera *Palma* (Frankfort, 1804); the comic opera *Das Fischerweib* (Würzburg, 1806); the oratorios *Der leidende Heiland* (Würzburg, 1802) and *Die Auferstehung Jesu;* masses and cantatas; he publ. 9 symphonies, music for wind-band, a septet f. clar., horn, bassoon and strings, a quintet f. pf. and wind, a flute-concerto, etc.

Witt, Joseph von, dramatic tenor; born Prague, Sept. 7, 1843; d. Berlin, Sept. 17, 1887. An Austrian officer, he retired from the army, studied singing under Uffmann at Vienna, sang at Graz, was then eng. at Dresden, and from 1877 at Schwerin as leading tenor.

Witt, Julius, born Königsberg, Jan. 14, 1819; d. there Nov. 8, 1890. Teacher of singing there, and composer of favorite male choruses.

Witt, Theodor de, born Wesel, Nov. 9, 1823; d. Rome, Dec. 1, 1855. Pupil of his father, an organist, until Liszt visited Wesel in 1839, became warmly interested in the talented boy, and, by giving a concert for his benefit, enabled him to study in Berlin under Dehn. A serious disorder of the lungs declared itself in 1846, and he was sent to Italy, with a government stipend, to study old church-music; he laid the foundations, and edited the first 3 vols., of Breitkopf & Härtel's complete edition of Palestrina's works. His own comps. comprise a pf.-sonata and a few vocal numbers.

Wit'te, Georg Heinrich, son of the organ-builder C. G. F. Witte; b. Utrecht, Nov. 16, 1843; pupil of the R. Music-School at The Hague 1859–62, studying under Van der Does (pf.), Lübeck (vln.), and Nicolai (theory and organ); from 1862–5 of Leipzig Cons. under Moscheles and Plaidy (pf.), Hauptmann (cpt.) and Reinecke (comp.). He taught in Leipzig till 1867, then till 1870 in Alsatia, and in 1871 was app. conductor of the Mus. Soc. at Essen, with the title (since 1882) of 'R. Mus. Dir.'; made Prof. in 1905; retired in 1911.—Works: Op. 1, waltz f. pf.; op. 2, *Drei Tonstücke* for pf. 4 hands; op. 3, concert-waltz f. pf.; op. 4, 4 *Impromptus* f. pf.; op. 5, pf.-quartet in A (took prize at Florence); op. 6, 5 songs; op. 7, waltzes (particularly fine) f. pf. 4 hands; op. 8, sonatina in C f. pf. 4 hands; op. 11, *Intermezzo* and *Impromptu* f. pf.; op. 12, 'cello-concerto; op. 13, two *Charakterstücke* f. pf.; op. 14, 3 pieces f. pf. and 'cello (prize); op. 15, sonata in D m. f. pf. and 'cello; op. 16, *Elegie* for vl. and orch.; op. 17, a grand choral work, *An die Sonne,* f. mixed ch. and orch.; songs. Also wrote *Der Essener Musikverein 1838–1913* (1913).

Witt'genstein, Friedrich Ernst (full name Graf **zu Sayn-Wittgenstein-Berleburg**), b. at Castle Sannerz, Hesse, June 5, 1837. Pupil of Julius Rietz at Leipzig; embraced the military career, but was a talented amateur comp.; publ. *Szenen aus der Frithjofsage* for solo voice and orch., songs, a romantic opera, *Die Welfenbraut* (Graz, 1879); and the opera *Antonius und Kleopatra* (ib., 1883).

Witting, Karl, b. Jülich, Sept. 8, 1823; d. Dresden, June 28, 1907. From 1847 he studied in Paris under A. Reichel, gaining vogue as a teacher after winning a prize for a pf.-quartet; returned to Germany in 1855, living in Berlin, Hamburg and Glogau, finally settling in Dresden (1861) as a teacher. Publ. a vcl.-sonata in D, instructive pcs. for vl. and pf., a *Violinschule;* ed. a coll., 'Die Kunst des Violinspiels' (8 books) and a coll. of duets for 2 vls. (4 books); wrote *Musikalisches Wörterbuch* (1887), *Geschichte des Violinspiels* (1900) and analyses for B. & H.'s 'Konzertführer.' In MS., some operas and choral works.

Wohl'fahrt, Heinrich, noted pedagogue; b. Kössnitz, n. Apolda, Dec. 16, 1797; d. Connewitz, n. Leipzig, May 9, 1883. Pupil of Häser at Weimar; cantor and tutor in Thuringian towns; teacher at Jena and

(from 1867) Leipzig.—Publ. *Kinder-Klavierschule* (24 editions), *Der erste Klavierunterricht, Der Klavierfreund* (36 children's studies); *Klavierübungen, Grössere und rein praktische Elementar-Klavierschule, Schule der Fingermechanik, Anthologische Klavierschule, Theoretisch-praktische Modulationsschule, Vorschule der Harmonielehre, Wegweiser zum Komponiren;* also instructive pieces f. pf., op. 74; 3 children's sonatas; *Kleine Leute*, op. 86; etc. —His sons, **Franz** (b. Frauenpriesnitz, Mar. 7, 1833; d. Gohlis, Feb. 14, 1884) and **Robert** (b. Weimar, Dec. 31, 1826), also teachers of repute in Leipzig, publ. other educational works.

Wohl'gemuth [-moot], **Gustav,** b. Leipzig, Dec. 2, 1863. Pupil at the Cons. there (1884–7) of Piutti, Homeyer and von Bose; founder (1891) and cond. of the 'Leipziger Männerchor'; later also cond. the 'Singakademie,' 'Gausängerbund' and 'Teutonia'; since 1907 editor of the 'Deutsche Sängerbundeszeitung'; he cond. the festivals of the 'Deutscher Sängerbund' at Graz (1902), Breslau (1907) and Nuremberg (1912). Has publ. over 100 male choruses (some with orch.).

Woikowski-Biedau [voi-kŏhf'skē bē'dow], **Viktor Hugo von,** b. Nieder-Arnsdorf, n. Schweidnitz, Silesia, Sept. 2, 1866. Began the study of music at an early age, and while studying hist. and economics at the univs. of Leipzig, Freiburg (Baden), Berlin and Breslau (*Dr. phil.*), cont. his music; in Berlin pupil of B. Wolff and Wilh. Berger; worked one year at the 'Historisches Archiv' in Cologne; then settled in Berlin as member of the 'Kgl. Statistisches Landesamt'; is Kgl. Prof.—Works: The operas (texts by W.-B.) *Helga* (Wiesbaden, 1904), *Der lange Kerl* (Berlin, 1906), *Das Nothemd* (Dessau, 1913); orchl. prelude, *Die Berufung*, to Jeanne d'Arc (1907); 3 melodramas, *Jung Olaf, Der Todspieler* (op. 29), *Die Mette von Marienburg* (op. 33; w. orch.); 4 ballads for bar. and orch., *Die Jüdin von Worms, Der Triumph des Lebens* (op. 24), *Rahab, die Jerichonitin* (op. 35), *Jan van Jühren* (op. 36); *Aus einem Menschenleben* for vl. and pf.; songs, *Frühlingslieder* (op. 13), *Lebensträume* (op. 14), *Schiffslieder* (op. 15), *Königslieder* (op. 30), *Pagen-Balladen* (op. 31), *Osterzauber* (op. 32), *Des Sultans Gesetz* (op. 34), etc.

Wol'demar, Michel, born Orléans, Sept. 15, 1750; d. Clermont-Ferrand, Jan., 1816. A talented and eccentric violinist, pupil of Lolli. For some years he was conductor for a travelling theatrical troupe. By adding a fifth string (bass *c*) to the violin, he obtained an instr. which he called 'violon-alto,' as it included the viola-compass, and for which he wrote a concerto (this instr. was adopted by Urhan). He also publ. 3 violin-concertos, a string-quartet, duos f. 2 violins and f. violin and viola; *Sonates fantomagiques* f. violin (*l'Ombre de Lolli, de Mestrino, de Pugnani, de Tartini*); 12 grand solos; *6 Rêves ou Caprices; Caprices ou études; Le nouveau Labyrinth pour violon*, followed by studies in double-stops; *Le nouvel Art de l'archet; Étude élémentaire de l'archet moderne;* 6 fugal themes; variations on *Les Folies d'Espagne*, etc.; methods for violin, viola and clarinet; also a system of mus. stenography (*Tableau mélotachigraphique*), and a method of mus. correspondence (*Notographie*).

Wolf, Ernst Wilhelm, b. Grossheringen, 1735; d. as court Kapellm. at Weimar, Dec. 7, 1792. Prod. about 20 operas, dramatic cantatas, etc., in Weimar; also Passion oratorios, Easter cantatas, etc.; publ. 6 pf.-concertos, 4 quintets f. pf., flute, violin, viola and 'cello; 6 string-quartets; 7 books of pf.-sonatas, each containing 6 numbers;—15 symphonies, 17 partitas, 12 pf.-concertos and much chamber-music are MS.—Also wrote *Kleine musikalische Reise* (1782), and *Musikalischer Unterricht* (1788).—See Q.-Lex.

Wolf, Ferdinand, writer on early Romanic literature; b. Vienna, Dec. 8, 1796; d. there Feb. 18, 1866, as librarian of the Imp. Library. His work *Über die Lais, Sequenzen und Leiche. Ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen- und Künstlerlieder im Mittelalter* (Heidelberg, 1841) is the most valuable compendium on these subjects.

Wolf, Georg Friedrich, born Hainrode, 1762; d. Wernigerode, in Jan., 1814, as Kapellm.—Works: *Kurzer Unterricht im Klavierspielen* (1783; often republ.); *Unterricht in der Singekunst* (1784; do.); *Kurzgefasstes musikalisches Lexicon* (1787; do.). —See Q.-Lex.

Wolf, Hugo, one of the immortal masters of song; b. Windischgräz, Styria, Mar. 13, 1860; d. Vienna, Feb. 22, 1903. He received his first instruction on the piano and violin from his father and a local teacher, Weixler, and soon was able to play 2d vl. in his father's amateur string-quartet. Having overcome parental opposition, he ent. the Vienna Cons. in 1875, studying pf. with W. Schenner and harm. with F. Krenn; a breach of discipline led to his expulsion in 1877. W. was now thrown upon his own resources, and eked out a scanty living as teacher of pf. and vl., but continued his musical education by earnest study of the scores of Bach, Beethoven and Wagner. In the autumn of 1881 he secured an appointment as 2d cond. and Repetitor at the opera in Salzburg (Muck was 1st cond.), but found the work so uncongenial that he returned to Vienna in Jan., 1882. From 1884–7 he was

music critic of the 'Salonblatt,' a position for which he was temperamentally unfitted. Of the honesty of his convictions there can be no doubt; but his powerful artistic individuality prevented his viewing the work of contemporaries from a dispassionate, objective standpoint; through his violent attacks on Brahms, in particular, he made influential enemies (Hans Richter, Hanslick, Kalbeck, etc.), who effectively retarded the appreciation of his genius. His compositions, however, won him a few devoted friends, whose material assistance enabled him to resign his post as critic and to devote himself thenceforward entirely to creative work. They also assumed the expense of the publication (by E. Wetzler, Vienna, 1888) of the first two books of his songs (I. *Morgentau, Die Spinnerin, Das Vöglein, Mausfallensprüchlein, Wiegenlied im Sommer, Wiegenlied im Winter;* II. *Zur Ruh, Der König bei der Krönung, Biterolf, Wächterlied auf der Wartburg, Wanderers Nachtlied, Beherzigung*). Through the brothers Joseph and Franz Schalk the Vienna Wagner-Verein took up W.'s cause, and created considerable excitement by devoting an entire concert to Beethoven and Wolf (Dec. 11, 1888); despite adverse criticism it persisted in its propaganda for the new composer, whose fame, after the appearance of the Mörike (1889) and Goethe (1890) cycles, spread slowly, but steadily. During his brief conductorship at Salzburg W. became fired with the ambition of writing an opera, but rejected libretto after libretto, until in 1895 he found what he required in Rosa Mayreder's *Der Corregidor* (after Alarcón's *El Sombrero de Tres Picos*); with feverish enthusiasm he threw himself into his work, completing the score in December, firmly convinced that he had surpassed his great song-cycles (all finished at the time, except vol. ii of the *Italienisches Liederbuch*). At its première in Mannheim (June 7, 1896) the opera won but moderate success, and the original verdict has not been modified by later performances elsewhere. Yet the score is not only a masterpiece of contrapuntal skill, but full of exquisite, inspired music; it lacks dramatic effectiveness because its author was not gifted with that specific quality termed 'stage-craft.' As a dramatic composer W. shares the fate of his great predecessors Schubert and Schumann. Nevertheless, Mahler, then the all-powerful director of the Vienna court opera, had become interested in W. and was contemplating the production of the opera. Full of high hopes the composer began work on a second opera, *Manuel Venegas*, and had proceeded as far as scene 5 of the first act, when ruthless fate cut short his career at the height of his powers. For some time his friends had noticed his nervous and eccentric state, but attributed it to overwork. On Sept. 19, 1897, the long slumbering demon of insanity broke loose. At Dr. Svetlin's private asylum the disease seemed to yield to treatment, so that after a few weeks W. was able to occupy himself with the instrumentation of some of his songs, and on Jan. 24, 1898, he was discharged. After a short trip through Italy with his sister he returned in March to Vienna; in May he removed to Traunkirchen. On a chilly October day he suddenly threw himself into the lake, but was rescued and transferred to the Vienna asylum for the insane. There he lingered until Feb. 22, 1903. He was laid to rest in the Zentralfriedhof at Vienna, near the graves of Schubert, Beethoven and Brahms; there a magnificent monument, by Edmund Hellmer, was unveiled on Oct. 20, 1904.—In 1896 Paul Müller established the first 'Hugo Wolf-Verein' in Berlin, which did excellent work in spreading a knowledge of the master's works. More important is the Vienna 'H. W.-Verein,' founded April 22, 1897, by Michael Haberlandt, primarily for the same object; during the composer's last illness it paid part of his expenses (the Emperor contributing annually 1200 Kronen [$300]) and publ. his criticisms, correspondence and posth. comps. deemed worthy of publication. Having accomplished its purpose, and seeing W.'s fame securely established, it was dissolved in 1906. Its inventory was distributed as follows: 41 original MSS. to the R. Library; 144 pictures and photographs, the death-mask, the piano and 73 articles of personal use to the Munic. Museum; all unpubl. MSS. (mostly fragments), its archives and library to the Vienna Wagner-Verein.

W. began to compose even before he ent. the Cons., but did not immediately discover his special field. In 1888 his genius suddenly burst forth with volcanic force; from Feb. to May he wrote 43 of the Mörike songs (sometimes 3 in one day); then came a period of stagnation; in Sept. a renewed outburst produced the greater number of the Eichendorff songs, the other 10 Mörike songs and the entire Goethe cycle. Such periods of highest inspiration and feverish activity, followed by others of absolute sterility and deep despair, were characteristic of his entire career; more than once he expressed the fear that his genius had left him forever. Upon his songs (260 publ.) rests his title to immortality. More completely than any one of his predecessors has W. identified himself with the poet; so close is the relation between words and music that both seem the product of a single mind. This penetration to the very heart of the poem invests his music with the character of inevitable necessity, transforms the hidden meaning of the poet into living tone, almost visualizes the mood or situation. He com-

bines all the chief excellences of his predecessors: the universality and spontaneity of Schubert, the symphonic richness and romantic tenderness of Schumann, the polyphonic depth of Franz, the architectonic breadth of Brahms. "The range of his expression is no less remarkable than the intensity of it. To think of his songs one by one is to see defiling before the eye a veritable pageant of humanity in epitome, a long procession of forms of the utmost variety, all drawn to the very life—lovers and maidens in every phase of passion and despair, poets, rogues, humorists, philosophers, hunters, sailors, kings, lovable good-for-nothings, Hedonists, Stoics, religious believers of every shade of confident ecstatic faith or torturing doubt. They are set in every conceivable form of environment; the whole panorama of nature is unrolled before us—flowers, mountains, clouds, the sunset, the dawn, the dead of night, the salt open sea and the haunted inland waters,—together with everything in nature that has voice or movement—the elves, the birds, the wind, the fire." [NEWMAN.] In vividness of characterization and power of expression Wolf approaches Wagner more nearly than perhaps any other composer. His originality is so pronounced that he could safely indulge his intensive study of Wagner's scores; in fact, his thorough assimilation of the older master's art seems to have stimulated and strengthened this originality. His style is individual and unmistakable. All his song-cycles present his general characteristics; but a closer study brings out the fact that each cycle has a physiognomy distinct from every other. His complete identification with the poet naturally produces such modifications as correspond to the individuality of the different poets. In the Goethe cycle it seems to be Goethe, turned musician, who writes his own music; similarly with Mörike, Eichendorff, etc. A comparison with the still more incisive differentiation of style in the works of Wagner almost obtrudes itself. Such obvious parallels (and they are numerous) have led to a superficial and entirely misleading estimate of Wolf as the 'Wagner of Song.' Such parallelism, which touches only the surface of things, is bound to result when two masters proceed from the identical principle: to make their music the perfect expression of the poetical idea. Furthermore, no such gulf as separates Wagner from all other dramatic composers, separates Wolf from the other masters of song, nor did he create a new art. Schubert, Schumann, Franz, Brahms and Wolf, considered specifically as song-writers, stand practically on the same level. Schubert is the creator of the art-song; each of his successors has added something of his own. Wolf, coming last, availed himself of all previous achievement, and brought to glorious consummation a natural process of gradual evolution.

BIBLIOGRAPHY.—A. Biography: E. Decsey, *H. W.* (4 vols.; Berlin, 1903–6; the standard work for facts and sources); P. Müller, *H. W.* (Berlin, 1904); E. Schmitz, *H. W.* (Leipzig, 1906); E. Newman, *H. W.* (London, 1907; Ger. tr. by H. von Hase, Leipzig, 1910); M. Morold, *H. W.* (Leipzig, 1912).—B. Criticism, Appreciation: *Gesammelte Aufsätze über H. W.* (2 vols.; Vienna, 1898, '99); E. Hellmer, *Der Corregidor. Kritische und biographische Beiträge zu seiner Würdigung* (Vienna, 1900); P. Müller, *Erinnerungen an H. W.*, in 'Die Musik' (Mar.-April, 1903); M. Haberlandt, *H. W. Erinnerungen und Gedanken* (Leipzig, 1903; 2d ed. Darmstadt, 1911); K. Heckel, *H. W. in seinem Verhältnis zu R. Wagner* (Munich, 1905); K. Grunsky, *H. W.-Fest in Stuttgart* (Stuttgart, 1906); H. Werner, *H. W. in Maierling* (Leipzig, 1912); E. Newman, *Brahms and Wolf as Lyrists*, in 'M. T.' (Sept.-Oct., 1915).—C. Correspondence: E. Hellmer, *H. W.'s Briefe an Emil Kauffmann* (Berlin, 1902); M. Haberlandt, *H. W.'s Briefe an Hugo Faisst* (Stuttgart, 1903); P. Müller, *Ungedruckte Briefe von H. W. an Paul Müller*, in 'Jahrb. Peters' (1904); H. Werner, *H. W.'s Briefe an Oskar Grohe* (Berlin, 1905); E. Hellmer, *H. W. Eine Persönlichkeit in Briefen* (Leipzig, 1912; family letters).—Cf. also P. Müller, *H. W. Verzeichnis seiner Werke* (Leipzig, 1908).

WORKS.

SONGS: *Zwölf Lieder aus der Jugendzeit* (1877–8; ed. by F. Foll); *Lieder nach verschiedenen Dichtern* (31 poems; 1877–97); *Gedichte von Mörike* (53 poems; 1888); *Gedichte von Eichendorff* (20 poems; 1886–8); *Gedichte von Goethe* (51 poems; 1888–9); *Spanisches Liederbuch* (44 poems, transl. by Geibel and Heyse; 1889–90); *Italienisches Liederbuch* (46 poems, imitated by Heyse; in 2 parts: I [22], 1890–1; II [24], 1896). 20 of the songs were orchestrated by W.; others by Max Reger.—DRAMATIC WORKS: Incid. music to Ibsen's *Das Fest auf Solhaug* (Vienna, Nov. 21, 1891); *Der Corregidor*, 4-act comedy-opera, text [after Alarcón's *El Sombrero de Tres Picos*] by Rosa Mayreder (Mannheim, June 7, 1896); *Manuel Venegas*, 3-act tragic opera, text [after Alarcón's *El Niño de la Bola*] by Moritz Hoernes (only 4 scenes of act i finished).—CHORAL WORKS: *Sechs geistliche a cappella Chöre* (1881; ed. by E. Thomas; arr. for male voices by M. Reger); *Christnacht* for sop. and ten. soli, ch. and orch. (1886–9); *Elfenlied* for sop. solo, ch. and orch. (1881–91); *Dem Vaterland* for male ch. and orch. (1890); *Frühlingschor* from *Manuel Venegas* (1897); *Der Feuerreiter*, arr. from the

song for ch. and orch. (1892).—INSTRL. WORKS: Str.-quartet in D m. (1879–80); *Penthesilea*, symph. poem after Kleist (1883); *Italienische Serenade* for small orch. (1893–4; only 1 movem. finished; also arr. for str.-quartet). —UNPUBL.: *Trauermusik* to Kleist's *Der Prinz von Homburg*, 3 male and 3 mixed choruses, about 20 songs; fragments of *Die Stunden verrauschen* for soli, ch. and orch., a symphony in B♭ (3 movems.), vl.-concerto in D m., str.-quartet in D (1 movem.), 2 pf.-sonatas (G, G m.); sketches for a symphony in G m. and other orchl. sketches.

W.'s coll. writings were publ. by R. Batka and H. Werner as *H. W.'s musikalische Kritiken* (Leipzig, 1911).

Wolf, Johannes, eminent musicologist; b. Berlin, April 17, 1869. Studied Germanic philology and musicology (Spitta) at Berlin Univ. from 1888–92; ent. the Kgl. Hochschule für Musik in 1889; taught music and cond. a choral soc. until 1896; then devoted several years to research work, establ. himself as Privatdozent for musicology at Berlin Univ., becoming prof. in 1908; since 1907 also prof. of hist. of music at the Kgl. Inst. für Kirchenmusik; app. chief of the division of early music at the R. Library in 1915. Has publ. *Geschichte der Mensuralnotation von 1250–1460 nach den theoretischen und praktischen Quellen* (3 parts, 1905; very important); *Deutsche Lieder des 15. Jahrhunderts* ('Liliencron-Festschr.', 1910); *Handbuch der Notationskunde* (1913); numerous important articles in various journals; for the 'Dkm. deutscher Tonk.' he ed. 'Joh. Rud. Ahles ausgewählte Gesangswerke' (vol. v) and Rhaw's *Newe deutsche Geistliche Gesenge* (vol. xxxiv); for the 'Dkm. der Tonk. in Österreich,' Isaak's secular works (vols. xiv, 1 and xv, 1); for the 'Vereeniging voor Noordnederlands Muziekgeschiedenis,' the complete works of Obrecht (begun 1908; 20 vols. publ. to 1918) and a coll. of Dutch songs of the 16th century. With O. Fleischer he was co-editor of 'Sbd. I. M.-G.' (1899–1904).

Wolf [Wolff], Ludwig, born Frankfort-on-Main, 1804; d. Vienna, Aug. 6, 1859. Pupil of Seyfried in composition, and a skilful pianist and violinist.—Works: 3 string-quartets, op. 12; a pf.-quartet, op. 15; 4 string-trios, op. 6, 13, 16 (prize at Mannheim), 18; many other works MS.

Wolf, Max, born Moravia, Feb., 1840; d. Vienna, Mar. 23, 1886. Operetta-composer, pupil of Marx and Dessoff.—Operettas (successful in Vienna and elsewhere): *Die Schule der Liebe, Im Namen des Königs, Die blaue Dame, Rosa und Reseda, Der Pilger, Die Porträtdame, Cäsarine, Rafaella* (1884).

Wolf, William, born Breslau, April 22, 1838; d. Berlin, Jan. 8, 1913. Pianist, pupil of Th. Kullak; from 1881 teacher of mus. history at the Humboldt Academy and Breslaur's Cons., Berlin. Writer for mus. periodicals. Wrote *Musik-Ästhetik in kurzer und gemeinverständlicher Darstellung* (2 vols., 1896, 1906); a coll. of essays appeared as *Gesammelte musikästhetische Aufsätze* (1894).

Wolf-Ferrari, Ermanno, b. Venice, Jan. 12, 1876. [His father is the famous German painter August W. (b. 1842); his mother's name was Ferrari.] Until 1893 self-taught; then st. under Rheinberger in Munich (1893–5); 1902–9, dir. of the Liceo Benedetto Marcello in Venice; since then living in Munich as composer. In his *Donne curiose, Segreto di Susanna* and *Amore Medico* he has enriched the stage with veritable masterpieces of 'opera buffa'; these scores show not only admirable workmanship, but fine melodic invention and delicate characterization; his economy of means is surprising, for he employs only the small orchestra of Mozart, and the same sense of artistic moderation is exhibited in his chamber-music. *I Giojelli della Madonna*, in which he rivals in brutality and inartistic excesses the Italian veristic school, stands as an anomaly among his other works. The Amer. première of this opera was prepared under his personal supervision.—Works [all Amer. premières in Italian]: The operas *Cenerentola* (Venice, Feb. 22, 1900; as *Aschenbrödel*, Bremen, Jan. 31, 1902); *Le Donne curiose* (*Die neugierigen Frauen*, Munich, Nov. 27, 1903; M. O. H., Jan. 3, 1912); *I quattro Rusteghi* (*Die vier Grobiane*, Munich, Mar. 19, 1906); *Il Segreto di Susanna* (*Susannens Geheimnis*, Munich, Dec. 4, 1909; M. O. H. [by Chicago Opera Co.], Mar. 14, 1911); *I Giojelli della Madonna* (*Der Schmuck der Madonna*, Berlin, Dec. 23, 1911; Chicago, Jan. 16, 1912); *L'Amore Medico* (*Der Liebhaber als Arzt*, Dresden, Dec. 5, 1913; M. O. H., Mar. 25, 1914). Op. 2, *La Sulamite*, bibl. cantata for soli, ch. and orch. (Venice, Feb. 26, 1899); op. 3, *Talitta Kumi. Die Tochter des Jairus*, mystery for soli, ch. and orch.; op. 1, vl.-sonata in G m.; op. 5, pf.-trio in D; op. 6, pf.-quintet in D♭; op. 7, pf.-trio in F♯ major; op 8, *Kammersymphonie* in B♭; op. 9, *La Vita nuova*, oratorio (*Das neue Leben*, Munich, Feb. 21, 1903; N. Y. [Oratorio Soc.], Dec. 4, 1907); op. 10, vl.-sonata in A m.; op. 11 and 12, *Rispetti;* op. 13, *Impromptus* for pf. (D♭, B♭, F♯ m.); op. 14, pf.-pcs. (*Melodie, Capriccio, Romanze*).—Cf. H. Teibler, *E. W.-F.*, in vol. i of 'Monographien moderner Musiker' (Leipzig, 1906).

Wolff, Auguste-Désiré-Bernard, born Paris, May 3, 1821; d. there Feb. 3, 1887. Pianist, pupil of Zimmerman and Halévy at Paris Cons., and later pf.-teacher there; entered Pleyel's pf.-factory in 1850, became

a partner in 1852, and head of the firm('Pleyel, Wolff & Cie.') in 1855. Was hon. pres. of the 'Soc. des compositeurs de musique'; founded the 'Pleyel-Wolff Prize' (annual) for the best pf.-composition with or without orch.

Wolff, Édouard, born Warsaw, Sept. 15, 1816; d. Paris, Oct. 16, 1880. Pupil of Zawadski (pf.) and Elsner (comp.) at Warsaw, and of Würfel (pf.) at Vienna; lived in Paris from 1835 as an esteemed concert-pianist, composer and teacher. His style resembles that of Chopin, with whom he was intimate.—Works (350 opus-numbers): Valuable études, op. 20 (24 numbers), op. 50 (24), op. 90 (*24 études faciles*), op. 100 (24 improvisations in étude-form), op. 189 (*L'art de chanter sur le piano*, 48 études), *L'art de l'exécution*, and *L'art de l'expression;*—op. 63, Valse *La favorite;* op. 139, *Chansons polonaises originales;* op. 148, *Tarentelle;* op. 164, 186, *Chansons bacchiques;* a pf.-concerto, op. 39; also 30 celebrated duos f. pf. and violin (w. de Bériot), and 8 more (w. Vieuxtemps).

Wolff, Erich, b. Vienna, Dec. 3, 1874; d. New York, Mar. 20, 1913 (while on a concert-tour with Julia Culp). Pupil at the Cons. of the 'Ges. der Musikfreunde' of Door (pf.) and R. and J. N. Fuchs (comp.); lived in Vienna and (from 1906) in Berlin; he won a considerable reputation as an accompanist of singers. He wrote a vl.-concerto in E♭ and a str.-quartet in E m.; a ballet, *Zlatorog*, was prod. at Prague (1913); a vol. of 60 songs appeared in 1914 (posth.).

Wolff, Hermann, born Cologne, Sept. 4, 1845; d. Berlin, Feb. 3, 1902. Pupil of Franz Kroll and Wüerst; editor of the 'Neue Berliner Musikzeitung' 1878–9; co-editor of the 'Musikwelt'; from 1881 famous concert-agent and concert-manager at Berlin. Publ. pf.-pcs. and songs.

Wolffheim, Werner Joachim, musicologist; b. Berlin, Aug. 1, 1877. While studying jurisprudence at the univs. of Munich and Berlin (1895–8) he attended the courses in musicology of Sandberger and Fleischer; from 1898–1906 he practised law in Berlin, acting for a time also as mus. critic; then resumed musicology with Fleischer, Kretzschmar and Wolf, and theory with Klatte. With H. Springer and M. Schneider he is co-editor of 'Miscellanea bio-bibliographica' (suppl. to Eitner's *Quellenlexikon*); is revising the pf.-concertos for B. & H.'s complete ed. of Haydn's works, and preparing (with Kretzschmar) a new ed. of Spitta's 'Bach'; has publ. valuable articles in the 'Bach-Jahrbuch,' 'Liliencron-Festschrift', etc.

Wölfl [Wölffl, Woelfl], Joseph, famous pianist; b. Salzburg, 1772; d. London, May 21, 1812. A pupil in pf.-playing and composition of L. Mozart and M. Haydn, he appeared as a concert-player in Warsaw, 1792–4, but left Poland in the throes of revolution, and settled in Vienna. He had moderate success as a stage-composer, bringing out 3 light pieces, *Der Höllenberg* (1795), *Das schöne Milchmädchen* (1797) and *Der Kopf ohne Mann* (1798); as a pianist, on the other hand, he held his own in rivalry with Beethoven, aided by his enormous hands and great contrapuntal skill; the relations between the two rivals were friendly. In 1798 he set out on a long tour, playing in Brünn, Prague, Leipzig, Dresden, Berlin and Hamburg (1799); he was again in Leipzig (Oct., 1800), and Berlin (Dec.); in 1801 he journeyed to Paris, where his success as a pianist was immense. He made that city his home until 1805; prod. an opera, *l'Amour romanesque*, at the Théâtre Feydeau (1804) with applause, but failed next year with the 3-act heroic opera *Fernando, ou les Maures*, and soon after repaired to London. At his first concert, on May 27, 1805, he produced a pf.-concerto and a symphony of his own composition, and played other concertos on June 1 and June 5. He was received with the greatest applause; and everything shows that he retained his popularity throughout his 7 years' residence in London. Two ballets by him were prod. at the King's Th., *La Surprise de Diane* (Dec. 21, 1805), and *Alzire* (Jan. 27, 1807), both with considerable success. His compositions were regularly advertised on concert-programs as special attractions; as late as May 16, 1812, a new concerto was played at a Salomon Concert by Richard Cudmore, one of W.'s pupils. His most eminent English pupil was Cipriani Potter. Of his stage-pieces, the comic opera *Liebe macht kurzen Process, oder Die Heirath auf gewisse Art* (Vienna, 1801?; W. wrote 7 of the 15 mus. numbers) still remains to be mentioned. An extremely prolific composer, he publ. 69 works with opus-numbers, and many others (chiefly f. pf.) without. Though very fashionable at the time in Vienna, Paris and London, few of his pf.-pieces are now known. The best of the 7 concertos are the *Concerto militaire*, op. 43, and *Le Calme*, which created a sensation at London in 1806. The grand sonatas *Non plus ultra*, op. 41, and *Le diable à quatre*, op. 50, likewise deserve mention. Other published comps. are 2 symphonies, 9 string-quartets, a dozen pf.-trios, 2 trios f. 2 clars. and bassoon, many violin-sonatas, a flute-sonata, a 'cello-sonata, about 40 pf.-sonatas, duos with violin, a duo f. 2 pfs., a *Méthode de piano* (with 100 studies, op. 56), 24 preludes f. pf., sonatas f. 4 hands, waltzes, Polaccas, Polonaises, rondos, fantasias, variations, etc., f. pf.; other instrl. pieces, songs, etc.—See Q.-Lex.

Wol'fram, Joseph Maria, born Dobrzan, Bohemia, July 21, 1789; d. Teplitz, Sept. 30, 1839. Pupil of Koželuch (harm.) at Prague, and Drechsler (pf.) at Vienna, where he gave music-lessons from 1811–13; obtained a government position at Theusing, and became mayor of Teplitz in 1824. An amateur composer, he prod. an opera at Teplitz in 1820 (?), and several others in Dresden from 1826–38, one of them (*Alfred*, 1826) being so successful that W. was nearly called to succeed Weber as Kapellm. A *Missa nuptialis*, and some pf.-pieces and songs, were published.

Wol'frum, Karl, brother of Philipp W.; b. Schwarzenbach, Upper Franconia, Aug. 14, 1857. Pupil of the Kgl. Musikschule in Munich; since 1895 teacher at Altdorf seminary, n. Nuremberg. Has publ. 3 fine organ-sonatas (op. 4, F m.; op. 12, C m.; op. 15, F), organ-preludes (op. 1 and 5); sacred and secular choruses.

Wol'frum, Philipp, brother of preceding; b. Schwarzenbach am Wald, Bavaria, Dec. 17, 1854; pupil of Rheinberger, Wüllner and Bärmann at the Munich School of Music; 1878–84, teacher at the Sem. in Bamberg; since 1884 mus. dir. at Heidelberg Univ., cond. of the 'Bachverein' and 'Evangelischer Kirchenchor für Baden'; made full prof. of musicology in 1898 and 'Generalmusikdir.' in 1907. In 1891 he obtained the degree of *Dr. phil.* (Leipzig Univ.) with the dissertation *Die Entstehung und erste Entwickelung des deutschen evangelischen Kirchenliedes in musikalischer Beziehung.—Dr. theol.* (hon. c., Heidelberg Univ.) in 1910.—Works: Op. 22, *Das grosse Hallelujah* for male ch. and orch.; op. 31, *Ein Weihnachtsmysterium* for ch. and orch.; op. 32, *Festmusik* for orch. with final male ch. and bar. solo; op. 39, *An den Kaiser* for male ch. and orch.; op. 21, pf.-quintet in B♭ m.; op. 13, str.-quartet in A, *Im Frühling;* op. 24, pf.-trio in B m.; op. 7, vcl.-sonata in E m.; 3 organ-sonatas (op. 1, B♭ m.; op. 10, E; op. 14, F m.); op. 30, *Drei Tondichtungen* for organ; op. 8, *Ballade* for pf.; mixed choruses, op. 2; male do. (op. 11, 12); songs (op. 5, 9, 15, 16, 18, 26). Also ed. 'Der evangelische Kirchenchor' (coll. of 44 hymns) and 'Pfälzisches Melodienbuch.' Author of *Rhythmisch! Eine hymnologische Streitschrift* (1894; polemical against C. H. Cornill); *Schluss-Erwiderung auf die ‚nicht-rhythmischen' Auslassungen des Prof. C. H. Cornill in Heidelberg* (1895); *Joh. Seb. Bach* (2 vols., 1906; 2d ed. of vol. i, 1910); *Die evangelische Kirchenmusik. Ihr Stand und ihre Weiterentwicklung* (1914).

Wollanck, Friedrich, born Berlin, Nov. 3, 1782; d. there Sept. 6, 1831, as counsellor at the city court. Amateur composer.—Works: Opera *Der Alpenhirt* (Berlin, 1811); 'Liederspiel' *Thibaut von Lowis;* music to Gubitz's drama *Liebe und Frieden;* monologues from *Maria Stuart* and *Die Braut von Messina;* 2 masses, a Requiem, and other church-music; over 100 songs, 33 part-songs; the cantata *Hedwig von Rungenhagen;* 2 overtures; 3 string-quartets; 2 sextets; quintets; a pf.-trio; pf.-sonatas; clarinet-concertos; etc.

Wolle, John Frederick, eminent choral conductor; b. Bethlehem, Pa., April 4, 1863. First lessons on the pf. from his sister; self-taught at the organ. 1881–4, organist at Trinity P. E. Ch., also st. organ with Dr. David Wood at Philadelphia (1883–4); 1884–5, pupil of Rheinberger in Munich; 1885–1905, organist at the Moravian Ch., and also at Packer Memorial Ch., Lehigh Univ. (1887–1905); 1883–7 he cond. the Easton Choral Soc. In 1905 he was called to fill the newly created chair of music in the Univ. of California, also cond. the symphony concerts in the Greek Th. at Berkeley, and was organist of the First Congr. Ch. (1907–9); resigned in 1911, returning to Bethlehem as org. of the Salem Lutheran Ch.; since 1914 also cond. of the Harrisburg Choral Soc. and the York Oratorio Soc.; founded, besides, the Lancaster Oratorio Soc. in 1916. He gave recitals at the World's Fair (Chicago, 1893) and the St. Louis Expos. (1904). In 1904 he was made Mus. Doc. by the Moravian Coll. and Theol. Sem. An excellent organist, it is as a choral cond., especially of Bach's works, that he has won international reputation. In 1882 he organized the Choral Union, which from 1885 devoted itself exclusively to Bach; it attracted wide attention by a masterly production of the St. John Passion, given for the first time in America in its entirety on June 5, 1888; the society's first performance of the St. Matthew Passion in 1892 was not, as frequently stated, the première complete perf. in America. [That honor belongs to the Boston Handel and Haydn Soc., April 11, 1879.] The difficulties of the Mass in B minor and W.'s inflexible determination to produce that work, and no other, led to the dissolution of the Choral Union in 1892. He then began to train his Moravian church-choir, with which as a nucleus he organized on Dec. 5, 1898, the now famous 'Bach Choir' (then 80 voices; now [1918] 254). After 14 months of constant rehearsing he gave at the opening concert, on Mar. 27, 1900, a model performance of the great Mass (first complete Amer. perf.). The next year a 3-day festival was given, when at the first concert (May 23) the Christmas Oratorio had its first complete perf. in America. The fest. of 1903 lasted an entire week; in 1904–5 three 3-day cycles (Christmas, Lenten, Easter) were given in

Dec., April and June. With W.'s departure for California these festivals came to an end, but were resumed immediately after his return. Since 1912 the festivals have been held in Packer Memorial Ch., Lehigh Univ., have been limited to 2 days (the second invariably devoted to the B m. Mass), and the orchestra, which before then consisted mainly of amateur players, has been recruited from the members of the Philadelphia Symph. Orch. The choir was heard for the first time in New York in a special Bach-Beethoven concert of the N. Y. Philh. Soc. (Jan. 20, 1917); its emphatic success led to a reëngagement for a special Bach-Wagner concert (Jan. 26, 1918). At the various festivals W. gave the Amer. premières of some 20 of Bach's church-cantatas.—While in Berkeley, he organized a Bach Choir of 125 voices, with which he prod. the Mass in B m. (1909) and the St. Matthew Passion (1910).—Cf. R. Walters, *The Bethlehem Bach Choir* (Boston, 1918).

Wol'lenhaupt, Hermann Adolf, born Schkeuditz, n. Leipzig, Sept. 27, 1827; d. New York, Sept. 18, 1863. Pianist; pupil, at Leipzig, of J. Knorr (pf.) and M. Hauptmann (comp.). He went to New York in 1845; played at a concert of the Philharm. Soc., and made an enviable reputation as a concert-pianist and teacher; in 1855 he undertook a successful concert-tour in Europe. Among nearly 100 brilliant pf.-pieces may be mentioned op. 19 and 31, military marches; op. 24, *Galop di bravura;* op. 27 and 47, *Valses styriennes;* op. 30, *Improvisation;* op. 32, *Nocturne;* op. 72, *Scherzo brillante;* besides many transcriptions and arrangements.

Wolstenholme, William, distinguished organist; b. Blackburn, Lancashire, Feb. 24, 1865. He ent. the Coll. for Blind Sons of Gentlemen at Worcester in 1874 (he was blind from birth); st. music with Dr. Done, the Cath. organist; Mus. Bac., Oxon., 1887; org. and choirm. at St. Paul's, Blackburn (1888), at King's Weigh-House Chapel, London (1902), and since 1904 at All Saints'; began to play in recitals in 1885, and has undertaken several succ. tours, visiting the U. S. in 1908.—Works: *Lord Ullin's Daughter*, cantata for soli, ch. and str.-orch.; *Sir Humphrey Gilbert*, ballad for fem. vcs.; *To Take the Air*, 5-part madrigal; Suite in F for str.-orch.; minor pcs. for orch.; about 60 comps. for organ: Sonata in D (in Handel's style); do. in F; *Grand Chœur* (on the 4th Gregorian tone); *Fantasia* in E; *Irish Phantasy; Nocturne* in D m.; *Preludes* (F, G, A♭); *Prelude and Fugue* in A m.; *Festival Toccata;* etc.; a quintet for wind-instrs. in F; pf.-quartet in D; 2 str.-quartets (C, B♭); pf.-trio in C; vl.-sonata in G; pf.-pcs. (sonata in E♭, *Impromptu-Polonaise, Marche humoresque, Fantasy-Intermezzo*, etc.); songs and part-songs.

Wol'zogen [und Neuhaus], (Karl August) Alfred, Freiherr **von,** born Frankfort, May 27, 1823; d. San Remo, Jan. 14, 1883. From 1868 Intendant of the court theatre at Schwerin. Author of *Über Theater und Musik* (1860); *Über die szenische Darstellung von Mozarts ‚Don Giovanni'* (1860); *Wilhelmine Schröder-Devrient* (1863); new German versions of Mozart's *Don Giovanni* and *Schauspieldirektor;* also articles in periodicals.

Wol'zogen [und Neuhaus], Ernst L., Freiherr **von,** brother of Hans von W.; b. Breslau, April 23, 1855. St. at the univs. of Strassburg and Leipzig. In 1901 he establ. at Berlin, with O. J. Bierbaum and F. Wedekind, the 'Überbrettl,' a kind of artistic cabaret or variety-show for the production of minor dramatic pieces, pantomimes, poems with recitation and music, etc.; the subjects were practically limited to modern German life; Oskar Straus provided the greater part of the musical program, to which Arnold Schönberg, Bogumil Zepler, and others contributed also; the first year was sensationally successful, so that even 2 journals, 'Das moderne Brettl' and 'Bühne und Brettl,' were founded; at the end of the year, however, public interest declined as suddenly as it had sprung up, both journals ceased publication (Sept., 1902), and shortly after the whole movement died. Among his numerous books two deal with music, *Der Kraftmayr* (1897; humorous novel with Liszt as the central figure; Engl. tr. as *Florian Mayr*, 1914) and *Ansichten und Aussichten* (1908; essays).—Cf. A. Hertwig, *E. von W.'s ‚Überbrettl' in Wort und Bild* (Berlin, 1901).—His wife, **Elsa Laura** (*née* **Seemann von Mangern**), a talented singer, makes a specialty of songs with lute-accompaniment; with her husband she made a tour of the U. S. (1910–1); has publ. 5 vols. of songs with lute.

Wol'zogen [und Neuhaus], Hans (Paul), Freiherr **von,** son of Alfred v. W.; Richard Wagner's ardent admirer; b. Potsdam, Nov. 13, 1848. Studied mythology and comparative philology at Berlin 1868–71; then devoted himself to literature in Potsdam till called to Bayreuth in 1878 by Wagner as editor of the 'Bayreuther Blätter,' which post he has held uninterruptedly since then. Has publ. *Der Nibelungenmythus in Sage und Litteratur* (1876); *Thematischer Leitfaden durch die Musik von R. Wagners Festspiel ‚Der Ring des Nibelungen'* (1876; 4th ed. as *Erläuterungen zu R. W.'s Nibelungendrama*, 1878); *Die Tragödie in Bayreuth und ihr Satyrspiel* (1876; 5th ed. 1881); *Poetische Lautsymbolik. Psychische Wirkungen der Sprachlaute aus R. Wagners ‚Ring des Nibelungen'* (1876; 3d ed. 1897);

Grundlage und Aufgabe des allgemeinen Patronatvereins zur Pflege und Erhaltung der Bühnenfestspiele in Bayreuth (1877); *Die Sprache in Wagners Dichtungen* (1877; 2d ed. 1881); *R. Wagners Tristan und Isolde* (1880); *Unsre Zeit und unsre Kunst* (1881); *Was ist Stil? was will Wagner?* (1881); *Die Religion des Mitleidens* (1882); *Parsifal. Ein thematischer Leitfaden* (1882; 21st ed. 1914); *R. Wagners Heldengestalten erläutert* (2d ed. 1886); *Wagneriana* (1888); *R. Wagner und die Tierwelt; auch eine Biographie* (1890, 3d ed. 1910); *R. Wagners Lebensbericht* (1884; the original of *The Work and Mission of My Life*, publ. 1879 in the 'North Amer. Review,' under Wagner's name); *Erinnerungen an R. Wagner* (1883); *Die Idealisierung des Theaters* (1885); *Grossmeister deutscher Musik* (1897); *Wagner-Brevier* (1904; in Strauss's series 'Die Musik'); *R. Wagner* (1905; in Remer's series 'Die Dichtung'); *Musikalisch-dramatische Parallelen* (1906); *E. T. A. Hoffmann und R. Wagner* (1906); *Aus R. Wagners Geisteswelt* (1908); *Kunst und Kirche* (1913). Edited Wagner's 'Ausgewählte Schriften über Staat und Kunst und Religion' (1902) and 'Entwürfe zu *Die Meistersinger, Tristan und Isolde und Parsifal*' (1907). Wrote the libretti to Hans Sommer's *Das Schloss der Herzen* (1899) and d'Albert's *Flauto solo* (1905). Also a transl. of Schuré's *Drame musicale* as *Das musikalische Drama* (1877; 2d ed. 1879). Many articles in 'Bayreuther Blätter' and other periodicals.

Wood, Charles, b. Armagh, Ireland, June 15, 1866. Pupil of T. O. Marks, the Cath. organist (1880–1); winning the Morely Scholarship for comp., he ent. the R. C. M. in 1883, studying with Franklin Taylor (pf.), Bridge (cpt.) and Stanford (comp.); app. teacher of harm. there in 1888; 1889–94, organist-scholar of Gonville and Caius Coll.; cond. of Cambridge Univ. Musical Soc. (1888–94) and bandmaster of the Univ. Volunteers (1889–97). Mus. Doc., Cantab., 1894. Has been examiner for the univs. of Cambridge, Oxford and London.—Works: *Ode to the West Wind* (Shelley) for tenor solo, ch. and orch. (1889); *Ode on Music* (Swinburne) for sop. solo, ch. and orch. (1894; for the opening of the new building of the R. C. M.); *Ode on Time* (Milton) for ch. and orch. (1898); *Dirge for Two Veterans* for bar. solo, ch. and orch. (Leeds Fest., 1901); *Song of the Tempest* for do. (Hovingham Fest., 1902); *Ballad of Dundee* (Leeds Fest., 1904); music to Euripides' *Ion* (Cambridge, 1890) and *Iphigenia in Tauris* (ib., 1894); orchl. vars. on 'Patrick Sarsfield' (1907); vars. on 'Winchester Old' for organ; church-music; songs and many part-songs. Ed. a coll. of Irish folk-songs (1897). In MS., a pf.-concerto; str.-quartet; quintet for wind-instrs. (won prize in 1889).

Wood, David Duffie, b. Pittsburgh, Mar. 2, 1838; d. Philadelphia, Mar. 27, 1910. Having lost his eyesight by an accident at the age of 3, he was educated at the Penn. Inst. for the Blind, studying org. with W. Schnabel (1851–2) and pf., org. and theory with Ernst Pfeiffer (1852–6); from 1858 till his death he was instructor in music at the Inst.; made Mus. Doc. by Temple Coll., Phila.; in 1865 app. org. at St. Stephen's P. E. Ch., Phila. He was a fine organist and succ. teacher. Wrote anthems and songs; few were publ.

Wood, Sir **Henry J.,** b. London, Mar. 3, 1870. Of musical parentage, at the age of six he played the piano-part, in family musicales, in works by Bach and Haydn; equally precocious on the organ, at ten he often acted as deputy organist, and his organ-recitals were a feature of the Fisheries' Exhib. (1883) and the Inventions' Exhib. (1885). He studied 6 terms in the R. A. M. (from 1886) under Prout, Steggall, Macfarren and Garcia, winning four medals. About 1888 programs began to bear his name as a song-composer; he next tried his hand at light operas, cantatas and oratorio, and several works came out. But his darling ambition was to become a professional conductor; his first practical experience was a 4-months' trip with the Rousbey company, beginning Sept., 1889; next autumn he superintended the rehearsals of *Ivanhoe* (Sullivan), and then became Cellier's assistant at the Savoy Th., likewise conducting *Mignon* and *Le Médecin malgré lui* at the Crystal Palace. In August, 1891, he conducted *Carmen* during Mme. Rôze's tour; in 1892, at the Olympic, *Eugene Oniegin*, etc. He now devoted much time to opera-classes and singing-lessons. On Oct. 6, 1895, he began the first series of Promenade concerts in Queen's Hall with an orchestra of nearly 100 picked men. Their success encouraged Mr. Newman, the manager, to undertake a series of Saturday afternoon Symphony concerts (the first on Jan. 30, 1897), which also flourished from the beginning. The same year W. became cond. of the Nottingham Sacred Harmonic Soc., in 1900 of the Wolverhampton Festival Choral Soc., in 1902 of the Sheffield Fest., and in 1908 of the Norwich Fest. He now competed with Lamoureux, Chevillard, Colonne, Ysaÿe, Weingartner and Nikisch as visiting conductors. W. himself has visited Paris, Berlin, and (1904) New York. After Muck's resignation the conductorship of the Boston Symph. Orch. was offered him (1918), but he declined. At the beginning of his career as a cond. of symphonic music his predilections were distinctly modern, but gradually his sympathies broadened and his programs showed more

catholicity of taste, so that to-day he is one of the world's great conductors. In 1898 he married his pupil Olga Narishkin, who as Mrs. W. became a distinguished concert-singer. She died in London, Dec. 20, 1909. In 1911 W. was knighted.—Cf. R. Newmarch, *H. J. W.* (London, 1904; in the series 'Living Masters of Music').

Wood, Mrs. **Mary Ann.** See PATON.

Wood, Mary Knight, born Easthampton, Mass., Apr. 7, 1857. Pianist, pupil of B. J. Lang at Boston, and A. R. Parsons, J. H. Cornell and H. H. Huss at New York. Has publ. about 30 songs, several of which have been brought into vogue by Bispham, Julie Wyman and other noted singers. She is living in New York.

Wood, William G., brother of Charles W.; b. Armagh, Ireland, Jan. 16, 1859; d. London, Sept. 25, 1895. Pupil of T. O. Marks, the Cath.-organist, whose asst. he was from 1873–7; then ent. the R. A. M., winning the Lucas scholarship in 1882, and while still a student was app. (1880) org. at Christ Ch., Woburn Square; from 1886 till his death, org. and music-master at the Highgate Grammar School.—Works: An operetta, *The Bride of Cambus* (1883); a concert-overture in G for orch.; church-music; and fine organ-music (3 canons, sonata in D m., *Fantasia and Fugue* in C m., *Introduction and Allegro, Menuet and Trio*, etc.).

Woodman, Raymond Huntington, born Brooklyn, N. Y., Jan. 18, 1861. Pf.-pupil of his father; studied harm., cpt. and orchestration with Dudley Buck, 1881–5, and with César Franck at Paris, 1888. From 1875–9, asst.-organist to his father at St. George's Ch., Flushing, L. I.; org. of Christ Ch., Norwich, Conn., 1879–80; mus. editor of the 'New York Evangelist,' 1894–7; head of organ-dept., Metr. Coll. of Music, N. Y., 1889–98; at present (1918) org. and choirm. First Presb. Ch., Brooklyn (since 1880), prof. of music at Packer Collegiate Inst. (since 1894) and head of theory-dept. at the Amer. Inst. of Applied Music, N. Y. (since 1909). In 1894 he was elected charter-member of the Brooklyn Inst. of Arts and Sciences, later becoming president. His church-choir of mixed voices is noted for excellent performances.—Publ. works: *Romance, The Brook, Spring Song*, and *Three Album-Leaves*, f. pf.; cantatas; *Prayer and Cradle-Song*, and *Cantilène*, f. organ; numerous popular part-songs, anthems, and songs.

Woodruff, Arthur D., singing-master and choral cond.; b. Washington, Conn., Aug. 22, 1853. St. in New York, singing with G. J. Webb and R. Herman (1876–81), theory with S. P. Warren and J. H. Cornell (1885–7); also in London with Shakespeare (1889); sang for some years in concert (N. Y. Oratorio Soc., Worcester Fest., Phila. May Fest., etc.), then settled as a teacher in New York; since 1894 cond. of the Univ. Glee Club; also of the Orpheus Club (Phila.).

Woods, Francis Cunningham, b. London, Aug. 29, 1862. Pupil at the N. T. S. M. of Sullivan, Prout, Stainer and Cowen; 1883–6, org. at Brasenose Coll.; 1886–95, do. at Exeter Coll., and private org. to the Duke of Marlborough (1891–4); 1890–5, prof. of organ and lecturer at Oxford Univ.; since 1896 org. and music-master at the Highgate Grammar School, London; 1897–1901, cond. of the Finsbury Choral Assoc.—Mus. Bac., Oxford, 1891; F. R. C. O.—Works: *King Harold*, 'historical cantata' for sop. and tenor soli, ch. and orch.; *Greyport Legend*, ballad for bar. solo, male ch. and orch.; *Old May-Day*, cantata for fem. vcs. and pf.; *The Lords of Labor*, ode; incid. music to the *Tempest; Minuet and Trio* for orch.; Suite in F for small orch.; songs and part-songs.

Wooldridge, H. Ellis, b. Winchester, Mar. 28, 1845; d. London, Feb. 13, 1917. While studying at Trinity Coll., Oxford (1860–4), he became deeply interested in painting and music; ent. the R. Acad. of Fine Arts in 1865, at the same time beginning his researches regarding early music in the libraries of Oxford and London; from 1895 till his death he was Slade Prof. of Fine Arts at Oxford Univ.—Publ. *The English Metrical Psalter* (1890; repr. in the 2d ed. of Grove's 'Dictionary' [vol. iii]); *Old English Popular Music* (2 vols., 1893; a new and largely rewritten ed. of Chappell's *Popular Music of the Olden Time*); *The Polyphonic Period*, being vols. i and ii of the *Oxford History of Music* (1901, '05); *The Treatment of Words in Polyphonic Music*, in 'Mus. Ant.' (1910); *Studies in the Technique of the 16th Century*, ib. (1912). Edited 'Early English Harmony' (1896; specimens from the 10th–15th centuries); 'The Yattendon Hymnal' (1899; with R. Bridges); Purcell's sacred comps. (vols. xiii, xiv and xviii of Novello's ed. of P.'s complete works).

Wooler, Alfred, b. Shipley, Yorkshire, May 11, 1867. St. there with R. Bradley (singing and theory, 1877–87), and at Univ. of Penn. with Dr. H. A. Clarke (cpt. and comp., 1896–9); 1898–1902, teacher of harmony at Scranton (Pa.) Cons. of Music; 1900–4, do. at the Hardenbergh Sch. of Music and Art; since then living in Buffalo, N. Y., as teacher of singing and comp., and cond. of the Welland (Ont.) Choral Soc. (150 mixed vcs.). Mus. Doc., N. Y. Univ. (1908). Has won several prizes for anthems and songs.—Works: *Hail the Victor*, cantata; pf.-pcs.; about 250 anthems, songs and part-songs.

Woolf, Benjamin Edward, born London, Feb. 16, 1836; d. Boston, Feb. 7, 1901. Taken to America in 1839 by his father, who taught him the mus. elements, and various instrs.; studied under W. R. Bristow (organ) at New York; cond. theatre-orchestras in Boston, Philadelphia and New Orleans, writing overtures, incidental music, etc.; in 1870, mus. and dram. critic for the Boston 'Globe,' later for the 'Sat. Evening Gazette,' and from 1895 for the Boston 'Herald.' Besides string-quartets, pf.-trios, etc., he has prod. the 'operatic comedietta' *Lawn Tennis, or Djakh and Djill* (Boston, 1880); the 2-act comic opera *Pounce & Co.* (ib., 1883); overture to Shakespeare's *Comedy of Errors* (1887); the 3-act comic opera *Westward ho!* (Boston, 1894; succ.); etc.

Woolhouse, Wesley S. B., mathematician and writer on music; b. North Shields, May 6, 1809; d. London, Aug. 12, 1893. Was head asst. at the Nautical Almanach Establishment. Publ. *Essay on Musical Intervals, Harmonics and the Temperament of the Musical Scale* (1835; new ed. 1888); *A Catechism of Music* (1843); *Treatise on Singing* (n. d.). He owned a fine coll. of violins.

Woollett, Henri Édouard, b. (of English parentage) Havre, Aug. 13, 1864. Having received his first instruction from local teachers, he st. in Paris with Pugno (pf. and harm.) and Massenet (comp.); returned to Havre, establishing himself as a teacher (among his pupils are H. Février and A. Caplet); founded the 'Société d'Enseignement Musical,' a free elementary music-school (200 pupils); is also pres. of the 'Société de Ste.-Cécile' and 'Cercle de l'Art Moderne.'—Has publ. a pantomime, *Pierrot amoureux; La Rose de Sharon,* 'poème lyrique' for orch.; *Petite Suite* for do.; 2 vl.-sonatas (E♭, D); a vcl.-sonata in C♯m.; sonata for fl. and pf. in B♭ m. (also arr. for vl.); *De l'Aube à la Nuit* for vocal quartet and pf.; pf.-pcs. (*Nocturnes et Pastorales, Pièces intimes* [2 series], *A travers la vie* [10 pcs.], etc.); songs; in MS., some choral works w. orch. and chamber-music in the larger forms (a quintet for wood-wind and horn, etc.). Author of *Petit Traité de Prosodie* (1903); *Histoire de la Musique depuis l'antiquité jusqu'à nos jours* (2 vols., 1909, '12; won prize of the Acad.).

Work, Henry Clay, the composer of *Marching through Georgia;* b. Middletown, Conn., Oct. 1, 1832; d. Hartford, June 8, 1884. A self-taught composer of popular songs. His first success was *We are coming, Sister Mary;* other well-known ditties are *Grandfather's Clock, Father, come home, Shadows on the floor;* among the war-songs (1861–5), are *Drafted into the army, God save the Nation, Song of a thousand years, Wake, Nicodemus, Kingdom coming,* etc.

Wormser, André (Alphonse-Toussaint), born Paris, Nov. 1, 1851. Studied at Paris Cons. under Marmontel (pf.) and Bazin (harm. and cpt.); 1st prize for pf.-playing, 1872; Grand prix de Rome in 1875. Resides in Paris.—Works: The 3-act opéra-comique *Adèle de Ponthieu* (Aix-les-Bains, 1877); 3-act pantomime *l'Enfant prodigue* (Paris, 1890; London, 1891); 'exotic fantasy' in 3 acts *Le Dragon vert* (Paris, 1895); 3-act op.-com. *Rivoli* (Paris, 1896); pantomime *l'Idéal* (London, 1896); ballet *l'Étoile* (Paris, 1897). For orch., *Lupercale,* symph. poem; *Diane et Endymion,* 'scènes symphoniques'; *Suite tsigane; Gavotte;* suite from *l'Enfant prodigue; Intermezzo; Gigue,* for vl. and orch. Pf.-pcs., male choruses and songs.

Wöss, Josef Venantius von, b. Cattaro, Dalmatia, June 13, 1863. Received his first musical instruction from his mother and an uncle; 1880–2, pupil at the Vienna Cons. of Krenn (comp.); 1886–9, pf.-teacher at the military school in Weisskirchen, Moravia; 1892–3, prof. of harmony at the 'Kirchenmusik-Vereinsschule' of the Votivkirche in Vienna; since then living there as cond. of the 'Hietzinger Musikverein' and mus. critic of 'Musica Divina.'—Works: The operas *Lenzlüge* (Elberfeld, 1905) and *Flaviennes Abenteuer* (Breslau, 1910); male choruses w. orch., op. 12, *Heiliges Lied;* op. 19, *Der du uns einstens hast berufen;* op. 34, 5 choruses; op. 48, *An den Mond;* op. 2, *Serenade* in D for orch.; op. 33, *Sakuntala,* overture; op. 54, symphony in E♭; op. 46, pf.-sextet in E m.; sacred music (op. 3, *Te Deum;* op. 32a and b, 2 masses; op. 55, motets w. orch., etc.); songs (op. 35, *Sulamith;* op. 36, *Zehn Gesänge;* op. 37, *Vier slawische Lieder;* op. 38, *Vier orientalische Gesänge,* etc.). Has made the pf.-scores of Mahler's *Das klagende Lied, Lied von der Erde,* and symphonies No. 3, 4, 8, 9.

Wotquenne [vŏht-kĕhn′], **Alfred,** eminent musicologist; b. Lobbes, n. Charleroi, Belgium, Jan. 25, 1867. Pupil at the Brussels Cons. of Mailly (org.) and Dupont and Gevaert (theory); since 1894 librarian, sec. and inspector of studies at the Cons.—Works: *Catalogue de la bibliothèque du Cons. Royal de Musique de Bruxelles* (vol. i, 1894 [with a suppl., *Libretti d'opéras et d'oratorios italiens du XVIIme siècle,* 1901]; ii, 1902; iii, 1908; iv, 1912; v, 1914; 4 more vols. to follow); *Baldassare Galuppi* (1899; 2d augm. ed. 1902, as *B. G. Étude bibliographique sur ses œuvres dramatiques*); *Catalogue thématique des œuvres de C. W. Gluck* (1904; Ger. tr. by J. Liebeskind, 1904); do. *des œuvres de C. Ph. E. Bach* (1905; Ger. tr. do., 1905); *Liste alphabétique des pièces en vers des ouvrages dramatiques de*

Zeno, Metastasio et Goldoni (1905; Ger. tr., 1905); *Étude bibliographique sur le compositeur napolitain Luigi Rossi* (1909; with thematic cat.). Has prepared a card-catalogue of 18,000 Italian 'cantate da camera' of the 18th century. Edited 'Chansons italiennes de la fin du XVIme siècle' (canzonette *a* 4); continued the colls. begun by Gevaert, 'Répertoire classique du chant français' and 'Répertoire français de l'ancien chant classique,' and began a new coll., 'Répertoire W.' (20 vols.; 4 publ. up to 1918).

Wouters [voo-tär'], **(François-) Adolphe,** b. Brussels, May 28, 1841; studied in the Cons. there. In 1868, organist of Notre-Dame-de-Finistère, and m. de chap. at Saint-Nicolas; since 1871, pf.-prof. at the Cons.—Works: 3 messes solennelles; 3 short masses; a grand Te Deum, an Ave Maria, a *Jesu refugium nostrum* f. bar. solo, etc.; a vl.-sonata in E m.; male choruses; a symphonic overture; technical studies and transcriptions f. pf.; etc.

Woy'cke, Eugen (Adalbert), born Danzig, June 19, 1843. Pianist; pupil at Leipzig Cons., 1864–7, of Moscheles, Plaidy, Hauptmann, Reinecke and Richter. Settled in Edinburgh as a teacher. Has publ. a number of interesting pf.-pieces: 5 Sonatas (*Dramatique, Romantique, Poétique, Capricieuse, Héroïque*); Andante, op. 19; *Au rouet,* op. 23; *l'Oisillon,* op. 35; *8 Novellettes,* op. 41; 6 characteristic pieces, op. 42. A vl.-concerto, op. 55; 2 vl.-sonatas (*Fantastique* and *Sentimentale*); *Deux Moments musicaux* for vl. and pf., op. 47; etc.—His wife, **Emily Drechsler W.,** *née* Hamilton, was a concert-violinist, playing in public since her 11th year; at the Gewandhaus, Leipzig, Oct. 21, 1869. Married in 1871.

Woyrsch, Felix von, born Troppau, Austrian Silesia, Oct. 8, 1860. A pupil of A. Chevallier at Hamburg, but chiefly self-taught; since 1894 cond. of the Altona 'Kirchenchor,' and since 1895 cond. of the 'Singakademie'; 1895–1903, organist of the Friedenskirche; since then at the Johanniskirche; since 1903 he has also been cond. of the munic. symph. concerts and 'Volkskonzerte.' Made Kgl. Prof. in 1901. Composer of marked ability.—Works: Comic opera *Der Pfarrer von Meudon* (Hamburg, 1886); 3-act comic opera *Der Weiberkrieg* (Hamburg, 1890; Berlin, 1892); 3-act opera *Wikingerfahrt* (Nuremberg, 1896; succ.); incid. music to *Sakuntala* (Breslau, 1885). For orch.: Op. 40, Symph. prologue to *Divina Commedia;* op. 50, *Skaldische Rhapsodie,* vl.-concerto in D m.; op. 52, Symphony in C m.; op. 53, *Drei Böcklin-Phantasien* (1. *Die Toteninsel;* 2. *Der Eremit;* 3. *Im Spiel der Wellen*); op. 56, *Hamlet,* overture; op. 60, Symphony in C. Choral works: Op. 18, *Die Geburt Jesu,* Christmas cantata for soli, ch. and orch.; op. 32, *Deutscher Heerbann* for soli, ch. and orch.; op. 39, *Der Vandalen Auszug* for male ch. and orch.; op. 45, *Passions-Oratorium* for soli, ch. and orch.; op. 49, *Sapphische Ode an Aphrodite* for sop. solo, fem. ch. and orch.; op. 51, *Totentanz,* mystery for soli, ch. and orch.; op. 54, *Da lachte schön Sigrid,* ballade for ch. and orch.; op. 9, *Wollt' er nur fragen* for sop. and orch.; op. 12, *Edward,* ballade for bar. and orch.; op. 55, str.-quartet in A m.—For pf.: Op. 1, *Drei Notturnos;* op. 8, *Zwei Walzer;* op. 13, *Walzer* [4 hands]; op. 17, theme and vars. in C; op. 23, *Vier Impromptus;* op. 44, *Improvisationen;* op. 48, *Metamorphosen.*—Songs: (Op. 5, 6 [*Persische Lieder*], 14 [*Spanisches Liederbuch*], 15, 16 [*Zehn Rattenfängerlieder*], 26, 35, 47). Male choruses (op. 4, 11, 19, 24, 28, 30, 36, 37, 41); mixed choruses (op. 7, 10, 33, 42, 46); fem. choruses, op. 34; *Deutsche Volkslieder* (14th–16th centuries) *a* 4–7, op. 33.

Wranitzky [vrăh-nĭt'skē], **Anton,** born Neureisch, 1761, d. Vienna, 1819; violinist, pupil of Paul W., Albrechtsberger, Mozart and Haydn. Kapellm. to Prince Lobkowitz; esteemed as a teacher.—Works: 2 masses (MS.), a violin-concerto, 6 string-quintets, 15 string-quartets, duos and vars. f. 2 violins, violin-sonatas, and a method f. violin.

Wranit'zky, Paul, brother of preceding; b. Neureisch, Moravia, Dec. 30, 1756; d. Vienna, Sept. 28, 1808. Pupil of J. Krauss at Vienna; violinist in the Esterházy orch. under Haydn; in 1785, Kapellm. of the Imp. Opera, Vienna. He prod. numerous operas, operettas, and ballets; wrote music to several dramas; composed 27 symphonies (some equally popular with Haydn's); 12 quintets, 45 quartets, and 9 trios for strings; 3 trios f. 2 flutes and 'cello; divertissements f. pf. and strings (op. 34); pf.-trios (op. 21); and 3 pf.-sonatas.—See Q.-Lex.

Wrede [vrā'dĕ], **Ferdinand,** born Brökel, Hanover, July 28, 1827; d. Frankfort-on-the-Oder, Jan. 20, 1899. Pianist, pupil of Marschner, Methfessel and Litolff; at Frankfort he was cantor of the Marienkirche, cond. of the 'Singakademie,' and singing-teacher in the public schools.—Works: Male choruses, songs and pf.-pieces.

Wrighton, W. T., popular English song-composer; b. 1816; d. Tunbridge Wells, July 13, 1880. Some well-known numbers are *Ever with Thee, My Mother's Name, Faded Rose, Postman's Knock, April Showers.* With H. W. A. Beale he edited 'Congregational Psalmody' (London, 1858).

Wrightson, Herbert James, b. Sunderland, England, Dec. 20, 1869. Pupil at

Leipzig Cons. of Jadassohn, Reinecke and Homeyer; settled in Chicago (1897) as a teacher and mus. critic ('Western Musical Herald,' 'Musical Monitor'); taught at the Phila. Musical Acad. (1908–9) and at the Sherwood Music School, Chicago (1911–4). Has publ. a *Festival Chorus*, an organ-sonata in F, anthems, songs and part-songs; in MS., an organ-concerto in G, 3 organ-sonatas (F♯ m., B m., C m.), a vl.-sonata, pf.-pcs., etc.

Wü'erst, Richard (Ferdinand), born Berlin, Feb. 22, 1824; d. there Oct. 9, 1881. Besides instruction from Rungenhagen at the Akademie, he was taught violin-playing by Hubert Ries, and later by David at Leipzig, and composition by Mendelssohn. In 1845–6 he studied in Leipzig, Frankfort, Brussels and Paris. He then settled in Berlin, teaching composition for many years at Kullak's Academy; titles of R. Mus. Dir. (1856) and Professor (1874); elected a member of the Acad. of Arts in 1877. Editor of the 'Neue Berliner Musikzeitung' (1874–5). Esteemed critic for the 'Berliner Fremdenblatt' and for mus. periodicals.—Works: Operas *Der Rotmantel* (Berlin, 1848); *Der Stern von Turan* (ib., 1864); *Vineta* (Mannheim, 1864); *Eine Künstlerreise* (operetta, with Winterfeld; Berlin, 1868); *Faublas* (Berlin, 1873); *A-ing-fo-hi* (Mannheim and Berlin, 1875); *Die Offiziere der Kaiserin* (Berlin, 1878). Op. 24, Psalm 28 for 3-part fem. ch. and solo; op. 27, *Geistliches Lied* for 4-part fem. ch. and solo; op. 28, *Misera! Dove sono?*, concert-aria w. orch.; op. 30, *Der Wasserneck*, lyric cantata for soli, ch. and orch. For orch.: Op. 21, Symphony in F (won prize at Cologne, 1849); op. 38, do. in C m.; op. 44, *Ein Märchen*, fantasy; op. 50, *Variationen über ein Originalthema;* op. 53, *Intermezzo* for str.-orch.; op. 54, Symphony in D m.; op. 55, *Serenade;* op. 56, *Variations sur une Chanson nègre de Kentucky;* op. 78, *Sous le Balcon*, serenade for str.-orch. with vcl. obbl.; op. 81, *Russische Suite* for do. with vl. obbl.; op. 87, *Tanz der Mücken, Fliegen und Käfer*, orchl. scherzo.—Chamber-music: Op. 5, pf.-trio in G m.; op. 19, vcl.-sonata in D; op. 33, 3 str.-quartets (A m., D, G).—Pieces for vl. and pf. (op. 4, 12, 13, 25); pf.-pcs.; songs (op. 51, 3 with vcl.); duets (op. 2, 15, 22, 23, 32, 58, 74); terzets (op. 7, 62). Also wrote *Leitfaden der Elementartheorie der Musik* (1867).

Wüll'ner, Franz, born Münster, Westphalia, Jan. 28, 1832; d. Braunfels-on-the-Lahn, Sept. 7, 1902. Pupil at Münster of C. Arnold and A. Schindler, following the latter to Frankfort in 1848, and studying there under him and F. Kessler till 1852. The winter of 1850–1 was spent at Berlin with Grell, Dehn and Rungenhagen. After further study at Brussels, Cologne, Bremen, Hanover and Leipzig, also giving piano-concerts in which Beethoven's last sonatas were prominent, he went to Munich, 1854, and was app. pf.-teacher at the Cons. in 1856. In 1858 he became town mus. dir. at Aix-la-Chapelle, with the title (1861) of 'R. Mus. Dir.' With Rietz he conducted the 41st Lower Rhine Mus. Fest. of 1864; then returned to Munich to conduct the court chapel, and in 1867 became director of the choral classes in the reorganized School of Music, writing for them excellent 'Chorübungen der Münchener Musikschule.' He succeeded von Bülow in 1869 as cond. of the Court Opera and the Academy Concerts, becoming 1st court conductor in 1870. Under most unfavorable conditions (against Wagner's wishes) he prepared and cond. the first performances of *Rheingold* (Sept. 22, 1869) and *Walküre* (June 26, 1870). He was made 'R. Professor' in 1875. In 1877 he succeeded Rietz as court Kapellm. at Dresden, and artistic director of the Cons.; in 1882 Schuch was promoted to take W.'s place as court cond.; the latter conducted the Lower Rhine Festival at Aix-la-Chapelle that year, and the Berlin Philharm. Concerts in the winter of 1883–4; and on Oct. 1, 1884, succeeded Hiller as Director of the Cologne Cons., and cond. of the Gürzenich Concerts, later becoming munic. music dir.; all these posts he held until his death. A distinguished conductor, he directed two other Lower Rhine Festivals (1886, 1890); was a most successful teacher; and made a good name as a composer.—Works: Vocal with orch.: Op. 13, *Die Flucht der heiligen Familie* for 3 solo vcs. (sop., ten., bar.); op. 14, *Salve Regina* for ch. and soli; op. 15, *Heinrich der Finkler*, cantata for bar. solo and male ch.; op. 16, *Drei Chorlieder* for fem. ch.; op. 17, Psalm 98 for soli and ch.; op. 32, *Deutscher Siegesgesang* for male ch.; op. 37, *Lied und Leben* for do.; op. 40, Psalm 127 for soli, ch. and org. (ad lib.); op. 43, *Salvum fac Regem* for ch.; op. 49, *Tränen*, elegy for ch.; op. 50, *Te Deum* for ch.; op. 53, *Kaiser Wilhelm der Grosse* for male ch.—Church-music a capp.: 2 masses (op. 20, 29); motets (op. 25, 42, 47, 51); op. 22, *Trauungsgesang;* op. 26, *Miserere* for double ch.; op. 27, Psalm 1; op. 45, *Stabat Mater* for double ch. Secular choruses a capp. (op. 24, 31, 41, 46); op. 9, pf.-trio in D; op. 30, vl.-sonata in E m.; op. 39, vars. on a theme of Schubert's for vcl. and pf.; 2 pf.-sonatas (op. 6, D m.; op. 10, E); 2 sets of vars. for pf. (op. 19, on an original theme; op. 23, on a theme of Bach's); op. 11, vars. on a German folk-song for pf. 4 hands; songs. His additional recitatives to Weber's *Oberon* have been adopted by the majority of the German theatres.—Cf. O. Klauwell, *Studien und Erinnerungen* (Langensalza, 1906).

Wüll'ner, Dr. **Ludwig,** son of preceding; eminent Lieder-singer; b. Münster, Westphalia, Aug. 19, 1858. St. Germanic languages and lore at the univs. of Munich, Berlin and Strassburg and took the degree of *Dr. phil.;* from 1884–7 he was Privatdozent of Germanic philology at the Akademie in Münster, and sang much in private and also in concert, though strict musical training began only with his course of study at the Cologne Cons. (1887–9); for a short time he also taught there and cond. a church-choir. A second change of vocation brought him to the Meinigen Hoftheater, where he appeared with much success as an actor of heroic parts in the spoken drama (1889–95). Here Brahms was a frequent visitor at the court; at such times W. was invited to sing there, and received great encouragement from the master, who took special delight in hearing his own German folk-songs interpreted by the actor-singer. In Oct., 1895, he gave his first song-recitals in Berlin with such overwhelming success that in the following year he definitely embraced the career of Lieder-singer. He then made tours of all Europe, arousing enthusiasm everywhere; his first recital in New York (Nov. 15, 1908) created a sensation, and was followed by numerous concerts in the principal cities of the U. S.; a second tour (1909–10) was equally successful. Although there are singers whom nature has gifted with a finer natural voice, there is none whose art exerts a more complete fascination. His irresistible power is due chiefly to his marvellous 'impersonation' of each song. So completely is he absorbed in, and so unfailingly does he reflect, the mood of poet and composer, that his delivery grips the hearer, and often thrills him more than many a dramatic representation with all the accessories of the operatic stage. No inconsiderable share of W.'s unusual success is due to the sympathy and rare art of Coenraad Bos (q. v.), his assisting artist at the piano.

Wun'derlich, Johann Georg, born Bayreuth, 1755; d. Paris, 1819. Flute-virtuoso, pupil of his father, and of Rault at Paris, appearing at a Concert spirituel in 1779; in 1782 2d, in 1787 1st flute in the royal orch. and at the Opéra; in 1794, flute-prof. at the Cons., where he taught till his death; his most famous pupil was Tulou.—Publ. 6 duos f. flutes; sonatas f. flute and bass; 3 do. w. bassoon (or 'cello); 6 solos f. flute; 9 grand do.; 6 divertissements; caprices, études, and a Method f. flute.

Wür'fel, Wilhelm, born Planian, Bohemia, 1791; d. Vienna, April 22, 1852; excellent pianist and teacher; after tours he became prof. at the Warsaw Cons. (1815); from 1826, asst.-conductor at the Kärnthnertor Th., Vienna.—Works: 3-act opera *Rübezahl* (Prague, 1824); comic opera *Der Rotmantel* (Vienna, 1832); pf.-concerto, op. 28; *Wellington's Victory* f. pf. 4 hands, op. 13; Fantaisie, op. 45; rondos, polonaises, vars., etc., f. pf.

Wurm, Marie, born Southampton, Engl., May 18, 1860. Pianist, pupil of Pruckner and Stark at the Stuttgart Cons.; from 1878–80, of Anna Mehlig, Mary Krebs, Jos. Wieniawski; in 1880, of Raff and Frau Schumann; won the Mendelssohn Scholarship in 1884 and has studied since with Stanford, Sullivan, Bridge and Reinecke. As a concert-pianist she met with success at the Crystal Palace (1882) and numerous recitals in London, and at the Monday Popular Concerts (1884); also at Leipzig, Meiningen, Berlin, etc. Lived for some years as teacher in Hanover; since 1911 in Berlin. Her sisters Adela and Mathilda (who both changed their name to Verne) are living as pianists in London. —Works: An overture; a pf.-concerto in B m. (op. 21); a string-quartet in B♭ (op. 40; 1894); Prelude and Fugue f. 2 pfs.; sonata f. pf. and violin; sonata f. pf. and 'cello; pf.-sonata; *Tanzweisen,* 4 hands; *Valse de concert, Barcarolle, Sylph Dance, Suite,* gavottes, mazurkas, etc., for pf. solo; *Mag auch heiss das Scheiden brennen* for soli, fem. ch. and str.-orch. (op. 39). Author of *Das ABC der Musik* and *Praktische Vorschule zur Caland-Lehre* (1914).

Wurm, Wilhelm, born Brunswick, 1826; d. Petrograd, June 20, 1904. Virtuoso on the cornet à pistons; from 1847 in Petrograd; 1862, teacher of cornet at the Cons., and from 1869 bandmaster-in-chief of the Russian Guards.—Publ. marches for military band; duets, études and numerous transcriptions for cornet.

Wylde, Henry, born Bushey, Hertfordshire, May 22, 1822; d. London, Mar. 13, 1890. Pianist; a pupil of Moscheles, and (1843) of Cipriani Potter at the R. A. M.; in 1844, organist of St. Ann's, Aldersgate St.; became prof. in the R. A. M.; founded the New Philharm. Soc. in 1852, and conducted its concerts 1858–79; took degree of Mus. Doc., Cambridge, in 1851, and succeeded E. Taylor as Gresham Prof. of Music in 1863. He built St. George's Hall, and in 1871 established the 'London Academy of Music,' remaining its principal until death.—Publ. *Harmony and the Science of Music* (1865 and 1872); *Music in Its Art Mysteries* (1867; *Modern Counterpoint in Major Keys* (1873); *Occult Principles of Music* (1881); *Music as an Educator* (1882); *Evolution of the Beautiful in Sound* (1887); cantata *Praise and Prayer,* op. 14; a pf.-concerto in F m.; pf.-sonatas, op. 1, 7; Rhapsody f. pf., op. 2; etc.

Wyman, Addison P., born Cornish, N. H., June 23, 1832; d. Washington, Penn., April 15, 1872. Teacher of violin, etc., at Wheeling, W. Va., in 1859; founded a successful music-school at Claremont, N. H., in 1869.—Publ. popular pf.-pieces (166 op.-numbers): *Silvery Waves, Woodland Echoes, Moonlight Musings, Music among the Pines,* etc.

Wyzewa [vē-zŭ-văh′], **Théodore de** (real name **Wyzewski**), b. Kaluszin, Russian Poland, Sept. 12, 1862. In 1869 his parents settled in Châtelleraut, France, where he received his education; in 1884 he founded in Paris, with Édouard Dujardin, the 'Revue wagnérienne,' which, until it ceased publication in 1888, did much to advance the cause of Wagner in France. His importance as a musicologist rests upon his researches concerning the life and works of Mozart, about whom he publ. new facts in *La Jeunesse de Mozart* ('Revue des Deux Mondes,' 1903–4), and especially in *W. A. Mozart. Sa Vie et son Œuvre de l'Enfance à la pleine Maturité* (with G. de Saint-Foix; 2 vols., 1911); it is the most valuable contribution to the Mozart literature since Jahn's biogr. (See MOZART, p. 631.) He also wrote *Littérature wagnérienne en France* (in 'Revue Politique et Littéraire,' Sept. 15, 1894) and *Beethoven et Wagner* (1898). Besides, he has written several books dealing with religion, art and philosophy.

X

Xanrof [zăh**n**-rŏhf′] (anagram of the Latin equivalent [fornax] of his real name, **Léon Fourneau**), born Paris, Dec. 9, 1867. Amateur composer; lawyer by profession. His first essays were songs for Yvette Guilbert; since 1890 he has prod. light stage-pieces in minor Parisian theatres; writes for several papers.

Xyndas [ksün′dăhs], **Spiridion,** Greek composer; b. Corfu, 1812; d. in poverty at Athens, Nov. 25, 1896. Wrote many charming and popular melodies to new-Greek songs; also successful ballad-operas (*Count Julian; The Two Rivals; The Parliamentary Candidate*).

Y

Yon, Pietro A., distinguished organist; b. Settimo Vittone, Piedmont, Aug. 8, 1886. At the age of 6 he began his musical education with Angelo Burbatti, org. at the Cath. of Ivrea; 1900–1, pupil of Polibio Fumagalli at the R. Cons. in Milan; winning a scholarship for pf., he cont. his studies at the Turin Cons., 1901–4, under da Venezia (pf.), Redmondi (org.) and Bolzoni (comp.); st. further at the Accad. Sta. Cecilia in Rome under Renzi (org.), Bustini and Sgambati (pf.) and de Sanctis (comp.), graduating in 1905 as winner of the 1st prize medal of the Accad. and a special prize medal from the Minister of Public Instruction. From 1905–7 he was asst. to R. Renzi (his teacher), org. at St. Peter's, the Vatican, where his recitals attracted considerable attention; since 1907, org. and choirm. at St. Francis-Xavier's, New York; also instructor of pf. and org. at Mount St. Vincent Acad., on the Hudson (since 1915). His numerous recitals there and in Eastern cities have establ. his reputation as one of the foremost concert-organists.—Works: Mass in G for soli, ch. and orch.; *Messa Melodica* for 3-part ch., str.-orch., horns and org.; 14 other masses; *Jerusalem Surge,* motet for male ch. and orch.; other motets a capp. and w. org.; for org., *Natale in Sicilia, Preludio Pastorale, Toccata,* 2 concert-studies, 2 sonatas (No. 2, *Cromatica*), *Echo* (double canon); concerto for oboe and orch.; pf.-pcs.; songs.

York, Francis Lodowick, b. Ontonagon, Mich., Mar. 9, 1861. St. pf. and comp. with C. B. Cady in Boston (1880–3) and J. C. Batchelder in Detroit (1888–90); pupil of Guilmant in Paris (org. and comp.) in 1892 and 1898; 1892–6, teacher of pf., org. and comp. at the Univ. School of Music, Ann Arbor, Mich.; 1896–1902, dir. of the pf.- and org.-depts. at the State Normal Cons. of Music, Ypsilanti, Mich.; since then dir. of the Detroit Cons. of Music, and org. and choirm. at the Central M. E. Ch. Has given numerous organ-recitals (Buffalo Expos., 1901; St. Louis Expos., 1904; etc.); in 1905 he was commissioned by the French government to write a report on Amer. music-schools with special reference to organ-playing. Has publ. a Te Deum in E, choruses, songs and organ-pcs.; in MS., among other works, a comic opera, *The Inca.* Author of *Harmony Simplified* (5th ed. 1900) and *Counterpoint Simplified* (1907).

Yost, Michel, celebrated clarinettist; b. Paris, 1754; d. there July 5, 1786. Pupil of Beer.—Publ. 14 clar.-concertos; 30 quartets f. clar. and strings; 8 books of duos f. clarinets; Airs variés f. clar. w. viola and bass.

Young, John Matthew Wilson, born Durham, Eng., Dec. 17, 1822; d. W. Norwood, Mar. 4, 1897. 1st boy-solo at Durham Cath.; pupil and assistant of Dr. Henshaw; in 1850, organist of Lincoln Cath., retiring in 1895.—Works: Sacred cantata *The Return of Israel to Palestine* (Lincoln Festival, 1892); Festival Service; Morning Service; Te Deums, anthems, etc.

Young, Rev. **Matthew,** born Roscommon, 1750; d. Nov. 28, 1800. Prof. at Dublin Univ.; Bishop of Clonfert and Kilmacduagh.—Publ. *An Inquiry into the Principal Phenomena of Sounds and Mus. Strings* (1784).

Yradier [ē-rah-d'yĕhr'], **Sebastian,** Spanish song-composer; d. Vittoria, 1865. His most popular song is *Ay Chiquita.* 2 colls. of typical Spanish songs were publ. in Paris as 'Écho d'Espagne' (8 songs) and 'Fleurs d'Espagne' (25 songs).

Ysaÿe [ē-zah'ē], **Eugène,** famous violinist; b. Liège, July 16, 1858. At the age of 5 he began to study the violin with his father; then at the Cons. under M. Dupuis (harm.) and Rodolphe Massart (vl.), winning the second prize in 1867; 1873–5, pupil of Wieniawski at the Brussels Cons.; through the influence of Vieuxtemps, who heard him at Antwerp in 1876, he obtained a state stipend for further study under L. Massart at the Paris Cons. (until 1879); 1880–1, Konzertmeister of Bilse's orch. in Berlin, gaining his first experience as conductor. 1886–98, prof. of violin at the Brussels Cons.; 1894 he organized the 'Société des Concerts Y.', giving regular symphony concerts and establishing a considerable reputation, so that in 1898 (after Seidl's death) he was offered the conductorship of the N. Y. Philh. Soc., which he declined. He began his tours as a violinist in 1879, appearing in several cities of Germany without attracting unusual attention; a tour of Scandinavia in 1881 was more successful, while his reception in Paris (1883) was such as to induce him to take up his residence there (until 1886). His great fame dates from his first tour of England (1889), while on his first visit to the U. S. (Amer. début with N. Y. Philh. Soc., Nov. 16, 1894 [Beethoven concerto]) he created a sensation. At all times Y. cultivated ensemble-playing; his sonata-recitals with Pugno rivalled in popularity his appearances as soloist; years of constant practice with his own quartet in Brussels (Y., Marchot, Van Hout, J. Jacob) had developed a splendid ensemble, but when he played 1st vl. with other quartets his dominating personality invariably produced a lack of balance. Although he has visited America many times, he was not heard as a conductor until 1918, when he directed, with immense success, 2 concerts of the Cincinnati Symph. Orch. (April 5, 6) and the annual Cincinnati Fest. (May 7–10); thereupon he was eng. as permanent cond. (succ. Dr. Ernst Kunwald). —With a brilliant, flawless technic and a large, sympathetic tone Y. combines grandeur of conception and depth of penetration. His fiery temperament is at all times under perfect control, so that his frequent employment of 'tempo rubato' (really a subtle modification of tempo), instead of distorting the rhythm, produces a certain elastic freedom which renders his playing irresistible. His general style is best described as heroic; but his art is equally convincing in the expression of moods of exquisite delicacy and tenderness.—He has publ. for vl. and pf. 3 mazourkas, *Poème élégiaque, Chant d'Hiver, Rêve d'Enfant;* in MS., 6 vl.-concertos, vars. on a theme of Paganini's, 2 trios for 2 vls. and vla.

Ysaÿe, Théophile, pianist and composer, brother of preceding; b. Verviers, 1865; d. Nice, Mar. 29, 1918. Pupil of the Liège Cons., of Kullak in Berlin, and of César Franck in Paris; lived in Brussels as dir. of the 'Académie de Musique'; was noted as a fine ensemble-player (sonata-recitals with his brother in London); during the latter's absence on tours he cond. the 'Concerts Y.'—Works: Op. 9, pf.-concerto in E♭; op. 13, *Fantaisie sur un thème populaire wallon* for orch.; op. 14, Symphony in F; op. 15, *Le Cygne,* symphonic sketch for orch.; op. 17, *Les Abeilles,* do.; op. 18, *La Forêt et l'Oiseau,* do.; a requiem; a pf.-quintet, and pf.-pcs.

Yu'ferov, Sergei Vladimirovitch, born Odessa, 1865. Comp. of the operas *Mirra* (publ. 1892; not prod.), *Iolanda* (Petrograd, 1893), *Antony i Kleopatra* (not prod.); a cantata, *Ilya Muromets; Suite algérienne* for orch.; *Fantaisie* in B♭ m. and *3 Romances* for pf. and strings; a pf.-trio in C m.; pf.-pcs. (2 suites, *Théâtre de Marionnettes* and *Moussia s'amuse; Arabesques; Trois Novellettes; Les Soupirs;* etc.).

Yuon, Paul. See JUON.

Yurgenson, Piotr Ivanovitch. See JURGENSON.

Yus'supov, Prince **Nikolai,** born Petrograd, 1827; d. Baden-Baden, Aug. 3, 1891. Excellent violinist, pupil of Vieuxtemps; he did not follow music professionally, but maintained his private orchestra.—Works: A program-symphony *Gonzalvo de Córdova,* with vl. obbl.; *Concerto symphonique* f. vl. and orch.; several pcs. for vl. and pf. (*Féeries de la scène, Hallucination, Chant d'Amour, Plainte, Saltimbanques,* etc.). Wrote (in French) *Luthomonographie historique et raisonnée* (1856; on violin-making); and *Histoire de la musique en Russie: . . . Musique sacrée suivie d'un choix de morceaux de chants d'église* (1862).

Yzac. See ISAAC.

Z

Zabalza y Ola'so [thăh-băhl'thăh], Don **Dámaso,** born Irurita, Navarra, Dec. 11, 1833; d. Madrid, Feb. 25, 1894. Pupil of Sagabeta, Vidaola and Mariano García; in 1858 he settled in Madrid as a concert-pianist and teacher, was later app. prof. of theory and declamation at the National Cons. Wrote an immense number of pf.-pieces, many very popular; also sonatinas, and

studies used in the Conservatories of Madrid, Barcelona, Paris and Milan.

Zabel [tsah′-], **Albert Heinrich,** eminent harp-virtuoso; b. Berlin, 1835; d. Petrograd, Mar., 1910. Pupil of the Kgl. Inst. für Kirchenmusik; 1845–8, tours with Gungl's orch. of Germany, Russia, England and America; 1848–51, solo harpist at the R. Opera in Berlin; from 1854 do. of the Imp. Ballet in Petrograd, and from 1862 also prof. at the Cons.—Works: Harp-concerto in C m., op. 35; *Élégie fantastique*, op. 11; *Légende*, op. 18; *Marguerite au Rouet*, op. 19; *Am Springbrunnen*, op. 23; *Chanson du Pêcheur*, op. 24; *Warum?*, op. 28; *Murmure de Cascade*, op. 29; etc. Also *Grosse Methode* (in Ger., Fr. and Engl.), and a pamphlet, *A Word to Composers about the Practical Employment of the Harp in the Orchestra* (1899; in Russian and German).

Zabel [tsah′-], **Karl,** b. Berlin, Aug. 19, 1822; d. Brunswick, Aug. 19, 1883, as 2d Kapellm. at the court theatre.—Comp. ballets, military music, dances; *Walkürensang* for male ch. and orch. (op. 44).

Zacconi [tsăh-koh′nē], **Ludovico,** born Pesaro (bapt. June 6), 1555; d. Fiorenzuola, n. Pesaro, Mar. 23, 1627. Pupil of Baccusi and A. Gabrieli in Venice; st. theology in Pavia, ent. the Order of St. Augustine, and became m. di capp. at the monastery of his order in Venice; in 1585 he was tenor-singer in the court chapel at Graz, and from 1591–5 do. at Munich; then returned to Venice. His chief work, *Prattica di Musica*, in 2 parts (Venice, 1592, 1622), contains full treatises on mensural theory and counterpoint, detailed descriptions of the musical instrs. of the time, and explanations for executing the ornaments in vocal polyphonic music. He also wrote 4 books of *Canoni musicali*, with comments and solutions (publ. by F. Vatielli, Pesaro, 1905); *Ricercari* for organ, and 2 colls. of examples of counterpoint, are still in MS. His MS. autobiography (written 1626) is in the library of the Liceo Musicale, Bologna.—Cf. F. Chrysander, *L. Z. als Lehrer des Kunstgesangs*, in 'Vschr. f. M.-W.' (x, 1891; with an epitome of the autobiogr.); F. Vatielli, *Un Musicista pesarese nel secolo XVI* (Pesaro, 1904); id., *I "Canoni musicali,, di L. Z.* (ib., 1905); H. Kretzschmar, *L. Z.'s Leben auf Grund seiner Autobiographie*, in 'Jahrb. Peters' (1910); F. Vatielli, *Di L. Z. Notizie su la vita e le opere* (Pesaro, 1912).

Zach [tsăhh], **Max (Wilhelm),** b. Lemberg, Aug. 31, 1864. Pupil at the Vienna Cons. (1880–6) of Edler (pf.), Grün (vl.), R. Fuchs (harm.) and Krenn (cpt. and comp.); 1886–1907, viola-player in the Boston Symph. Orch., and 1887–97 cond. of the popular summer concerts; also viola in the Adamowski Quartet; since 1907 cond. of the St. Louis Symphony Orch.

Zachari′ä, Eduard, born Holzappeler-Hütte, Nassau, June 2, 1828; d. 1904 as pastor at Maxsayn, Unter-Westerwald. Inventor of the 'Kunstpedal' for pianofortes, a set of 4 pedals lifting the dampers from 8 divisions of the strings: A^2–E, F–B, c–e, f–a, $b\flat$–d^1, $e^1\flat$–g^1, $a^1\flat$–c^2, $c^2\sharp$–e^3. Wrote *Vollständige Kunstpedalschule* (1869) and *Das Luftresonanzwerk an Tasteninstrumenten* (1877).

Zach′au, Friedrich Wilhelm, born Leipzig, Nov. 19, 1663; d. Halle, Aug. 14, 1712, as organist (since 1684) of the Liebfrauenkirche. He was Handel's teacher. Organ-pieces, figurate chorales, etc., were publ. in Breitkopf & Härtel's 'Sammlung von Präludien, Fugen, etc.' M. Seiffert publ. selected works of Z. in vols. 31 and 32 of 'Dkm. deutscher Tonk.'—See Q.-Lex.

Zahn [tsahn], **Johannes,** b. Espenbach, Franconia, Aug. 1, 1817; d. Neudettelsau, Feb. 17, 1895. Student of theology at Munich and Berlin; 1847 Prefect, 1854–88 Director, of the R. Teachers' Seminary at Altdorf. Founded in 1875 the periodical 'Siona' for liturgy and church-music.—Chief work, *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgetheilt* (6 vols., 1854–93); numerous other works, mostly for church-music, among them a *Sonntagsschulbuch für die lutherischen Gemeinden Nordamerikas* (1894).

Zajic [zah′yĭts], **Florian,** excellent violinist; b. Unhoscht, Bohemia, May 4, 1853. Studied for 8 years at the Prague Cons. under M. Mildner, Bennewitz, etc.; joined the theatre-orch. at Augsburg, became leader at Mannheim and (1881) Strassburg, succeeding Lotto, and (1889) at Hamburg; in 1891 he succeeded Sauret as violin-teacher at the Stern Cons., Berlin; with H. Grünfeld he gives regular series of sonata-recitals.—Has publ. 30 études for vl. (preparatory to those of Fiorillo and Kreutzer) and a cadenza to Brahms's vl.-concerto.

Zamara [tsăh-mah′răh], **Alfred (Maria Viktor),** b. Vienna, April 28, 1863; popular composer of operettas: *Die Königin von Aragon* (Mödling, 1883), *Der Doppelgänger* (Munich, 1886), *Der Sänger von Palermo* (Vienna, 1888), *Der Herr Abbé* (ib., 1889), *Der bleiche Gast* (Hamburg, 1890; with J. Hellmesberger), *Die Welfenbraut* (ib., 1894), *Die Debütantin* (Munich, 1901), *Der Frauenjäger* (Vienna, 1908).

Zama′ra, Antonio, distinguished harpist; b. Milan, June 13, 1829; d. Hietzing, n. Vienna, Nov. 11, 1901. Pupil of Sechter in Vienna; 1842–92, solo harpist at the Kärnt-

nertor Th.; for many years also prof. at the Cons.; among his famous pupils are E. and H. Schuëcker and A. Kastner.—Publ. a *Harfenschule* (4 books); comps. for harp solo (*Barcarolle, La Rêveuse, Chant du Berceau, l'Absence, Marche des Croates, Rêveries*, etc.), for harp and vcl. (*Élégie, L'Addio*, etc.), and transcriptions of operatic airs for 2 harps.

Zamminer [tsăh-mē'ner], **Friedrich,** born Darmstadt, 1818 (?); d. Giessen, Aug. 16, 1856, as prof. of physics; publ. *Die Musik und die musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik* (2 vols.; Giessen, 1855), an important contribution to acoustic science.

Zanardi'ni [tsăh-], **Angelo,** born Venice, April 9, 1820; d. Milan, Mar. 7, 1893. In 1854 he produced at Venice the opera *Amleto*, of which he wrote the libretto; he also wrote the texts for Ponchielli's *Il figliuol prodigo*, Massenet's *Hérodiade*, Mancinelli's *Isora di Provenza*, Catalani's *Dejanice*, Domeniceti's *Il lago delle fate*, etc.; translated many foreign libretti (e. g., Wagner's) into Italian.

Zandonai [tsăhn-dŏh-nah'ē], **Riccardo,** b. Sacco, Trentino, May 28, 1883. Pupil of Gianferrari at Rovereto (1893–8); then, until 1901, of Mascagni at the Liceo Rossini, Pesaro. In 1917 he married the soprano Tarquinia Tarquini, who was a member of the Chicago Opera Co., and created the rôle of Conchita in the local première (Jan. 30, 1913). —Works: The operas *Il Grillo del Focolare* (Turin, Nov. 28, 1908); *Conchita* (Milan, Oct. 14, 1911; San Francisco, Sept. 28, 1912); *Melenis* (Milan, Nov. 13, 1912); *Francesca da Rimini* (Turin, Feb. 19, 1914; M. O. H., Dec. 22, 1916); *Verso la Finestra* (finished 1916; not yet prod.); a *Messa da Requiem* (Pantheon, Rome, Mar. 14, 1916); a symphonic poem, *Il Ritorno di Ulisse;* symphonic sketches, *Primavera in Val di Sole; Serenata medioevale* for strs., 2 horns, harp and vcl. solo; *Ave Maria* for fem. vcs., strs. and harp; *O Padre Nostro* for ch., orch. and org.; *Alla Patria* for ch. and orch.; *Inno dei giovani esploratori italiani* for ch. and mil. band; numerous songs.

Zanel'la [tsăh-], **Amilcare,** b. Monticelli d'Ongina, Piacenza, Sept. 26, 1873. St. with Andreotti in Cremona, then with Ficcarelli, Dacca and Bottesini at the Parma Cons., graduating in 1891. In 1892 he went as asst.-cond. with Marinelli's opera company to South America, where he remained several years, touring as pianist; in 1901 he organized his own orchestra, giving symphony concerts in the principal Italian cities and introducing his works; 1903–5, dir. of the Parma Cons.; since then do. of the Liceo Rossini in Pesaro (succ. Mascagni). There he formed a student orch., giving regular series of popular concerts (the first succ. attempt of its kind in Italy); has also filled many engagements as visiting conductor of symphony concerts (Trieste and the larger Ital. cities). Active in several important centenary celebrations in Italy (centenary of Merulo, Parma, 1904; Monteverdi's *Orfeo*, Milan, 1907; Verdi, Bologna, 1913; Verdi and Wagner, Pesaro, 1913; Corelli, Fusignano, 1913; Paisiello, Taranto, 1916; Rossini's *Barbiere di Siviglia*, Pesaro, 1916).—Works: The operas *Aura* (Pesaro, 1910) and *Aeternitas* (not yet prod.); symphony in E m. (MS.); 2 symphonic poems (MS.), *Fede* and *Vita; Festa campestre* and *Danza paesana* for orch.; Suite for do.; *Fantasia e Fugato* (on 4 subjects) for pf. and orch.; a nonet for strings and wood-wind w. pf. (MS.); a pf.-trio in E m.; *Inno-Marcia* for ch. and orch.; pf.-pcs. (*Tempo di Minuetto, Due Leggende, Passero solitario, Canto d'anima, Ansia*, mazurkas, etc.).

Zanetti'ni. See GIANETTINI.

Zang [tsăhng^{k}], **Johann Heinrich,** born Zella St. Blasii, n. Gotha, April 13, 1733; d. as cantor at Mainstockheim, Aug. 18, 1811. Excellent pianist and organist; pupil for 2 years of J. S. Bach at Leipzig. He comp. and engraved *Die singende Muse am Main* (1776); wrote a *Kunst- und Handwerksbuch*, Part ii of which is *Der vollkommene Orgelmacher, oder Lehre von der Orgel und Windprobe* (1804). In MS. are church-cantatas, organ-trios, pf.-sonatas.

Zani de Ferra'nti [tsah'nē], **Marco Aurelio,** b. Bologna, July 6, 1800; d. Pisa, Nov. 28, 1878. Eminent guitar-virtuoso; gave concerts at Paris (1820); was in Petrograd 1821–4 as private secretary; then made highly successful concert-tours to Hamburg, Paris, London and Brussels, where he settled in 1827 as a guitar-teacher, becoming prof. of Italian at the Cons. in 1846. Returned to Italy in 1855.

Zano'bi. See GAGLIANO.

Zarate [thăh-rah'tĕh], **Eleodoro Ortiz de,** b. Valparaiso, Dec. 29, 1865. St. there in the Colegio di San Luis; in 1885 won 1st prize offered by the Chilian government, and studied in Milan Cons. under Saladino; won prize in 1886 for his opera *Giovanna la pazza;* graduated 1888; travelled and studied in Italy. In 1895 he brought out the first Chilian opera, *La fioraia de Lugano*, at Santiago, Chili, Nov. 10, with success.

Zarem'ba, Nikolai Ivanovitch, born in the Govt. of Vitebsk, June 15, 1821; d. Petrograd, April 8, 1879. Pupil of Marx in Berlin. In 1859 he was app. instructor of theory in the classes of the Imp. Russ. Music Soc. in Petrograd, and when these

were organized as the Cons. in 1862 he became prof.; in 1867 he succ. A. Rubinstein as dir., but continued to teach comp.; resigned in 1872, and spent several years abroad, returning in 1878. He was a most successful teacher; among his pupils were Tchaikovsky, Laroche and Soloviev. Comp. an oratorio, *Joann Krestitelj* [St. John the Baptist].

Zaremb'ski, Jules de, born Shitomir, Russian Poland, Feb. 28, 1854; d. there Sept. 15, 1885. Brilliant pianist; pupil of Dachs at Vienna and Liszt at Weimar. Succeeded L. Brassin in 1879 as pf.-prof. at Brussels Cons.—Works: Op. 7, 3 concert-studies; op. 16, *Suite polonaise;* op. 18, *Ballade;* op. 20, *Sérénade burlesque;* op. 22, *Berceuse;* op. 23, *À travers Pologne* (6 pieces); op. 26, *Sérénade espagnole;* op. 27, *Étrennes* (6 pieces); 2 sets of Polish Dances for pf. 4 hands (op. 2 and 4).

Zarlino [tsahr-lē'nŏh], **Gioseffo,** important theorist; b. Chioggia, Mar. 22, 1517; d. Venice, Feb. 14, 1590. He entered the Franciscan order in 1537, and in 1541 went to Venice, completing his musical studies there under Willaert. In 1565 he succeeded his fellow-pupil Cipriano de Rore as maestro di cappella at San Marco, holding this position until his death. He likewise held the office of chaplain at San Severo. To obtain the former post, Z. must have been a composer of eminence; Foscarini, indeed, terms him 'the famous regenerator of music in all Italy'; but most of his MSS. have been either lost or stolen, as his only extant compositions are *21 Modulationes a* 6 (Venice, 1566; edited by Z.'s pupil, Usberti); *3 Lectiones pro mortuis* (part of a coll. of motets *a* 4 by de Rore et al.; publ. by Scotto, 1563), and a mass (MS. in library of the Liceo Filarmonico, Bologna). 2 Motets *a* 5 were publ. by L. Torchi in vol. i of 'L'Arte musicale in Italia.'—His theoretical works are *Istituzioni harmoniche* (Venice, 1558; republ. 1562, 1573; in it Z. recognizes the natural opposition of the major and minor triads, taken up later by Tartini, and with more success by Hauptmann; he also gives lucid and practical demonstrations of double counterpoint and canon, illustrated by numerous examples in notes); *Dimostrazioni harmoniche* (1571; 1573); and *Sopplimenti musicali,* containing explanations of the two foregoing works (1588). The above, together with several non-musical treatises, are in his collected works (1589; 4 vols.). His most important work, *Istituzioni,* was transl. into French by J. Lefort, into Dutch by J. P. Sweelinck (Z.'s pupil) and into German by J. K. Trost (all in MS.). H. Expert is preparing a new ed. of the original, with translation and commentary.—Bibliography: G. Ravagnan, *Elogio di G. Z.* . . . (Venice, 1819); G. Caffi, *Narrazione della vita e delle opere del prete G. Z.* (ib., 1836); id., *Storia della musica sacra nella già cappella di San Marco in Venezia* (ib., 1854; vol. i, pp. 129–54); H. Riemann, *Geschichte der Musiktheorie* . . . . (Leipzig, 1898; p. 369 et seq.).

Zarzycki [zahr-zĭts'kē], **Alexander,** distinguished pianist; b. Lemberg, Austrian Poland, Feb. 21, 1834; d. Warsaw, Nov. 1, 1895. Studied in Lemberg, and later (1856–61) at Paris (Reber, theory); gave brilliant concerts in France, Germany, Austria and Poland; cond. of the Warsaw Mus. Soc. in 1870; Director (1879) of the Cons. there, succeeding de Kontski.—Works: Effective pf.-pieces (op. 7, *Grande Polonaise* w. orch.; op. 10, two Nocturnes; op. 17, pf.-concerto; op. 18, *Grande Valse*; op. 19, 20, Mazurkas; op. 24, Serenade and Valse-Impromptu; op. 34, 3 pieces; etc.); op. 16, *Romance* for vl. and small orch.; op. 26, *Mazourka* for vl. and orch.; op. 35, *Introduction et Cracovienne* for do.; op. 37, *Suite polonaise* for orch.

Zay, W(illiam) Henri, b. Findlay, O., Mar. 20, 1869. St. several instruments and singing at the Cleveland Cons. until 1890, then became teacher of singing there; st. further at the R. A. M., London (1895), comp. with Battison Haynes, and singing with various masters; establ. himself there as a voice specialist, gradually evolving and perfecting his own method, publ. as *The Practical Psychology of Voice and of Life* (New York, 1918). In 1917 he settled in New York. Has publ. songs; in MS., *Love* (*Ingenuous, Romantic, Tragic*) for 3 solo vcs. and orch., *Cosmic Conception* for orch., and several song-cycles.

Zaytz [zĭts], **Giovanni von,** born Fiume, Jan. 21, 1832; d. Agram, Dec. 17, 1914. Pupil of Lauro Rossi at Milan Cons. 1850–6; from 1870 at Agram as cond. at the theatre and singing-teacher at the Cons. He is important as the comp. of the first Croatian operas.—Works: The Ital. operas *Maria Teresia* (Fiume, 1849; private perf.), *La Tirolese* (1855; at the Milan Cons.), *Amelia* [*Il Bandito*] (Fiume, 1860); the Croatian operas *Zarucnica mesinske* (Fiume, 1861), *Adelia* (ib., 1861), *Mislawa* (Agram, 1870), *Ban Legat* (ib., 1872), *Nicola Subic Zrinjski* (ib., 1876), *Lizinka* (ib., 1878), *Pan Twardowski* (ib., 1880), *Zlatka* (ib., 1885), *Kraljew Kir* (ib., 1889), *Armida* (ib., 1897), *Primorka* (ib., 1901), *Vater Unser* (ib., 1911), the Croatian operetta *Aphrodite* (1888) and 18 German operettas (*Mannschaft an Bord, Fitzliputzli, Die Hexe von Boissy, Nachtschwärmer, Nach Mekka,* etc.); an oratorio, *The First Sin* (Agram, 1907); many masses and choruses; pf.-pcs. and songs.

Zech [tsĕhyh], **Frederick,** b. Philadelphia, May 10, 1858. St. pf. in San Francisco with

L. Heckmanns and R. Schumacher; in Berlin (1877–82) with Kullak (pf.), E. Breslaur (theory) and F. Neumann (comp.); 1880–2, taught pf. at Kullak's 'Neue Akademie'; since then he has been living in San Francisco as teacher of advanced pf.-playing; in 1882–3 and 1902 he organized and cond. symphony concerts there.—Works: Two 3-act operas (not prod.), *La Paloma* and *Wakinyon;* 4 symphonies (B m., C m., F m., C); 4 symphonic poems, *The Eve of St. Agnes* (after Keats; 1898), *Lamia* (Keats; 1902), *The Raven* (Poe; 1902), *The Wreck of the Hesperus* (Longfellow; 1909); 4 pf.-concertos (D m., C m., A m., B♭ m.); a vl.-concerto in G m.; a vcl.-concerto in A m.; a pf.-quintet in C m.; 2 str.-quartets (B♭ and G m.); a pf.-trio in G m.; 3 vl.-sonatas (C m., A m., F); a vcl.-sonata in C m.; a fl.-sonata in B♭; 2 clar.-sonatas (B♭ and A). All the orchl. works have been prod. in San Francisco; the first 2 of the symphonic poems also in Germany.

Zeckwer [tsĕk′-], **Camille,** son of Richard Z.; born Philadelphia, June 26, 1875. Educated at the Phila. Mus. Acad. under his father and other teachers, graduating in 1893; st. comp. in New York with Dvořák (1893–5), later under Ph. Scharwenka (comp.) and Florian Zajic (vl.) in Berlin. Now (1918) dir. of the Germantown branch of the Phila. Mus. Acad.—Works: Op. 1, Suite in E m. for vl. and pf.; op. 2, vl.-sonata; op. 3, pf.-trio; op. 4, str.-quartet; op. 5, pf.-quintet in E m.; op. 6, *Swedish Fantasy* for vl. and orch.; op. 7, vl.-sonata in D; op. 8, pf.-concerto in E m. (played by Z. with Phila. Symph. Orch. in 1899, 1904 and 1914); op. 9, pf.-quartet; op. 24, *The New Day,* cantata for soli, ch. and orch. (won prize of Mendelssohn Club of Cleveland, O., 1914); op. 27, *Sérénade mélancolique* for vl., vcl. and pf.; op. 30, *Sohrab and Rustum,* symph. poem (Phila. Symph. Orch., Feb. 4, 1916); pf.-pcs. (Prelude and Fugue, a sonata, *Rapsodia fantastica,* etc.); choruses and songs. A 3-act opera, *Jane and Janetta* (op. 20), not prod.

Zeck′wer, Richard, born Stendal, Prussia, April 30, 1850. Pianist; pupil of Moscheles and Papperitz, at Leipzig Cons., for pf. and organ; of Hauptmann, Richter and Reinecke, for comp. From 1870–7, organist of St. Vincent de Paul, Philadelphia; of Philadelphia Cath., 1878–80. From 1870–6, teacher at the Phila. Mus. Acad.; Director of same since 1876; lecturer on acoustics at the Franklin Inst. and the Phila. Acad. of Natural Sciences. Has prod. several compositions for orch. (2 overtures, *Festival* and *Bride of Messina*), f. pf., and f. voice; publ. *A Scientific Investigation of Piano-Touch* (1902).

Zeisler [tsīs-], **Fannie Bloomfield,** eminent pianist; b. Bielitz, Austrian Silesia, July 16, 1863; in 1868 her parents went to America and settled in Chicago, which has been her home ever since. Her first teachers were Bernhard Ziehn and Carl Wolfsohn; in 1876 she already played in public; in 1878 (on Mme. Essipov's recommendation) she went to Leschetizky, at Vienna, with whom she studied 5 years; several concerts given there in 1883 were highly successful. From 1883–93 she appeared on the American concert-stage every season, playing with all the prominent orchestras in the U. S.; in 1893 she made a pianistic tour to Berlin, Vienna, Leipzig, Dresden, etc., her success being so great that she was eng. for a longer tour of Germany, Switzerland and Scandinavia in 1894–5, winning triumphs upon triumphs. In 1895–6 she gave 50 concerts in the U. S., and in the autumn of 1897 made her first tour of the Pacific coast with brilliant success. In the spring of 1898, a tour of Great Britain and France served to confirm the unanimous verdict of the American and European press, that she was one of the greatest among contemporary pianists; she then accepted a special invitation to appear at the Nether-Rhenish Music Fest. of that year (Cologne, May 29–31). In 1902–3 she revisited Germany, Austria and France. In Paris, at a Lamoureux concert (Nov. 23, 1902) a clique had been organized to prevent her appearance; preserving her self-command, and ignoring the hostile demonstrations, Mme. Z. gave such an impassioned interpretation of Saint-Saëns's C minor concerto (op. 44) that at the end the opposition joined in the general frantic applause. Her next European tour was in 1911–2; the last (spring, 1914) was cut short by the war. In the U. S. her annual visits to the larger cities of the East and Middle West are regarded as events of prime importance; her first Pacific tour was followed by 2 others in 1902 and 1913. On Oct. 18, 1885, she married Sigmund Zeisler, a prominent lawyer of Chicago. She is honorary member of numerous clubs.—Her prominent place among the pianists of the first order was won in a comparatively short time. After the European triumphs of 1894–5 she was unanimously acclaimed the equal of Essipov, Menter and Carreño; and since then her art has maintained itself at that exalted level. With characteristic modesty she herself once remarked that her specialty is 'being no specialist.' Works by classicists, romanticists and modernists are interpreted by her with whole-hearted appreciation and enthusiasm.

Zelen′ka, Jan Dismas, born Lannowicz, Bohemia, Oct. 16, 1679; d. Dresden, Dec. 23, 1745. He was asst.-cond. to Heinichen at Dresden, and after the latter's death sole

cond., though without the title of 'Hofkapellmeister.' In 1735 he was app. court church-composer.—Works: 20 masses, 3 Requiems, 2 Te Deums, and other sacred music; also 3 oratorios, *Die eherne Schlange, Jesus auf Golgatha,* and *I penitenti al sepolcro;* cantatas and arias; a Latin melodrama.—See Q.-Lex.

Źelen'ski [zhā-], **Ladislas,** born Galicia (on the family estate Grotkowice), July 6, 1837; pupil of Mirecki at Cracow, Krejči at Prague, and Damcke at Paris. Prof. of composition at Warsaw Cons.—Works: The operas *Konrad Wallenrod* (Lemberg, 1885), *Goplana* (Cracow, 1896), *Janek* (Lemberg, 1900), *Stara basń* [The Old Story] (ib., 1907), *Balandina* (ib., 1910); an operetta, *Ptasznik z Tyrola* [The Fowler of Tyrol]; for orch., op. 3, *Dva polské tance* [2 Polish Dances]; op. 27, *Im Tatragebirge,* overture; op. 36, *Trauerklänge;* op. 40, *Romanze* for vcl. and orch.; op. 47, *Suite de Danses polonaises;* op. 60, pf.-concerto; a symphony; a second overture, *Echa lesne* [Echoes from the Forest].—Chamber-music: Op. 21, vars. on an original theme for str.-quartet; op. 22, pf.-trio in E; op. 28, str.-quartet in F; op. 30, vl.-sonata in F; op. 42, str.-quartet in A; op. 61, pf.-quartet in C m.; 2 cantatas w. orch.; masses w. org.; motets; choruses; pf.-pcs. (op. 9, *Valse-Caprice;* op. 18, *Humoreske und Gavotte;* op. 20, sonata in E; op. 35, *Grand Scherzo de Concert;* op. 45, *Grosse Polonaise;* op. 52, *Moments d'un Carnaval;* etc.); 25 preludes for organ, op. 38.—Wrote (in Polish) *Treatise on Harmony* (with G. Roguski), *Treatise on the Elementary Principles of Music,* and *Treatise on Counterpoint.*

Zell, F. See WÄLZEL.

Zeller [tsĕl'-], Dr. **Karl,** b. St. Peter-in-der-Au, Lower Austria, July 19, 1842; d. Baden, n. Vienna, Aug. 17, 1898. Was 'Hofrat' in the Ministry of Education at Vienna; although following music only as an avocation, he became one of the most popular operetta composers of the day, winning extraordinary success with *Der Vogelhändler* (Vienna, 1891) and *Der Obersteiger* (ib., 1894); other succ. works [also at Vienna] were *Joconda* (1876), *Die Carbonari* (1880), *Der Vagabund* (1886).

Zellner [tsĕl'-], **Julius,** born Vienna, May 18, 1832; d. Mürzzuschlag, Styria, July 28, 1900. He took up serious music-study in 1851, abandoning a mercantile career; had much success in Vienna as a teacher and composer.—Works: 2 symphonies (op. 7, F; op. 44, B♭); *Melusine,* 5 symphonic pieces for orch., op. 10; pf.-concerto in E♭, op. 12; *Sinfonietta* in A, op. 26; *Hochzeitsmarsch* for orch., op. 31; pf.-quartet in C m., op. 23; str.-quartet in G m., op. 14; vars. on a theme of Bach's for str.-quartet, op. 33; 3 pf.-trios (op. 5, B m.; op. 25, F; op. 46, C♯ m.); 2 vcl.-sonatas (op. 11, [?]; op. 22, G); 2 vl.-sonatas (op. 20, D; op. 30, F); *Im Hochgebirge* for soli, ch. and orch.; *Die Wasserfee* for mixed ch., organ and harp, op. 24; pf.-pcs. (op. 4, *Suite;* op. 8, *Adagio und Allegro appassionato;* op. 19, *Zwei kleine Suiten;* op. 37, *Zwei Sonatinen;* etc.); pf.-pcs. 4 hands (op. 9, 15, 39 [*Drei deutsche Tänze*], 45 [sonatina]); also a 'Puppenspiel,' *Wasserkaspar.*

Zellner [tsĕl'-], **Leopold Alexander,** b. Agram, Sept. 23, 1823; d. Vienna, Nov. 24, 1894. His father, the cathedral-organist, was his teacher; as a child he played the organ, 'cello and oboe; at 15 he became organist of the Katharinenkirche, and played the kettledrums in the theatre-orch.; served in the army until 1849; then taught music in Vienna, founding and editing the 'Blätter für Theater, Musik und bildende Kunst' (1855–68), and giving a series of well-attended historical concerts (1859–66); and succeeded Sechter in 1868 as prof. of harmony in the Cons. and Secr.-General to the 'Gesellschaft der Musikfreunde.' He excelled as an harmonium-player; wrote a method and transcriptions for the instr., and made improvements in its mechanism; he also publ. instructive 4-hand pf.-pieces, 'cello-pieces and choruses; ed. vl.-sonatas by Nardini and Vivaldi with additional pf.-part. His valuable lectures he publ. as *Vorträge über Akustik* (2 vols.; 1892) and *Vorträge über Orgelbau* (1893).

Zelter [tsĕl'-], **Karl Friedrich,** born Petzow-Werder, n. Berlin, Dec. 11, 1758; d. Berlin, May 15, 1832. The son of a master-mason, and brought up to the same trade, his passion for music was irrepressible; he studied under Kirnberger and Fasch, became leader in Rellstab's 'Liebhaber-Konzerte,' brought out a funeral-cantata at the death of Frederick the Great in 1786, and in 1791 joined the 'Singverein' (later 'Singakademie') conducted by Fasch, often acting as the latter's deputy, and succeeding him in 1800. He was elected associate ('Assessor') of the 'Akademie' in 1806; professor, in 1809. In 1807 he organized a 'Ripienschule' for orchestral practice; and in 1809, the Berlin 'Liedertafel,' the pioneer male choral society so entitled [the 'Deutscher Sängerbund' now numbers several hundred such associations, with over 50,000 members], for which Z. composed nearly 100 male choruses. He also founded in 1819 the R. Inst. for church-music, of which he was the Director till death. The friendship between Z. and Goethe, inspired by the poet's predilection for Z.'s songs, and the latter's admiration for Goethe's poetry, found expression in voluminous correspondence, *Briefwechsel zwischen Goethe und Zelter* (ed. in 6 vols. by F. W. Riemer, Berlin, 1833–4; ed. in 3 vols. by L.

Geiger, Leipzig, 1906; ed. in 4 vols. by M. Hecker, ib. 1913; Engl. tr. by A. D. Coleridge, London, 1887). In his songs and male choruses, Z. is a composer of national importance; he also comp. an oratorio, a Te Deum, a Requiem, and many pf.-pieces. Wrote *Biographie von Karl Fr. Chr. Fasch* (Berlin, 1801).—Cf. his autobiogr. ed. by Dr. W. Rintel, *K. F. Z., eine Lebensbeschreibung* (Berlin, 1861); W. Bornemann, *Die Zeltersche Liedertafel in Berlin* (Berlin, 1851); L. Sieber, *K. F. Z. und der deutsche Männergesang* (Basel, 1862); H. Kuhlo, *Geschichte der Zelterschen Liedertafel von 1809–1909* (Berlin, 1909).—See also Q.-Lex.

Zemlin'sky, Alexander von, born Vienna, Oct. 4, 1872, of Polish parentage. Until 1889 pupil at the Vienna Cons. of A. Door (pf.), F. Krenn and R. Fuchs (cpt.) and J. N. Fuchs (comp.). Began his career in 1900 as 1st Kapellm. at the Karltheater, Vienna; 1906, 1st Kapellm. at the Vienna Volksoper; 1908, Kapellm. at the Hofoper; 1909, 1st do. at the Hofoper in Mannheim; since 1912 do. at the German Landestheater in Prague.—Works: The operas *Sarema* (Munich, 1897; won the Luitpold prize), *Es war einmal* (Vienna, Hofoper, 1900), *Kleider machen Leute* (ib., Volksoper, 1910); 2 symphonies (the 1st, in B♭, won the Beethoven prize of the 'Ges. der Musikfreunde,' Vienna, 1897); pf.-trio in D m., op. 3; str.-quartet in A, op. 4; an orchl. suite; a suite for vl. and pf.; pf.-pcs. (op. 1, *Ländliche Tänze*); songs (op. 2, 5–10).

Zenatel'lo [tsā-], **Giovanni,** fine dramatic tenor; b. Verona, Feb. 22, 1879. St. there at the Scuola di Canto, and sang for 2 years as a baritone in minor companies; then st. with Moretti in Milan, making his real début as tenor at the San Carlo Th., Naples, in May, 1901 (as Canio in *Pagliacci*); 1903–7 at La Scala, Milan, creating the rôles of Vassili in Giordano's *Siberia* (Dec. 19, 1903) and Pinkerton in Puccini's *Madama Butterfly* (Feb. 17, 1904); from 1905 he sang at Covent Garden in several successive seasons; 1907–9, at Hammerstein's Manh. O. H. (Amer. début as Enzo Grimaldo in Ponchielli's *La Gioconda*, Nov. 4, 1907); 1909–14, leading tenor of the Boston Opera Co.; since then with the Boston Grand Opera Co. Also sang with the Chicago Opera Co. during 1912–3, in South America, Spain and Russia. Among his favorite rôles are Canio, José, Faust, Samson and Otello (perhaps his finest impersonation). In 1913 he married the contralto Maria Gay (q. v.).

Zen'ger [tsĕhng'-], **Max,** born Munich, Feb. 2, 1837; d. there Nov. 18, 1911. Pupil of Stark at Munich, and of the Leipzig Cons.; Kapellm. at Ratisbon, 1860; mus. dir. of the Munich Court Opera, 1869; court cond. at Karlsruhe, 1872; resigned on account of ill health, and became cond. of the Munich Oratorio Soc. (1878–85), the Acad. 'Gesangverein,' and the choral society in the R. School of Music. Degree of *Dr. phil.* (hon. c.) in 1897 from the Univ. of Munich.—Works: The operas *Die Foscari* (Munich, 1863), *Ruy Blas* (Mannheim, 1868), *Wieland der Schmied* (Munich, 1880; revised, 1894), *Eros und Psyche* (ib., 1901); oratorio *Kain* [after Byron] (Munich, 1867; often perf. elsewhere in Germany); secular cantata *Die Heinzelmännchen*, f. mixed ch. and orch. (op. 79); 2 ballets [for King Ludwig II], *Venus und Adonis*, and *Les plaisirs de l'île enchantée* (both 1881, in private); 2 Gretchen scenes from *Faust* for sop. and small orch. (op. 31); *Zwei Konzertstücke* for mixed ch. and str.-orch. (op. 70); *Altgriechisches Liederspiel* for sop. solo, ch. and orch. (op. 75); *Die Kraniche des Ibykus*, melodrama w. orch. (op. 80); *Die deutsche Flotte* for male ch. and orch. (op. 88); symphony in D; *Tragische Ouvertüre* (op. 42); *Adagio concertante* for vcl. and orch. (op. 65); pf.-trio in D m. (op. 17); vcl.-sonata in F (op. 90); choruses; pf.-music; songs.

Zeno [tsā'-], **Apostolo,** the most famous opera librettist before Metastasio; b. Venice, Dec. 11, 1668; d. there Nov. 11, 1750. In 1710 he founded the 'Giornale dei Letterati d'Italia'; 1718–29, in Vienna as court poet; from then again in Venice. The total number of libretti written by him (some in collab. with Pietro Pariati) is 71; they were collected and ed. by Gasparo Gozzi as *Poesie drammatiche di A. Z.* (10 vols., Venice, 1744; reprinted at Orléans, 1785–6 [11 vols.]).—Cf. A. Wotquenne, *Libretti d'opéras et d'oratorios italiens du XVIIme siècle* (Brussels, 1901); id., *Liste alphabétique des pièces en vers des ouvrages dramatiques de Z., Metastasio e Goldoni* (Leipzig, 1905; also in German, ib., 1905); M. Fehr, *A. Z. und seine Reform des Opernlextes* (Zurich, 1912); O. G. Sonneck, *Catalogue of Opera Librettos Printed before 1800* (2 vols.; Washington, 1914).

Zen'ta, Hermann. Pen-name of AUGUSTA HOLMÈS.

Zentay [zĕhn'tah-ē], **Mary** (*recte* **Marie Zimmer**), violinist; b. Budapest, July 30, 1897. Began study at 5; 1904–10, pupil of R. Sabathiel, 2d concert-master at the R. Opera; succ. début at Budapest, Mar. 18, 1910; then st. 3 years with Jenö Hubay; played the Beethoven concerto with the Berlin Philh. Orch. on Dec. 19, 1913; 2 tours of Hungary (1913 and '14); a tour of England was interrupted by the war (she had played in London, June 10, 1914), and she came to the U. S., making her Amer. début at New

York (Dec. 18, 1915). She is best in works requiring brilliancy of execution.

Zepler [tsĕp'-], **Bogumil,** born Breslau, May 6, 1858. St. architecture at the Bauakademie in Berlin, then medicine at Breslau Univ. (M. D., 1884); instead of following this profession (into which he had been forced by his father), he began the study of music with H. Urban in Berlin; attracted attention in 1891 with a farce, *Cavalleria Berolina* (a parody on Mascagni's opera); wasted much time on similar trivial stuff (pieces for Wolzogen's 'Überbrettl,' a parody on Strauss's *Salome*, etc.). His better works, which show real talent, are the comedy-operas *Der Braumarkt zu Hira* (Berlin, 1892), *Der Vicomte von Letorières* (Hamburg, 1899), *Die Bäder von Lucca* (Berlin, 1905), *Monsieur Bonaparte* (Leipzig, 1911); a serious 1-act opera, *Nacht* (Bern, 1901); several operettas (*Diogenes, Pick und Pocket, Die Liebesfestung*, etc.); 2 pantomimes, *Die Galgenfrist, Die Geisterbraut;* songs (*Rokokolieder*).—Living since 1904 in Berlin as editor of 'Musik für Alle.'

Zeretelev. See LAVROVSKAYA.

Zerrahn', Karl, distinguished conductor; b. Malchow, Mecklenburg, July 28, 1826; d. Milton, Mass., Dec. 29, 1909. He was a pupil of Fr. Weber at Rostock; studied further in Hanover and Berlin; went to America in 1848 as a member of the Germania Orch., and established himself in Boston, becoming a prominent figure in musical circles. From 1854–95 he was conductor of the Handel and Haydn Society, being succeeded by B. J. Lang; 1865–82, cond. of the Harvard Symphony Concerts; 1866–97, cond. of the Worcester (Mass.) Music Festivals, and was professor of harmony, instrumentation and singing at the New England Cons., Boston. His influence on the development of choral singing in America may well be compared with that exerted by Th. Thomas in the field of orchestral music.

Zeugheer [tsoig'hār], **Jacob,** born Zurich, 1805; d. Liverpool, June 15, 1865. Violinist; pupil of Wassermann (Zurich) and Fränzl (Munich). In 1824 he organized the Quartet called 'Gebrüder Herrmann' ('Herrmann Bros.': Z.; J. Wex; K. Baader; J. Lidel), making successful concert-tours for 6 years. In 1831 he became cond. of the 'Gentlemen's Concerts,' Manchester; in 1838, of the Liverpool Philharm. Soc.—Works: A cantata, 2 symphonies, 2 overtures, 2 sets of entr'actes, potpourri for vl. and orch. (op. 6), vl.-concerto (op. 28), a str.-quartet, etc. An opera, *Angela of Venice* (text by Chorley), was not produced.

Zeuner [tsoi'ner], **Karl Traugott,** born Dresden, April 28, 1775; d. Paris, Jan. 24, 1841. Pianist, pupil of Türk at Halle and Clementi at Petrograd; lived as a concert-giver and teacher in Paris, Vienna, Petrograd and Dresden.—Works: 2 pf.-concertos; 3 string-quartets; vars. on a Russian theme, f. pf., vl. and vcl.; Polonaises, vars., fantasias, etc., f. pf., much in vogue at the time.

Ziani [ts'yah'nē], **Marco Antonio,** nephew of Pietro Andrea Z.; b. Venice, 1653; d. Vienna, Jan. 22, 1715. About 1700, Vice-Kapellm. at the Vienna court; in 1712, court Kapellm.—Comp. 45 operas and serenades, also 17 oratorios, for Venice and Vienna.—See Q.-Lex.

Ziani, Pietro Andrea, born Venice, about 1630; d. Vienna, 1711. In 1666 he succeeded Cavalli as 2d organist at San Marco; in 1677 he entered the service of Empress Eleonora at Vienna. A noted composer in his day, he wrote 21 operas for Venice, Bologna and Vienna; an oratorio, *Le lagrime della Vergine* (Venice, 1662); *Sacrae laudes a* 5 (op. 6, 1659; with 2 instrs. obbl. or ad lib.); sonatas for 3, 4, 5 or 6 instrs. (op. 7; 1691).—Cf. H. Kretzschmar, *Weitere Beiträge zur Geschichte der venezianischen Oper*, in 'Jahrb. Peters' (1910).—See also Q.-Lex.

Zichy [zĭt'chē], **Geza,** Count **Vasony-Keö,** born Sztára, Hungary, July 22, 1849. Son of an Hungarian noble, and passionately fond of music; he unfortunately lost his right arm at the age of 14 on a hunting expedition (Sept. 24, 1863), but by dint of unconquerable energy became a left-handed piano-virtuoso of astonishing and brilliant attainments, under the guidance of Mayrberger, Volkmann and Liszt (Pest). A member of the legal profession, and an incumbent of high positions, he has found time to give many concerts, and even to undertake extended pianistic tours, for charitable ends. On several occasions he played in public with Liszt an arrangement of the Rákóczy march for *three* hands. Until 1892 he was president of the Hungarian National Acad. of Music; Intendant of the National Theatre and Opera at Pest from 1890–4; now (1918) pres. of the National Cons. at Pest.—Works: A melodrama, *Die Geschichte einer Burg* (Vienna, 1889?); cantata *Dolores*, f. soli, ch. and orch. (1889); 4-act romantic opera *Alár* (Pest, 1896; succ.); 3-act opera *Meister Roland* (Pest, 1899; v. succ.); a ballet *Gemma* (Prague, 1903); a collection of studies and pf.-pieces for the left hand alone (publ. Paris), songs and part-songs. A great trilogy is completed, but has not yet been prod. (1. *Rákóczy* [1905]; 2. *Nemo* [1909]; 3. *Rodosto* [1912]).

Ziehn [tsēn], **Bernhard,** b. Erfurt, Jan. 20, 1845; d. Chicago, Sept. 8, 1912. St. at the teachers' seminary in Erfurt; taught 3 years at Mühlhausen; 1868–71, teacher of

higher mathematics and mus. theory at the German Lutheran School in Chicago; after that private teacher of theory. Publ. *System der Übungen für Klavierspieler* (1881); *Ein Lehrgang für den ersten Klavierunterricht* (1881); *Harmonie- und Modulationslehre* (1888; 2d ed. 1909; in Engl. as *Manual of Harmony: Theoretical and Practical*, 1907; valuable for the choice and range of the examples); *Kanonische Studien: Eine neue Kompositionstechnik* (1912; also in Engl.); contrib. articles on questions of theory to Ger. and Amer. mus. journals.

Ziehrer [tsē′-], **Karl Michael**, b. Vienna, May 2, 1843. Entirely self-taught in music; organized in 1863 a small orch., with which he made tours of Austria and Germany, introducing his own dances; with an increased orch. (50 players) he establ. regular series of popular concerts in Vienna, which have met with great success; in 1907 he was app. mus. dir. of the court balls; from the King of Rumania he received the title of R. Court Conductor. Has publ. nearly 600 marches and dances for orch. (some very popular: *Meeresleuchten*, *Evatöchter*, *Donauwalzer*, *Alt-Wien*, *Ziehrereien*, etc.) and prod. more than 20 operettas (*Die drei Wünsche*, *Ein tolles Mädel*, *Fesche Geister*, *Fremdenführer*, etc.).

Zielin′ski, Jaroslaw de, born Lubycza Krolewska, Galicia, Mar. 31, 1847. Pupil of Guniewicz and Mikuli (pf.) at Lemberg, Schulhoff (pf.) at Vienna, and Cerutti (voice) at Milan. In 1863, taking active part in the Polish revolution against Russia, he was severely wounded; came to America in 1864, enlisted in a Mass. regiment, and served to the end of the Civil War; in 1865 he establ. himself as teacher and concert-pianist in New York; lived in Grand Rapids (8 years) and Detroit; 1888–1910, in Buffalo, N. Y.; since then in Los Angeles, Cal., where he founded the Z. Trio Club. On his concert-programs American composers have always occupied a prominent place. Has publ. some graceful pf.-music (Prelude in D m., *At the Spring*, *Gavotte*, *Minuet*, *Bourrée*, *Dreams*, mazurkas, etc.); contrib. a series of articles on *Russian Music and Musicians* and *The Development of Music in Poland* to 'The Etude'; *The Poles in Music* (in vol. 18 of 'The Century Library of Music'); etc.

Zilcher [tsĭl′yher], **Hermann,** b. Frankfort-on-Main, Aug. 18, 1881. Had piano-lessons from his father, Paul Z., a music-teacher; later pupil of J. Kwast (pf.), I. Knorr and B. Scholz (comp.) at the Hoch Cons.; 1901–5, in Berlin as concert-pianist and teacher; 1905–8, teacher of pf. at the Hoch Cons., Frankfort; since then prof. of pf. at the Kgl. Akademie der Tonkunst in Munich; has made tours of Germany, Denmark, Holland, Spain and the U. S. (1905, with Franz von Vecsey).—Works: Op. 4, Suite in G for orch.; op. 9, concerto for 2 vls. and orch., in D m.; op. 11, vl.-concerto in B m.; op. 3, *Sicilienne* and *Steppentanz* for vl. and pf.; op. 7, *Melancholie* and *Tanz-Caprice* for 2 vls.; op. 8, 6 pcs. for pf. 4 hands; pf.-pcs. (op. 5 [*Humoresken*], 6, 26); songs (op. 10, 12, 13, 14, 25 [Dehmel cycle of 14 poems]); an opera, *Fitzebutze*, is publ., but has not been prod. In MS., 2 symphonies; *Nacht und Morgen*, for 2 pfs. and str.-orch.; a pf.-concerto; *Reinhart*, for soli, ch. and orch.—Cf. W. Altmann, *H. Z.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Zilo′ti, Alexander, eminent pianist and conductor; born Charkov, Oct. 10, 1863. Pupil of Zvierev (1873), N. Rubinstein and Tchaikovsky (1876–81) at the Moscow Cons., winning the gold medal. Pianistic début at Moscow, 1880; great success at the Leipzig 'Tonkünstlerversammlung' of 1883; st. for 3 years with Liszt at Weimar, and from 1887–90 was prof. at the Moscow Cons. For the next ten years he led a roving life on concert-tours, settling for short periods at Paris, Frankfort, Antwerp, Leipzig and Berlin; returned to Russia in 1901, conducting the concerts of the Moscow Philh. Soc. for the season of 1901–2; later cond. several of their concerts by invitation. In 1903 he organized in Petrograd his own orch., with which he gives annually 6–8 symph. concerts devoted chiefly to the works of Liszt and novelties by the younger Russian composers. Liszt regarded him as one of his most talented pupils. His pianistic tours of Russia, Germany, Belgium, France, England and America (1898–9) have been an uninterrupted succession of triumphs. He has publ. a coll. of pf.-pcs. from his concert-programs (with fingering and indications for pedalling); has arr. Bach's concerto in D for pf., vl., fl. and orch., and Vivaldi's Concerto in D m. for small orch.; also publ. *Meine Erinnerungen an Franz Liszt*, in 'Ztschr. I. M.-G.' (vol. xiv; July-Aug., 1913; tr. from the Russian by S. Korsunska).

Zimbalist [zĭm′-], **Efrem,** eminent violinist; b. Rostov, on the Don, Russia, April 9, 1889 [correct date; in letter to Ed.]. Began to study the violin with his father, Aaron Z., an orchl. cond.; 1901–7, at the Petrograd Cons. under Leopold Auer, graduating as winner of the gold medal and a scholarship of 1200 roubles. At his début in Berlin, Nov. 7, 1907 (Brahms concerto with the Philh. Orch.), he leaped into fame, the critics unanimously declaring him a star of the first magnitude; a month later he created a similar sensation in London, and within a year most of the musical centres of Europe had heard

him, and endorsed the estimate of the Berlin critics. For his Amer. début with the Boston Symph. Orch. (Oct. 27, 1911) he was unfortunate in his choice of Glazunov's A minor concerto, op. 82, a dull and lengthy work (which, incidentally, on that occasion had its first perf. in America); in spite of this handicap his superior qualities as an executant and interpreter were recognized, and before the completion of his first season he had become an established favorite. The greater part of the next 3 years he spent in the U. S., appearing with all the important orchestras, at festivals and in numerous recitals; since the outbreak of the war he has not left this country. On June 15, 1914, he married the soprano Alma Gluck (q. v.) in London. A fine pianist, he has frequently been heard as accompanist at his wife's recitals.—Z.'s most striking quality is his extraordinary maturity; this explains his phenomenal success. A boy of 18 not merely overcoming the technical difficulties, but mastering the contents of the immense Brahms concerto, was something so novel that the critics were swept off their feet. In Z.'s case no allowance was ever made for his youth; from the beginning he was measured by the highest artistic standard.—He has comp. *Slavic Dances* for vl. and orch., *Suite in the Old Style* for vl. and pf., and songs.

Zim'merman, Pierre-Joseph-Guillaume, famous pf.-teacher; born Paris, Mar. 19, 1785; d. there Oct. 29, 1853. The son of a Paris pf.-maker, he entered the Cons. in 1798, studying under Boieldieu, Rey, Catel and Cherubini; won 1st prize for pf.-playing in 1800, and for harmony in 1802; became pf.-prof. at the Cons. in 1816, and retired on pension in 1848. Chevalier of the Legion of Honor, 1848. Among his many pupils were Alkan, Marmontel, Prudent, Ravina, Lacombe, Dejazet, Lefebvre, Ambroise Thomas, etc.—Works: 3-act comic opera *l'Enlèvement* (Opéra-Comique, 1830); 2 pf.-concertos; a pf.-sonata, op. 5; 24 Études, op. 21; *Les délices de Paris*, a book of contredanses w. variations; rondos, fantasias, etc., f. pf.; 6 colls. of vocal romances, w. pf.-accomp.; and his chief work, the great *Encyclopédie du Pianiste*, a complete method for piano, Part iii of which is a treatise on harmony and counterpoint.—Cf. J. B. Labat, *Z. et l'École française de piano* (Paris, 1865).

Zim'mermann, Agnes, fine pianist; b. Cologne, July 5, 1847. Pupil at the London R. A. M. of Potter and Pauer (pf.) and Steggall and G. Macfarren (comp.); twice won the King's Scholarship (1860, '62), and also the silver medal. Pianistic début at the Crystal Palace, 1863; at the Gewandhaus, Leipzig, 1864; also toured England and Germany, and won high repute as an interpreter of classic compositions.—Works: A pf.-trio in D m., op. 19; 3 vl.-sonatas (op. 16, D m.; op. 21, A m.; op. 23, G m.); vcl.-sonata in G m., op. 17; a pf.-suite, op. 22; 2 pieces, op. 18; other pf.-pieces; and has edited the sonatas of Mozart and Beethoven, and the complete pf.-works of Schumann (for Novello).

Zim'mermann, Anton, born Presburg, 1741; d. there Oct. 8, 1781. Kapellm. to Prince Batthyány, and organist at Presburg Cath.—Publ. 9 sonatas f. pf. and violin (op. 1, 2); pf.-concerto (op. 3); *Die Belagerung von Valenciennes* f. pf. and violin; 6 string-quartets; 6 violin-duos; and the Singspiel *Andromeda und Perseus* (Vienna, 1781); other works MS.—See Q.-Lex.

Zingarel'li [tsĭn-], **Nicola Antonio,** celebrated composer of dramatic and sacred music; b. Naples, April 4, 1752; d. Torre del Greco, n. Naples, May 5, 1837. A student at the Cons. di Loreto, where Fenaroli was his teacher in composition, from 1759–69, he completed his studies under Speranza. His first opera, *I quattro pazzi*, prod. at the Cons. in 1768, was followed by *Montezuma* (Teatro San Carlo, 1781); neither had much success, and he was obliged to support himself by lesson-giving until *Alsinda*, prod. at La Scala, Milan, in 1785, brought him fame and commissions; altogether he produced 34 operas, among which *Giulietta e Romeo* (Milan, La Scala, Jan. 30, 1796) is considered his masterpiece. He spent much of his time in journeying from place to place for the rehearsal and production of his operas. In 1792 he was app. maestro di cappella at Milan Cathedral; in 1794, at the 'Santa Casa' in Loreto; and in 1804, at St. Peter's, Rome. In all these positions he wrote a great deal of church-music. In 1811, for refusing to conduct a Te Deum to celebrate the birthday of Napoleon's son, the 'King of Rome,' he was imprisoned at Civitavecchia, and later transported to Paris by order of Napoleon, who set him at liberty and liberally paid him for a mass written in Paris. As Fioravanti had meanwhile become maestro at St. Peter's, Z. repaired to Naples, and in 1813 became Director of the royal 'Collegio di Musica'; in 1816 he succeeded Paisiello as maestro at the Cathedral. As Director he was very conservative in his views, and displayed little energy; but as a teacher he had excellent success, among his pupils being Bellini, Mercadante, Carlo Conti, Lauro Rossi and Morlacchi. His operas, interpreted by the finest singers of the time (Catalani, Crescentini, Grassini, Marchesi and Rubinelli), had immense vogue. He wrote a vast amount of church-music, much appreciated in Italy, more particularly the collection 'Annuale di

Zingarelli' (or 'Annuale di Loreto'), a series of masses for every day in the year (there are 38 f. male ch. and orch., about 20 solemn masses, 7 f. double choir, 66 with organ, 25 *a* 2–3 w. orch., etc.); also a 4-part Miserere 'alla Palestrina' (1827); furthermore, 73 Magnificats, 28 Stabat Maters, 21 Credos, many Te Deums, motets, hymns, etc.; 3 oratorios; also solfeggi, arias, organ-sonatas, a string-quartet, etc.—Cf. R. Liberatore, *Necrologia di N. Z.*, in 'Annali civili del Regno delle due Sicilia' (1837); F. Florimo in vol. ii of *La scuola musicale di Napoli* (Naples, 1880).—See also Q.-Lex.

Zingel [tsĭng'-], **Rudolf Ewald,** b. Liegnitz, Sept. 5, 1876. Began to study the pf. at the age of 5; 1896–7, st. at the Kgl. Hochschule in Berlin, acting at the same time as organist at the Garnisonkirche in Spandau; 1899–1907, cond. of the 'Singakademie' and the 'Philh. Gesellschaft,' and org. at the principal church in Frankfort-on-Oder; since then Musikdir. at Greifswald Univ., cond. of the academic mixed chorus 'Guilelmia,' and org. at St. Nikolai.—Works: The operas *Margot* (Frankfort-on-Oder, 1902) and *Persepolis* (Rostock, 1909); an operetta, *Liebeszauber* (Stralsund, 1908); *Freudvoll und leidvoll*, symphonic poem, op. 72; overture to Kleist's *Der zerbrochene Krug; Der wilde Jäger*, secular oratorio (after J. Wolff); 6 sacred cantatas for male ch. and str.-orch., *Weihnachten, Ostern, Pfingsten, Reformationsfest, Busstag, Totenfest; Pedalstudien* and pcs. for organ; male choruses; numerous pf.-pcs. and songs.

Zinkeisen [tsĭnk'ī-zĕn], **Konrad Ludwig Dietrich,** born Hanover, June 3, 1779; d. Brunswick, Nov. 28, 1838. Trained by his father, and by Rode at Wolfenbüttel; 1801–3, in a regimental band at Lüneburg; then leader, under Forkel, of the Academical Concerts at Göttingen; 1819, chamber-musician in the Brunswick court orch.—Works: 4 overtures; 6 violin-concertos; a Duo concertante f. violin and viola; vars. f. violin w. string-trio; 2 duets f. violin and viola; 3 string-quartets; vars. f. flute w. string-quartet; a concerto f. oboe; do. f. clar.; do. f. basset-horn; do. f. bassoon; pieces f. clar. w. orch.; do. f. oboe w. string-quartet; vars. f. 2 horns w. orch.; military music; part-songs f. mixed and male chorus.

Zirges [tsēr'-], **Hortensia.** See SCHLETTERER, HANS MICHEL.

Zoel'ler [tsöl'ler], **Carli,** born Berlin, Mar. 28, 1840; d. London, July 13, 1889. Pupil of H. Ries (vln.), W. Gärich (harm.), and Grell (cpt.), at the R. Academy, Berlin. Travelled with German opera-troupes; settled in London 1873; in 1879, bandmaster of the 7th (Queen's Own) Hussars, Distinguished composer; member of the R. Accad. di S. Cecilia, Rome, 1884; hon. mem. R. Istituto Mus., Florence, 1885; Fellow of the London Soc. of Sciences, Arts, etc., 1886.—Works: Comic operetta *The Missing Heir;* lyrical monodrama *Mary Stuart at Fotheringay;* scene f. sopr. w. orch., *The Rhine King's Daughter;* 4 overtures; other orchl. pieces; *Concerto dramatique* f. violin; quintet f. flute, oboe, clar., horn and pf.; string-quartet; other instrl. music; church-music; songs. Wrote *The Viole d'amour, Its Origin, History, etc.;* edited 'The United Service Military Band Journal.'

Zoellner [tsöl'-], **Joseph,** Sr., violinist; b. Brooklyn, N. Y., Feb. 2, 1862. During his parents' residence at Aschaffenburg he began to study pf. and vl. at the Musikschule there under Ostermeyer and Hegner (1872); then st. vl. with Lorenzen and Th. Jacoby in New York, and later (1890) with Henri Petri in Dresden; 1882–1903, dir. of his own music-school in Brooklyn; 1903–6, in Stockton, Cal.; lived in Brussels from 1907–12 as head of the vl.-dept. at the École Communale (Etterbeek, n. Brussels, 1909–10) and member of the 'Orchestre Durand' (1910–2). During his stay there he organized with two sons and a daughter the Z. Quartet, which was first heard at César Thomson's private soirées; public appearances in Brussels were followed by visits to other cities of Belgium, and to Paris and Berlin. Since 1912 the family has lived in New York, making annual tours from coast to coast and through Canada. —The members of the Quartet are: (1) **Joseph Z.,** Sr., vla. (2) **Joseph Z.,** Jr., vcl.; b. Brooklyn, Oct. 26, 1886; pupil in Brussels of de Greef and J. Wieniawski (pf.), Gaillard and Gérardy (vcl.), Du Soleil and P. Gilson (harm.). (3) **Antoinette Z.,** 1st vl.; b. Brooklyn, Dec. 1, 1891; pupil of her father, and in Brussels of H. van Hecke and César Thomson (vl.) and von zur Mühlen (voice). (4) **Amandus Z.,** 2d vl.; b. Brooklyn, Nov. 7, 1892; same teachers for vl. as his sister.

Zois [tsois], **Hans,** Freiherr von **Z.-Edelstein,** b. Graz, Nov. 14, 1861; comp. of the opera *Der Venezianer* (Graz, 1892); the operettas *Colombine* (ib., 1887), *Der Jakobiner* (ib., 1890), *Klotildens Hochzeit* (Ratisbon, 1898); a fantastic ballet, *Erlkönig;* pf.-pcs. (op. 125, *Dorfszenen;* op. 126, *Ballszenen*); songs.

Zöll'ner [tsöl'ner], **Andreas,** born Arnstadt, Dec. 8, 1804; d. Meiningen, Mar. 2, 1862, as musical director. Publ. popular part-songs for male voices (over 100 op.-numbers).

Zöll'ner, Heinrich, son of Karl Friedrich Z.; b. Leipzig, July 4, 1854. Was intended for the law, but studied 1875–7 at the Leip-

zig Cons. under Reinecke, Jadassohn, Richter and Wenzel; in 1878, Mus. Dir. at Dorpat Univ.; in 1885, cond. of the Cologne 'Männergesangverein,' also teaching at the Cons., and conducting the Cologne 'Gesangverein' (mixed chorus), the 'Wagner-Verein,' and the Musical Society. In 1889, with a picked male chorus, he undertook a most successful tour to the chief cities of Italy. In 1890 he became the conductor of the New York 'Deutscher Liederkranz'; in 1898 he was called to Leipzig as Kretzschmar's successor as University Mus. Dir. and cond. of the 'Paulinerchor' (Univ. male choral union); in 1902 he succ. Reinecke as prof. of comp. at the Cons.; 1903, mus. critic of the 'Leipziger Tageblatt'; made Kgl. Prof. in 1905; since Jan. 1907 in Antwerp as 1st Kapellm. at the Flemish Opera.—Works: The operas *Frithjof* (Cologne, 1884); *Die lustigen Chinesinnen* (ib., 1886); *Faust* [after Goethe] (ib., 1887); *Matteo Falcone* (New York, 1894); the 'Kriegsduologie' *Im Jahre 1870*, consisting of two 2-act operas, (1) *Bei Sedan* (Leipzig, 1895) and *Der Überfall* (Dresden, 1895); the musical comedy *Das hölzerne Schwert* (Kassel, 1897); *Die versunkene Glocke* (Berlin, 1899); *Der Schützenkönig* (Leipzig, 1903); *Zigeuner* (Stuttgart, 1912). Z. has written his own libretti, excepting *Der Schützenkönig*.—Choral works w. orch.: Op. 12, *Die Hunnenschlacht*, soli and male ch.; op. 13, *Morgengesang im Kriege*, male ch.; op. 14, *Das Fest der Rebenblüte*, soli and male ch.; op. 23, *Wanderers Sturmlied*, do.; op. 24, *Zum Lutherfeste*, double ch.; op. 30, *Kolumbus*, male ch. and soli; op. 39, *Lied fahrender Schüler*, male ch.; op. 50, *Hymnus der Liebe*, bar. solo and mixed ch.; op. 53, *König Sigurd Ring's Brautfahrt*, male ch.; op. 55, *Indianischer Liebesgesang* from 'Hiawatha,' do.; op. 61, *Die Meerfahrer*, sop. solo and male ch.; op. 62, *Heldenrequiem*, do.; op. 70, *Königsode*, male ch.; op. 75, *Zwei Sprüche*, do.; op. 77, *Heerschau*, do.; op. 90, *Bonifacius*, sop. and bar. soli and male ch.; op. 97, *Der deutsche Michel*, male ch.; op. 101, *Aventiure*, do.; op. 107, *Robespierre*, do.; op. 111, *Fahnenschwur*, do.; op. 113, *Totentanz*, do.; op. 114, *Talismane*, double male ch.; op. 115, *Angelus*, male ch.; op. 125, *Die Leipziger Schlacht*, do.; op. 131, *Aus den Freiheitskriegen 1813–4*, do.; op. 133, *Deutschland und seine Kinder*, do.; *Die neue Welt*, cantata for sop. and bar. soli and male ch. (won prize at the Cleveland, O., Sängerfest, 1892). Choral works with military band (op. 34, 38, 52, 84, 86). Many fine male choruses a capp., and songs.—Instrl. works: Op. 15, *Sommerfahrt*, episode for str.-orch.; op. 20, Symphony No. 1, in E♭; op. 46, *Elegie* for vl. and orch.; op. 83, *Waldfantasie* for orch.; op. 88, *Unter dem Sternenbanner*, overture; op. 95, *Serenade* for flute and str.-orch.; op. 91, str.-quartet in C m.; op. 100, Symphony No. 2, in F; op. 130, do. No. 3, in D m. Also publ. a poem, *Beethoven in Bonn. Ein Sang vom Rhein* (1898).—Cf. E. Segnitz, *H. Z.*, in vol. ii of 'Monographien moderner Musiker' (Leipzig, 1907).

Zöll'ner, Karl Friedrich, born Mittelhausen, Thuringia, Mar. 17, 1800; d. Leipzig, Sept. 25, 1860. He studied at the Thomasschule, Leipzig, under Cantor Schicht, from 1814; renouncing theology for music, he became a vocal instructor at the 'Ratsfreischule' in 1820, and in 1822 organized a musical institute with his friend Hemleben, with choral practice every Sunday. In 1830 he began writing male choruses; in 1833 he founded a 'Liedertafel' known as the 'Zöllner-Verein' [see ZELTER], a male choral society whose organization was soon imitated elsewhere. In 1859, 20 of these societies held a grand mus. festival at Leipzig; after his death they united to form the 'Zöllner-Bund.' In 1868 a monument to his memory was erected in the Rosenthal, Leipzig. Z. was one of the most famous among German composers of part-songs for male chorus; besides these, he wrote motets, songs for mixed chorus and songs w. pf.-accompaniment.

Zöll'ner, Karl Heinrich, born Öls, Silesia, May 5, 1792; d. Wandsbeck, n. Hamburg, July 2, 1836. He toured Germany as an organ-virtuoso, etc., until 1833, then settling in Hamburg.—Works: *Kunz von Kaufungen*, opera (Vienna, 1825?); a melodrama, *Ein Uhr;* publ. masses, motets, psalms, part-songs, organ-pieces, a pf.-sonata, a 4-hand do., other pf.-music, a method f. pf., a violin-sonata, etc.

Zo'lotariev [-yŏhf], **Vassily Andreievitch,** b. Taganrog, Feb. 23, 1879. Pupil of Krasnokutsky (vl.) and Liadov, Balakirev and Rimsky-Korsakov (comp.) in Petrograd; since 1900 teacher of comp. at the Moscow Cons.—Works: For orch., op. 4, *Fête villageoise*, overture; op. 7, *Rapsodie hébraïque;* op. 8, Symphony in F# m.; op. 22, *Fantasie-Ouvertüre;* Chamber-music, op. 2, Suite in A m. (in form of vars.) for vl. and pf.; op. 5, str.-quartet in D; op. 6, do. in A m.; op. 13, pf.-quartet in D; op. 19, str.-quintet in F; op. 25, str.-quartet in D; op. 28, pf.-trio in E m.; op. 33, str.-quartet in B♭; a pf.-sonata, op. 10; Russian and German songs.

Zopff, Hermann, born Glogau, June 1, 1826; d. Leipzig, July 12, 1883. After taking the degree of *Dr. phil.*, and studying agriculture, he entered the Stern Cons., Berlin, in 1850; later founded an 'Opernakademie,' an 'Orchesterverein,' etc., in Berlin; went to Leipzig in 1864, became co-editor of the 'Neue Zeitschrift für Musik,' and editor-in-chief

after Brendel's death in 1868. For his activity on the committee of the 'Allgemeiner deutscher Musikverein' he received the title of Professor.—Works: Op. 22, *Brauthymne* for ten. solo, ch. and small orch.; op. 23, *Deutscher Triumphgesang* for male ch. and brass instrs.; op. 25, *Anbetung Gottes* for soli, ch., org. and orch.; *Asträa, oder Das Evangelium der Tat* for soli, ch. and orch.; op. 31, overture to Schiller's *Wilhelm Tell*, 'in Form einer grösseren symph. Dichtung'; op. 33, *Deutsche Festouvertüre;* op. 35, *Drei Idyllen* for small orch.; op. 39, *Gesangsstück* for vcl. and orch.; op. 47, *Fünf Choralvorspiele* for org.; pf.-pcs., male choruses and songs. Two operas, *Makkabäus* and *Mohammed*, were publ., but not prod.—Wrote *Ratschläge für angehende Dirigenten* (1861); *Grundzüge einer Theorie der Oper* (vol. i, 1868).

Zschocher [tchŏh'her], **Johann,** born Leipzig, May 16, 1821; d. there Jan. 6, 1897. Excellent pianist, pupil of J. Knorr, Th. Kullak, Henselt and Liszt; noted teacher; founder (1846) of the 'Zschocher'sches Musik-Institut' at Leipzig, which is still flourishing (1918); present dir., Th. Raillard.

Zucca [tsŏŏ'kăh], **Mana** (real name **Zuckermann**), pianist and composer; b. New York, Dec. 25, 1891. St. in New York with Alexander Lambert (pf.) and Hermann Spielter (comp. and orch.), in London with Vogrich (do.), in Berlin with Godowsky and Busoni (pf.), and singing with von zur Mühlen in London and Paris; was exhibited in the U. S. as a pianistic prodigy, playing a Beethoven concerto with the N. Y. Symph. Orch. in 1899; made her stage début (sop.) at London in the leading part of Lehár's *Count of Luxembourg* (1914); also sang in N. Y. in light opera; recently she has come forward as a succ. composer, and has shown herself an admirable interpreter (as pianist and singer) of her own works; in the latter capacity she has also appeared in Europe. Has comp. a musical comedy, *Nerves; Fugato humoresque* for orch. (prod. by Russian Symph. Orch. and N. Y. Philh. Soc.), *Novelette* for do.; over 100 songs and pcs. for pf., vl. and pf., vcl. and pf.

Zuelli [tsŏŏ-ĕhl'lē], **Guglielmo,** b. Reggio Emilia, 1859. From 1894–1911, dir. of the R. Cons. at Palermo, since then do. of the R. Cons. at Parma. Comp. of the opera *La Fata del Nord* (Milan, 1884; Sonzogno prize); *Il Profeta di Korassan*, opera-ballet in 4 acts; *Inno alla Notte* for soli, ch. and orch.; 2 symphonies; *Un Saluto al Mare*, symphonic poem; *Il Canto del Coaro Romagnuolo*, symphony-overture; a str.-quartet and minor pcs. for strs.; fugues for org.; songs.

Zumpe [tsŏŏm'pĕ], **Hermann,** born Taubenheim, Upper Lusatia, April 9, 1850; d. Munich, Sept. 4, 1903. After graduating from the Seminary at Bautzen, he taught for a year at Weigsdorf, and from 1871 at the Third Bürgerschule, Leipzig, also playing the triangle in the City Theatre, and studying music under Tottmann. From 1873–6 he was with Wagner at Bayreuth, aiding in the preparation of the *Nibelung* scores; was thereafter Kapellm. in theatres at Salzburg, Würzburg, Magdeburg, Frankfort and (1884–6) Hamburg. After some years spent in teaching, coaching opera-singers, and composing, he was app. court Kapellm. at Stuttgart in 1891; in 1893 he succeeded Faiszt as cond. of the 'Verein für klassische Kirchenmusik'; and in 1895 was called to Munich as court Kapellm.; 1897–1900, Hofkapellm. in Schwerin; returned to Munich in 1900 as 'Generalmusikdir.'—Works: Opera *Anahra* (Berlin, 1881); romantic comic opera *Die verwunschene Prinzessin* (not perf.); 3-act operetta *Farinelli* (Hamburg, 1886); 3-act operetta *Karin* (ib., 1888); operetta *Polnische Wirtschaft* (ib., 1889); 3-act opera *Sawitri* (posth.; Schwerin, 1907); 3-act opera *Das Gespenst von Horodin* (posth.; Hamburg, 1910); also an overture to *Wallensteins Tod;* songs.

Zumsteeg [tsŏŏm-stāg'], **Johann Rudolf,** b. Sachsenflur, Odenwald, Jan. 10, 1760; d. Stuttgart, Jan. 27, 1802. As a pupil of the 'Karlsschule,' he was intimate with Schiller. He intended to become a sculptor, but developed under the teachings of Kapellm. Poli and others into an excellent 'cellist and composer; in 1792 he succeeded Poli as court Kapellm. He prod. 8 operas at Stuttgart, 4 of which are publ. in pf.-score (*Elbondokani, Die Geisterinsel, Zalaor* and *Das Pfauenfest*); choruses to Schiller's *Räuber;* 21 church-cantatas; a 'cello-concerto, duos f. 'celli and 'cello-sonatas. But it is chiefly as a ballade-composer, the precursor of Loewe and Schubert, that he will be remembered; he wrote 20 ballades for solo voice with pf.-accomp., including Schiller's *Maria Stuart, Ritter Toggenburg,* Bürger's *Lenore,* Goethe's *Colma, Des Pfarrers Tochter von Taubenhayn,* etc. —Cf. L. Landshoff, *J. R. Z. Ein Beitrag zur Geschichte des Liedes und der Ballade* (Berlin, 1902); A. Sandberger, *Z. und Schubert,* in 'Münchener Allgem. Ztg.' (July 15, 1906).

Zur Mühlen, Raimund von, distinguished tenor concert-singer; b. Livonia, on his father's estate, Nov. 10, 1854; d. London, June 1, 1918. Pupil of the Hochschule in Berlin, of Stockhausen at Frankfort and of Bussine at Paris. He excelled as a singer of German Lieder, especially Schubert's and Schumann's (which he st. with Mme. Schumann). It was he who introduced into London the 'song-recital' (Liederabend; programs devoted exclusively to songs). Visited London

for the first time in 1882, and several times since; lived there many years, highly esteemed as a singing-master.

Zur Nie'den, Albrecht, composer; born Emmerich-on-Rhine, Mar. 6, 1819; d. Duisburg, April 14, 1873. A theological student at Bonn, his love of music prevailed; he studied under Fr. Schneider at Dessau, then taught at Bonn (where Joseph Brambach was his pupil), and in 1850 settled in Duisburg as musical director, conducting many grand choral works with great success.—He publ. the 'lyrisch-dram. Gesang' *Die Sage von der Martinswand; Der blinde König* [Uhland]; and *Das Grab im Busento;* all for soli, chorus, and orch.; (in MS. are *Königin Esther, Die schöne Magelone,* etc., f. do.); also a *Deutscher Marsch* f. pf. 4 hands; songs; etc.

Zuschneid [tsōō'shnīt], **Karl,** born Oberglogau, Silesia, May 29, 1854. Pupil of Lebert and Stark (pf.) and Faiszt (comp.) at the Stuttgart Cons.; lived as teacher and cond. of choral societies in Göttingen (1879–89), Minden (1889–97) and Erfurt (1897–1907); since then dir. of the Hochschule für Musik in Mannheim; made Kgl. Prof. in 1914.—Works: For male ch. and orch., op. 20, *Hermann der Befreier;* op. 22, *Lenzfahrt;* op. 71, *Sängergebet;* for mixed ch. and orch., op. 41, *Deutschlands Erwachen;* op. 50, *Die Zollern und das Reich,* festival cantata; op. 53, *Unter den Sternen;* Psalm 49 for male ch. a capp., op. 40; motets for do., op. 39; *Konzertstück* for vl. and orch., op. 46; pcs. for str.-orch.; choruses a capp.; pf.-pcs.; songs; also a *Theoretisch-praktische Klavierschule,* and a *Methodischer Wegweiser für den Klavierunterricht.*

Zvonař [zvŏh'năhrsh], **Joseph Leopold,** b. Kublov, n. Prague, Jan. 22, 1824; d. Prague, Nov. 23, 1865. Pupil of, teacher in, and finally Director of, the Prague Organ-School. In 1859, Director of the Sophien-Akademie; in 1863, choirmaster of the Trinitatiskirche, and music-teacher in the 'höhere Töchterschule' [school for young ladies]. He publ. the first treatise on harmony in the Bohemian language (1861); wrote an opera, *Zabój* (not perf.); *Der Ritt zum Elfenstein* for soli, ch. and orch. (op. 26); a Requiem for ch. and organ (op. 36); pf.-pcs. (op. 2, *Impromptu;* op. 3, *Loreley;* op. 10, sonata; etc.); male choruses; songs.

Zweers [zwārs], **Bernard,** born Amsterdam, May 18, 1854. Pupil of the Cons. there, later of Jadassohn in Leipzig (1881); prof. of theory at the Amsterdam Cons. since 1895.—Works: 3 symphonies (No. 3, *An mein Vaterland*); incid. music to *Gijsbrecht van Amstel; Kroningscantate* for sop. and tenor soli, ch. and orch.; *St. Nicolasfeest,* children's cantata; *Kosmos* (Psalm 104) for ch. and orch.; *Ons Hollandsch* for male ch. and orch.; masses, choruses and songs.

Zwin'tscher [tsvĭn'cher], **Bruno,** born Ziegenhain, Saxony, May 15, 1838; d. Oberlössnitz, n. Dresden, Mar. 4, 1905. Pianist; pupil of Julius Otto at Dresden for two years; then 1856–9, at the Leipzig Cons., of Plaidy and Moscheles (pf.), Richter, Hauptmann and Rietz (harm. and comp.); in 1875 he was app. teacher of pf.-playing there (resigned 1896); from then in Dresden in great demand as a private teacher.—Publ. *Technische Studien* (a continuation of Plaidy; Engl. tr. by C. H. Porter) and *Schule der Ornamentik* (also in Engl.).

Zwyssig [tsvĭs'-], **Alberich,** born Bauen, Switzerland, Nov. 17, 1808; d. in the Cistercian monastery at Mehrerau, Nov. 18, 1854. Entered the Order of the Cistercians in 1826 (giving up his real name, Joseph, for the monastic name A.); was Kapellm. in the monasteries of Wettingen, Zug, Wurmbach and (shortly before his death) Mehrerau. His *Schweizer Psalm* for male ch. a capp. (1841) attained the popularity of a national hymn; wrote sacred and secular choruses a capp. and some church-music with organ.—Cf. B. Widmann, *A. Z. als Komponist* (Zurich, 1905).

APPENDIX

ADDITIONS AND CORRECTIONS

Abendroth, Hermann, succeeded Steinbach as cond. of the Gürzenich concerts in Cologne (1914).

Abert, Johann Joseph. Cf. H. Abert, *J. J. A. Sein Leben und seine Werke* (Leipzig, 1916).

Acuto. Pen-name of FEDERICO POLIDORO.

Adlam, Sofie N. See MANSFIELD, ORLANDO.

d'Albano, Ippolito. Pen-name of GIROLAMO ALESSANDRO BIAGGI.

Albeniz, Isaac. Of his trilogy *King Arthur* only the first drama, *Merlin*, was completed. —Cf.G. Jean-Aubry, *I. A.*, in 'M. T.' (Dec., 1917); H. Klein, *A.'s Opera ,Pepita Jimenez'* (ib., March, 1918).

d'Albert, Eugen. His opera, *Die verschenkte Frau*, was prod. in 1913; instead of *Tote Augen*, read *Die toten Augen*. At the R. Opera in Berlin *Tiefland* was given more than 400 times up to 1917 (Amer. première at M. O. H., Nov. 23, 1908). His latest opera, *Der Stier von Oliveira*, is to be prod. at the R. Opera, Berlin, in Oct., 1918. He is Kgl. Prof., Hofrat, and member of the Kgl. Akademie der Künste; decorated with 16 orders. Married Fritzi Jauner in Vienna in Dec., 1913; since 1912 living in Zurich.

Algarotti, Francesco. Cf. R. Northcott, *F. A. A Reprint of His 'Saggio . . . .' and a Sketch of His Life* (London, 1918).

Allen, Hugh Percy, b. Reading, Engl., Dec. 23, 1869. Pupil there of Dr. F. Read; at 11 he acted as org. at the Ch. of the Saviour; then org. successively at Tilehurst Ch. (1884), Eversley Parish Ch. (1886), asst.-org. at Chichester Cath. (1887), org. at Christ's Coll., Cambridge (1892), St. Asaph Cath. (1897) and Ely Cath. (1898); since 1901 org. at New Coll., Oxford; for many years he was cond. of the Oxford Bach Choir, now do. of the London Bach Choir; 1908–18, also dir. of music at University Coll., Reading; Mus. Doc., Oxon., 1898. In 1918 he succ. Sir Walter Parratt as prof. of music at Oxford.

Allen, Nathan H., b. April 14, 1848; resigned as org. of the Centre Ch. in 1906; 1906–11, org. of Piedmont Ch., Worcester; since then living again in Hartford as teacher of singing and choral cond.; 1916, asst.-cond. of the Norfolk Festival chorus.

Alt'schuler, Modest, b. Mogilev, Russia, Feb. 15, 1873. Had his first instruction on the vl., but later took up the 'cello; 1884–6, pupil of Gobelt (vcl.) at the Warsaw Cons.; winning a scholarship at the Moscow Cons., he studied there under Fitzenhagen (vcl.), Arensky, Safonov and Tanieiev (comp.), graduating in 1890 as winner of the silver medal. After touring Russia for some years with his own trio, he settled in New York as an orchestral player and teacher; in 1903 he organized the Russian Symph. Orch. (first concert, Jan. 7, 1904), of which he has been cond. since. From the beginning the concerts met with marked success, so that soon extended tours, covering the entire U. S. and Canada, were undertaken. The orch. was founded for the express purpose of introducing the works of modern Russian composers, and in this it has been conspicuously successful; among the composers whose orchl. works had their first Amer. performance under A. are Ippolitov-Ivanov, Liadov, Rachmaninov, Vassilenko, Konius, Spendiarov, Skriabin, etc.; among the artists who made their Amer. début with this orch. are Elman, Lhévinne, Rachmaninov, Skriabin, Alshevsky, Volavy, etc. Worthy of special mention is the first complete perf. anywhere of Skriabin's *Prométhée, le Poème du Feu*, op. 60, with a specially built 'color-keyboard' (N. Y., Mar. 20, 1915).

Apthorp, William Foster. Add to list of works *The Opera, Past and Present* (1901).

Armbruster, Karl, d. London, June 10, 1917.

Arnold, Richard, d. New York, June 21, 1918.

Asantchevsky, Michail Pavlovitch. The correct transliteration is AZANTCHEVSKY.

Aubert, Louis-François-Marie, b. Paramé, Ille-et-Vilaine, Feb. 15, 1877. St. at the Paris Cons. with Diémer and Fauré (pf.) and Lavignac (comp.); living in Paris as a teacher. Has written an opera, *La Forêt bleue* (Paris, 1906; Boston, Mar. 8, 1913); *Fantaisie* for pf. and orch.; *Suite brève* for orch.; several books of songs.

Auer, Leopold, made his first tour of America in 1918; début in recital at New York, Mar. 23; eng. for a special course at the Chicago Mus. Coll. (Sept.-Oct.).

Austin, John Turnell, famous organ-builder; b. Poddington, Bedfordshire, Engl., May 16, 1869; came to the U. S. in 1889, and worked for 3 years in the organ-factory of Farrand & Votey, Detroit; having secured a patent upon the principle of the Universal Wind Chest, he became connected with Clough & Warren as dir. of the pipe-organ dept. After the factory had been destroyed by fire he organized in Hartford, Conn. (Mar. 3, 1899), the 'Austin Organ Co.', which in a short time won a place among the foremost firms in America. Prominent among its 40 patents are those covering the A. Console and Adjustable Combination Action (first issued Oct. 13, 1914), which have been important factors in the recent revolution in organ-building. The firm was awarded the gold medal at the Jamestown (1907) and Panama (1915) Expositions. Among the more than 700 instruments erected in all parts of the U. S. some of the finest are those at the City Hall, Portland, Me. (91 stops); Medinah Temple, Chicago (94); Hotel Astor, New York (91); Auditorium, Los Angeles (78); Auditorium-Armory, Atlanta (72); Panama-Pacific Expos., San Francisco (114); Mormon Tabernacle, Salt Lake City (124). The present (1918) officers of the company are: Pres., John T. Austin; Vice-Pres., Basil G. Austin; Treas., John S. Camp; Sec., Waldo S. Pratt.

Baldwin, Samuel Atkinson, b. Lake City, Minn., Jan. 25, 1862. He received his first mus. education from local teachers in St. Paul; from 1880–4 pupil at Dresden Cons. of J. L. Nicodé (pf.), G. Merkel (org.), W. Rischbieter (cpt.) and F. Wüllner (comp.); returning to the U. S. in 1885, he was app. org. of Plymouth Ch., Chicago, where he remained till 1899, when he went to St. Paul as org. of the People's Ch.; in 1895 he settled in New York; org. Ch. of the Intercession, 1895–1902, and Holy Trinity Ch. (Brooklyn), 1902–11. Since 1907 he has been prof. of mus. and org. at the College of the City of N. Y. His public recitals on the magnificent instrument in the Great Hall soon spread his fame over the country, so that to-day he is recognized as one of the foremost concert-organists; on May 28, 1916, he gave his 500th recital at the College; has also conducted choral societies in St. Paul, Minneapolis and New York; F. A. G. O.—Works: A pf.-trio; str.-quartet in B m. (1883); Psalm XVIII f. soli, ch. and orch. (1884); *A Journey in Norway*, conc.-overt. (1887); *The Triumph of Love*, cantata (1892); *A Summer Idyl*, suite f. orch. (1895); Symphony in C m. (1895); songs; sacred music (of which an anthem, *Tarry with me*, has attained wide popularity).

Balling [bähl'-], **Michael,** b. Heidingsfeld, n. Würzburg, Aug. 29, 1866. As a boy he sang in church, where his fine voice attracted attention and won him a scholarship at the Kgl. Musikschule in Würzburg; there he st. vla. for 4 years under H. Ritter, and won as a prize a fine instrument given by King Ludwig II; began his career as vla.-player in the Mayence munic. orch.; then in the court orch. at Schwerin; in 1886 app. first vla. in Bayreuth; on various occasions he played chamber-music with Rubinstein and Brahms. About 1890 he went to Nelson, New Zealand, where he establ. a music-school (still flourishing, 1918) and organized an orch. and a choral soc.; in 1895, he toured England as mus. dir. for F. R. Benson's prod. of *Midsummer Night's Dream;* 1896, asst.-cond. in Bayreuth. Having served a year as chorusmaster at the Stadtth. in Hamburg, he was called as 1st Kapellm. to Lübeck, where he distinguished himself by giving the entire *Nibelungen* without cuts; then in similar capacity in Breslau; in 1903, he succ. Mottl as 1st Kapellm. at the opera in Karlsruhe, and cond. of the symph. concerts; visited Spain in 1906, and cond. in Barcelona the local première of *Die Meistersinger* with such success that he was invited to direct *Tristan* and the *Ring* at Bayreuth; in 1910, he toured England as principal cond. of Denhof's Opera Co. (the *Ring* in English); since 1911, in Manchester as cond. of the Hallé Orch. (succ. Richter). He is ed. of the monumental edition of Wagner's complete works (begun by Breitkopf & Härtel in 1914; see WAGNER, p. 1003).

Bantock, Granville. Cf. H. Antcliffe, *A Brief Survey of the Works of G. B.*, in 'Mus. Quart.' (July, 1918).

Barnes, Edward Shippen, b. Seabright, N. J., Sept. 14, 1887. Organ-pupil at the Lawrenceville School of Prof. Van Dyck; then at Yale Univ. of profs. Jepson (org.) and Parker (comp.), acting at the same time as asst.-org. (1909–10); 1910–1, in Paris, at the Schola Cantorum, with d'Indy, Vierne and Decaux; 1911-2, org. at the Ch. of the Incarnation, then do. at Rutgers Presb. Ch. in New York. Joined the U. S. Naval Reserve in July, 1918.—F. A. G. O.—Works: For organ: Op. 5, *Deux Morceaux;* op. 18, *Symphonie;* op. 23, *Suite;* op. 26, *Deuxième Suite.* Op. 15, *The Comforter*, cantata; op. 27, *Fantasia* for ch. and org.; anthems, sacred songs and pf.-pcs.

Barnett, John Francis, d. London, Nov. 24, 1916.

Barrientos, Maria, coloratura soprano; b. Barcelona, Mar. 10, 1885. Remarkably

precocious, she graduated from the Cons. there at the age of 12, having completed courses in pf., vl. and comp.; after a serious illness, due to overwork, her voice was discovered, and after only 6 months' study under Bennet she made her operatic début as Selika in Barcelona (T. de las Novedades, Mar. 4, 1899 [at 14!]); until 1913 she sang with great succ., chiefly in Italy and South America, appearing also in France, England, Russia, Germany and Austria; after 3 years' retirement she reappeared on the stage at the M. O. H. as Lucia (Jan. 31, 1916), and has sung there every season since. Her voice, ranging from c–f^3, is rather weak, but very sympathetic; she has won success through her perfect vocal technic, thorough musicianship and fascinating personality. Her répertoire of 20 rôles is drawn from works of Rossini, Donizetti, Verdi, Meyerbeer, A. Thomas, Delibes, Flotow and Mozart, the latter being her favorite composer.

Batka, Richard. Vol. iii of his *Allgemeine Geschichte der Musik* [*Gesch. der Musik des 19. Jahrhunderts*, cont. by W. Nagel] appeared in 1915.

Bausznern, Waldemar von. Add to works Symphony No. 4, in C (prod. Wiesbaden, Nov., 1916).

Beecham, Sir **Thomas.** In 1917 app. pres. of the R. C. M. of Manchester.

Beer-Walbrunn, Anton. The opera *Das Ungeheuer* was prod. in Karlsruhe (Apr. 25, 1914).

Beliaiev, Mitrofan Petrovitch. Cf. M. Montagu-Nathan, *B.—Mæcenas of Russian Music*, in 'Mus. Quart.' (July, 1918).

Bellincioni, Gemma. In 1917 she was made hon. member of the Accademia Luigi Cherubini, Florence.

Benelli, Alemanno. Pseudonym of Ercole Bottrigari.

Bennett, Sir **William Sterndale.** Add to bibliogr. C. V. Stanford, *W. S. B.*, in 'Mus. Quart.' (Oct., 1916).

Berliner, Dorothy, b. New York, June 27, 1893. St. pf. with Karl Hauser in N. Y.; in 1913 pianist for Amy Grant's lecture-recitals (on opera); further study with Georg Bertram in Berlin (1914) was interrupted by the war; succ. début as concert-pianist in recital at New York (Jan. 29, 1916).

Besekirsky. Correct transliteration is Bezekirsky.

Best, William Thomas. Cf. O. A. Mansfield, *W. T. B. His Life, Character and Works*, in 'Mus. Quart.' (Apr., 1918).

Bimbo'ni, Alberto, b. Florence, Aug., 1882. Pupil there, at the R. Cons. Cherubini, of Buonamici (pf.), Landini (org.) and Scontrino (comp.); cond. of the Savage Opera Co. on tour of the U. S. (1911–2; *Girl of the Golden West*); 1913–4, do. of Century Opera Co.; 1915 in Havana; has appeared as pianist in concerts with Ysaÿe, Spalding, Thomas, McCormack, Bonci, etc. Has publ. Tuscan folk-songs and pcs. for org.; now (1918) writing a grand opera employing Indian melodies furnished by the Smithsonian Inst. (Washington).

Bishop, Sir **Henry Rowley.** Cf. F. Corder, *The Works of Sir H. B.*, in 'Mus. Quart.' (Jan., 1918).

Bittner, Julius. His opera *Das höllische Gold* was prod. at Darmstadt (1916).

Blanchet [blăhn-shā'], **Émile R.,** b. Lausanne, July 17, 1877. Pupil of his father **Charles** [1833–1900; org. at St. François] and of Seiss, Franke and Strässer at the Cologne Cons. (1894–8); st. further with Busoni in Weimar and Berlin; since 1904 prof. of pf. at the Lausanne Cons. Has written a *Konzertstück* for pf. and orch., a vl.-sonata, songs, and pf.-pcs. (vars., preludes, études, etc.).

Blanck, Hubert de, b. Utrecht, June 11, 1856. Pupil at the Liège Cons. of Ledent (pf.) and Dupuy (comp.); 1875, th.-cond. in Warsaw; then toured Europe as pianist; with the violinist E. Dengremont he visited South America in 1880; 1881–2, taught at the N. Y. Coll. of Music; in 1883 settled in Havana, where he founded the first cons. (1885). For participation in the revolution he was exiled in 1896; after the reëstablishment of peace he reopened his school, which flourished, so that to-day (1918) he has 7 branches in the chief cities of Cuba. Has publ. pf.-pcs. and songs.

Blech, Leo. He rewrote *Alpenkönig und Menschenfeind;* prod. as *Rappelkopf* at the R. Opera, Berlin (1917).

Bloch, Ernest. In 1909–10 he was cond. of the subscription concerts at Lausanne and Neuchâtel, and from 1911–5 prof. of comp. and esthetics at the Geneva Cons. In 1916 he came to America as cond. of Maud Allen's tour; in 1917 he settled in New York as teacher of comp. at the David Mannes' Sch. of Music. Shortly after his arrival the performance of his str.-quartet by the Flonzaleys (N. Y., Dec. 29, 1916) attracted more than usual attention, and Dr. Muck invited the composer to conduct his *Poèmes juifs* at 2 concerts of the Boston S. O. (Mar. 23–4, 1917); the Soc. of Friends of Music arranged a special concert of B.'s works, cond. by Bodanzky (N. Y., May 3, 1917). Musicians were struck by the pronounced individuality of the new composer. After hearing the first Symphony in C♯ m. in Geneva (1910),

R. Rolland called it 'one of the most important works of the modern school,' music in which 'a rich, vigorous, passionate temperament makes itself felt.' This same vigor characterizes all B.'s music, although the passion is not on the surface. The works inspired by Jewish subjects possess a distinct racial flavor, even when the composer does not employ specific Hebrew themes; in them he strives to give expression to the ideals and aspirations of the race. In his thematic development and the employment of all the resources of the modern orchestra he shows consummate mastery.—Publ. works: *Hiver-Printemps*, symph. poem; *Trois Poèmes juifs* (*Danse*, *Rite*, *Cortège funèbre*) for orch.; *Schelomo* [Solomon], rhapsody for vcl. and orch.; str.-quartet in B; *Poèmes d'Automne* (*La Vagabonde*, *l'Abri*, *Le Déclin*, *Invocation*) for m.-sop. and orch.; Psalm 22 for bar. and orch.; Psalm 114 for sop. and orch.; Psalm 137 for do.—In MS.: An opera, *Macbeth* (Paris, Op.-Com., Nov. 30, 1910); Symphony in C♯ m.; do. in F, *Israel; Symphonie orientale* (on Hebrew themes); *Vivre et Aimer*, symph. poem, *Orientale* for orch. He is now (1918) writing a second opera, *Jézabel*, on a text by Édouard Fleg.

Bodanzky, Artur. In 1917 he publ. a new ed. of Weber's *Oberon;* he reduced the number of stage-pictures to 7, eliminated some minor characters, comp. the recitatives and added 15 new recitatives [Engl. tr. by Dr. Th. Baker] connecting the original set numbers. This version is to be prod. at the M. O. H. in 1918–9.

Boito, Arrigo, d. Milan, June 10, 1918. In 1912 he was made Senator.—Cf. R. Giani, *Il "Nerone,, di A. B.*, in 'Riv. M. I.' (vol. viii; 1901). On his death-bed B. declared that *Nerone* was finished.

Bonawitz, Johann Heinrich, d. London, Aug. 15, 1917.—Add to works an opera, *Napoleon;* a Requiem; a Stabat Mater a capp.; op. 11, *Fantasie* for orch.; op. 29, overture to Milano's tragedy *1793;* op. 36, pf.-concerto; op. 37, pf.-trio in E; op. 40, vl.-sonata in A m.; op. 42, pf.-quintet in G m.; also 'Historische Klaviermusik' (selections from Frescobaldi, Froberger, Couperin, Rameau, Marcello, etc.).

Bonci, Alessandro. In 1917 he was made hon. member of the Accademia Luigi Cherubini, Florence.

Bonnet [bŏh-nā′], **Joseph,** distinguished organist; b. Bordeaux, Mar. 17, 1884. Pupil of his father, organist at Ste.-Eulalie; his progress was so rapid that at 14 he was app. regular org. at St.-Nicolas, and soon after at St.-Michel, where his recitals attracted considerable attention; he then ent. the class of Guilmant at the Paris Cons., graduating with the 1st prize; having also won the 'Grand Prix Alexandre Guilmant,' he entered, in 1906, the competition for the coveted post of org. at St.-Eustache (all competitors being 'premiers prix' of the Cons.), and received the appointment, which he still (1918) holds. Succ. tours of France, Belgium England, Switzerland, Germany, Austria and Hungary rapidly won him international reputation; in 1911 he also became Guilmant's successor as org. of the Concerts du Cons. His Amer. début, on the grand organ of the College of the City of N. Y. (Jan. 30, 1917), was an emphatic success, and was followed by extended tours of the U. S. during that year and the next; special interest was aroused by his series of 5 historical recitals (Hotel Astor, N. Y., Dec., 1917; repeated by request in other cities), illustrating the development of organ-music from the precursors of Bach to the present. Among the world's great organists of to-day B. has no superior, and but few equals. His memory is prodigious; in 1910–1 he gave at St.-Eustache more than 40 recitals without repeating a single number. He is F. R. C. O., hon. mem. A. G. O., do. Amer. Organ Players' Club (Phila.), etc. He has also made for himself a prominent place among modern composers for the organ.—Works: Op. 1, *Variations de Concert* for org.; op. 2, *Ave Maria* for ch. and org.; op. 3, *Poèmes d'Automne* for org. (1. *Chant des Chrysanthèmes*, 2. *Matin provençal*, 3. *Poème du Soir*); op. 4, songs (MS.); op. 5, *Douze Pièces pour Grand Orgue* (1. *Prélude*, 2. *Lamento*, 3. *Toccata*, 4. *Nocturne*, 5. *Ave Maris Stella*, 6. *Rêverie*, 7. *Intermezzo*, 8. *Fantaisie sur 2 Noëls*, 9. *Épithalame*, 10. *Légende symphonique*, 11. *Canzona*, 12. *Rapsodie catalane*); op. 6, motets (1. *Ave Maria* for sop. solo and org.; 2. *Agnus Dei* for bar. solo, 3-part ch. and org.; 3. *O Salutaris* for solo-quartet and org.); op. 7, *Douze Pièces pour Grand Orgue* [orig. publ. as *Douze Pièces nouvelles*] (1. *Dédicace*, 2. *Étude de Concert*, 3. *Clair de Lune*, 4. *Stella matutina*, 5. *Songe d'Enfant*, 6. *Chant de Printemps*, 7. *Prélude au "Salve Regina,"* 8. *Romance sans Paroles*, 9. *Pastorale*, 10. *Deuxième Légende*, 11. *Elfes*, 12. *Caprice héroïque*); op. 8, *Pater Noster* for ten. solo and org.; op. 9, Concerto for org. and orch. [unfinished]; op. 10, *Douze Pièces pour Grand Orgue* (1. *In Memoriam* [on loss of the 'Titanic'], 2. *Ariel*, 3. *Méditation*, 4. *Moment musical*, 5. *Consolation*, 6. *Berceuse*, 7. *Magnificat*, 8. *Chaconne*, 9. *Paysage*, 10. *Angélus du Soir*, 11. *Versets*, 12. *Poème tchèque*).—Has edited all the works played in his series of 5 historical recitals as 'Historical Organ Recitals' (5 vols.; G. Schirmer).—Cf. H. B. Gaul, *Bonnet, Bossi, Karg-Elert. Three Aperçus*, in 'Mus. Quart.' (July, 1918).

Borch, Gaston. Has publ. *Manual of Instrumentation* (1918).

Borowski, Felix. In 1916 app. dir. of the Chicago Mus. Coll.

Bossi, (Marco) Enrico. Was organist at Como Cath. from 1881–9; prof. at the Naples Cons., 1890–6. On Feb. 15, 1916, app. dir. of the Liceo Mus. dell' Accad. Sta. Cecilia in Rome. Has made several tours of Germany, Switzerland, Holland, England, Russia, Finland and Hungary; member of many academies (Berlin, Stockholm, Amsterdam, Venice, Bologna, etc.). His opera *Il Veggente* was rewritten and prod. as *Il Viandante* (Mannheim, 1906).—Cf. H. B. Gaul, *Bonnet, Bossi, Karg-Elert, Three Aperçus*, in 'Mus. Quart.' (July, 1918).

Botta, Luca. Correct date of birth is April 16, 1882; d. New York, Sept. 29, 1917 (of cancer). Amer. début in 1912 with the Pacific Coast Opera Co. in San Francisco; début at M. O. H. as Rodolfo (*La Bohème;* Nov. 21, 1914).

Boyd, Charles N., b. Pleasant Unity, Pa., Dec. 2, 1875. While attending the Western Univ. [now Univ. of Pittsburgh], he st. music privately with local teachers (1890–4); living in Pittsburgh as org. at the North Ave. M. E. Ch. (since 1894), instr. of church-music at the Western Theol. Sem. (since 1903) and a dir. of the Pittsburgh Mus. Inst. (since 1915); 1915 sec., and 1918 pres., of the M. T. N. A.; in 1918 assoc. ed. of the Amer. suppl. to Grove's 'Dictionary'; wrote the analytical notes for the Pittsburgh Symph. Orch. (1910–2); mus. ed. of *The United Presbyterian Psalter* (1912); writer for various papers. Has publ. *Lectures on Church-Music* (1912).

Brahms, Johannes. His letters to Peter and Fritz Simrock were publ. by M. Kalbeck (2 vols.; Berlin, 1916).—Add to bibliogr. W. Nagel, *Die Klaviersonaten von J. B.* (Stuttgart, 1915).

Braun [brown], **Karl,** distinguished dramatic bass; b. Meisenheim, Prussia, June 2, 1885. Pupil of H. Gausche at Bad Kreuznach (1904); then, while filling engagements, continued study with E. Robert-Weiss in Berlin and Wiesbaden. His concert-début in Bach's St. Matthew Passion (Trèves, April 1, 1904) was followed in Aug. of the same year by his stage-début as the Eremit in *Freischütz* (Bad Kreuznach); 1905–6, sang minor parts at the Berlin R. Opera; 1906–11, in leading parts at the Hofoper in Wiesbaden; Sept.-Dec., 1911, at the Vienna Hofoper; then toured Germany, Austria, Hungary and the Netherlands, singing in concert and as star in opera (Wagner Festival, Brussels, May-June); 1912–3, at the Deutsches Opernhaus in Charlottenburg; 1913–7, leading bass rôles at the M. O. H., where at his début as König Marke (Feb. 8, 1913) he was well received. In 1906 he sang minor parts at Bayreuth, gradually appearing in all the principal rôles, winning special success as Hagen; in 1911 he was made Kammersänger by the Duke of Anhalt-Dessau; he is married to the former actress Gertrud Botz. He possesses a perfectly trained voice of extraordinary power and unusual compass ($B\flat^1$-g^1), enabling him to sing basso profundo and baritone with the same ease. Equally convincing as a singer and actor, his splendid physique (he is over 6 feet) makes him an ideal interpreter of Wagner's heroes. He created König Neiding in Hösel's *Wieland der Schmied* (Charlottenburg, Dec., 1912) and Thoas in the Amer. première of Gluck's *Iphigenie auf Tauris* (M. O. H., Nov. 25, 1916); his favorite rôles are Holländer, Wotan, Hagen and Gurnemanz; also sings Pizarro and Rocco (*Fidelio*), Figaro, Sarastro, the Cardinal (*La Juive;* in Fr. and Ger.) Mephistopheles (in Fr., Ger. and Ital.), Marcel (do.), etc.

Brayton, Coulthart. The pen-name of CHARLES HENRY MOODY.

Breitkopf & Härtel. Add to list of publications the following important periodicals: 'Allgemeine musikalische Zeitung' (weekly; 1798–1848 and 1863–5); 'Monatshefte für Musikgeschichte' (1869–1905); 'Vierteljahrsschrift für Musikwissenschaft' (1885–94); 'Zeitschrift der Internationalen Musikgesellschaft' (monthly; since Oct., 1899); 'Sammelbände der Internationalen Musikgesellschaft' (quarterly; do.); 'Korrespondenzblatt des Evangelischen Kirchengesangvereins für Deutschland' (monthly; since 1887).

Broadwood & Sons. Cf. W. Dale, *Tschudi, the Harpsichord-maker* (London, 1913).

Brune, Adolf Gerhard. His first symphony is in E♭.

Bruneau, Alfred. Add to works the opera *Les quatre Journées*, text by himself (Op.-Com., Dec. 24, 1916).

Buhlig, Richard, pianist; b. Chicago, Dec. 21, 1880. St. pf. there with M. Cameron and A. Hyllested; 1897–1900, with Leschetizky in Vienna; début in recital at Berlin (Oct., 1901); from then until the beginning of the war touring all Europe, with headquarters in Berlin; visited the U. S. for a short tour in 1907–8 (Amer. début with Phila. S. O. in N. Y., Nov. 5, 1907); returned to the U. S. in 1916; in 1918 app. teacher of pf. at the Inst. of Mus. Art, New York.

Burleigh, Henry Thacker, b. Erie, Pa., Dec. 2, 1866. St. singing there and sang in local churches until 1892, when he won a scholarship at the Natl. Cons., New York;

then st. with Ch. Fritsch (voice), R. Goldmark (harm.), J. White and M. Spicker (cpt.), also playing d.-bass and timpani in the Cons. orch.; for 2 years also taught there singing and solfège; baritone soloist at St. George's (since 1894) and Temple Emanu-El (since 1899); on May 16, 1917, the Natl. Assoc. for the Advancement of Colored People awarded him the Spingarn Medal for highest achievement during the year 1916 by an Amer. citizen of African descent. He has gained wide popularity as a songwriter (*Love's Garden, Jean, Memory, A Prayer, Passionale, The Grey Wolf, Deep River, Saracen Songs, One Year, Ethiopia Saluting the Colors*, etc.; also arrs. of Negro spirituals).

Burney, Charles. Cf. L. M. Isaacs, *A Friend of Dr. Johnson*, in 'Mus. Quart.' (Oct., 1915).

Busoni, Ferruccio (Benvenuto). 2 1-act operas, *Turandot* and *Harlequin*, were prod. in Zurich (1917).—Cf. H. Leichtentritt, *F. B. as a Composer*, in 'Mus. Quart.' (Jan., 1917).

Caccini, Giulio, did not collaborate with Peri in the comp. of Rinuccini's *Dafne*.

Cadman, Charles Wakefield. Add to works *The Vanishing Race* for str.-orch. (1916); incid. music to Norman Geddes's *The Thunderbird* (Oct., 1916), of which 4 numbers were publ. separately as *Thunderbird Suite; Shanewis [The Robin Woman]*, 1-act opera (M. O. H., Mar. 23, 1918).

Calzin, Alfred, pianist; b. Marine City, Mich., June 29, 1885. Pupil in cpt. and comp. of Van der Velpen (Brussels, 1900–4) and pf. of Alberto Jonás (Berlin, 1904–7); début in Berlin with Philh. Orch. (Feb. 27, 1907) followed by tour of Europe; 1908–12, four tours of the U. S. and Canada; since 1912 teacher of pf. at the Walter Spry Mus. Sch. in Chicago.

Cametti, Alberto. For his recent discovery of important MSS. see MICHI, ORAZIO.

Camp, John Spencer, b. Middletown, Conn., Jan. 30, 1858. Graduate of Wesleyan Univ. (A. B., 1878; M. A., 1881); pupil in New York of Dudley Buck (org. and theory), S. P. Warren (org.) and Dvořák (comp. and orch.); 1882–1906, org. and choirm. at the Park Congr. Ch., Hartford; since then do. at the Centre Congr. Ch.; is also Treas. of the Austin Organ Co.; 1902–11, cond. of Hartford Philh. Orch. (55 performers); has given numerous recitals in Hartford; one of the founders of the A. G. O., and for several years member of the Council.—Works: Op. 5, *The Song of the Winds*, ballad for solo, ch. and orch.; op. 6, Psalm 46 for soli, ch. and orch.; op. 13, *The Prince of Peace*, Christmas cantata for do.; *The Morning Star*, do. for soli, ch. and org.; *The Prince of Life*, Easter cantata for do.; *Chant d'Amour* and *Spring Song* for full orch. (MS.; prod. in Hartford); str.-quartet in G (MS.); anthems, org.-pcs. and songs.

Campanini, Cleofonte, is a brother of the famous tenor Italo C.; on May 15, 1887, he married, in Florence, Eva Tetrazzini (sister of Luisa T.). In Jan., 1918, he brought the entire Chicago Opera Co. to New York (4 weeks), introducing Galli-Curci with sensational success.

Carissimi, Giacomo. Add to bibliogr. A. Cametti, *Primo contributo per una biografia di G. C.*, in 'Riv. Mus. Ital.' (vol. xxiv, 3; 1917; very important).

Carr, Frank Osmond, d. Uxbridge, Middlesex, Aug. 29, 1916.

Carreño, (Maria) Teresa, one of the world's great pianists; b. Caracas, Venezuela, Dec. 22, 1853; d. New York, June 12, 1917. Her talent showed itself at the age of 4, but her father, an excellent pianist, did not begin systematic instruction until she was 6; at 8 she played Thalberg's difficult fantasy on *Norma* and similar brilliant concert-pieces in vogue at the time. Her father, Manuel Antonio C., was minister of Finance, and his house the gathering-place of all local and visiting musical celebrities. At the frequent soirées Teresa's finished execution and unusual power of improvisation aroused general admiration. Driven from home by a revolution, the family settled in New York in August, 1862. Gottschalk had heard of the wonder-child, called, and persuaded the father to exhibit the new prodigy. On Nov. 7, 1862, the first semi-public concert took place at Irving Hall before an invited audience of musicians and representatives of the press; the result was the arrangement of 6 concerts, at one of which Theo. Thomas was the assisting artist. The first of these—her real début—was given at the same hall on Nov. 25, with overwhelming success; the steady increase in attendance at each succeeding appearance necessitated the engagement of the large Acad. of Music for the final concert (Dec. 22), which was attended by 4000 persons. Immediately she was eng. for 2 concerts in Boston, where she was first heard at Music Hall on Jan. 1, 1863; instead of the 2 concerts, she was obliged to give 12, and by March had also been heard in 12 more concerts in the chief Eastern cities. At the invitation of Karl Zerrahn, the cond. of the Boston Philh. Soc., she made her début with orch. there in Jan., 1863, arousing a furore with Mendelssohn's *Capriccio brillante* (which she had prepared in 3 days). In April and May she played with similar success in Havana. After these early triumphs she resumed serious study with Gottschalk, continuing occasional pub-

lic appearances. From 1865–74 she toured Germany, France, Spain and England; in Paris she studied for a time with Georges Mathias and, at a later period, with Rubinstein. In Edinburgh she made an unexpected operatic début as the Queen in *Les Huguenots* (May 24, 1872), in a cast that included Tietjens, Brignoli and Mario. Col. Mapleson had planned a gala performance in honor of the Queen's birthday; a few days before the event the artist cast for the Queen became sick; M., unable to secure a substitute, and firmly convinced that C.'s musicianship, fine natural voice and great personal beauty would save the day, overcame her objections; in 4 days she learned the part, and sang (under an assumed name) with brilliant success. After her return to the U. S. in 1875 she st. singing with Hermine Rudersdorff in Boston, made her Amer. début as a singer in *Don Giovanni* (Zerlina), and continued on the operatic stage for some years. On the Bolívar centenary celebration (1883) she appeared in Caracas as singer, pianist and composer of the festival hymn, written at the request of the govt. [Hence the oft-repeated statement that C. wrote the national hymn of Venezuela. *Gloria al bravo pueblo* (words by V. Salías, music by J. Landaeta) was comp. in 1811, and officially adopted as the national anthem on May 25, 1881]. Next year she appeared there again in a company of which her husband (the baritone Giov. Tagliapietra) was manager; after the sudden departure of both conductors she wielded the bâton for the remaining 3 weeks of the season. Thenceforth her entire time was devoted to the piano. Upon her reappearance in Germany (tour of 1889–90) she was unanimously recognized as one of the master-pianists, and her numerous tours of Europe and America were a succession of uninterrupted triumphs; her last appearance with orch. was with the N. Y. Philh. Soc. (Dec. 8, 1916), her last recital, in Havana (Mar. 21, 1917). Her publ. comps. (all written in early life) consist of a str.-quartet in B, *Petite Danse tsigane* for orch., and a number of brilliant concert-pcs. for pf. (39 op.-numbers); a waltz, *Mi Teresita*, has won great popularity, and was publ. in numerous arrs.—C. was married 4 times. In 1872 she married Émile Sauret, the violinist; about 1875, the baritone Giovanni Tagliapietra; from 1892–5 she was the wife of Eugen d'Albert; her last husband, Arturo Tagliapietra, a younger brother of Giov., she married on June 30, 1902. Of her 5 children two (both by Giov. T.) have made a reputation as musicians: (1) **Teresita,** b. New Rochelle, N. Y., Dec. 24, 1883; pupil of her mother, of Josef Hofman (Berlin) and Moszkowski (Paris); début Stockholm, 1901; since then tours of Scandinavia, Germany, Russia and England. (2) **Giovanni,** b. New Rochelle, Jan. 7, 1885; st. singing with Villa in Rome; début as baritone, later developing into a tenor; has been singing chiefly in Italy.—C.'s career, extending over more than half a century, appears like the reflex, in a single individual, of the evolution of piano-playing during that period. At the beginning she was entirely the child of the time; her instantaneous early success was won though her dazzling technical feats at a time when mere virtuosity was the highest aim of the pianist. As the interpretative school of Chopin-Schumann-Liszt gradually supplanted the older virtuoso-school of Hummel-Moscheles-Thalberg, C.'s art developed along the same lines, at first instinctively, later consciously; in fact, from somewhere about 1895 she was one of the most influential factors contributing toward the recent perfection of touch and tonal shading. A player in the 'grand style,' she was especially famous for her masculine vigor in the interpretation of the heroic or the colossal, which earned her the appellation of 'the Valkyrie' or 'the Brünnhilde' of the piano. But if in her loftier moments she swept her hearers off their feet, she enchanted them in her moments of grace and tenderness. For penetrating insight, reverence for the composer, sheer beauty of tone and infinite variety of tone-color she has never been excelled.—For her share in securing early appreciation of MacDowell (her pupil) see the article M., p. 562.

Carrillo [kăhr-rĭl′yō], **Julián,** b. Ahualulco, San Luis Potosí, Mexico, Jan., 1875. From 1885–95 he st. with F. Carlos; then at the Cons. Nacional, Mexico City (1895–9), pupil of P. Manzano (vl.) and M. Morales (comp.); grad. as winner of a special prize offered by President Díaz, which enabled him to spend 5 years in Europe: 1899–1902, at the Leipzig Cons. under Hans Becker (vl.), Jadassohn (comp.) and Hans Sitt (orch.), playing at the same time in the Gewandhaus orch. under Nikisch; 1902–4, at the Ghent Cons., winning the 1st prize for vl. After a concert-tour through Mexico (1906–7) he settled in Mexico City; taught comp. at the Cons. (1907–8); insp.-general of music (1908–12); since 1912 dir. of the Cons.; in 1909 he organized the Beethoven Symph. Orch. and the B. Quartet; in 1914 he gave a number of orchl. concerts in New York, introducing some of his comps.—Works: A 4-act opera *Mathilda*, and a 1-act do., *Ossian* (not prod.); 2 symphonies (D and C); 2 suites for orch. (F and E m.); pf.-quintet in E♭; str.-sextet in G; str.-quartet in E♭; 2 masses for soli, ch. and orch. (F and C); a Requiem for do. Has publ. *Discursos sobre la música* (1913); *Tratado sintético de Harmonía* (1913; 2d ed.

1915); in MS., a treatise on Counterpoint and one on Instrumentation.

Caruso, Enrico. Made hon. member of the Accademia Luigi Cherubini in Florence (1917); created Flammen in the Amer. première of Mascagni's *Lodoletta* (M. O. H., Jan. 12, 1918). Married Dorothy Park Benjamin in New York, Aug. 20, 1918. Has publ. *How to Sing* (London, 1913; Ger. tr. by A. Spanuth as *Wie man singen soll*, Berlin, 1914).—Cf. M. H. Flint, *C. and His Art* (New York, 1917).

Casals, Pablo. Decorated in July, 1918, with 'La Gran Cruz de Alfonso XIII,' the highest honor in Spain.

Cavalli, Francesco. Add to bibliogr. T. Wiel, *F. C.*, in 'Mus. Antiqu.' (Oct., 1912; important).

Chadwick, George Whitfield. Add to works *Tam O'Shanter*, symphonic ballad for orch. (1917).

Chaffin, Lucien Gates, b. Worcester, Mass., Mar. 23, 1846. Graduate of Brown Univ. (A. B., 1867); taught languages for 7 years; st. music in Boston with E. Thayer and others; until 1914 org. in various churches in Boston, Buffalo and New York; also appeared in recitals (Phila. Centennial Expos.); mus. editor of the Buffalo 'Express' (1879–83) and of the N. Y. 'Commercial Advertiser' (1884–90); sec. of N. Y. MS. Soc. (1895–1903); now sec. of 'People's Symph. Concerts'; has lectured and contrib. to various journals; member A. G. O. and Natl. Assoc. of Organists.—Works: Psalm 23; *Holy Night*, cantata; pcs. for org. (*Chromatic Introd. and Fantasy*, *Serenade*, *Eurydice*, etc.); songs and anthems and many pf.-pcs.; numerous arrs. for ch. of works by Grieg, Cornelius, Poldini, etc.

Chilesotti, Oscar [not Oscare], d. Milan, June 24, 1916.—Cf. V. Fedeli, *Il Dr. O. Ch.*, in 'Riv. Mus. Ital.' (vol. xxiii, 3–4; 1916).

Clark, Melville, one of the pioneers of the player-piano industry; b. Oneida Co., N. Y. In 1875 he established himself as an organ-builder in Oakland, Cal.; removed to Chicago in 1880; in 1894 he also opened a piano-factory, after he had become interested in pneumatic actions; his experiments leading to practical results which convinced him of the possibilities of the player-piano, he sold his organ factory, and, in 1900, organized the Melville Clark Piano Co., of which he has been Pres. since. In 1901 he patented and placed on the market the 88-note roll, utilizing the full compass of the piano, and thus gave the impetus to the phenomenal piano-player industry of to-day. In 1911 he patented a recording-mechanism, which aims to reproduce the actual performance of great pianists. So far (1918) he has taken out nearly 200 patents, and his catalogue of music-rolls comprises almost 25,000 different titles.

Clark, Melville Antone, nephew of the preceding, harpist and harp-mfr.; b. Syracuse, N. Y., Sept. 12, 1883. He received his first instruction on the harp from his father; pupil of Van Veachton Rogers (1896–9) and of John Aptommas in London (1908). While on a tour of Great Britain in 1908 he acquired a small Irish harp, formerly the property of the poet Thomas Moore; by the application of acoustic principles he improved the model and succeeded in producing a small, portable harp (39 inches high) of considerable tone-volume; founded the 'Clark Harp Mfg. Co.' at Syracuse, which turned out the first small Irish harps in 1913; on a tour of the U. S. with John McCormack (1913–4) the inventor demonstrated the possibilities of the new instrument.

Class, Dr. **Franklin Morris,** b. New York, May 2, 1881. Graduate of Harvard Univ. (1903), where he st. music under J. K. Paine, receiving his degree of A. B. 'cum laude' in music; then st. medicine at Columbia Univ. (M. D., 1907), and became attending physician at Bellevue Hospital, New York; for 7 years a member of the mus. com. of the MacDowell Club. Comp. of an operetta, *Hasty Pudding* (Harvard, 1903); pf.-pcs. (op. 6, *Five Intermezzi;* op. 7, *Five Vignettes;* etc.); songs; in MS., a str.-quartet; motets; pcs. for vl., vcl., fl., etc.; an essay, *Brahms's Family Doctor* [Th. Billroth], in 'Harvard Mus. Rev.' (1915).

Claussen, Julia. Eng. in 1917 for the M. O. H.; succ. début there as Dalila (Nov. 23).

Clutsam, George H., b. Sydney, Australia, 1867. Was exhibited in Australia as a prodigy (pianist); later toured the Far East; settled in London in 1889, and for the next 10 years toured with leading artists as accompanist (Melba, 1893); since 1908 mus. critic of 'The Observer.'—Works: The operas *A Summer Night* (London, 1910), *After a Thousand Years*, *König Harlekin* (Berlin, 1912), *Young England* (London, 1916; with H. Bath); a melodrama, *The Pool;* a symphony; pf.-pcs. and about 150 songs.

Coenen, Willem, d. Lugano, Mar. 18 1918.

Coleridge-Taylor, Samuel. Add to works: *Endymion's Dream*, cantata for soli, ch. and orch. (Brighton Fest., 1910); 4 *Characteristic Waltzes* for orch. (*Valse bohémienne*, *V. rustique*, *V. de la Reine*, *V. mauresque*).

Conried, Heinrich. Cf. M. J. Moses, *H. C.* (New York, 1916).

Converse, Frederick Shepherd. Add to works *Ave atque Vale*, symph. poem (Boston S. O., April 27, 1917).

Coppet, Edward J. de. Cf. G. D. Mason, *E. J. de C.*, in 'Mus. Quart.' (Oct., 1916).

Coronaro, Gellio Benvenuto, d. Milan, 1916.

Cottlow, Augusta. Returned to New York in 1917.

Cowen, Sir **Frederick Hymen.** Add to works *Monica's Blue Boy*, pantomime (London, 1917); *Cupid's Conspiracy*, comedy-ballet (ib., 1918).

Craft, Marcella, lyric soprano; b. Indianapolis, Ind. Pupil of C. R. Adams in Boston (1897–1901) and of A. Guagni and F. Mottino in Milan (1901–5); début as Leonora in *Trovatore* (Morbegno; Mar., 1902); sang for 3 years at various Ital. theatres; 1905–7, at the Stadtth. in Mayence; 1907–9, at do. in Kiel; 1909–14, with great succ. at the Kgl. Hofth. in Munich; while there st. further with Jacques Stückgold. Before going to Europe she had held several church-positions and sung in concert; after the outbreak of the war she returned to the U. S., appearing in concerts and at festivals; since 1917 with the San Carlo Opera Co. on tour of the States (début as Violetta; N. Y., Sept. 8); on July 1, 1915, she created Rosamund in Parker's *Fairyland* (Los Angeles). Her voice has a range from *b♭–d³;* her favorite rôles are Salome, Elsa, Marguerite, Violetta, Mimi, Cio-Cio-San; she sings in Engl., Ger., Fr. and Ital., and has appeared in over 40 operas (*Tannhäuser, Meistersinger, Ring, Rosenkavalier, Freischütz, Don Giovanni, Zauberflöte, Prophète, Carmen, Benvenuto Cellini, Aida*, etc.).

Cui, César Antonovitch, d. Petrograd, Mar. 14, 1918.

Curtis, Natalie. Married Paul Burlin of New York, July 25, 1917.—Add to works 'Negro Folk-Songs' (4 vols.; 1918), collected in the South and recorded for the Hampton Inst. (Va.).

Czapek. Pen-name of JOHN LIPTROT HATTON.

Dambois [dăhn-bwăh'], **Maurice,** fine 'cellist; b. Liège, Mar. 30, 1889. Pupil of the Cons. there (1899–1905) and winner of many prizes (solfège, pf., harm., chamber-music, fugue, vcl.); début at 12 with Saint-Saëns's A m. concerto (Spa; Concerts symphoniques); tours of Germany (1905), England (1906–8), France, Portugal and Netherlands; 1910 app. dir. of the Académie de Musique at Liège, and 1912 prof. of vcl. at the R. Cons. After the outbreak of the war he went to England (until 1916); came to the U. S. in 1917 with Ysaÿe; Amer. début (New York, April 21) followed by succ. tour.—Works: *Cortège* for orch.; pcs. for str.-orch.; a pf.-trio; trio for pf., vl. and vla.; pcs. for vcl.; pf.-pcs.; about 75 songs.

Damrosch, Walter. Pending the choice of a permanent cond., he dir. the N. Y. Oratorio Soc. during the season of 1917–8; summer of 1918 in France, conducting orchl. concerts for the soldiers, and training young bandmasters.

Davidov, Karl. Correct pronunciation is Davi'dov.

Davies, (David Thomas) Ffrangcon, d. London, April 5, 1918.—He was born Dec. 11, 1856.

Debussy, Claude (-Achille), d. Paris, Mar. 26, 1918. Add to works: *Khamma*, 'Légende dansée' for orch. (1912); incid. music to *King Lear* (1897–9; MS.); do. to Mourey's *Psyché* (private perf., Paris, 1913); do. to Bernac's *Le Poison noir* (Th. Grand Guignol, May, 1917); sonata for fl., vla. and harp (1916); vl.-sonata (1917); *En Blanc et Noir*, 3 pcs. for 2 pfs. (1915); *Six Épigraphes antiques* for pf. 4 hands (1915); *Noël des Enfants qui n'ont plus de maison*, song (1915). Coll. essays and criticisms publ. in various journals were issued as *Monsieur Croche, anti-dilettante* (Paris, 1918).—Add to bibliogr.: E. Newman, *The Development of D.*, in 'M. T.' (May and Aug., 1918); G. Jean-Aubry, *Some Recollections of D.*, in do. (May, 1918; full list of comps. and writings); L. S. Liebich, *An Englishwoman's Memories of D.*, in do. (June, 1918); G. Jean-Aubry, *C. D.*, in 'Mus. Quart.' (Oct., 1918); J. G. Prod'homme, *C. A. D.*, in do. (do.); A. Lualdi, *C. D. La sua Arte e la sua Parabola*, in 'Riv. Mus. Ital.' (vol. xxv, 2; 1918).

Deis [dīs], **Carl,** b. New York, Mar. 7, 1883. St. pf. with A. Lambert and R. Burmeister and cpt. with A. Lilienthal; living in N. Y. as vocal teacher, org. at Temple Emanu-El, and mus. ed. for G. Schirmer. Has publ. songs (*Nocturne, Were I a Star, The Drums, The Flight of the Moon, Waiting, Come Down to Kew*, etc.); in MS., comps. for str.-orch. and pf.-pcs.

Delamarter, Eric, is wrongly placed after DE LARA.

De Lattre, Roland, is wrongly placed after DE L'AULNAYE.

Delius, Frederick. Add to works *Ballade* for orch., a vl.-concerto, a double concerto for vl. and vcl., and a Requiem.

De Reszké, Édouard, d. on his estate near Garnek, Piotrkov, Poland, May 25, 1917.

His Amer. début took place in Chicago (Nov., 1891) during a visit of the M. O. H. Co.; N. Y. début at M. O. H. as Frère Laurent (*Roméo et Juliette*), Dec. 14, 1891; the same night his brother Jean made his N. Y. début as Roméo. —Cf. H. Klein, *E. de R.: The Career of a Famous Basso*, in 'M. T.' (July, 1917).

Donalda, Pauline. Divorced from Paul Seveilhac in 1917.

Drdla, Franz, b. Saar, Moravia, Nov. 28, 1868. After 2 years at the Prague Cons. he cont. his studies at the Vienna Cons. under Hellmesberger (vl.) and Krenn (comp.), winning 1st prize for vl. and the medal of the 'Ges. der Musikfreunde'; for several years violinist in the orch. of the Hofoper; then made succ. tours of Europe. As a composer he did not appear until 1904; since then his comps. for vl. and pf. have won enormous popularity, especially the first Serenade in A (dedicated to, and played by, Kubelik; up to 1917 a million copies had been sold); has also publ. pf.-pcs. and songs; 2 recently completed operettas, *Das goldene Netz* and *Die Ladenkomtesse*, have not yet been produced.

Dubois, (Clément-François-) Théodore. Add to works *Fantasietta* for orch. (1917).

Dufay, Guillaume. Add to bibliogr. Sir J. Stainer, *D. and His Contemporaries* (London, 1898; biography and 50 selected compositions).

Dukas, Paul. In 1918 he was elected Debussy's succ. as member of the 'Conseil supérieur' at the Paris Cons.

Dupont, Gabriel, d. Aug. 1, 1914.

Easton-Maclennan, Florence (Gertrude), distinguished dramatic soprano; b. Middlesbrough-on-Tees, Yorkshire, Oct. 25, 1884. Educated in Toronto, where her parents settled when she was 5; appeared at 8 as pianist there; st. singing at the R. A. M. (London) and 1 year with Elliott Haslam in Paris; début as Cio-Cio-San with the Moody-Manners Co. at Cov. Garden (1903); in 1904 she married the tenor Francis Maclennan, and since then both artists have always sung together; eng. by Savage for his prod. in English of *Parsifal* (1904–5) and *Madama Butterfly* (1906–7), touring the U. S.; 1907–13, at the Berlin R. Opera in leading rôles; 1913–5, at Hamburg Stadtth.; frequent leave of absence enabled her to take part in the Wagner and Strauss performances at Cov. Garden; 1915–7, with the Chicago Opera Co.; since 1917 member of the M. O. H. She created Beatrice in Naylor's *The Angelus* (Cov. G., Jan. 27, 1909), Natoya in Nevins's *Poia* (R. Opera, Berlin, April 23,1910), Elektra in the Engl. première of Strauss's opera (Cov. G., Dec. 19, 1910), Serpina in the Amer. prem. of Pergolesi's *La Serva Padrona* (Lyceum Th., N.Y., May 8, 1917), Elisabeth in the Amer. première [operatic version in Engl.] of Liszt's *Legende von der heiligen Elisabeth* (M. O. H., Jan. 4, 1918). Her favorite rôles are Elisabeth, Sieglinde, Carmen, Cio-Cio-San, Elektra and Salome; also has sung Brünnhilde (*Siegfried*), Isolde, Eva, Pamina, Countess (*Nozze di Figaro*), Aida, Valentine, Nedda, Santuzza, etc.

Ebell, Hans, b. Petrograd, Apr. 21, 1888. Pupil of the Cons. there (1900–5), then cont. his pianistic studies with Rachmaninov, Hofmann and Godowsky (until 1911); début with the Vienna Tonkünstler Orch. (Jan., 1912); 1912–4, tours of Germany, Austria, Russia, France and England; 1915–6, in the U. S.

Eddy, Clarence. Made Officer of the Académie in April, 1917. Add to works *A Method for the Organ* (2 vols., 1918).

Edvina, Marie Louise. Her husband, Hon. Cecil Edwardes, a captain in the British army, was killed at Cambrai in Dec., 1917.

Elgar, Sir Edward. Cf. D. G. Mason, *A Study of E.*, in 'Mus. Quart.' (April, 1917).

Erdmannsdörffer, Pauline, d. Munich, Sept. 24, 1916.

Erlanger, Camille. Add to works an opera, *Le Barbier de Deauville* (fin. 1917); incid. music to H. André-Legrand's *La Reine Wanda* (Paris, 1918).

Falla, Manuel de, b. Cadiz, Nov. 23, 1877. Pupil of J. Trigo (pf.) and F. Pedrell (comp.) in Madrid; living since 1907 as composer in Paris. He has adopted the principles of impressionism.—Works: The operas *La Vida breve* (Op.-Com., 1914; won prize of the Acad. de Música, 1905) and *El Amor brujo* (Madrid, 1915); *Nocturnes* (1. *Noches en los jardines de España*, 2. *En el Generalife*, 3. *Danza lejana*), symph. impressions for orch.; pf.-pcs. and songs. In MS., chamber-music and some early operas (not prod.).—Cf. G. Jean-Aubry, *M. de F.*, in 'M. T.' (April, 1917).

Faminzin, Alexander Sergievitch. Correct transliteration, FAMINTSYN, ALEXANDER SERGEIEVITCH.

Fanelli, Ernest, d. Paris, Nov. 24, 1917.

Farwell, Arthur. Add to works music to Mackay's community mask *The Evergreen Tree* (N. Y., Dec. 27, 1917).

Faulkes, William, b. Liverpool, Nov. 4, 1863. Pupil of W. Dawson and H. Dillon-Newman; since 1886 in Liverpool as org. and teacher.—Works: Suite in C m. for fl., ob., tpt. and strs.; pf.-concerto in C m.; vl.-concerto in A m.; 3 pf.-trios (D m., G m., C m.); *Album for Organ* (47 orig. pcs.); *Series of Organ Pieces in Various Styles* (16 orig.

pcs.); numerous other works for org. (*Prelude and Fugue* in D m.; *Prelude and Fughetta* in C; *Allegro symphonique; Toccata* in F; *Fantasy* in E m.; *Concert-Overture;* etc.).

Faure, Jean-Baptiste. Cf. H. de Curzon, *J.-B. F.*, in 'Mus. Quart.' (April, 1918).

Fauré, Gabriel. Add to works *Requiem* for soli, ch., org. and orch. 'A la mémoire des compositeurs de musique morts pour la France' (Paris, 1917). The Requiem mentioned in the body of the book was comp. in 1887.

Fay, Maude, dramatic soprano; b. San Francisco, Cal., April 18, 1883. St. there with Mme. A. von Meyerinck, then in Dresden with Aglaia Orgeni; début at the Kgl. Hofoper, Munich, as Marguerite (May, 1906); eng. there till 1915; made 'Kgl. Kammersängerin'; has also appeared at Cov. Garden, Budapest, Brussels, Amsterdam and Berlin. Her favorite rôles are Sieglinde, Donna Anna and Aida; other rôles, Elisabeth, Elsa, Valentine, Tosca, Ariadne, Chrysothemis (*Elektra*).

Fels, Joachim. Pseudonym of THEODOR HAGEN.

Février, Henri. The première of *Ghismonda* is announced by the Chicago Opera Co. for the season of 1918–9.

Flemming, F. F., is wrongly placed after FLOERSHEIM.

Floersheim, Otto, d. Geneva, Switzerland, Nov. 30, 1917.

Floridia, Pietro. Add to works incid. music to Oscar Wilde's *A Florentine Tragedy* (N. Y. Nov. 27, 1917).

Förster, Alban, d. Neustrelitz, 1916.

Forsyth, Cecil, b. Greenwich, Engl., Nov. 30, 1870. Pupil at R. C. M. of Sir C. V. Stanford (comp.) and Sir C. H. H. Parry (hist. mus.); lived in London until Dec., 1914, as cond. of comic operas; since then in New York.—Works: The operas *Westward Ho!* and *Cinderella;* 4 orchl. studies after *Les Misérables;* vla.-concerto in G m.; *Chant Celtique* for vla. and orch.; *Ode to a Nightingale* (Keats) for bar. and orch.; 2 masses; chamber-music; part-songs and songs. Author of *Music and Nationalism* (1911); *Orchestration* (1914; elaborate treatise); *A History of Music* (1916; with Sir C. V. Stanford); also wrote *The English Musical Renaissance* in vol. iii of 'The Art of Music' (1917).

Fradkin, Frederick, fine violinist; b. (of Russian parents) Troy, N. Y., Apr. 2, 1892. At 5 pupil of H. Schradieck, and later of Max Bendix in N. Y.; went to Paris in 1905, studying with private teachers (Rémy and White) until 1907, when he ent. Lefort's class at the Cons.; graduated in 1909 as winner of the 1st prize, and was immediately engaged as leader by Pennequin; in 1910 do. under Ganne at Monte Carlo; then st. further with Ysaÿe at Brussels; début in recital at New York (Jan. 10, 1911); played the Mendelssohn concerto with the N. Y. Philh. Soc. on Feb. 19, and concertized in London; 1912, leader of the Konzertverein in Vienna; returned to the U. S. in 1915 as leader of Diagilev's Ballet Russe; succ. A. Witek in 1918 as leader of the Boston S. O.

Franchetti, Alberto.. Add to works *Nella Foresta Nera,* symph. impressions for orch.; *Inno* for soli, ch. and orch., for 8th centenary of Univ. of Bologna. In 1916 he began a new opera, *Glauco e Scilla.*

Franck, César. His oratorio *Rebecca* was prod. as a 1-act sacred opera at the Opéra (May 25, 1918; v. succ.).

Fremstad, Olive. Divorced from E. Sutphen July 11, 1911; married Harry L. Brainard at Bridgton, Me., Nov. 4, 1916.

Fricker, Herbert Austin, b. Canterbury, Feb. 12, 1868. Pupil of Dr. W. H. Longhurst, org. of Canterbury Cath., and Sir F. Bridge; 1884–90 deputy of Dr. Longhurst; 1890–7 org. and choirm. at Holy Trinity, Folkestone; 1898–1917 org. to the Corporation of the City of Leeds; chorusmaster of the Leeds Fest. (1904–13) and cond. of the Leeds Philh. Soc. (1900–17); since 1917 in Toronto as cond. of the Mendelssohn Choir (succ. A. S. Vogt) and org. and choirm. at the Metropolitan Ch.—F. R. C. O., 1888; M. A. (hon. c.) Leeds Univ., 1917. Has publ. a cantata, anthems, songs, choruses, pcs. for organ (Concert-Overture in C m., *Grand Chœur* in G m., etc.) and many arrs. for org.

Fried, Oscar, is wrongly placed after FRIEDBERG.

Fryer, Herbert. App. prof. of pf. at the R. C. M. in 1916.

Fuchs, Robert. The following list of works supersedes the one in the body of the book: The operas *Die Königsbraut* (Vienna, 1889) and *Die Teufelsglocke* (Leipzig, 1893). —For orch.: 3 Symphonies (op. 37, C; op. 45, E♭; op. 79, E); 3 Serenades for str.-orch. (op. 9, D; op. 14, C; op. 21, E m.), 2 do. for small orch. (op. 51, G m.; op. 53, D); pf.-concerto in B♭ m., op. 27; overture *Des Meeres und der Liebe Wellen,* op. 59; *Andante grazioso und Capriccio* for strs., op. 63.—Chamber-music: 2 pf.-quartets (op. 15, G m.; op. 75, B m.); 3 str.-quartets (op. 58, E; op. 62, A m.; op. 71, C); 2 pf.-trios (op. 22, C; op. 72, B♭); str.-trio in A, op. 94; 5 vl.-sonatas (op. 20, F♯ m; op. 33, D; op. 68, D m.; op. 77, E; op. 95, A); 2 vcl.-sonatas (op. 29, D m.; op. 83, E♭ m.); vla.-sonata in D m., op. 86; d.-bass sonata in B♭, op. 97. Numerous pcs. for pf., 2 and 4 hands; chorus-

es, songs and duets; *Mariae Himmelfahrt*, legend for bar. solo, male ch. and orch., op. 100.

Gabrilovitch, Ossip Salomonovitch. In 1918 he was app. cond. of the Detroit Symph. Orch.

Gade, Niels Wilhelm. Cf. C. Rubner, *N. W. G. In Remembrance of the Centenary of His Birth*, in 'Mus. Quart.' (Jan., 1917).

Galli-Curci, Amelita, brilliant coloratura-soprano; b. Milan, Nov. 18, 1889. With the ambition of becoming a pianist she ent. the Milan Cons., st. pf. under Appiani and won the 1st prize and diploma in 1903. She never st. singing with any teacher; nevertheless she acquired a marvelous vocal technic through a unique method of self-instruction. She had records made of her own voice; these she studied carefully, and thus remedied the faults which her fine ear discovered readily; she acknowledges her indebtedness to Mascagni and William Thorner (who first brought her to Campanini's attention) for valuable advice and suggestions. Début as Gilda at the T. Costanzi in Rome (1909); the same year she sang in several important theatres of Italy; 1910, tour of South America; 1911, at T. Dal Verme (Milan), T. San Carlo (Naples) and T. Regio (Parma); 1912, second tour of South America; 1913, T. Costanzi (Rome), T. Bellini (Catania), T. Comunale (Trieste), and concerts at Ostende; 1914, T. Real (Madrid), Liceo (Barcelona), T. Carcano (Milan), T. Comunale (Bologna) and Petrograd; 1915, T. Real (Madrid), T. Colón (Buenos Aires), T. Nacional (Havana), and tour of Brazil. Then came her sensationally successful début with the Chicago Opera Co. as Gilda (Chicago, Nov. 18, 1916), which was even eclipsed by her New York triumphs with the same company during a 4-weeks' season at the Lexington Opera House (début as Dinorah, Jan. 28, 1918). A prime favorite of the public, she is regarded unanimously by musicians as the equal of the greatest mistresses of coloratura singing. Her voice has a compass from *a*–*f*³♯; her répertoire includes Rosina, Violetta, Lucia, Amina, Elvira (*Puritani*), Lakmé. In 1908 she married in Rome the painter Luis Curci, Marquis de Simeri.

Gandini, Alessandro. His *Cronistoria dei teatri di Modena* was completed by Ferrari-Moreni and Valdrighi (*not* Tardini).

Ganne, Louis-Gaston. Add to works *Kermesse flamande*, ballet (Monte Carlo, 1917).

Gariel, Eduardo. On April 1, 1917, he became dir. of the 'Escuela nacional de Música y Arte teatral' in Mexico City.

Gernsheim, Friedrich, died Berlin, Sept. 17, 1916.

Gilbert, Henry Franklin Belknap. His *Dance in Place Congo* was prod. as a ballet-pantomime at the M. O. H. (Mar. 23, 1918). —Cf. O. Downs, *An American Composer*, in 'Mus. Quart.' (Jan., 1918).

Gilchrist, William Wallace, d. Easton, Pa., Dec. 20, 1916.

Giordano, Umberto. In 1917 he was made hon. member of the Accademia Luigi Cherubini, Florence.

Giorni, Aurelio, fine pianist; b. Perugia, Sept. 15, 1895. St. pf. with Sgambati at the Cons. of the Accad. S. Cecilia, Rome (1909–11), winning 1st prize; pupil in comp. of Humperdinck at the 'Meisterschule für Komposition,' Berlin (1911–3); début in Rome (Feb., 1912), followed by tour of Italy; 1913–5, tours of Germany, Switzerland, Netherlands and Scandinavia; since 1915 making succ. tours of the U. S. He is a son of the painter Carlo G. and a grandson of the sculptor Thorwaldsen; member (with title of Prof.) of the Accad. S. Cecilia.

Glazunov, Alexander Konstantinovitch. Inadvertently omitted from list of works: Op. 44, *Élégie* for vla. and pf.—Cf. M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Glinka, Michail Ivanovitch. Cf. M. Montagu-Nathan, *G.* (London, 1916; in series 'Masters of Russian Music'); id., *G. Revalued*, in 'M. T.' (May, 1917).

Gluck, Christoph Willibald. Add to bibliogr.: S. Wortsmann, *Die deutsche Gluck-Litteratur* (Nuremberg, 1915); W. B. Squire, *G.'s London Operas*, in 'Mus. Quart.' (July, 1915); J. G. Prod'homme, *G.'s French Collaborators*, ib. (April, 1917); id., *Les Portraits français de G.*, in 'Riv. Mus. Ital.' (vol. xxv, 1; 1918).

Godowsky, Leopold. Publ. a remarkable set of *Miniatures* [3 suites and 34 pcs.] for pf. 4 hands, for instructive purposes, all primo parts within the compass of 5 notes (1918).

Goethe, Johann Wolfgang von. Add to bibliogr.: A. Jullien, *G. et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées* (Paris, 1880); J. W. von Wasielewski, *G.'s Verhältnis zur Musik* (Leipzig, 1880; in Waldersee's 'Sammlung mus. Vorträge'); H. Blaze de Bury, *G. et Beethoven* (Paris, 1882); W. Nagel, *G. und Mozart* (Langensalza, 1904); J. Simon, *Faust in der Musik* (Berlin, 1906).

Göllerich, August. The first ed. of his *Wagners ‚Ring des Nibelungen'* was publ. in 1890.

Göllerich, Gisela (*née* **Voigt von Leitersberg**), excellent pianist and teacher; b. Vienna, June 16, 1858. Pupil at the R. Hungarian Acad. of Music in Pest of F. Erkel (pf.) and R. Volkmann (theory); from 1876–85 with Liszt; début Pest, 1877 (Chopin's F m. concerto); an early marriage (to a Mr. Pászthory) interrupted her succ. career; after divorce she settled in 1886 in Vienna as teacher, and resumed tours (Germany and Austria); in 1893 she married August G., supervised his branch-schools in Erlangen, Ansbach and Fürth, and in 1896 settled with him in Linz, where she has taught since then. [Notice the *correct* spellings 'Voigt' and 'Pászthory'].

Goodrich, Wallace. Add to works *The Organ in France* (Boston, 1917).

Goodson, Katherine. Concertized in Australasia (1916–7), while accompanying her husband, Arthur Hinton, on a tour of inspection.

Goossens, Eugene, b. London, May 26, 1893. Pupil of the Bruges Cons. (1903) and the Liverpool Coll. of Music (1906); winning a scholarship, he ent. the R. C. M. in 1907 and st. 4 years under Rivarde (vl.), Wood and Stanford (comp.); won silver medal of Worshipful Company of Musicians and was made A. R. C. M.; 1911–5, played 1st vl. in Queen's Hall Orch.; since then cond. of Beecham's operatic enterprises. A composer of ultra-modern tendencies.—Works: *Chinese Variations* and 2 symphonic poems (*Perseus* and *Ossian*) for orch.; op. 6, Suite for fl., vl. and harp; op. 7, *Five Impressions of a Holiday* for vl., vcl. and pf.; op. 10, *Concert-Study* for pf.; op. 12, *Phantasy Quartet* for strs.; op. 13, *Rhapsody* for vcl. and pf.; op. 14, str.-quartet in C; op. 15, *By the Tarn* and *Jack o'Lantern* [*Ignis fatuus*], sketches for str.-quartet; op. 16, *Deux Prose-lyriques* for voice and pf. (*Hier dans le jardin au soleil* and *Mon chemin s'était assombri*); op. 18, *Kaleidoscope*, char.-sketches for pf.; op. 20, *Conceits*, do.

Gounod, Charles-François. Add to bibliogr. J. Tiersot, *C. G. A Centennial Tribute*, in 'Mus. Quart.' (July, 1918); id., *Letters of G.*, ib. (Jan., 1919); J.-G. Prod'homme, *Miscellaneous Letters by C. G.*, ib. (Oct., 1918).

Graff, Otto Albert, b. Philadelphia, Sept. 10, 1870; d. Brooklyn, N. Y., May 9, 1917. St. in New York with H. Carré (vl.), A. Friedheim (pf.) and H. E. Parkhurst (org.); 1904 till his death org. and choirm. at St. Peter's Ev. Luth. Ch., Brooklyn; from 1914 also cond. of the 'Deutscher Liederkranz,' N. Y.

Grainger, Percy Aldridge. Add to bibliogr. D. C. Parker, *P. A. G. A Study* (New York, 1918).

Granados y Campina, Enrique. Posth. works: 2 suites for small orch., *Elisenda* and *Noël; Canciones amatorias* (songs).—Cf. G. Jean-Aubry, *E. G.*, in 'M. T.' (Dec.,1916); E. Newman, *The G. of the 'Goyescas,'* ib., (Aug., 1917).

Gretchaninov, Alexander Tichonovitch. In 1917 he wrote the new Russian national hymn, *Gimn svobodni Rossi* [Hymn of Free Russia]; first played in the U. S. at a concert for the benefit of Siberian exiles, cond. by Ossip Gabrilovitch (New York, May 22, 1917).—Cf. M. Montagu-Nathan, *Contemporary Russian Composers* (New York, 1917).

Grovlez, Gabriel. Add to works an opera, *Maimouna* (finished 1917).

Gusikov, (Michael) Joseph. Correct transliteration, GUZIKOV.

Hackh, Otto (Christoph), d. Brooklyn, N. Y., Sept. 21, 1917.

Hadden, James Cuthbert, writer on music; b. Banchory-Ternan, n. Aberdeen, Sept. 9, 1861; d. Edinburgh, May 1, 1914. St. under private teachers, and held various positions as org.; from 1889 in Edinburgh as ed. of 'The Scottish Musical Monthly' and contrib. to various journals. Author of *George Frederick Handel* (1888; new ed. 1905); *Mendelssohn* (1888; new ed. 1904); *George Thomson, the Friend of Burns. His Life and Correspondence* (1898); *The Tinkering of Hymns* (1900); *Haydn* (1902); *Chopin* (1903); *The Operas of Wagner: Their Plots, Music and History* (1908); *Master Musicians* (1909); *Modern Musicians* (1913). Ed. 'Lays of Caledonia' (1883; coll. of Scottish airs arr. for harm.).

Hadley, Henry (Kimball). Add to works: *Ode to Music* for soli, ch. and orch., for the 60th anniversary of the Worcester Festivals (Oct., 1917); *Azora*, grand opera (Chicago, Dec. 26, 1917); *Bianca*, 1-act opera (won the Hinshaw $1000 prize, 1917; production announced by Soc. of Amer. Singers for autumn of 1918).

Hadow, William Henry. He was knighted on Jan. 1, 1918.

Hagemann, Richard, pianist and conductor; b. Leeuwarden, Holland, July 9, 1882. Until his 10th year pupil of his father; then 5 years at Brussels Cons. and 1 at Amsterdam Cons.; Repetitor (1898), 2d cond. (1899) and 1st cond. (1901–3) at the R. Opera, Amsterdam; 1904–5, accompanist for Mathilde Marchesi in Paris; came to the U. S. as accompanist for Yvette Guilbert in 1906; 1906–7, tour of U. S. with Macmillen; in 1907 app. asst.-cond. at the M. O. H.; since 1912 one of

the regular conductors; since 1916 also cond. of the summer opera at Ravinia Park, Chicago; in the autumn of 1918 cond. of the season of opéra comique given by the 'Soc. of Amer. Singers' in N. Y.

Hahn, Carl, b. Indianapolis, Ind., Oct. 23, 1874. Pupil at the Cincinnati Coll. of Music of Otto Singer and A. Gorno (pf.), Lino Mattioli (vcl.), Van Broekhoven (theory) and Van der Stucken (comp. and orch.), winning the Springer Medal for vcl. in 1895; for some years 'cellist under Van der Stucken, Seidl and Thomas; 1900–11, at San Antonio, Texas, as cond. of the annual festival and Beethoven Männerchor; organized and cond. for 8 seasons the San Antonio Symph. Orch.; also cond. the large Sängerfest at San Antonio (1906) and Galveston (1909); settled in New York in 1913 as cond. of the 'Arion' (resigned April, 1918), Mozart Soc. and the Brooklyn 'Arion' (won Kaiser Prize in 1915). Has publ. choruses, pf.-pcs. and songs.

Hanchett, Dr. **Henry Granger,** d. Siasconset, Mass., Aug. 19, 1918.

d'Harcourt, Eugène, d. Locarno, Switzerland, Mar. 8, 1918. Sent by the French govt. in 1917 to advance the cause of French music in the U. S., he conducted a special perf. of Gounod's *Mors et Vita* at the M. O. H. (April 8).

Heifetz, Jascha, remarkable violinist; b. Vilna, 1899. At the age of 3 he had his first lessons from his father, Ruben H., a good violinist; his progress was so extraordinary that after little more than a year he was admitted to the Imp. Music School at Vilna, where he played in recitals before he was 5; at 6 he made his début at Kovno, playing Mendelssohn's Concerto before an audience of more than 1000 and arousing frantic demonstrations; cont. his studies in Vilna till 1907, when he ent. the Petrograd Cons., studying répertoire and interpretation under Auer; even before he left the Cons. he frequently appeared in public, drawing crowded houses. His phenomenal successes in Berlin, (1912; with the Philh. Soc. under Nikisch, etc.) were duplicated in Vienna (1913) and the musical centres of Germany (1914); after the declaration of war he toured Russia and Scandinavia; his Amer. début (N. Y., Oct. 27, 1917), was followed by a triumphant tour of the States. Not yet 20, he is unanimously ranked with the greatest living masters of the violin; Auer regards his precocity as remarkable as that of Mozart or Mendelssohn.

Heinrich, Anthony Philip [Anton Philipp], b. Schönbüchel, Bohemia, Mar. 11, 1781; d. in extreme poverty in New York, May 3, 1861. As a boy he acquired proficiency on the pf. and vl., but began life as a wholesale merchant and banker; having failed in business, he went to Bardstown, Ky., where, without any knowledge of harm., he began to compose in 1818; these first songs and instrl. pcs. he publ. later as Op. 1, *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature.* From 1827–34 he was in London, playing vl. in a small orch.; there he also st. theory, and about 1830 began to write for orch.; in 1834 he visited Germany and Austria, and had some of his works prod. at Dresden, Prague and Graz; in Vienna he ent. a competition with a symphony, but the prize was awarded to Franz Lachner; disappointed, he returned to America and settled in New York, where he soon gained immense popularity, so that he was generally known as 'Father H.'; during the 40's and 50's he was a commanding figure in the musical affairs of the U. S., publishing hundreds of pf.-pcs. and songs, grand festivals of his works being arranged in N. Y., Philadelphia and Boston, and the critics speaking of him as the 'Beethoven of America'; a tour of Germany in 1857–8 was a dismal failure. The quality of his works easily accounts for the speedy and complete oblivion of even his name; he wrote only for an enormous orch., à la Berlioz, and his musical ideas, out of all proportion to the means employed, recall the style of Haydn's imitators; nevertheless, he is historically important, being the first to employ Indian themes in works of large dimensions and to show decided nationalist aspirations. In 1917 O. G. Sonneck acquired for the Libr. of Congress H.'s 'Memoranda' (letters, programs, newspaper-clippings, etc.), many publ. works and almost all the orchl. scores (in MS.; many autograph) enumerated in a list made by H. himself in 1857. A perusal of the titles is amusing and instructive: *The Columbiad, Grand Amer. Chivalrous Symphony; The Columbiad, or Migration of Amer. Wild Passenger Pigeons, a Characteristic Symph.; Hommage à la Bohème, grande symph. bohémienne; The Hunters of Kentucky, sinfonia di caccia; The Indian Carnival, or The Indian's Festival of Dreams. Sinfonia eratico-fantaschia* (sic!); *The Indian War Council. Gran concerto bellico for 41 instrl. parts; The Jägers Adieu. Scored for 32 instrs.; Concerto grosso 'Johannisberg,' or The Festival of the Vintagers on the Rhine; Manitou Mysteries, or The Voice of the Great Spirit. Gran sinfonia misteriosa indiana; The Mastodon, a Grand Symph. in 3 Parts; The Ornithological Combat of Kings, or The Condor of the Andes and the Eagle of the Cordilleras. A Grand Symph.; Pocahontas, the Royal Indian Maid and the Heroine of Virginia, the Pride of the Wilderness. Fantasia romanza; To the Spirit of Beethoven, the Monumental Symph.; A Grand Oratorical*

Divertissement: The Tower of Babel, or The Languages Confounded; The Wild Wood-Spirits' Chant, or Scintillations of 'Yankee Doodle,' forming a Grand National Heroic Fantasia scored for a Powerful Orch. in 44 Parts; etc.

Heiter, Amalie. Pen-name of Marie Amalia Friederike, Princess of Saxony. (See AMALIA [3].)

Heiter, Ernst. Pseudonym of SIMON SECHTER.

Hempel, Frieda. On June 8, 1918, she married William B. Kahn, a merchant of N. Y.

Henschel, Sir George. Was prof. of singing at the Inst. of Mus. Art, N. Y., 1905–8; since then living in London.

Herbert, Victor. Add to works the operettas *Eileen* (N. Y., Mar. 19, 1917); *Her Regiment* (Springfield, Mass., Oct. 20, 1917).

Herman, Reinhold Ludwig. In 1887 he was prof. of sacred music at the Theol. Sem.; from 1900–17 he lived in Rapallo, Italy; since then again in New York. He has toured Europe and America with Lilli Lehmann in song- and lecture-recitals (on Wagner). *Vineta* had its première at Kassel (June 20, 1891), *Lanzelot* at Brunswick (Oct. 15, 1891). Add to works: *Suite égyptienne* (1901); *Liguria*, suite (1911); *Dido*, concert-scene for sop. and orch.; *Lilith*, do.

Hesselberg, Édouard Gregory. Settled in Chicago in 1918.

Higginson, Henry Lee, the founder of the Boston Symph. Orch.; b. New York, Nov. 18, 1834; st. singing, pf. and comp. in Vienna (1856–60); in 1868 he establ. himself as a banker in Boston (Lee, H. & Co.). In 1881, with an endowment of $1,000,000, he founded the Boston Symph. Orch. (67 performers; 100 in 1918), which gave its first concert at the old Music Hall on Oct. 22, 1881; in the summer of 1885 the series of concerts of lighter music, famous as the 'Pops,' were instituted; during the spring of 1886 the orch. made its first tour of Eastern cities; the first concerts given in New York (spring, 1887), were so successful that a regular series of 5 was given until 1900, since when the number has been doubled; on Oct. 15, 1900, the organization inaugurated its own permanent home, Symphony Hall; in 1903 the Pension Fund was establ., for the benefit of which a special concert is given annually in March (always with a Wagner program). The conductors have been Georg Henschel (1881–4), Wilhelm Gericke (1884–9), Artur Nikisch (1889–93), Emil Paur (1893–8), Wilhelm Gericke (1898–1906), Karl Muck (1906–8), Max Fiedler (1908–12), Karl Muck (1912–8).—Throughout its career H. has been the sole financial supporter of an orch. which for the past 20 years has been generally recognized as unsurpassed, perhaps unrivaled, anywhere. In 1918 he gave up control, which was assumed by a Board of Directors selected by him.—Cf. M. A. de Wolfe Howe, *The Boston Symphony Orchestra* (Boston, 1914).

Hinrichs, Gustav, b. Ludwigslust, Mecklenburg, Dec. 10, 1850. St. vl. and pf. with his father and comp. with A. Reisland and E. Marxsen in Hamburg; joined the opera orch. at the Stadtth., also playing at the Philh. concerts; 1870–85, cond. and teacher in San Francisco; 1885–6, asst.-cond. to Th. Thomas with the Amer. Opera Co.; then organized in Philadelphia his own company (both cond. and mgr.), touring the Eastern States for 10 years; he gave the Amer. premières of *Cavalleria Rusticana* (Phila., Sept. 9, 1891), *Pagliacci* (N. Y., June 15, 1893) and *Manon Lescaut* (Phila., July, 1894); 1899–1906, mus. dir. at Columbia Univ.; 1903–8, cond. at the M. O. H.—Works: The operas *Der vierjährige Posten* (San Francisco, 1877) and *Onti-Ora* (Phila., June, 1891); a symphonic suite for orch.; choruses (some w. orch.); songs.

Hinshaw, William Wade. In 1916 he offered a prize of $1000 for the best 1-act opera by an Amer. composer (awarded to Hadley's *Bianca*, Dec., 1917). In March, 1918, he succeeded Albert Reiss as pres. of the Soc. of Amer. Singers.

Holbrooke, Josef, is wrongly placed after HOLDEN.

Hood, Eusebius, b. Nashua, N. H., Jan. 21, 1866. St. at the New Engl. Cons.; living in Nashua as supervisor of music in the publ. schools, choirm. at the First Congr. Ch., and cond. of the Nashua Oratorio Soc. and Lowell Choral Soc.; was cond. of the MacDowell Festivals at Peterborough, N. H. (1910–5).

Hopkins, Harry Patterson. Moved to New York (Sept., 1916); org. and choirm. at Temple Beth Israel, and org. at Park Row Th.

Howard, George Henry, d. Boston, Feb. 27, 1917. In 1913 he was made Mus. Doc. by the Univ. of Washington.

Hughes, Edwin, pianist; b. Washington, D. C., Aug. 15, 1884. St. pf. with local teachers; with Joseffy in New York (1905–6) and Leschetizky in Vienna (1907–10), part of the time as the latter's asst.; 1910–2, head of pf.-dept. at Ganapol Sch. of Mus. Art, Detroit; 1912–6, in Munich as concert-pianist; since then in New York as teacher of the master-class in pf. at the Volpe Inst. of Music; contrib. to German, Engl. and Amer. periodicals. Comp. of songs and a

concert-paraphrase on Joh. Strauss's *Wiener Blut.*

Hugo, John Adam, b. Bridgeport, Conn., Jan. 5, 1873. St. at the Stuttgart Cons. under W. Speidel (pf.), Faiszt (comp.) and Zumpe (orch.); has concertized in Germany and England; 1899–1900, teacher of pf. at the Peabody Cons., Baltimore; 1901–6, dir. of the European Cons. and of the Woman's Coll.; since then as private teacher in Bridgeport. —Works: The operas *The Hero of Byzanz* (3-act) and *The Temple Dancer* (1-act); Symphony in C; 2 pf.-concertos (op. 7, F m.; op. 11, C); pf.-trio in E♭ (op. 4); pcs. for vl. and pf.; do. for vcl. and pf.; pf.-pcs.; songs.

Hull, Arthur Eaglefield. Add to works *A Short History of Music* (1916); *Modern Musical Styles* (1916); *Design or Construction in Music* (1917); Engl. translations of R. Rolland's *Hændel* (1916) and *Vie de Beethoven* (1917).

Humiston [hŏhm′-], **William Henry.** Was app. asst.-cond. of the N. Y. Philh. Soc. in 1916.

Humperdinck, Engelbert. Cf. O. Besch, *E. H.* (Leipzig, 1915).

Huneker, James Gibbons. In the autumn of 1917 he settled in Philadelphia as critic for 'The Press.' Add to works *Unicorns* (1917).

d'Indy, Vincent. *Le Mystère de Saint-Christophe* was prod. by the Assoc. Colonne-Lamoureux at the Salle Gaveau (April, 1917).

Inten, Ferdinand von, d. New York, Jan. 16, 1918.

Ippolitov-Ivanov, Michail Michailovitch. Add to works an opera, *Ole from Nordland* (Moscow, 1917).

Jaques-Dalcroze, Émile. After the closing of his institution at Hellerau wealthy patrons enabled him to establish a new school at Geneva (1917).

Joachim, Amalie. Cf. O. Plaschke, *A. J.* (Berlin, 1899).

Karg-Elert, Siegfried. Add to bibliogr. H. B. Gaul, *Bonnet, Bossi, K.-E.*, in 'Mus. Quart.' (July, 1918).

Kastner, Alfred. Since autumn of 1917 solo harpist of the N. Y. Philh. Soc.

Kastner, Emmerich, d. Vienna, Dec., 1916 or Jan., 1917.

Kazatchenko, Nikolai Ivanovitch. Correct name is Kazatchenko, Grigory Alexeievitch.

Keller, Otto. Add to works *P. Tchaikovsky* (1914).

Kelley, Edgar Stillman. Degree of LL. D. conferred by Univ. of Cincinnati, June 16, 1917.—Add to works *The Pilgrim's Progress*, a 'musical miracle-play' for soli, ch., children's ch., org. and orch.; text [after Bunyan] by Elizabeth Hodgkinson; prod. at Cincinnati May Fest. (May 10, 1918; Ysaÿe cond.).

Kern, Jerome David, b. New York, Jan. 27, 1885. Pupil at N. Y. Coll. of Music of P. Gallico and A. Lambert (pf.) and Dr. A. Pearce (theory). Comp. of a comic opera, *Miss Springtime* (N. Y., 1916; with E. Kalman) and numerous succ. light stage-pieces.

Kern, Karl Wilhelm, b. Schlitz, Hesse-Darmstadt, June 4, 1874. Pupil of his father, Karl August K. (1836–1902), and at the Mayence Cons. of P. Schumacher (pf.), F. Lux (org.) and A. Coy (comp.); came to America in 1893, and, while continuing his studies at Elmhurst Coll., n. Chicago, taught there pf., org. and harm.; taught further at Springfield (O.) Sch. of Music and Dennison Sch. of Music (Baptist Univ.), Dallas, Texas; since 1904 in St. Louis as teacher (now also vice-pres.) at the Strassberger Cons. and editor for the Shattinger Music Co. Has publ. choral works, anthems, songs, organ-pcs. (sonata, op. 90), pf.-pcs. (*Mississippi River Scenes*), pcs. for vl. and pf., etc.

Kienzl, Wilhelm. A new opera, *Das Testament* (text by K.), was prod. at Charlottenburg in 1917 (Jan. or Feb.; mod. succ.).

Klee, Eugen. In May, 1917, he was elected cond. of the 'Deutscher Liederkranz' in N. Y.

Kling, Henri, d. Geneva, Switzerland, May 2, 1918.—He was born Feb. 14 (*not* 17).

Kneisel, Franz. He dissolved his famous quartet in 1917; final concerts in Boston (Mar. 13) and New York (Apr. 3).

Kobbé, Gustav, d. Babylon, L. I., July 27, 1918 (accidentally killed while sailing).

Koch, Friedrich E. A new opera, *Die Hügelmühle*, was prod. at the Deutsches Opernhaus, Charlottenburg (1918).

Koemmenich, Louis. Resigned as cond. of the N. Y. Oratorio Soc. in 1917; founded The New Choral Soc. of N. Y., which gave its first concert on April 4, 1918 (Verdi's *Requiem*).

Kölling, Karl W. P., d. Chicago, May 3, 1914.

Korn, Clara Anna, b. Berlin, Jan. 30, 1866. Brought early to America; won a scholarship at the Natl. Cons., N. Y.: later st. comp. with Horatio Parker and B. O. Klein; taught at the Natl. Cons. (1893–8); since then as private teacher in N. Y.—Works: An opera, *Our Last War;* Symphony in C m.; a pf.-concerto; a sonata for vl. and pf.; a suite for do; pf.-pcs. and songs.

Kosleck, Julius. Cf. B. Garlepp, *Die Geschichte der Trompete, nebst einer Biographie J. K.'s* (Hanover, 1914).

Kraus, Felix von. His wife st. with Auguste Götze (*not* Marie).

Krehbiel, Henry Edward. Add to works *A Second Book of Operas* (1917).

Kremser, Eduard. Cf. H. von Paumgarten, *E. K. Ein Nachruf* (Vienna, 1915).

Krygell, Johan Adam, d. Copenhagen, July 27, 1915.

Kubelik, Jan. He wrote a concerto for vl. and orch. (1916).

Kunwald, Dr. Ernst. He resigned as cond. of the Cincinnati Symph. Orch. after his arrest (Dec. 8, 1917) and subsequent internment as an enemy alien.

Lagoanère, Oscar de, d. Paris, May, 1918. At the time of his death he was cond. at the Gaîté-Lyrique.

Lange, Daniel de, d. Point Loma, Cal., Jan. 31, 1918. After his retirement (Sept. 1, 1913) he lived at the headquarters of the Universal Brotherhood and Theosophical Soc. at Point Loma.

Laparra, Raoul, b. Bordeaux, May 13, 1876. Pupil at the Paris Cons. of Fauré and Massenet; Prix de Rome with the cantata *Ulysse* (1903).—Works: The operas *Peau d'âne* (Bordeaux, 1899); *La Habanera* (Op.-Com., 1908; Boston, Dec. 14, 1910); *La Jota* (Op.-Com., 1911); *Amphitryon* and *l'Aventure pittoresque* (not prod.); incid. music to a 5-act drama, *El Conquistador;* a vl.-sonata; pf.-pcs. (*Souvenirs de Jeunesse, Scènes ibériennes; Rythmes espagnols* [on Span. folk-themes], *The Book of the Dawn* [children's pcs.], etc.); songs (a cycle, *Viaje musical por España* [on Span. folk-themes]).

Lazzari, Silvio. Correct pronunciation is lăhd'zăh-rē.—He visited the U. S. to cond. the world-première of his new opera *Le Sauteriot* (Chicago, Jan. 19, 1918). Add to works *Melaenis*, opera (publ., not prod.); a symphony. Strike from list of works *Ophelia, Rapsodie espagnole, l'Ensorcelé.*

Lee, Ernest Markham. Add to works *On Listening to Music* (1918).

Lefebvre, Charles-Édouard, d. Aix-les-Bains, 1917 (before Nov.).

Lemaire, (Jean-Eugène-) Gaston. Add to works *Pierrot venge son Rival*, ballet (1917).

Lemare, Edwin Henry. App. munic. organist at San Francisco in 1917, giving his official opening recital on Mar. 25.

Lendvai, Erwin. It seems that *Elga* was prod. at Mannheim some time after the outbreak of the war (before 1917).

Leroux, Xavier (-Henri-Napoléon). A new opera, *1814*, was prod. at Monte Carlo (early in 1918).

Letz, Hans, b. Ittenheim, Alsatia, Mar. 18, 1887. Pupil at Strassburg Cons. (1900–4) of H. Schuster (vl.) and K. Somborn (comp.); then at the Berlin Kgl. Hochschule (1904–8) of Joachim (vl.) and Van Eweyk (comp.); début Strassburg, June, 1903 (Brahms concerto); 1907–8, concertizing in principal cities of Germany; Amer. début (N. Y., Nov. 3, 1908), followed by tour of the U. S. as soloist with leading orchestras; 1909–12, concertmaster of Chicago Symph. Orch.; 1912 until dissolution (1917), 2d vl. of the Kneisel Quartet; in 1917 he settled in N. Y. as teacher at the Inst. of Mus. Art; also formed his own quartet (L., S. Harmati, E. Kreiner, G. Maas; first concert N. Y., Oct. 30, 1917).

Liszt, Franz. Add to bibliogr. O. G. Sonneck, *L.'s 'Huldigungsmarsch' and Weimar's Volkslied*, in 'Mus. Quart.' (Jan., 1918).

Lomagne, B. de. Pseudonym of ALBERT SOUBIES.

Lyon & Healy. The firm was establ. in Chicago, and has been there ever since.

Maas, Gerald. Became 'cellist of the Elki Trio (1916) and Letz Quartet (1917).

MacDowell, Edward Alexander. Op. 1–7 were publ. under the pseudonym of Edgar Thorn: Op. 1, *Amourette* for pf.; op. 2, *In Lilting Rhythm*, do.; op. 3, *Love and Time* and *The Rose and the Gardener*, male choruses a capp.; op. 4, *Forgotten Fairy Tales* (*Sung Outside the Prince's Door, Of a Tailor and a Bear, Beauty in the Rose-Garden, From Dwarfland*) for pf.; op. 5, *The Witch*, male ch. a capp.; op. 6, *War Song*, do.; op. 7, *Six Fancies* (*A Tin Soldier's Love, To a Humming Bird, Summer Song, Across Fields, Bluette, An Elfin Round*) for pf.—Op. 8, *Waltz* for pf. was announced by Br. & H. in 1895, but never appeared.—Add to bibliogr. O. G. Sonneck, *Catalogue of First Editions of E. MacD.* (Washington, 1917).

MacKinlay, Malcolm Sterling, concert-bass and teacher; son of the famous contralto Antoinette Sterling; b. London, Aug. 7, 1876. Graduate of Trinity Coll., Oxford (M. A., 1901); st. singing under Manuel Garcia (1897–1900); début on tour with his mother (1900); sang with much succ. in recitals and a few times in comic opera; in 1904 he gave up all public appearances and establ. himself in London as teacher; founded the 'Ladies' Choir' (1911), and the 'Sterling MacKinlay Operatic Soc.' (1912; object, to prod. light French opera, and give his pupils stage-experience).—Has publ. *Antoinette Sterling, and Other Celebrities* (1906); *Manuel Garcia, the Centenarian* (1908); *The Singing Voice and Its Training* (1910).

Maclean, Charles Donald, d. London, June 23, 1916.

Maclennan, Francis, distinguished dramatic tenor; b. Bay City, Mich., Jan. 7, 1879. St. voice with J. F. Mount (Bay City), Carl Dufft and Joseph Tamara (N. Y.), G. Henschel (London) and Franz Emerich (Berlin); début as Faust with Moody-Manners Co. at Cov. Garden (1902); in 1904–5 he sang Parsifal in Savage's company on a tour of the U. S.; returned with the same company in *Madama Butterfly* (1906–7); 1907–13, at the R. Opera, Berlin, where he had the distinction of being the first foreigner to sing Tristan in Germany; 1913–5 at the Stadtth., Hamburg; accepted frequent invitations to sing Wagner rôles in England, Scotland and Ireland; 1915–7, with the Chicago Opera Co., making a very succ. début there as Tristan (Nov. 17), and later appearing chiefly in Wagner rôles. He created Francis in Naylor's *The Angelus* (Cov. G., Jan. 27, 1909); favorite rôles are Rienzi, Tristan, Siegfried (*Siegfried* and *Götterdämmerung*), Radamès, Otello, Turiddu, Canio; has sung Tannhäuser, Lohengrin, Parsifal, Loge, Siegmund, Raoul, Roméo, Pinkerton, Rodolphe, etc. In 1904 he married Florence Easton [see EASTON-MACLENNAN], with whom he has sung in the same companies and in succ. recitals (duets).

Mancinelli, Luigi. In 1918 he was app. Boito's succ. as member of the Permanent Musical Commission.

Mansfield, Orlando A., resigned from Wilson College in 1917 to become prof. of theory and organ at Brenan College, Gainesville, Ga.

Mapleson, James Henry, was born London, May 4, 1830.

Maréchal, Henri-Charles. In 1918 he was awarded the Prix Monbinne (3000 frcs.) for his opéra comique *Ping Sin,* recently revived with enormous success.

Marinuzzi, Gino. Add to works the opera *Jacquerie* (Buenos Aires, 1918).

Martens, Frederick Herman, b. New York, July 6, 1874. St. in N. Y. with H. C. Timm and W. Barber (pf.) and Max Spicker (theory); since 1907 contrib. to various journals; N. Y. correspondent of the London 'Musical Record'; has written the libretti of several operettas (Macfarlane's *Little Almond-Eyes, Swords and Scissors;* Page's *Contest of the Nations;* etc.) and numerous cantatas; translator of many songs. Author of *Leo Ornstein: The Man, His Ideas, His Work* (1917); several chapters in 'The Art of Music' (14 vols.; 1917).

Martinelli, Giovanni. In line 7 from end, the opera of Zandonai (Dec. 22, 1916) referred to is *Francesca da Rimini.*

Mascagni, Pietro. Add to works *Rapsodia Satanica* for orch. (prod. to a cinematograph film, Rome, July 2, 1917).—The following of his works have been prod. in the U. S.: *Cavalleria Rusticana* (Philadelphia, Sept. 9, 1891); *L'Amico Fritz* (ib., June 8, 1892); *Iris* (ib., Oct.14, 1902); *Zanetto* (M. O. H., Oct. 9, 1902); *Isabeau* (Chicago, Nov. 12, 1917); *Lodoletta* (M. O. H., Jan. 4, 1918). —*Ratcliff* was never prod. in the U. S.; it was rehearsed during M.'s Amer. tour, which ended prematurely.

Mason, Daniel Gregory. Add to works *Short Studies of Great Masterpieces* (1917).

Materna, Amalie, d. Vienna, Jan., 1918.

Mazzinghi and **Mazzocchi** are wrongly placed after MAZZOLANI.

Megerlin, Alfred, fine violinist; b. Antwerp, June 30, 1880. Began to study the vl. at 7; pupil of Jan Bacot at the École de Musique in Antwerp, later of J. B. Colyns at the Brussels Cons., graduating in 1900 with the 1st prize; in 1894, he joined the orch. at the Th. Royal, Antwerp; during the summers of 1901–5 solo violinist at the Casino of Mont-Doré, Puy-de-Dôme. In 1906 he st. further under Ysaÿe, and then undertook succ. tours of Germany, Austria, Italy and France, meeting with special favor in Nice (1908) and Vienna (1910); 1912–4, concertmaster of the Flemish Opera at Antwerp. He had just been app. prof. at the Würzburg Cons., when the war broke out and he had to resign; came to the U. S. in Nov., 1914; since 1917 leader of the N. Y. Philh. Soc.

Menter, Sophie, d. Petrograd, 1918 (in July or Aug.).

Messager, André. Under the auspices of the French government he visited the U. S. with the entire orch. of the 'Soc. des Concerts du Cons.', giving patriotic symphony concerts in 50 large cities (Oct.–Dec., 1918).

Miedtner, Raro. Pen-name of MARTIN RÖDER.

Miersch, (Karl Alexander) Johannes, excellent violinist; b. Dresden, 1865; d. Cincinnati, Sept. 8, 1916. Pupil at the Dresden Cons. of Rappoldi, of Abel in Munich, and Massart in Paris; began his career as Konzertm. in Graz (1887); 1888–90, as teacher in Aberdeen; 1892–3, member of the Boston S. O.; 1894–8, artistic dir. of the Cons. in Athens and 'Court violinist to the King'; 1898–1902, tours of Europe; returned to the U. S. in 1902, and was prof. at the Cincinnati Coll. of Music (from 1910). Comp. of a *Polonaise* for vl. and orch. (op. 4) and pcs. for vl. and pf.

Milanollo, Teresa and **Maria.** Add to

bibliogr. A. Pougin, *Les Sœurs M.*, in 'Riv. Mus. Ital.' (vol. xxiii, 3-4; 1916).

Mildenberg, Albert, d. New York, July 3, 1918.

Monta'ni, Nicola Aloysius, b. Utica, N. Y., Nov. 6, 1880. St. under Amer. teachers till 1900; then under Perosi and Capocci in Rome, and Gregorian music under Dom Mocquereau on the Isle of Wight (1905–6); since 1907 org. and choirm. at Ch. of St. John the Evangelist, Philadelphia. In 1914 he founded 'The Society of St. Gregory of America' (officially recognized by Pope Benedict XV) for the restoration of the Gregorian Chant and the early polyphonic style recommended in the 'Motu Proprio' of Pius X; also establ. the 'Catholic Choral Club' for the perf. of early a capp. music; editor of 'The Catholic Choirmaster.' He is a member of the Pontifical Inst. of Sacred Music (Rome) and sec. of the Soc. of St. Gregory (since foundation).—Works: Op. 8, *Missa Solemnis* in E♭ for 5-part ch., org. and orch.; op. 16, *Stabat Mater* for soli, boy-choir, org. and orch.; op. 18, *Missa Orbis Factor* for double ch.; op. 20, *The Bells* [Poe], cantata for fem. vcs., soli and orch.; op. 21, *Invitation*, aria for sop. and orch.; op. 25, *Scènes de Ballet*, suite for orch.; motets and songs.

Montemezzi, Italo. Add to works the opera, *La Nave* (Milan, 1918).

Moore, Graham Ponsonby, d. in Australia, May 5, 1916.

Muck, Karl. He resigned as cond. of the Boston S. O. after his arrest (Mar. 25, 1918) as an enemy alien; interned Apr. 8.

Mussorgsky, Modest Petrovitch. Cf. M. Montagu-Nathan, *M.* (London, 1916; in the series 'Masters of Russian Music').

Nevin, Arthur. Add to works *The Daughter of the Forest*, 1-act opera (Chicago, Jan. 5, 1918).

Newcomb, Ethel. On April 7, 1917, she married Eric Schuler in N. Y.

Nielsen, Alice. On Dec. 21, 1917, she married Dr. LeRoy R. Stoddard of Glens Falls, N. Y.

Nietzsche, Friedrich. Add to bibliogr. Th. Lessing, *Schopenhauer, Wagner, N.* (Munich, 1906); H. Bélart, *F. N. und Rich. Wagner. Ihre persönlichen Beziehungen, Kunst- und Weltanschauung* (Berlin, 1907); E. Förster-Nietzsche, *Wagner und N. zur Zeit ihrer Freundschaft* (Munich, 1915); *Wagner and N. The Beginning and End of Their Friendship*, in 'Mus. Quart.' (July, 1918; selection from E. Förster-Nietzsche's book, transl. by C. V. Kerr).

Norden, N. Lindsay. Living in Philadelphia since Sept., 1918, as org. at the Second Presb. Ch., choirm. at St. Paul's (Ogontz) and teacher at the Episc. Acad. (Delancey School).

Offenbach, Jacques. The correct title of the opera brought out by L. Schmidt is *Die Heimkehr des Odysseus* (not *Der Bogen*).

Ornstein, Leo. Cf. F. H. Martens, *L. O.: The Man, His Ideas, His Works* (New York, 1917); Ch. L. Buchanan, *O. and Modern Music*, in 'Mus. Quart.' (April, 1918).

Paderewski, Ignace Jan. In June, 1917, he was made Mus. Doc. (hon. c.) by Yale Univ.

Parker, Horatio William. Add to works *Red Cross Hymn* for contralto and orch. (Worcester Fest., 1917); *The Dream of Mary*, cantata for soli, ch. and orch. (Norfolk Festival, 1918).

Parratt, Sir Walter. On Jan. 1, 1918, he resigned as prof. of music at Oxford; succ. by Hugh P. Allen.

Perkins, Henry Southwick, d. Chicago, Jan. 20, 1914.

Perosi, Lorenzo. In 1917 he was elected hon. member of the Accademia Luigi Cherubini, Florence.

Persinger, Louis. In the autumn of 1917 he returned to his post as leader of the San Francisco Symph. Orch. (having resigned in the spring); also became dir. and 1st vl. of 'The Chamber-Music Soc. of San Francisco' [2d vl., Louis Ford; vla., Nathan Firestone; vcl., Horace Britt; flute, Elias Hecht; pf., Gyula Ormay].

Pfitzner, Hans. In 1915 he publ. *Vom musikalischen Drama* (a coll. of essays).

Phémius. Pen-name signed by Saint-Saëns to articles contrib. to 'La Renaissance littéraire et artistique.'

Pizzetti, Ildebrando, b. Parma, Sept. 20, 1880. St. pf. with his father till 1895, when he ent. the Parma Cons.; grad. with honors in 1901; since 1909 prof. of comp. at the Istituto Musicale in Florence.—Works: The operas *Giulietta e Romeo* and *Le Cid* (not prod.); 2 symph. poems; 2 cantatas; mass for ch., org. and orch. (for the Cath. of Cremona); incid. music to Sophocles's *Edipo Re* (1902); do. to d'Annunzio's *La Nave* (1907), *Fedra* (not prod.) and *La Pisanella* (1913); a pf.-trio and a vl.-sonata.

Playford, John. Cf. F. Kidson, *J. P. and 17th Century Music Publishing*, in 'Mus. Quart.' (Oct., 1918).

Polacco, Giorgio. He left the M. O. H. in 1917; then cond. in Mexico City and Havana; in autumn of 1918 eng. for the Chicago Opera Co.

Pratt, Waldo Selden. In 1918 he became editor of the new Amer. supplement to Grove's 'Dictionary of Music and Musicians.'

Prosniz, Adolf. Vol. iii [1750–1830] of his *Kompendium der Musikgeschichte* was publ. in 1915 (Vienna).

Puccini, Giacomo. In Sept., 1918, the M. O. H. announced its acquisition of the rights for the world-premières of his new 1-act operas *Il Tabarro, Gianni Schicchi* and *Suor Angelica* (to be prod. in one evening in Dec., 1918). The projected première of *Il Tabarro* at Monte Carlo was cancelled; rehearsals of the 3 works at the T. Costanzi (Rome) and the T. Colón (Buenos Aires) were temporarily suspended.—Add to bibliogr. D. C. Parker, *A View of G. P.*, in 'Mus. Quart.' (Oct., 1917).

Purcell, Henry. In Jan., 1918, 2 more vols. of the edition of the P. Soc. were publ.: xx, *The Fatal Marriage, The Female Virtuosos, A Fool's Preferment, The Gordian Knot Untied, Henry II, The Indian Emperor, King Richard II, The Knight of Malta, The Libertine, Love Triumphant, The Maid's Last Prayer, The Marriage-Hater Matched, The Married Beau, The Massacre of Paris, The Mock Marriage;* xxi, *Œdipus, The Old Bachelor, Oroonoko, Pausanias, Regulus, The Richmond Heiress, The Rival Sisters, Rule a Wife and Have a Wife, Sir Anthony Love, Sir Barnaby Whigg, Sophonisbe, The Spanish Friar, Theodosius, Tyrannic Love, The Virtuous Wife, The Wives' Excuse,* music to an unidentified play.—Add to bibliogr. W. B. Squire, *P.'s 'Dido and Æneas,'* in 'M. T.' (June, 1918).

Rabaud, Henri. His opera *Mârouf* was prod. at the M. O. H. (Dec. 19, 1917).

Raff, Joseph Joachim. In 1916 his daughter Helen presented to the R. Library in Berlin the following MSS. (still unpubl.): The operas *König Alfred, Die Parole, Die Eifersüchtigen, Samson, Benedetto Marcello;* incid. music to Genast's *Bernhard von Weimar;* the choral works *Dornröschen* and *Die Sterne; Te Deum* for ch. and orch.; *Kyrie* and *Gloria* for 6-part ch. a capp.; *Pater Noster* and *Ave Maria* for 8-part do.; 4 hymns to the Virgin; vcl.-concerto No. 2, in G; a duet for vl. and pf.; songs; also sketches for the 4 Shakespeare overtures.

Ravel, Maurice. Add to works a pf.-trio in A m. (1916).

Reiss, Albert. In March, 1918, he resigned as pres. of the Soc. of Amer. Singers; succ. by William W. Hinshaw.

Rennes, Catharina van, b. Utrecht, Aug. 2, 1858. Pupil at the Cons. there of Richard Hol, receiving a diploma for pf. (1883) and singing (1884); won succ. as a Lieder-singer and in oratorio; her fine interpretation of her own songs made them popular throughout Holland. She lives in Utrecht as dir. of her own singing-school (Kinderzangschool).—Works: The cantatas *Oranje-Nassau* (for the coronation of Queen Wilhelmina, Sept. 6, 1898), *Van de zeven Zonnestraaltjes* [About the 7 Sunbeams], *Avondcantate* [Evening cant.]; pf.-pcs. (*Klaviersprookjes, De Muizenwereld, Heide Koninginnetje,* etc.); songs (*Zonnelied, Kleengedichtjes, Miniatuurtjes, Instanteneetjes,* etc.).—Many of her songs are in the répertoire of Julia Culp.

Rhené-Baton. In 1914 he was app. cond. of the Kursaal at Scheveningen; spring of 1914, cond. of the season of Russian opera at Drury Lane; 1915, visiting cond. at the Augusteo in Rome.

Rimsky-Korsakov, Nikolai Andreievitch. His *Coq d'Or* was prod. at the M. O. H. (Mar. 6, 1918).

Robinson, Franklin Whitman, b. New York, June 27, 1875. St. org. with W. R. Johnston and H. H. Wetzler, theory with W. K. Bassford and Max Spicker; later with MacDowell and Rubner at Columbia Univ. (M. A., 1907); 1904–17, org. at the Ch. of the Epiphany, Phila.; since 1908 instr. of theory at the Inst. of Mus. Art, N. Y., where he has been very successful with an original method stressing ear-training. Author of *Aural Harmony* (N. Y., 1918).

Rosen, Max, remarkably precocious violinist; b. Dorohoi, Rumania, April 11, 1900. Before he was a year old his parents settled in New York. His father, an amateur violinist of some ability, was his first teacher (1907–9); he then st. with David Mannes at the Music School Settlement (July, 1909–April, 1911), with Alois Trnka until Jan., 1912, and with Bernard Sinsheimer until the following April. Mr. de Coppet, the founder of the Flonzaley Quartet, heard him, and offered to bear the entire expense of a European education. In June, 1912, the boy took his first lesson from Leopold Auer (then in Loschwitz, n. Dresen), and st. with him every summer till 1917; for the winter semesters of 1912, '13 and '14 he was a pupil of Willy Hess at the Kgl. Hochschule in Berlin. His succ. début in Dresden with the R. Orch., Nov. 16, 1915 (Bruch's G m. concerto), was followed by appearances in Nuremberg and Berlin and by a most succ. tour of Scandinavia (1916–7); equally emphatic succ. he won at his Amer. début with the N. Y. Philh. Soc., Jan. 12, 1918 (Goldmark's concerto); since then he has played in several musical centres of the U. S.

Rôze, Marie-Hippolyte. In 1877 she married Col. Henry Mapleson (b. London,

Feb. 17, 1851), a son of the famous impresario, Col. James Henry M.

Sammarco, Mario. In 1918 he was app. one of the new board of 4 directors of La Scala in Milan (S., Angelo Scandiani, Tullio Serafin, Italo Vicentini).

Scheider, May. In August, 1918, the court granted her application for change of name to **Stone** (her mother's maiden name).

Schön, Dr. **Eduard.** The real name of E. S. ENGELSBERG.

Schröder, Alwin. In 1918 he returned to his position as solo 'cellist of the Boston S. O.

Scott, Cyril. Cf. A. E. Hull, *C. S. Composer, Poet and Philosopher* (London, 1918).

Serrano y Ruiz is wrongly placed after SERRAO.

Sharp, Cecil James, b. London, Nov. 22, 1859. After graduation from Cambridge he went in 1882 to Adelaide, South Australia, where he became org. at the Cath. and cond. of the Philh. Soc.; was also associate to the Chief Justice (1883–9); returned to England in 1892; 1893–6, cond. of the Finsbury Choral Assoc.; 1896–1905, principal of the Hampstead Cons.; since 1911, dir. of 'The English Folk-Dance Soc.' and 'The Summer School of Folk-Song and Dance,' Stratford-on-Avon. While engaged on his 'Book of British Song' he became interested in folk-music, of which he has been an indefatigable collector: he is a foremost authority on the subject.—Author of *English Folk-Song: Some Conclusions* (1907), *Folk-Dancing in Schools* (1913), *Folk-Singing in Schools* (1914); he has ed. the following collections [the greater part with valuable histor. introductions and notes]: *Book of British Song* (1902); *Folk-Songs from Somerset* (5 parts, 1904–9; with C. L. Marson); *English Folk-Songs for Schools* (1906; with S. Baring-Gould); *Country-Dance Tunes* (8 parts, 1906–16; with G. Butterworth. The histor. portion publ. separately as *The Country-Dance Book*, 1906); *The Morris Book* (5 parts, 1907–13; with G. Butterworth and H. Macilwaine. The histor. portion separately as *A History of Morris Dancing*, 1907; 2d ed., entirely rewritten, 1912); *English Folk-Carols* (1911); *The Sword-Dances of Northern England, together with the Horn-Dance of Abbots Bromley* (3 parts, 1911); *English Chanteys* (1914); *A Midsummernight's Dream* (orig. numbers and arrs. for G. Barker's prod. at the Savoy Th., Jan., 1914; with histor. introd.); *100 English Folk-Songs* (1916); *American-English Folk-Songs from the Southern Appalachians* (part I, 1917; with O. D. Campbell); *Folk-Songs, Chanteys and Singing-Games* (with C. H. Farnsworth); *A Collection of Selected Folk-Songs* (1918; with R. V. Williams).

Smith, David Stanley. Add to works *Rhapsody of St. Bernard*, cantata for soli, ch. and orch.; Symphony in D m. (Norfolk Fest., 1918).

Sonnleitner, Josef. Correct spelling is SONNLEITHNER.

Stasny, Karl Richard. In 1918 he resigned from the New Engl. Cons.

Stone, May. Name adopted by May Scheider in Aug., 1918.

Stravinsky, I. F., is wrongly placed after STREET; and

Street, Georges-Ernest, is wrongly placed after STREABBOG.

Svendsen, Swan and **Sweelinck** are wrongly placed after SÜSSMAYER.

Szarvady, Wilhelmine, is wrongly placed after SWERT.

Thorn, Edgar. See MACDOWELL (in Appendix).

Valdrighi, line 4 fr. bel., Candini should read Gandini.

Van Zanten, Cornelie. Add to works *Belcanto des Wortes. Lehre der Stimmbeherrschung durch das Wort* (1911).

Vogt, Augustus Stephen. In 1918 he was app. Dean of the Faculty of Music at the Univ. of Toronto.

Waghalter, Ignaz. His opera *Jugend* was prod. at the Deutsches Opernhaus, Charlottenburg (1918).

Witek, Anton. Resigned as leader of the Boston S. O. in 1918; succ. by Frederick Fradkin.

Ysaÿe, Eugène. In the autumn of 1918 he took charge of a master-class at the Cincinnati Cons. of Music.